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From 2019

Victorian Certificate of Education

Dance

Study Design

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Important information

Accreditation period

Units 1–4: 1 January 2019

Implementation of this study commences in 2019.

Other sources of information

The [VCAA Bulletin](#) is the only official source of changes to regulations and accredited studies. The Bulletin also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the Bulletin. The Bulletin is available as an e-newsletter via free subscription on the VCAA's website at: www.vcaa.vic.edu.au.

To assist teachers in developing courses, the VCAA publishes online the *Advice for teachers*, which includes teaching and learning activities for Units 1–4, and advice on assessment tasks and performance level descriptors for School-assessed Coursework in Units 3 and 4.

The current [VCE Administrative Handbook](#) contains essential information on assessment processes and other procedures.

VCE providers

Throughout this study design the term 'school' is intended to include both schools and other VCE providers.

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Introduction

Scope of study

VCE Dance provides opportunities for students to explore the potential of movement as a means of creative expression and communication. In VCE Dance students create and perform their own dance works as well as studying the dance works of others through performance and analysis. In each unit, students undertake regular and systematic dance training to develop their physical skills and advance their ability to execute a diverse range of expressive movements. Students also develop and refine their choreographic skills by exploring personal and learnt movement vocabularies. They study ways other choreographers have created and arranged movement to communicate an intention and create their own dance works. Students perform learnt solo and group dance works and their own works. They also analyse ways that ideas are communicated through dance and how dance styles, traditions and works can influence dance practice, the arts, artists and society more generally.

Rationale

Dance communicates and gives expression to personal and social experiences. Humans have danced since the earliest times and dance continues to be a vibrant part of the cultural life of communities fulfilling a wide and dynamic range of roles.

VCE Dance involves students as performers, choreographers and audience. The study is designed to develop students' understanding and appreciation of dance that is based on innovation, creativity and dance practice across time and place. The movement vocabulary each student develops may reflect their experiences of dance in social, cultural, therapeutic or other contexts. By exploring connections between practice and theory students can further enrich their experiences.

VCE Dance prepares students to be creative, innovative and productive contributors to society as professional and social performers and makers of new dance works. The study also prepares students to be discerning, reflective and critical viewers of dance and provides pathways to training and tertiary study in dance performance and associated careers within the dance industry.

Aims

This study enables students to:

- continually develop physical skills through regular and systematic dance training allowing a controlled and expressive personal movement vocabulary to emerge over time
- develop safe dance practice through an anatomically aware and safe use of the body
- develop skills required to learn and master movement sequences and demonstrate spatial awareness when dancing with others
- develop their understanding of choreographic processes and the processes for realising dance performances
- respond creatively and kinaesthetically to ideas, emotions, observations and explorations of movement to communicate an intention
- observe, experience and write about dance in an analytical, a critical and a reflective manner
- understand influences on dance works and the influences that these works have had on the arts, artists and society.

Structure

The study is made up of four units. Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

A list of terms used across Units 1 to 4 in the *VCE Dance Study Design* and associated assessments is included on pages 9–12.

Entry

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Units 3 and 4 as a sequence. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum.

It is strongly recommended that students have at least three to four years dance and/or movement experience prior to the commencement of VCE Dance. This experience might focus on a specific dance style or could involve development of a personal movement vocabulary.

Duration

Each unit involves at least 50 hours of scheduled classroom instruction. In VCE Dance this may include skill development (technique) classes, rehearsals and classes that focus on analysis and other non-performance aspects of the study.

Changes to the study design

During its period of accreditation minor changes to the study will be announced in the [VCAA Bulletin](#). The Bulletin is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the Bulletin.

Monitoring for quality

As part of ongoing monitoring and quality assurance, the VCAA will periodically undertake an audit of VCE Dance to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the [VCE Administrative Handbook](#). Schools will be notified if they are required to submit material to be audited.

Safety and wellbeing

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. The following guidelines for safe dance should be followed:

- Dance learning and performances should take place in a safe environment that welcomes diversity of culture, gender and sexuality.
- Dancers should be encouraged and provided with opportunities to undertake regular and systematic dance training that is appropriate for their level of skill. Students should be expected to demonstrate greater proficiency with technical skills as a result of training. Systematic dance training aims to generate constant improvement with the range and complexity of skills executed in choreography and performance. Regular and systematic dance training should include activities designed to produce improvements in a dancer's physical skills of alignment (in movement and when holding still), coordination, balance, control, flexibility, strength, stamina and transference of weight.

- Practical dance classes and other dance teaching activities and performances should be conducted in spaces that are of an appropriate size and have appropriate ventilation. These spaces must have appropriate surfaces for the dance styles being practised and for associated aspects of the dancers' preparation.
- All dance sessions should begin with a warm-up and end with a cool-down.
- Dancers should use relevant (style-specific) strategies for alignment, strength, weight transfer, balance, coordination and flexibility development, falling, jumping and turning and, as appropriate, for partnering.
- Dancers should be made aware of possible causes of common injuries and effective strategies for injury prevention.
- Dancers should be trained to employ CERID – Compression, Elevation, Rest, Ice, Diagnosis as appropriate at the time of injury. Other treatment may be employed following diagnosis.
- Dancers' workloads should be monitored, particularly leading up to performance, and there should be opportunities for sufficient rest periods.
- Dancers should be encouraged to make healthy lifestyle choices, maintain good nutrition and hydration habits and adopt appropriate wellbeing strategies.

Further information about 'safe dance' can be obtained from <http://ausdance.org.au/topics/details/safe-dance>.

Employability skills

This study offers a number of opportunities for students to develop employability skills. The *Advice for teachers* companion document provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

Legislative compliance

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Privacy and Data Protection Act 2014* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

Assessment and reporting

Satisfactory completion

The award of satisfactory completion for a unit is based on the teacher's decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Teachers must develop courses that provide appropriate opportunities for students to demonstrate satisfactory achievement of outcomes.

The decision about satisfactory completion of a unit is distinct from the assessment of levels of achievement. Schools will report a student's result for each unit to the VCAA as S (Satisfactory) or N (Not Satisfactory).

Levels of achievement

Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the VCAA. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs.

The student's level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC) as specified in the VCE study design and external assessment.

The VCAA will report the student's level of achievement on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score the student must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current [VCE Administrative Handbook](#) for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Dance are as follows:

- Units 3 and 4 School-assessed Coursework: 25 per cent
- End-of-year performance examination: 50 per cent
- End-of-year written examination: 25 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this study design.

Authentication

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current [VCE Administrative Handbook](#) for authentication procedures.

Cross-study terminology

For the purposes of this study and associated assessment the following definitions will apply.

Intention

The intention is the central theme or concept of the dance composition. It might be the vision that the choreographer has for the dance or the reason or rationale for the choreography. Students identify an intention for the dances they choreograph in VCE Dance. They also identify an intention for dances they learn and analyse.

An intention can be derived in different ways and be informed by different factors. For example, the intention for a dance might be to fulfill a performance purpose; to explore an idea, observation, emotion or theme; to explore movement possibilities in a particular style or fusion of styles; to respond either in a literal or an abstract manner to music or other stimulus such as visual imagery or words; or to stimulate audience reaction and generate commentary on a particular topic.

Artistry

Artistry refers to the skills used to perform choreography for the purpose of communicating the intention of the dance to an audience. Artistry involves performance and technical skills. Artistry is developed through rehearsal and performance preparation, to the point where muscle memory ensures the accurate and seamless technical execution of the movements and the dancer is free to emphasise actions that communicate the intention of the work.

Artistry also involves the individual dancer's choices that result in a personalised rendition of the movements given in the choreographic material, and which give each performance its unique characteristics. These individual choices may be conscious or subconscious and can include use and variation of eye-focus, dynamic and energy qualities in accents or phrasing. Artistry can also be demonstrated through interaction with music and/or sound, and use of individual facility and skills such as flexibility, speed or strength actions, within the given choreography. Artistry is most often evident during performances when the dancer is communicating the intention consistently.

Elements of movement

The elements of movement are time, space and energy.

- Time – the evidence and manipulation of qualities such as rhythm, duration, accent, tempo and pauses in the movements and/or phrases.
- Space – the evidence of qualities such as shape, spatial organisation including travelling and axial (on the spot) movements, direction, dimension, level and focus in movement.
- Energy – the evidence or manipulation of qualities of movement to create variations of force and flow within movement, such as swinging, sustaining, suspending, percussive, vibratory and collapsing.

Movement vocabulary

Movement vocabulary refers to the total range of movements in a particular dance.

Personal movement vocabulary

A personal movement vocabulary refers to the unique actions a dancer develops that are specific to their own dance works.

Movement categories

All dance movements fall into one of the following movement categories. Each dance genre can locate its steps and actions into one or more of these categories. Choreographers can use the movement categories to explore and refine use of different actions within motifs, phrases, sections and sequences throughout the choreographic process.

- *Gesture* – refers to movements of any isolated body part, executed singly or in combination with other actions.
- *Elevation* – refers to actions that result in the upward change of level in a dancer's body or a body part. It can refer to whole body movements and/or to actions of limbs or body parts that are raised or lifted.
- *Falling* – refers to movements which result in the downward change of level of the body or body parts, from one level to a lower one.
- *Travelling* – refers to movements that the dancer uses to traverse the space from one location to another.
- *Turning* – refers to the amount of rotation of a body or body part around a vertical or horizontal axis.
- *Stillness* – refers to the control of movement that results in the stillness of single parts, multiple parts or the whole body.

Genre and/or style specific terminology can also be used in place of the generic terms listed above to describe specific steps and actions. Examples of this language are provided in the *Advice for teachers*.

Realising a dance work

Realising a dance work involves use of the following processes:

Choreographing and performing

- *Planning and research* – choosing an intention and collating ideas such as images, information about techniques, steps or actions, feelings or thoughts, music or sound connected to the original idea. There is no limit to the type of information a choreographer might choose to relate to the intention.
- *Choreographic process* – improvisation, selection, arrangement, refinement, evaluation (ISARE). See page 11 for further details.
- *Rehearsal* – the practices of learning existing movement material, through repetition, feedback and skill development to consolidate, refine and evaluate execution of the choreography. Generally, no major changes to choreography occur beyond this point.
- *Preparing for performance* – this involves activities undertaken just prior to the performance.
- *Performance* – the execution of the dance to an audience.

Learning and performing

- *Learning* – students learn the choreography of the work through processes appropriate to the work, genre and/or style. Some aspects of the choreography may be developed through improvisation or workshops.
- *Rehearsal* – the practices of learning existing movement material through repetition, feedback and skill development to consolidate and refine execution of the choreography. Generally, no major changes to choreography occur beyond this point.
- *Preparing for performance* – this involves activities undertaken just prior to the performance.
- *Performance* – the execution of the dance to an audience.

Choreography

Choreography is the making of a dance by creating, selecting and arranging movements and patterns of movement to convey an intention.

Choreographic process

In VCE Dance the term choreographic process refers to a defined set of creative activities that are used to guide or scaffold students' decision-making as choreographers. The activities are improvisation, selection, arrangement, refinement and evaluation (ISARE). Together these five activities describe the general progression or stages of the choreographic process. In realising the dance, they can be used separately or in any combination and at any stage. They can also be used to create movement for motifs, phrases and sections, and to structure this movement to form a whole dance.

- *Improvisation*: the use of spontaneous movement, sometimes as a response to various stimuli or other movement to create new movement vocabulary.
- *Selection*: choosing from a range of alternatives.
- *Arrangement*: manipulating, combining and ordering movements to make phrases and sections.
- *Refinement*: making alterations and improvements to existing material. Refinement is often used in conjunction with evaluation.
- *Evaluation*: determining if the requirements of the intention and physical execution have been realised.

Choreographic devices

Choreographic devices are tools that a choreographer uses to invent and manipulate movement to create actions, phrases and motifs. Examples of choreographic devices are included in the *Advice for teachers*.

Form

Form refers to named or identifiable structural components evident in a dance. Structuring the form of a dance involves creating and manipulating movement vocabulary that communicates the choreographer's intention. This may involve use of choreographic devices, motifs and links between movements, phrases and sections.

Over-arching forms include binary (A, B), ternary (A, B, A), rondo (A, B, A, C, A), theme and variation (A, A1, A2, A3 ...) and palindrome (A, B, C, B, A). Any over-arching form may also be a narrative, that is, a dance that progresses through the development of an idea with a specific line of logic.

Contemporary choreographers may use these over-arching forms but often devise a form that is specific to each work they create. This can be known as free form. Examples of free form include A, B, A1, C, A2, B, D, E, A1 or ABACCD A.

Advice about form is provided in the *Advice for teachers*.

Spatial organisation

Spatial organisation refers to manipulations of direction, dimension, level and focus:

- *Direction* – the choreography demonstrates manipulations of directions of travel.
- *Level* – movement vocabulary is executed at a particular level. During a dance the level may be varied across high, medium or low by an individual dancer, a duo and/or by a group.
- *Focus* – eye and body focus may be direct or indirect and to any area of the performance space, and variations of focus may be used by a soloist or individual dancers in a group, in unison or in contrast to other dancers.
- *Dimension* – in duos and/or group dance works, dimension refers to the size of a group. Group formations can be manipulated in dimension. In solo dance works, dimension refers to the size of the body shape/s created by the dancer.

Group structures

Group structures refers to spatial relationships created by manipulations of choreography within groups. The group structures to be studied in VCE Dance are:

- *Canon* – an action or phrase that is repeated exactly in turn by two or more dancers with a successive time delay.
- *Contrast* – exists where there is a time, space or energy difference in choreography between any single dancer in a group and any of the other dancers and thus can be present in all group structures and formations apart from unison. There are many types of contrast such as action and reaction or call and response.
- *Unison* – is a time-based manipulation that is evident when all the dancers in a group perform exactly the same choreography at the same time.
- *Asymmetrical* – group formations that appear to be uneven when divided by a central line.
- *Symmetrical* – group formations that appear to be even when divided by a central line.

The performance space may also be used asymmetrically or symmetrically if one or more groups are placed unevenly or evenly within the space.

Dance design

Dance design refers to relationships between intention, form and movement vocabulary.

Cohesive composition

A cohesive composition is a dance work that demonstrates a linked relationship between intention, form and movement vocabulary to communicate an intention.

Physical skills

Physical skills underpin the movement vocabulary of any dance style, genre or tradition and are developed over time through imitation, repetition, refinement and development of muscle memory. Physical skills include alignment (in movement and when holding still), coordination, balance, control, flexibility, strength, stamina and transference of weight.

Safe approaches for developing physical skills should be based on understanding and application of concepts and practices relating to:

- base of support
- centre of gravity
- line of gravity.

Muscle memory

Muscle memory is the ability of the dancer to repeat certain movements, patterns and pathways without conscious thought.

Music and sound

Music and/or sound can be a central component of a dance work. It can be used to communicate an intention, the form or the structure of a work. Choreographers might use music and/or sound as an inspiration for inventing movement or use it as a tool for any other aspect of choreography. They may also make a deliberate decision not to use music and/or sound in their dance work.

In VCE Dance students consider the relationship between music and/or sound and choreography and discuss its influence and/or purpose in relation to the intention of works they are creating or studying.

Cross-study specifications

Selection of dance works

All works selected for study must be based on an intention. For some dances information about the intention will be available from the choreographer or company. In other cases material from reviews or other sources can be used to establish the intention by identifying central themes or concepts that are evident in the dance.

Learnt dance works

Students perform learnt dance works in Units 1, 2 and 3, with a different work being selected for each unit. In Units 1 and 2 a learnt solo, duo or group work may be performed. In Unit 3 a learnt duo or group work must be performed. For the purposes of this study, a group is defined as three or more dancers.

A learnt dance work can be an existing piece of repertoire or a new dance work created for the students by a choreographer. In either case, a student who is enrolled in a school at secondary level cannot choreograph the work. When new work is being created for students, the majority of movement vocabulary must be taught or given by the choreographer. Some dance traditions and styles typically incorporate processes that facilitate dancers devising movement vocabulary within the parameters of exercises and improvisations directed by the choreographer. The resulting movement is then further manipulated by the choreographer and included in the final dance work. This process may be used for the creation of a small percentage of the final movement vocabulary in the learnt dance work. Similarly, the inclusion of improvisation in the performance of a learnt dance work must be minimal, relevant to the intention and appropriate to the chosen dance tradition and/or style.

Structured improvisations

Solo, duo or group structured improvisations should be performed in Units 1 and 2 as part of the regular and systematic dance training that all students undertake. Structured improvisations are task-based activities designed by teachers. Each structured improvisation should be designed to extend and develop students' personal movement vocabulary and should involve use, development and refinement of a range of actions and physical skills. Structured improvisations are used in VCE Dance to support student exploration of spontaneous movement within a given framework and to develop personal movement vocabulary.

Dance works for analysis

Different dance works should be selected for analysis and study in each unit. Dance works selected for study for Outcome 1 Units 3 and 4 must be selected from the Prescribed list of dance works Units 3 and 4 published annually in the [VCAA Bulletin](#).

Unit 1

In this unit students explore the potential of the body as an instrument of expression and communication in conjunction with the regular and systematic development of physical dance skills. Students discover the diversity of expressive movement and purposes for dancing in dances from different times, places, cultures, traditions and/or styles. They commence the process of developing a personal movement vocabulary and also begin the practices of documenting and analysing movement. Through this work they develop understanding of how other choreographers use these practices.

Students learn about relevant physiology and approaches to health and wellbeing, and about care and maintenance of the body. They apply this knowledge through regular and systematic dance training. Students explore the choreographic process through movement studies, cohesive dance compositions and performances. They discuss influences on other choreographers and the impact of these influences on intentions and movement vocabulary in selected dance works.

Area of Study 1

Dance perspectives

This area of study focuses on analysis of choreographers' intentions, expressive movement resulting from use of the choreographic processes and the physical skills required to safely realise dance works. Students learn about how the intention of a choreographer might be realised, ways of articulating an intention and approaches to researching and documenting influences on choreography. They develop their skills in documenting movement, for example using annotated drawings and sketches generated manually or using ICT, and written descriptions using dance terminology.

Outcome 1

On completion of this unit the student should be able to describe and document features of other choreographers' dance works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- characteristics of dance terminology
- the nature and purpose of intentions for dance works
- a range of actions from all movement categories and the physical skills used to execute other choreographers' dance works
- approaches to communicating the intention of other choreographers' dance works through the expressive execution of a range of movements
- influences on the choreographic choices in other choreographers' dance works, such as influences on the intention, movement vocabulary and production elements.

Key skills

- use appropriate dance terminology
- describe the intention in other choreographers' dance works
- identify and document the movements and physical skills which communicate the intention in other choreographers' dance works

- discuss the relationship between the selection and expressive execution of movements, and the communication of the intention in other choreographers' dance works
- describe influences on the choice of intention, the selection of movement vocabulary and on choices relating to production aspects such as the use, or not, of music and/or sound in other choreographers' dance works.

Area of Study 2

Choreography and performance

In this area of study students develop an intention for a solo, duo and/or group dance work and explore and safely use movement to communicate this intention through choreography and performance. Students use the choreographic process to explore their chosen intention and develop a personal movement vocabulary.

Students study ways of structuring and developing a cohesive composition and develop solo, duo and/or group improvisation skills.

Outcome 2

On completion of this unit the student should be able to choreograph and perform a solo, duo and/or group dance work and complete structured improvisations.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- safe dance practices relating to alignment and placement and core engagement in execution of dance technique
- approaches to regular and systematic dance training and development of muscle memory
- personal movement vocabulary developed through improvisation
- solo, duo and/or group structured improvisations
- approaches to using the choreographic process in solo, duo and/or group contexts to create a dance work that communicates an intention:
 - researching and planning an intention
 - creating and linking movement sections to structure solo, duo and/or group dance works
- processes for realising a dance work
- appropriate dance terminology.

Key skills

- use safe dance practices
- respond spontaneously in movement within given frameworks
- explore and develop personal movement vocabulary through improvisation
- complete structured solo, duo and/or group improvisations
- research, plan and articulate an intention for a solo, duo and/or group dance work
- use the choreographic process to manipulate and create movements that explore an intention for a solo, duo and/or group dance work
- structure a solo, duo and/or group dance work
- expressively execute choreography

- rehearse own solo, duo and/or group dance work
- demonstrate muscle memory
- prepare for performance and perform the dance work
- use appropriate dance terminology.

Area of Study 3

Dance technique and performance

In this area of study students learn, rehearse and perform a solo, duo or group dance work that communicates an intention. They develop their capacity to expressively execute a range of movements through the safe use of physical skills. Students develop their dance technique through regular and systematic training, focusing on improving skills in the execution of personal and learnt movement vocabulary.

Outcome 3

On completion of this unit the student should be able to safely and expressively perform a learnt solo, duo or group dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- safe dance practices required to:
 - systematically develop and improve physical skills through appropriate exercises undertaken over time
 - align body parts in movement and in stillness
 - execute physical skills and movements appropriate to the student's experience
- movement vocabulary of a learnt dance work
- the intention of a learnt dance work
- approaches to rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

- demonstrate safe dance practices
- systematically develop and improve physical skills through appropriate exercises undertaken over time
- move with an awareness of self and/or of others in the performance space and, as appropriate, use and reproduce group formations, accurately demonstrating understanding of spatial organisation
- rehearse a learnt dance work
- perform a learnt dance work, demonstrating an understanding of the intention
- use appropriate dance terminology.

Area of Study 4

Awareness and maintenance of the dancer's body

In this area of study students develop an understanding of current health and wellbeing principles, and the safe use, maintenance and physiology of the dancer's body. They develop their understanding of alignment, for example the integrated engagement of the core muscles of the abdomen. Students study methods of developing physical skills that incorporate safe dance practices. Key knowledge and key skills from this area of study should be integrated into all other areas of study in this unit and across Units 2, 3 and 4.

Outcome 4

On completion of this unit the student should be able to describe key approaches to wellbeing and health practices for dancers and essential aspects of physiology, and demonstrate the safe use and maintenance of the dancer's body.

Key knowledge

- aspects of the musculo-skeletal system required for safe dance practice
- common dance injuries
- safe dance practices for the prevention and management of injury
- reasons why dancers need to maintain base of support, centre of gravity and line of gravity
- methods for safely developing and maintaining physical skills
- factors which have an impact on body maintenance, personal wellbeing and general health maintenance relevant to dancers
- appropriate terminology.

Key skills

- describe the movement possibilities of joints and the actions of muscles
- explain the safe use of physical skills to facilitate ease of movement and to avoid common dance injuries
- demonstrate effective methods for safely developing and executing physical skills
- outline effective methods for preventing and managing common dance injuries
- describe factors which have an impact on body maintenance, personal wellbeing and general health maintenance relevant to dancers
- use appropriate terminology.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate four outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

Report/s in one or two of the following formats:

- written
- oral
- multimedia.

Outcome 2

- choreograph and perform a solo, duo and/or group dance work that communicates an intention

And

- complete structured solo, duo and/or group improvisations.

Outcome 3

Perform a learnt solo, duo or group dance work.

Outcome 4

Report/s in one or two of the following formats:

- written
- oral
- multimedia.

At least one of the assessment tasks for Outcome 1 or Outcome 4 must be completed in a written format.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Unit 2

In this unit students extend their personal movement vocabulary and skill in using a choreographic process by exploring elements of movement (time, space and energy), the manipulation of movement through choreographic devices and the types of form used by choreographers. Students use the choreographic process to develop and link movement phrases to create a dance work. They apply their understanding of the processes used to realise a solo or group dance work – choreographing and/or learning, rehearsing, preparing for performance and performing.

Students are introduced to a range of dance traditions, styles and works. Dance traditions, styles and works selected for study should encompass the dance output of traditional and/or contemporary Aboriginal and Torres Strait Islander Peoples and other Australian dance artists. Students may also study material such as dance from other cultures, music theatre, the work of tap/jazz or street performers, ballet choreographers, and/or modern dance.

Students describe the movement vocabulary in their own and others' dances by identifying the use of movement categories and ways the elements of movement have been manipulated through the use of choreographic devices. Students make links between the theoretical and practical aspects of dance across the areas of study through analysis and discussion of the way their own and other choreographers' intentions are communicated, and through the ways movement has been manipulated and structured.

Area of Study 1

Dance perspectives

This area of study focuses on ways the movement categories and elements of movement can be manipulated to communicate an intention in various dance traditions, styles and works. Students consider the types of group structures choreographers can use to communicate an intention. They explore the influences on selected dance traditions, styles and/or works including the traditional and/or contemporary dance output of Aboriginal and Torres Strait Islander Peoples and/or other Australian dance artists and/or dance from other cultures, times, locations and/or genres. They explore how these traditions, styles and works have influenced the arts, artists and society.

Outcome 1

On completion of this unit the student should be able to analyse use of the movement categories and elements of movement in selected dance traditions, styles and/or works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- movement categories and the elements of movement: time, space and energy
- ways that the movement categories and the elements of movement are manipulated through choreographic devices to communicate an intention in selected dance traditions, styles and/or works
- ways that group structures can be formed and manipulated to communicate an intention in selected dance traditions, styles and/or works
- influences on dance traditions, styles and/or works
- influences on production aspects of dance traditions, styles and/or works such as performance space, costume, lighting, sets and, where appropriate, props, make-up and mechanical devices
- the influence dance traditions, styles and/or works have had on the arts, artists and/or society
- appropriate dance terminology.

Key skills

- outline ways that the movement categories and elements of movement are manipulated in the selected dance traditions, styles and/or works
- explain ways that group structures are manipulated to communicate an intention in selected dance traditions, styles and/or works
- describe influences on selected dance traditions, styles and/or works and the influences of these traditions, styles and/or works on the arts, artists and/or society
- describe influences on production aspects of dance traditions, styles and/or works
- use appropriate dance terminology.

Area of Study 2

Choreography and performance

Students choreograph a solo, duo or group dance work. Using the choreographic process and choreographic devices to safely manipulate movement, they explore their chosen intention and develop personal movement vocabulary. They complete structured solo, duo and/or group improvisations to develop their understanding of different ways that improvisation can be used as a starting point for choreography.

Students study ways of structuring dance works and analyse and describe the aspects of form in their own works.

Outcome 2

On completion of this unit the student should be able to complete structured improvisations and choreograph and perform a solo, duo or group dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge*Choreography, rehearsal and performance*

- approaches to researching, planning and developing an intention for a solo, duo or group dance work
- solo, duo and/or group structured improvisations using selected frameworks
- safe dance practice in relation to development of personal movement vocabulary
- approaches to manipulating the movement categories and the elements of movement to develop a personal movement vocabulary
- the processes of choreography, rehearsal, preparation for performance and performance in the realisation of a dance work
- approaches to structuring movement to create a cohesive work
- manipulation of the elements of movement and all movement categories to communicate an intention
- the use of the choreographic process
- ways that artistry that can be used to enhance performance

Analysis

- approaches to documenting the choreographic process, rehearsal and performance of a solo, duo or group dance work including analysis of:
 - the choreographic process
 - ways that movement categories and the elements of movement are manipulated to develop a personal movement vocabulary

- processes used to rehearse, prepare for performance and perform a solo, duo or group dance work
- safe dance practice in relation to personal movement vocabulary
- appropriate dance terminology.

Key skills

Choreography, rehearsal and performance

- develop personal movement vocabulary through completion of solo, duo and/or group structured improvisations
- create movement vocabulary which combines the movement categories and manipulations of the elements of movement to communicate an intention
- use the choreographic process to create a solo, duo or group dance work
- safely and expressively execute personal movement vocabulary
- rehearse own solo, duo or group dance work
- perform own solo, duo or group dance work to an audience

Analyse

- document and analyse:
 - how the elements of movement and all movement categories are used to create movement vocabulary that communicates the intention
 - the use of the choreographic process
 - approaches used to structure a cohesive dance work
 - approaches used to realise a dance work from initial ideas to performance
 - the use of safe dance practice in relation to personal movement vocabulary
- use appropriate dance terminology.

Area of Study 3

Dance technique and performance

In this area of study students demonstrate their capacity to safely and accurately execute a range of actions from all the movement categories. Students' physical skills, dance technique and artistry are developed through regular and systematic training, focusing on learnt movement vocabulary. Students learn, rehearse and perform a solo, duo or group dance work that communicates an intention.

Outcome 3

On completion of this unit the student should be able to safely and securely perform a learnt solo, duo or group dance work with artistry, and report on the realisation of the dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

Dance technique and performance

- safe dance practice
- approaches to developing physical skills to ensure the safe, secure and accurate execution of all movement categories and variations of the elements of movement
- the intention for a selected dance work

- movement vocabulary of a selected dance work
- processes used to realise a learnt dance work: learning, rehearsing, preparing for performance and performing

Analysis

- approaches to documenting and analysing processes used to realise a learnt dance work
- appropriate dance terminology.

Key skills

Dance technique and performance

- demonstrate safe dance practice
- systemically repeat, develop and refine physical skills through appropriate exercises undertaken over time
- safely and securely align body parts in movement and holding still
- accurately execute actions from all movement categories and the variations of the elements of movement in the learnt dance work
- demonstrate safe and secure use of physical skills required in performance of a learnt dance work
- perform the movement vocabulary to communicate the choreographer's intention in a learnt dance work
- rehearse a learnt dance work, prepare to perform the learnt dance work and perform the learnt dance work before an audience
- demonstrate artistry in performance

Analysis

- document the realisation of a selected solo, duo or group dance work
- use appropriate dance terminology.

Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment in this unit may be selected from the following:

Outcome 1

Report/s in one or two of the following formats:

- written
- oral
- multimedia.

Outcome 2

- choreography and performance of a solo, duo or a group dance work that communicates an intention

And

- completion of structured solo, duo and/or group improvisations.

Outcome 3

- performance of a learnt solo, duo or group dance work

And

- report on the processes used to learn, rehearse, prepare and perform the dance work.

At least one of the assessment tasks for this unit must be completed in a written format.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

Unit 3

In this unit students choreograph, rehearse and perform a solo dance work that allows them to execute a diverse range of physical skills and actions drawn from all movement categories. Students continue regular and systematic dance training and learn and perform a duo or group dance work created by another choreographer. They continue to develop their ability to safely execute movement vocabulary and perform with artistry.

Students analyse the realisation of their solo and the learnt duo or group dance work, focusing on the processes of choreographing or learning, rehearsing, preparing for performance and performing. This analysis connects each student's work as a choreographer to the work of professional choreographers.

Students further develop their understanding of the choreographic process through analysis of two dance works by choreographers of the twentieth and/or twenty-first centuries. These dance works must be selected from the Prescribed list of dance works for Unit 3. The Prescribed list for Unit 3 includes solo works, duos and works where the performance of a particular dancer in a group can be studied independently. Students analyse how the intentions chosen by choreographers are developed through the use of choreographic devices and arrangement of phrases and sections. They analyse the dance design and use of movement vocabulary in the selected works and consider influences on the choreographers' choices of intention, movement vocabulary and production aspects of the dance works.

In this unit if a duo or group dance work is studied for Outcome 1, it must be different from the dance works studied in Unit 3, Outcome 3 and Unit 4, Outcome 1. In this unit the term 'choreographer' can be understood as one or more choreographers. For Unit 3, only the movement of the identified soloists should be studied.

Area of Study 1

Dance perspectives

In this area of study students develop an understanding of the ways selected choreographers of two prescribed dance works arrange selected movement vocabulary into phrases and movement sections to create a form to communicate their intention.

Students analyse phrasing in selected works with reference to the choreographers' uses of movement categories, physical skills, choreographic devices and manipulations of the elements of movement. They analyse the dance design of each work and consider influences on the choreographer's choices.

Any two works from the Unit 3 Prescribed list of dance works may be selected for study. Where a duo or group work is selected, only the work of the dancer identified for study in the Prescribed list should be analysed.

Outcome 1

On completion of this unit the student should be able to analyse two selected dance works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- the intention of the selected dance works
- movement vocabulary from each movement category and physical skills required to perform the selected dance works
- ways that the elements of movement are manipulated to communicate the intention in the selected dance works

- choreographic devices that are evident in the selected dance works
- the form of the selected dance works:
 - the movements, phrases and sections used to express the intention
 - the ordering and linking of phrases and sections to create the over-arching form
- the dance design of the selected dance works
- influences on choices made by choreographers in relation to the intention, movement vocabulary and production aspects in the selected dance works
- appropriate dance terminology.

Key skills

- describe and discuss the intention of each selected work
- describe and discuss how the movement vocabulary is used to communicate the intention in the selected dance works
- describe the physical skills required to perform the movement vocabulary in the selected dance works
- discuss the choreographic manipulations of the elements of movement used to communicate the intention in the selected dance works
- analyse the form of the selected dance works and the use of choreographic devices evident in the movement vocabulary
- analyse the dance design of the selected dance works
- discuss and analyse influences on choices made by choreographers in relation to the intention, movement vocabulary and production aspects of the selected dance works
- use appropriate dance terminology.

Area of Study 2

Choreography, performance and analysis of a skills-based solo dance work

In this area of study students choreograph and perform a solo dance work that demonstrates the safe use of a wide range of physical skills. They develop an intention to inform their use of the choreographic process. The intention also informs their realisation of the dance work through choreography, rehearsal, pre-performance and performance. Throughout the process of realising the work, students consider aspects of artistry they can bring to their performance.

The work should reflect students' personal movement vocabulary and their understanding of how movement ideas can be arranged into phrases and sections to create a form in order to communicate an intention. The choice of intention will also inform use of production elements and decisions such as the selection of music and/or sound to accompany the dance work or the decision to perform the work without accompaniment.

Students document and analyse the realisation of the dance work from generation of ideas through the stages of the choreographic process, rehearsal, pre-performance and performance. This includes analysis of movement generation, manipulations of the movement categories and elements of movement, the use of choreographic devices, the formulation of phrases and sections to create the form, and the safe use of physical skills to execute the movement vocabulary.

Outcome 2

On completion of this unit the student should be able to choreograph, rehearse and perform a skills-based solo dance work and analyse the processes used to realise the solo dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

Choreography, rehearsal and performance of a skills-based solo dance work

- approaches to researching, planning, selecting and developing an intention
- manipulations of movement through a range of choreographic devices
- manipulation of movement vocabulary from each movement category to demonstrate physical skills
- manipulation of the elements of movement to create movement phrases and sections to communicate the intention
- approaches to producing a form that facilitates the communication of the intention
- approaches to selecting production elements including choices relating to music and/or sound and the impact of this choice on the form, movement vocabulary and intention
- approaches to rehearsal of the skills-based solo dance work
- approaches to preparation for performance of the skills-based solo dance work
- approaches to performance of the skills-based solo dance work including use of performance practices to enhance artistry and communicate the intention

Analysis of a skills-based solo dance work

- approaches to documenting and analysing a skills-based solo dance work
- processes used to realise a skills-based solo dance work that communicates an intention:
 - planning and research
 - the use of the choreographic process
 - rehearsal, pre-performance and performing a solo dance work
- the dance design of a skills-based solo dance work
- appropriate dance terminology.

Key skills

Choreography, rehearsal and performance of a skills-based solo dance work

- select and develop an intention for a skills-based solo dance work that facilitates the execution and safe use of a wide range of physical skills, use of movement vocabulary from each movement category and manipulations of the elements of movement
- use the choreographic process
- structure a solo dance work that facilitates the communication of the intention
- rehearse the solo dance work
- prepare to perform and perform the solo dance work
- communicate the intention of the work and demonstrate artistry in performance

Analysis of a skills-based solo dance work

- document and analyse the processes for realising a skills-based solo dance work
- analyse the dance design of a skills-based solo dance work
- use appropriate dance terminology.

Area of Study 3

Dance technique, performance and analysis of a learnt dance work

In this area of study students learn, rehearse and perform a duo or group dance work created by another choreographer. The work chosen should expand and refine students' physical skills and proficiency in the execution of movement vocabulary. As students work through the process of realising this dance work, they develop their capacity to safely and accurately execute group movement sequences, phrases and movement sections. Students undertake regular and systematic dance training to continually improve their execution of a wide range of skills. They analyse and document the processes involved in realising the learnt dance work – learning, rehearsing, preparing for performance and performing.

Outcome 3

On completion of this unit the student should be able to learn, rehearse and prepare for performance, and perform a duo or group dance work by another choreographer and analyse the processes used.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

Dance technique

- safe dance practices required to:
 - develop and execute of a wide range of physical skills including concepts and practices relating to alignment (in movement and when holding still), coordination, balance, control, flexibility, strength, stamina and transference of weight
 - execute the movement vocabulary and complex phrases and sections of the learnt group dance work
 - accurately execute required variations of the elements of movement
- physical skills required to execute the phrases and sequences used in the learnt group dance work
- the movement phrases and sequences used in the learnt group dance work

Learning, rehearsing and performing a learnt dance work

- the intention of the dance work
- movement vocabulary including the variations of the elements of movement used to communicate the intention of the dance work
- physical skills required to safely execute the movement vocabulary of the work as a member of a duo or group
- movement phrases and sections in the dance work used to communicate an aspects of the intention
- group formations in the dance work used to communicate the intention
- production elements including music and/or sound, as appropriate, and their relation to the choreography and intention
- dance realisation processes to rehearse, prepare to perform and perform the learnt dance work

Dance analysis

- approaches to documenting and analysing the realisation of the learnt dance work including use of the process of learning, rehearsing, preparing for performance and performing
- appropriate dance terminology.

Key skills

Dance technique

- demonstrate safe dance practice including:
 - refinement of physical skills through appropriate exercises repeated and developed over time
 - align body parts in movement and when holding still
 - execute a range of movement from all categories and variations of the elements of movement through the accurate and safe use of physical skills
- memorise and execute complex movement phrases and sequences

Learning, rehearsing and performing a learnt dance work

- physically imitate movement
- demonstrate an understanding of the intention in the dance work
- memorise the movement vocabulary
- accurately execute the movement vocabulary, and complex movement phrases and sections used to communicate the intention in the dance work
- demonstrate the safe and appropriate use of physical skills required to execute the movement vocabulary in the dance work
- adapt execution of movement vocabulary to accommodate use of production elements including timing and structure of music and/or sound, as appropriate
- work with other dancers to clarify and establish correct timing, spacing and movement qualities
- move with an awareness of others to reproduce group formations accurately and expressively
- rehearse the learnt dance work
- prepare to perform and perform the dance work, demonstrating artistry

Analysis of the learnt dance work

- document and analyse the realisation of the dance work
- use appropriate dance terminology.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 15 per cent to the study score.

Outcomes	Marks allocated	Assessment tasks
Outcome 1 Analyse two selected dance works.	50	Analysis of two works selected from the Prescribed list of dance works for Unit 3 in any one of the following formats: <ul style="list-style-type: none"> • a written report • responses to structured questions • a multimedia report.
Outcome 2 Choreograph, rehearse and perform a skills-based solo dance work and analyse the processes used to realise the dance work.	50	Analysis of the processes used in the choreography, rehearsal and performance of a skills-based solo dance work choreographed by the student in any one or a combination of the following formats: <ul style="list-style-type: none"> • A written description of the intention and analysis of the use of the choreographic and realisation processes • A multimedia presentation that describes the intention and analyses the use of the choreographic and realisation processes • Oral or written responses to questions about the dance work and use of the choreographic and realisation processes.
Outcome 3 Learn, rehearse and prepare for performance, and perform a duo or group dance work by another choreographer and analyse the processes used.	50	Performance of a learnt dance work created by another choreographer.
Total marks	150	

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination which will contribute 50 per cent to the study score, and an end-of-year written examination which will contribute 25 per cent to the study score.

Unit 4

In this unit students choreograph, rehearse and perform a solo dance work with a cohesive structure. When rehearsing and performing this dance work students focus on communicating the intention with accurate execution of choreographic variations of spatial organisation. They explore how they can demonstrate artistry in performance. Students document and analyse the realisation of the solo dance work across the processes of choreographing, rehearsing, preparing to perform and performing the dance work.

Students continue to develop their understanding of the choreographic process through analysis of a group dance work by a twentieth or twenty-first century choreographer. This analysis focuses on ways in which the intention is expressed through the manipulation of spatial relationships. Students analyse the use of group structures (canon, contrast, unison, and asymmetrical and symmetrical groupings and relationships) and spatial organisation (direction, level, focus and dimension) and investigate the influences on choices made by choreographers in these works.

In this unit the group work studied for Outcome 1 must be different from any works studied in Unit 3, and the term 'choreographer' can be understood as one or more choreographers.

Area of Study 1

Dance perspectives

In this area of study students analyse a twentieth or twenty-first century group dance work. They examine ways choreographers communicate their intention through creating spatial relationships and manipulating group structures and the elements of spatial organisation. Students analyse influences on choices made by choreographers on movement vocabulary and the intention of the selected works. They examine the influence the choreographer and/or the selected dance work has had on the arts, artists and/or society.

One dance work must be selected for study for this outcome from the Prescribed list of dance works for Unit 4.

Outcome 1

On completion of this unit the student should be able to analyse a selected group dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- the intention of the selected group dance work
- the movement vocabulary of the selected group dance work
- ways that the elements of spatial organisation are manipulated to communicate the intention and used in the relationships between dancers
- ways that group structures are manipulated to communicate the intention
- influences on choices made by the choreographer relating to the movement vocabulary and the intention
- influences of the choreographer and/or the selected dance work on other choreographers and/or their work and on other artists, arts forms and/or on society
- appropriate dance terminology.

Key skills

- describe and analyse ways that the choreographer manipulates the movement vocabulary to communicate the intention
- analyse the ways that group structures, spatial arrangements and the elements of spatial organisation are manipulated to communicate the intention
- discuss influences on choices made by the choreographer in relation to the intention and movement vocabulary of the selected group dance work
- discuss and analyse influences of the choreographer and/or the group dance work on the arts, artists and/or society
- use appropriate dance terminology.

Area of Study 2

Choreography, performance and dance-making analysis

This area of study focuses on choreography and performance of a solo dance work. The intention for this work should focus on communicating ideas through movement. Students explore ways of manipulating the elements of spatial organisation to create a cohesive composition that communicates their chosen intention. Students analyse and document the creation of movement phrases and sections to create structures that best express their intention. They make choices about the music and/or sound or absence thereof for their solo dance work, and identify the purposes for this choice and the influences it might have on their choreography. Students document and analyse the realisation of the dance across the processes of choreographing, rehearsing, preparing to perform and performing. They present a performance of their solo dance work that demonstrates safe and accurate execution of movement vocabulary and artistry.

Outcome 2

On completion of this unit the student should be able to choreograph, rehearse, perform and analyse their realisation of a solo dance work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

Choreography, rehearsal and performance of a solo dance work

- approaches to selecting and developing an intention
- approaches to selecting production elements including music and/or sound, as appropriate, to enhance communication of the intention and movement vocabulary
- ways of using the choreographic process to create movement vocabulary that involves a range of actions to communicate the intention
- ways of manipulating the elements of spatial organisation to communicate the intention
- ways of using the choreographic process to create a cohesive solo dance work
- approaches to structuring a cohesive solo dance work
- approaches to realising a solo dance work that communicates an intention through rehearsal, preparation for performance and performance
- ways that artistry that can be used to enhance performance

Analysis of a solo dance work

- approaches to documenting and analysing application of the choreographic process and realisation of a solo dance work through rehearsal, preparation for performance and performance
- approaches to documenting and analysing the spatial organisation in a solo dance work
- approaches to evaluating the extent to which a solo dance work fits the description of a cohesive solo and communicates the intention
- use of appropriate dance terminology.

Key skills

Choreography, rehearsal and performance of a solo dance work

- choreograph a cohesive composition which communicates a selected intention by:
 - planning and researching ideas for the solo dance work and developing the intention
 - using the choreographic process and choreographic devices to create movement vocabulary
 - manipulating the elements of spatial organisation in a range of ways
 - arranging movement vocabulary to create phrases and sections
 - selecting and developing an appropriate formal structure
 - making choices about the use of production elements
- rehearse, prepare to perform and perform a solo dance work using appropriate processes
- demonstrate artistry in performance

Analysis of a solo dance work

- analyse the use of the choreographic process, manipulation of the elements of spatial organisation and the realisation of a solo dance work through rehearsal, pre-performance and performance
- evaluate the ways a solo dance work fits the description of a cohesive composition and communicates the intention
- use appropriate dance terminology.

School-based assessment

Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the study design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

Outcomes	Marks allocated	Assessment tasks
Outcome 1 Analyse a selected group dance work.	50	Analysis of a work selected from the Prescribed list of dance works for Unit 4 in any one of the following formats: <ul style="list-style-type: none"> • responses to structured questions • a multimedia report.
Outcome 2 Choreograph, rehearse, perform and analyse their realisation of a solo dance work.	50	Analysis of the processes used in the choreography, rehearsal and performance of a solo dance work with a cohesive structure choreographed by the student in any one of the following formats: <ul style="list-style-type: none"> • responses to structured questions • a multimedia report.
Total marks	100	

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the study score, and an end-of-year written examination which will contribute 25 per cent to the study score.

End-of-year examinations

Performance examination

Description

Students will perform two dance works that they have individually choreographed in Unit 3, Outcome 2 and Unit 4, Outcome 2.

Knowledge and understanding of safe dance principles should be applied in the performance of each solo dance work.

Contribution to final assessment

The performance examination will contribute 50 per cent to the study score.

Conditions

The examination will be completed under the following conditions:

- VCAA examination rules will apply. Details of these rules are published annually in the [VCE Administrative Handbook](#).
- The performance venue is set annually by the VCAA.
- Each live performance of each solo dance work should be presented as a single uninterrupted performance of at least two and a half minutes and a maximum of five minutes in duration.

Written examination

Description

Students will answer a series of questions focusing on Unit 3, Outcomes 1, 2 and 3, and Unit 4, Outcomes 1 and 2.

Format

The examination will include short and extended response questions. Some questions will require analysis of dance works from the Prescribed list of dance works Units 3 and 4 published annually on the VCAA website.

Contribution to final assessment

The written examination will contribute 25 per cent to the study score.

Conditions

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be published annually by the VCAA.
- VCAA examination rules will apply. Details of these rules are published annually in the [VCE Administrative Handbook](#).
- The examination will be marked by assessors appointed by the VCAA.

Further advice

The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence together with any sample material.