

VCE VET DANCE

SUPPLEMENTARY ADVICE



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Introduction

VCE VET Dance Supplementary Advice was produced to assist schools with the implementation of the VCE VET Dance program. It focuses on advice for training and assessment that will enable a student to obtain a study score or a nationally recognised dance qualification.

The content of *VCE VET Dance Supplementary Advice* was informed by consultation with industry representatives, trainers and assessors, and teachers at Victorian secondary colleges. It includes key program features and industry insights that can be used to continuously improve the quality of training and assessment. It also provides advice on teaching and learning strategies that facilitate the transfer of skills and knowledge appropriate for work in the performing arts sector.

Information in this publication should be considered alongside the [CUA – Creative Arts and Culture Training Package \(Release 6.0\)](#), which can be located on the Australian Government’s training.gov.au website.

Companion volumes are available on the VETNet website. They are designed to help teachers understand the purpose of the training package and its occupational outcomes.

Further information can be found in the *VCE VET Dance Program Booklet* on the [VCE VET Dance webpage](#) on the VCAA website.

Schools are advised to access this webpage regularly for program updates.



VCE VET Dance program

The VCE VET Dance program is drawn from the nationally recognised Creative Arts and Culture Training Package.

The VCE VET Dance program provides two qualification options for students:

- **Program 1: CUA20120 Certificate II in Dance**
- **Program 2: CUA30120 Certificate III in Dance (partial completion)**

Students can also undertake two skill sets:

- **CUASS0111 Assistant dance teaching**
- **CUASS00071 Dance teaching**

A study score is available for the VCE VET Dance program.

To be eligible for a study score, students must:

- satisfactorily complete all the units of competency required in the scored Unit 3–4 sequence
- be assessed in accordance with the tools and procedures specified in the [VCE VET Scored Assessment Guide](#) and program-specific assessment plan templates published annually on the [VCE VET Dance page](#) on the VCAA website

- undertake a performance examination during the end-of-year examination period, based on the two style-specific units of competency in the scored Units 3–4 sequence, and in accordance with the current [examination specifications](#).

The VCE VET Dance program aims to provide students with knowledge, skills and competency that will enhance their employment prospects in the performing arts sector while at school and in the future. The program enables them to gain a nationally recognised qualification and make an informed choice about career and further study paths.

Enrolments in VCE VET Dance have been consistent over the last six years, despite the challenges presented by the 2020–2021 pandemic. The highest number of enrolments was recorded in 2022.

VCE VET Dance enrolments 2017–2022

2017	2018	2019	2020	2021	2022
584	631	693	612	535	700



Understanding units of competency

Changes in units

Some of the units in this publication may have been superseded. The Australian Skills Quality Authority (ASQA) provides the following advice on managing the transition from superseded training products:

Sometimes, a qualification or accredited course will specify a core or named elective unit or module that has been superseded, removed or deleted from another training package. In these cases, you must continue to include the component/s as named in the qualification or course being delivered. (ASQA, Clauses 1.26 to 1.27 'Manage transition from superseded training products')

Where to find information

The training and assessment requirements for each unit of competency can be found on the Australian Government's training.gov.au website.

Training and assessment for each unit must include all elements, performance criteria, foundation skills, performance evidence, knowledge evidence, assessment conditions and resources stated in the description for that unit.

Helping students understand their VET course

At the commencement of each unit or cluster, teachers should show students the units of competency

descriptions on the training.gov.au website. This is really their study overview and sets expectations for their classes. As many dance units are trained and assessed together, teachers should provide a summary of the skills and knowledge that each cluster will encompass.

Training package skill sets

A skill set is a single unit of competency, or a combination of units of competency from one or more training packages, that links to a licence or regulatory requirement, or to a defined industry need. Skill sets are nationally endorsed and each is assigned its own code.

The VCE VET Dance program contains two training package skill sets that:

- complement the two qualifications
- provide specific skills and general capabilities to students
- provide more career opportunities for students
- help students make decisions about their future career pathways
- assist students with employment in the creative arts industry.

These are clearly identified in the program structure within the *VCE VET Dance Program Booklet*.

The units applicable to each skill set are listed in the table below.

Skill set	Unit
CUASS0111 Assistant dance teaching	<ul style="list-style-type: none">• CUADTM311 Assist with dance teaching• CUAWHS405 Provide a safe performing arts environment for children• CUAWHS111 Follow safe dance practices• CUADTM412 Promote the physical and emotional wellbeing of children in performing arts
CUASS00071 Dance teaching	<ul style="list-style-type: none">• CUADTM431 Design and conduct dance learning program• CUADTM413 Apply safe dance teaching methods

In an emerging trend, VCE VET Dance students are completing a skill set and gaining employment as assistant dance teachers during their final years at school.

Program options

The VCE VET Dance program aims to:

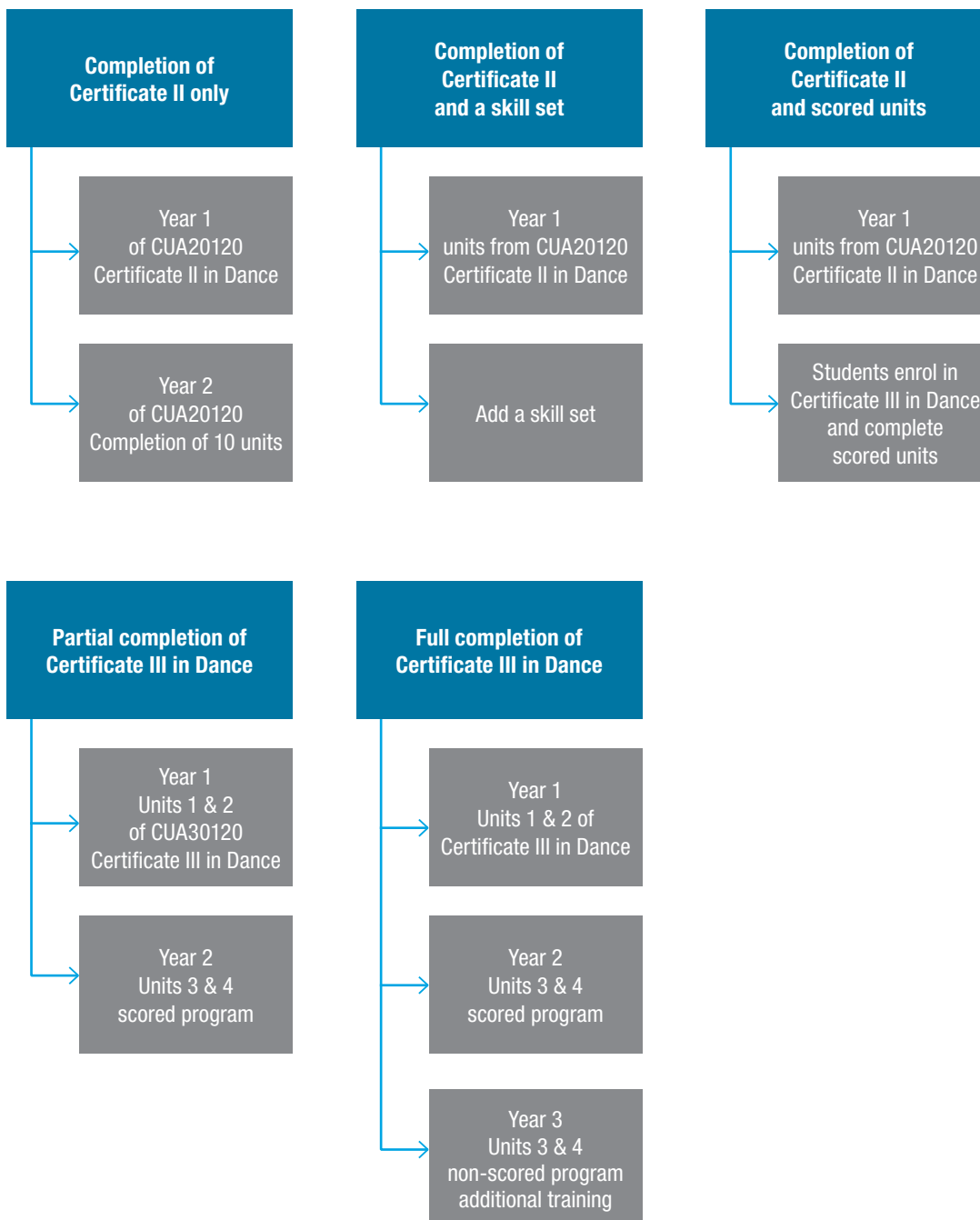
- provide participants with the knowledge, skill and competency that will enhance their training and employment prospects in the performing arts industry
- enable participants to gain a recognised credential and to make an informed choice of vocation or career path.

Schools are advised to access the [VCE VET Dance Program Booklet](#) for further information.

The following tables represent program options for credit in VCE.

“ We study the arts not to train a generation of artists but to stimulate a way of being in the world, considering, reflecting, analyzing, communicating. ”

Arts Participation and Students' Academic Outcomes ACARA 2015





Industry and skills

The arts, culture, entertainment and design industry

The dance and musical theatre sector is part of the arts, culture, entertainment and design industry. The industry includes a broad range of creative job roles and organisations. In turn, the dance and musical theatre sector includes performers in a wide variety of genres and styles.

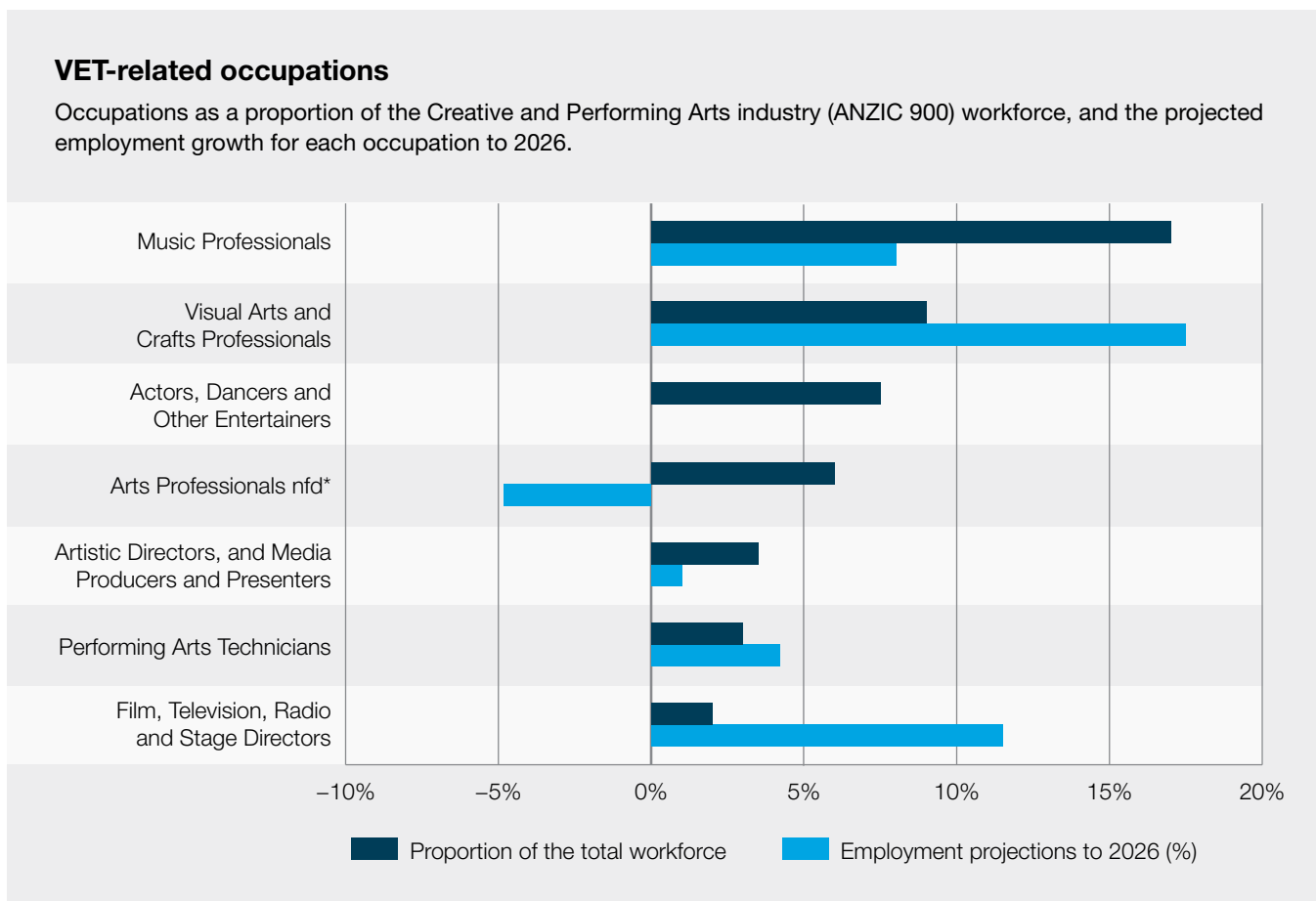
The VCE VET Dance program comprises core units that prepare students to safely perform basic dance

techniques, engage in physical fitness, add artistry to performance and build audition confidence. Students can select electives that encompass many different dance styles, such as ballet, jazz, street, tap and lyrical dance. In addition to developing dance techniques and skills, they explore industry nuances and life skills such as working with children, understanding employment contracts and responding to performance feedback.

Labour trends and industry insights

The graph below represents data on occupations in the arts, culture, entertainment and design industry, taken from the Australian Industry and Skills Committee (AISC) National Industry Insights Report, and projects employment growth to 2026.

Although the labour market forecasts strong employment growth for dancers, industry contributors indicate that gaining secure employment is highly competitive. VCE VET Dance provides students with the insight and confidence to navigate workplaces and reach career objectives.



*nfd = not further defined

Source: nationalindustryinsights.aisc.net.au/industries/arts-culture-entertainment-and-design



Fixed-term or casual employment contracts are commonplace in the performing arts sector. The sector has also reported an increased need for workers to be able to generate income from multiple streams and source potential clients through social media platforms. Performers and workers need these new 'tools', as well as customer relations skills, to reach their audience and create opportunities.

Many performers and workers are sole operators or contractors and require business skills including financial management, planning, project management, entrepreneurship, content protection and contract negotiation.

It has also been reported that audiences are increasingly open to diverse work and have a growing interest in First Nations dance performance and artistic expression. VCE VET Dance students can select style-specific electives that develop artistry and personal expression in dance.

A range of styles are available, including First Nations dance, cultural dance and social dance. Students' experiences can lead to the exploration of other genres such as ballroom dancing and Irish dancing.

Dance teachers indicate that the sector is currently undergoing a blending of different dance styles. Dancers are combining traditional forms of dance with modern styles to create new, unique dance forms. Lyrical dance is an example of a new dance style that combines several genres.

Teachers also advise that dancers are increasingly using their platform to raise awareness of social and cultural issues such as racism.

Further information about the performing arts sector can be found in the list of industry organisations and peak bodies at the end of this resource.

Priority skills for the industry

Employers are increasingly looking for skills beyond technical ability. The Industry Reference Committee (IRC) Skills Forecasts 2019 identifies four top-priority skills for the industry:

- health and safety
- customer service, teamwork and communication
- self-promotion and marketing
- critical and creative problem-solving.

These skills are seen as essential to overcoming challenges such as the changing nature of work and keeping up with technological advances that impact creative processes.

Health and safety

In the performing arts sector, one of the main focuses of health and safety is child-safe standards because many of its workers run private, sole-operated dance studios attended by children. Accordingly, dance teachers and their assistants need to hold first-aid qualifications and have policies and processes in place that protect their young participants. The safety of patrons and event workers in a range of venues also forms part of this domain.

Dance teachers report that there is also a greater emphasis on recognising the influence of a healthy body and a healthy mind on performance. Mindfulness practices such as yoga and meditation are therefore being incorporated into performance preparations.

Customer service, teamwork and communication

Workplaces operate in a competitive environment and provide entertainment to many different types of customers, including those with special needs. This requires a range of communication techniques and strategies to ensure that services are accessible and all customers have the same experience.

Customer service skills are called upon throughout the entertainment journey – from ticket sales to the final curtain call. Although communication skills are increasingly aligned to a social media and online presence, the ability to deal with customers and colleagues in person is essential – for example, when handling customer complaints or managing events.

Self-promotion and marketing

Teachers indicate that those who work in the industry need skills such as self-promotion and marketing to make the most of employment opportunities. They sometimes need to participate in digital-only platforms and source income from philanthropy and sponsorship. Teachers also suggest that being confident in online auditions is an important self-promotion strategy.

Critical and creative problem-solving

Audiences are now being contacted through evolving technology, and virtual reality allows them to be more fully immersed in performances. Dance classes can be conducted online. Workers are increasingly being asked to adapt to a growing range of digital production methods and work processes. These examples demonstrate the need for workers to be able to present information creatively, think critically and solve problems with the application of new ideas – skills that are highly valued by the industry. Dance teachers also indicate that a versatile dancer is more likely to find employment.

VCE VET Dance addresses these requirements by including units that introduce students to many skills beyond dance techniques. Students learn about the industry, business practices, teamwork, workplace safety and personal wellbeing. Aspiring dance teachers or assistants are prepared for working with children, dance development and career planning. Others may enter the industry as choreographers, professional dancers or performance artists.

“

Students use video and video-editing software to present work and digital audition requirements, as well as sound editing/mixing programs. We introduced our classroom to the online Create, Learn and Inspire (CLI) Studio where students can take classes with the latest emerging choreographers from the USA.

”

*Kerrie Power,
Dance Training Organisation*



Skills definitions

The Australian Government's Labour Market report for dancers and choreographers further defines the skills, knowledge, and mental and physical abilities required by dancers and choreographers.

Top five skills for dancers and choreographers

Coordination with others

Being adaptable and coordinating work with other people

Learning strategies

Figuring out the best way to teach or learn something new

Active listening

Listening to others, not interrupting and asking good questions

Instructing

Teaching people how to do something

Monitoring

Keeping track of how well work is progressing so you can make changes or improvements

Top five knowledge areas for dancers and choreographers

Fine arts

Composing, producing, and performing works of music, dance, visual arts, drama and sculpture

Education and training

Understanding curriculum and training design, teaching and instruction for individuals and groups, and the measurement of training effects

Communications and media

Understanding media production, communication, and dissemination. Includes written, spoken and visual media

Sociology and anthropology

Understanding group behaviour and dynamics, societal trends and influences, and cultural diversity

English language

Understanding the meaning and spelling of words, rules of composition and grammar

Top five mental and physical abilities for dancers and choreographers

Whole-body coordination

Move your arms, legs and body together

Extent of flexibility

Bend, stretch, twist, or reach with your body, arms and/or legs

Multi-limb coordination

Use your arms and/or legs at the same time, while sitting, standing or lying down

Trunk strength

Use your abdominal and lower back muscles several times without 'giving out' or fatiguing

Balance

Keep your balance or stay upright



“

There are more opportunities than ever before to join the dance industry today, thanks to social media. Students have access to or are exposed to new choreography and styles of dance daily, on platforms such as TikTok and YouTube. This has led to a shift in trends in dance styles. For example, jazz has an ever-growing commercial jazz portfolio and lyrical has a lyrical street component that are both very popular with students. Another example is that more students are selecting to do the subject so they can do more street and hip-hop classes.

”

*Amanda Knight,
Catholic Regional
College Sydenham*

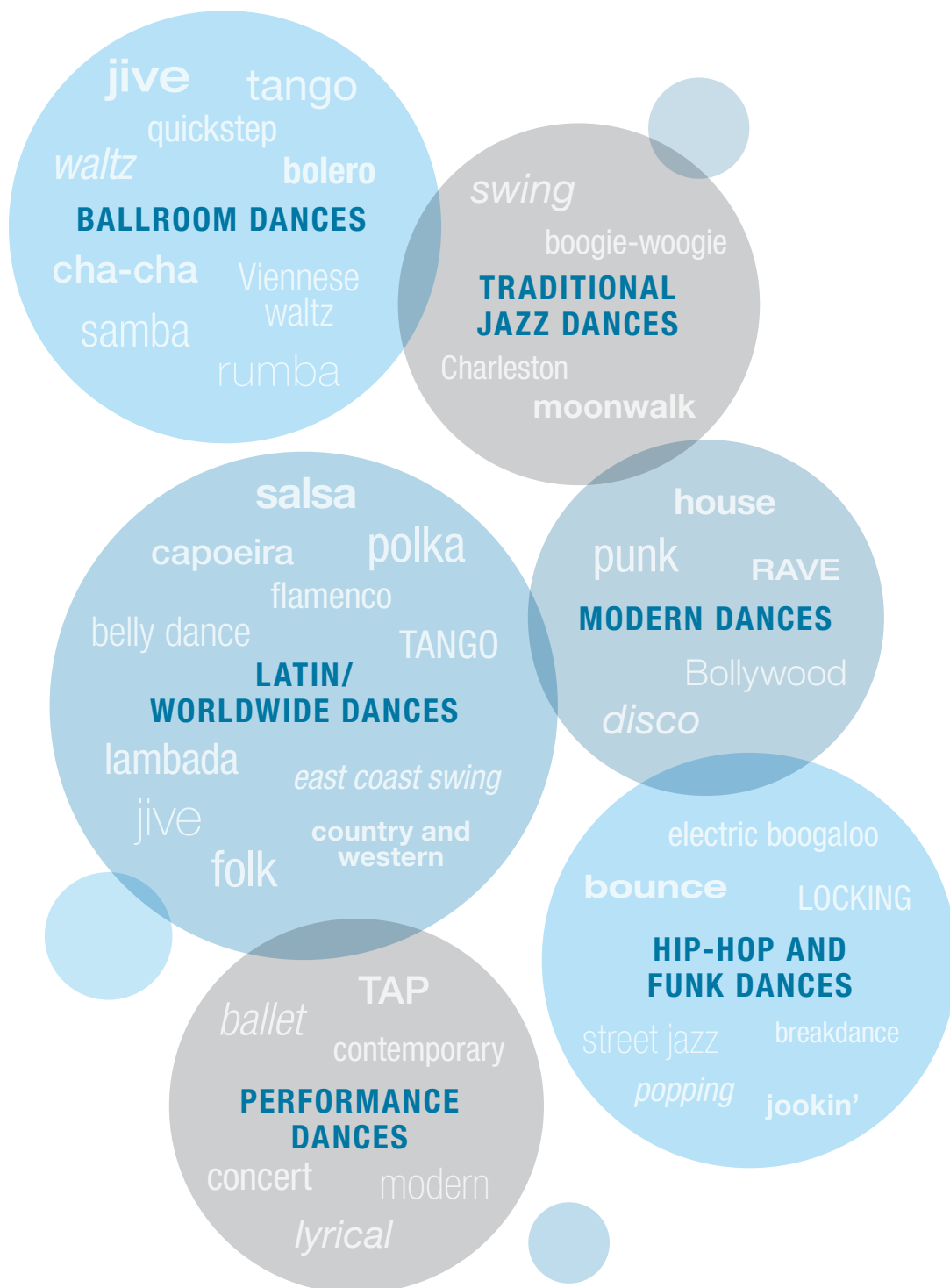
“

It has been a really good introduction to how to become a professional dancer. It has really helped me to learn about nutrition, adequate sleeping, as well as the history behind dancing and how to audition for companies that I can get into in the future and that's really pushed me to become a better dancer.

”

*Caterina,
VCE VET Dance student*

Popular dance categories and types



The VCE VET Dance program includes performance dances. Schools reported increasing popularity in styles such as lyrical, street dance and hip-hop. This may be a result of emerging street dance culture, popular reality shows or the influence of social media.

Work roles, workplaces and employers

Following the completion of VCE VET Dance, students may find work in these roles:

- professional dancer
- assistant dance teacher/instructor
- assistant studio manager
- administration or dance studio receptionist
- customer service assistant
- sales assistant – dance shop
- primary performing arts assistant
- assistant choreographer
- backstage crew
- independent artist
- yoga or Pilates assistant teacher
- dance therapist assistant

Professional dancers work in a range of environments and workplaces that form part of other industries, such as sport, tourism and media. They may also pursue careers in related areas including arts administration, costume design, dance therapy or photography. Common workplaces include:

- dance companies
- theatre companies
- education and training organisations
- tourism and entertainment – cruise ships, theme parks, nightclubs
- events and spectator sports
- own business
- government and councils
- performing arts companies
- television and video companies
- not-for-profit community-based organisations
- entertainment agencies
- entertainment industry as a support to musical acts and stage productions
- private tuition companies.
- regional and state dance associations (working as examiners and judges)



“

We choose two techniques or dance genres that we want to do. I was really attracted to jazz as it came with a lot of sharp movements, and I could really use my expression. And with contemporary I could use like my on and off balances and being stable on the ground as well as defying gravity.

”

*Caterina,
VCE VET Dance student*

“

We found that students who more frequently participated in the arts be it music, art, drama or dance, tended to be more academically engaged, more academically motivated in other school subjects and had higher self-esteem, higher levels of life satisfaction and a greater sense of meaning in life. It teaches students to think for themselves, to undertake their own research, to help them understand why they do things, how they do things and how that is communicated to a wide audience.

”

*Arts Participation and
Students' Academic
Outcomes ACARA 2015*

“

Students who participate in VCE VET Dance learn numerous life skills that they can transfer into a lifelong career. These include teamwork, communication and interpersonal skills, confidence, presentation and public speaking skills, time management and personal organisation.

”

*Brendan Daynes,
VCE VET Dance
State Reviewer*

Transition and pathways

Transition from school

Students select a VET course for many reasons, including exploring a particular industry, making informed choices about their future, contributing to their Australian Tertiary Admission Rank (ATAR), and seeking understanding of the ‘world of work’.

Transition from school involves not just succeeding in further education but also developing the skills to be able to cope outside the school structure, with new systems and communities. Young people need the confidence and acumen to be able to drive

their own opportunities in the workforce. This is particularly relevant for students aspiring to enter the creative arts industry. Some dancers may enter full-time work in a dance company, but many will work on a freelance basis.

Many students commence their dance journey in local private dance studios or schools while they are in primary school. Often, they would like to continue in these local schools but not all schools have the capacity to offer VCE Dance. VCE VET Dance can fill this gap.

Transferable skills from VCE VET Dance

Transferable skills, also known as soft skills, are skills that students can take with them and apply across a broad range of jobs. In the simplest sense, transferable skills are any non-technical skills.

There are many such skills that can be learned from engaging in the VCE VET Dance program. The following were provided by contributors to this resource:

- discipline, reliability and commitment
- punctuality, organisation and time management

- dedication and perseverance
- creativity and kinaesthetic awareness
- personal confidence and presentation skills.

Teachers advise that communication skills are important because dancers are often part of a creative team and required to communicate with team members who may be musicians, actors, performance artists, visual artists, technicians or wardrobe people. They also indicate that students are prepared for working in teams by completing group work in their VCE VET Dance classes.



Pathways from a VCE VET Dance program

Following completion of the VCE VET Dance program, students can pursue many further education and training options in the VET and university sectors.

Certificates II to IV offer introductory skills and training, and industry foundation skills. Students learn industry-specific knowledge and skills such as communication and teamwork:

- Certificate II qualifications prepare graduates for routine work and basic tasks within a defined context. Problem-solving is limited.
- Certificate III qualifications prepare graduates to apply skills and knowledge to a range of contexts. Graduates work under supervision.
- Certificate IV qualifications provide broader skills and knowledge. Graduates are expected to demonstrate autonomy and apply more complex problem-solving skills.

A diploma equips students to work in a variety of contexts and with a deeper knowledge of a particular area, such as dance teaching or leadership.

VET courses can assist students to gain credit towards other VET courses or some higher education courses. For example, students

who undertake a diploma may receive up to two or three semesters of credit towards a bachelor's degree. The exact amount of credit granted depends on the institution.

There are many examples of related qualifications that students can pursue after completing the VCE VET Dance program, including theatre management, costume and wardrobe design/making, theatre production, dance teaching and dance therapy.

The performing arts sector offers a range of supplementary roles that may interest students after they finish school. Dance teachers indicate that they engage students in as many live performances as possible to expose them to vibrant, real-world experiences.

Teachers also indicate that many VCE VET students audition for higher education courses at the Australian Ballet School, dance colleges, the Victorian College of the Arts and the National Institute of Dramatic Art. Some VCE VET Dance graduates enter dance companies and musical theatre, or are employed as entertainers, back-up TV dancers, cruise ship entertainers or dance teachers. Others combine their love of dance with university degrees in secondary teaching, media and fashion.

“

We actually do a lot of industry things, and we learn how to audition and how to bounce back from when we don't get into a company.

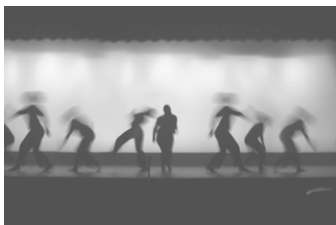
”

*Caterina,
VCE VET Dance Student
(VCE VET Dance Class)*

Singing, acting and performing



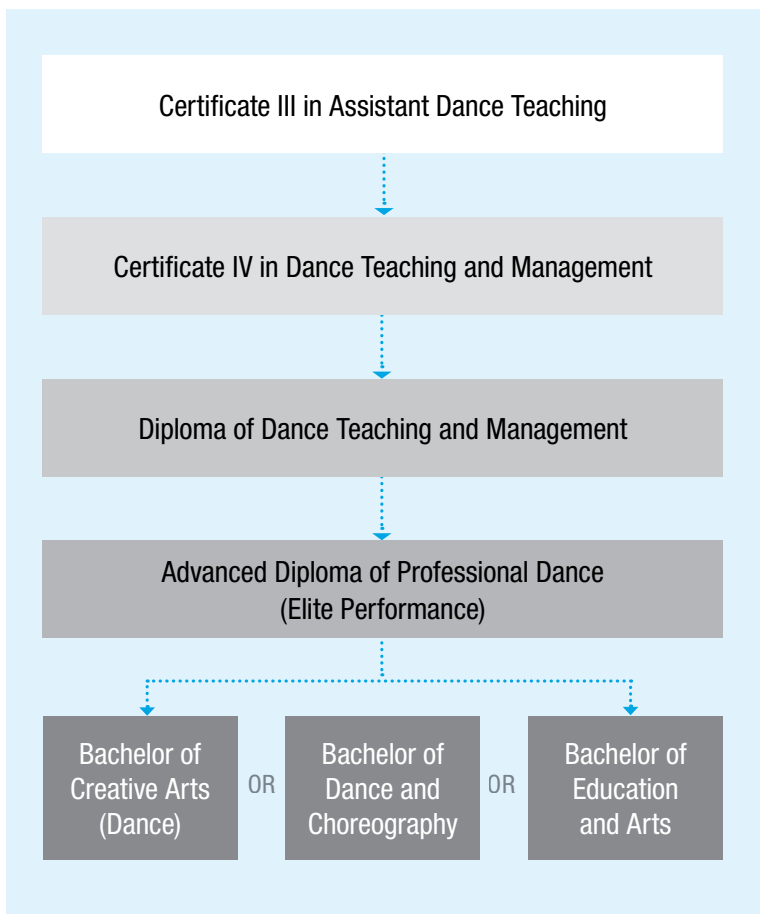
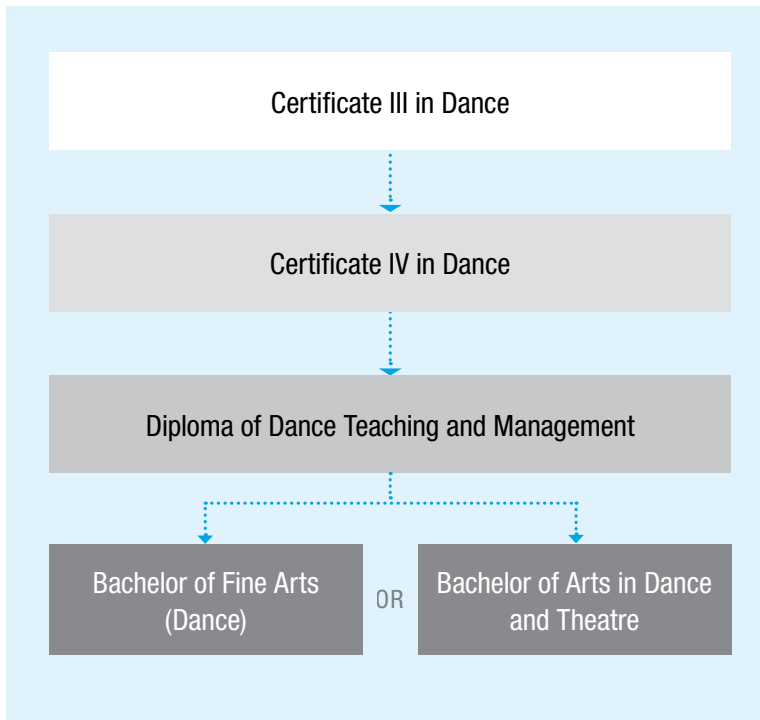
Costuming and make-up



Set design, stage management, lighting, sound

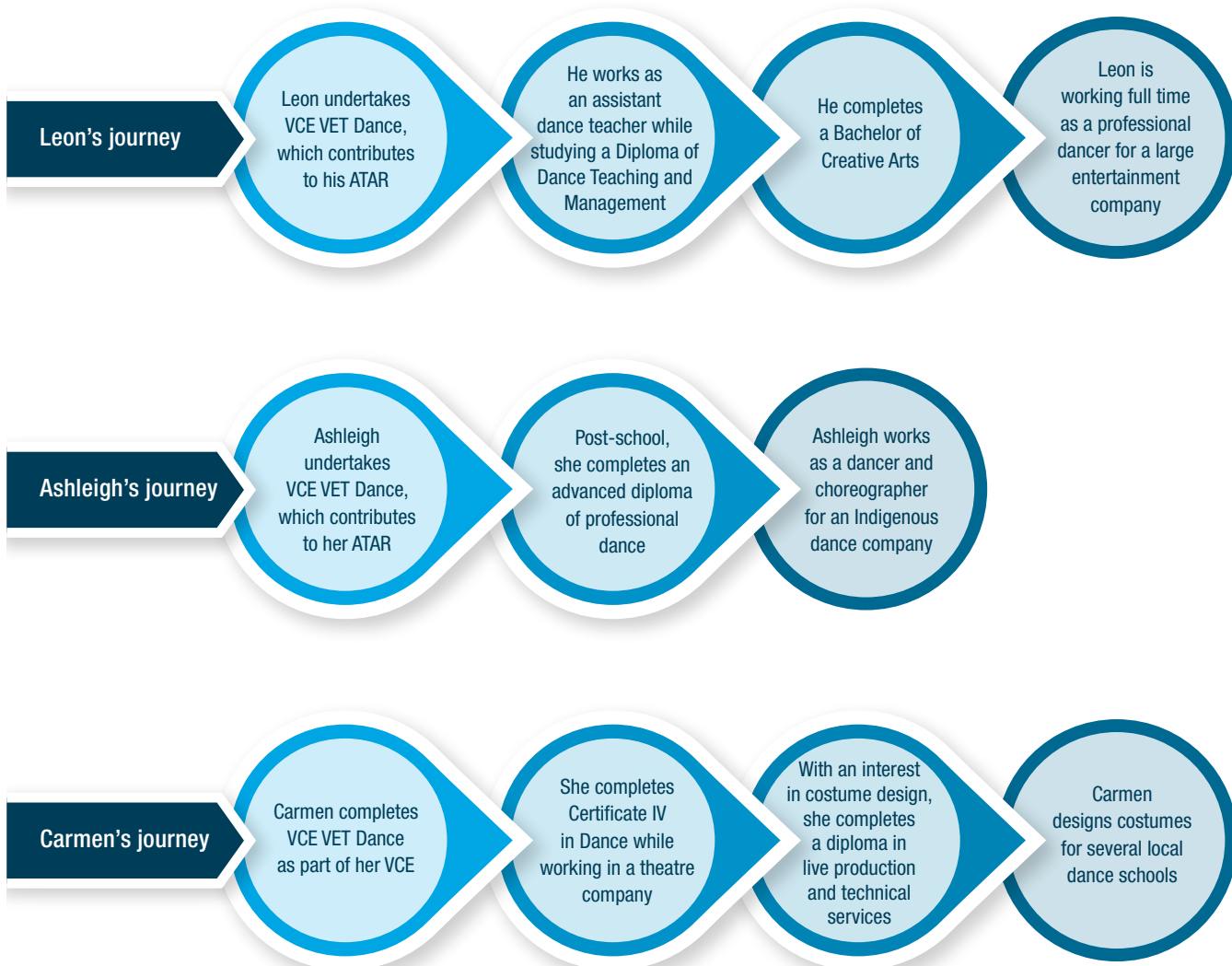


The diagrams below illustrate potential pathways from the VCE VET Dance program:



Examples of learning journeys

VET is a key component of the lifelong learning journey of many students. Here are three students' learning journeys, which all started with a VCE VET Dance program.



Success stories

“

One of my students received a Premier's Award in Dance. His ATAR was 99.85 (dance was in his top 4). He applied to Harvard University using dance as one of his assets on the application. When he was accepted, the letter from Harvard commented on how much they loved his dance submission and how it helped show he was well rounded. He is currently still in his first year as an undergraduate at Harvard.

Another is currently a professional dancer performing all over Australia in shows such as *My Fair Lady*, *Evita*, *Billy Elliot*, *Bring It On*, *West Side Story*, *Moulin Rouge* *The Musical* to name a few. ”

*Kerrie Power,
Dance Training Organisation*

“

A Year 2 VET Dance student had initially selected jazz and contemporary as their two elective styles. This student was overall a very capable technical dancer with great musicality and grounding, who thrived in the contemporary style. She was also an exceptional student across the board and submitted well-researched theory tasks. However, although she had good technique and was very capable, she was not the most flexible jazz student, nor were her turns and balances as high a standard as other students in her class for the jazz style. Early in the year students were learning a street solo and all students in the class participated in this session. This student was a standout performer, not only in terms of expression, musicality and energy but also she really understood the dynamics required for the street style. After a discussion with her using the examination criteria, we decided to switch her from jazz to street. This student went on to achieve an A+ for both her styles, a raw study score of 49 and was invited to perform at Top Class. She now teaches contemporary workshops for our students and even choreographs solos for us as part of our college alumni. She then found a real love and appreciation for the street style, which she had never had prior to studying VET Dance. ”

*Amanda Knight,
Catholic Regional College Sydenham*





“

It is important to address differences in abilities and technical standards at the beginning of the course to ensure students feel safe to express themselves, challenge themselves and have the opportunity to build on their skill set, regardless of their dance backgrounds and level. Students really appreciate this conversation and it can set the tone for technique classes where safety and safe dance practices are encouraged throughout each session, rather than ability.

”

*Amanda Knight,
Catholic Regional College
Sydenham*

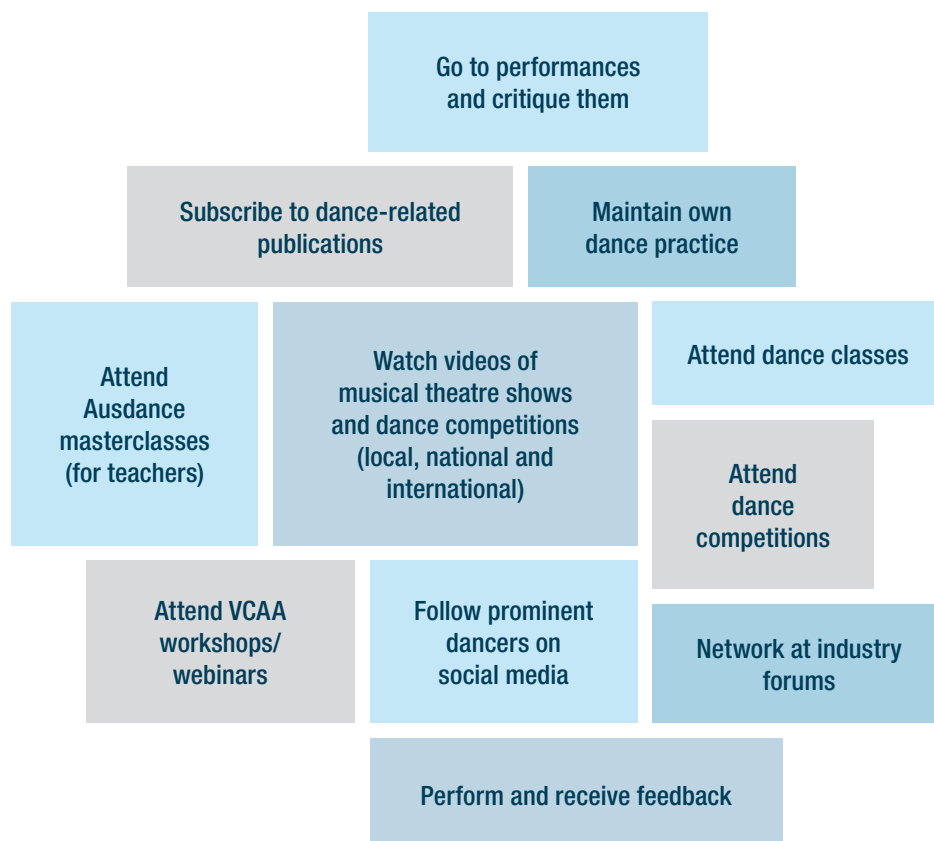
Learning activities and teaching strategies

This section provides suggestions for learning activities for core units of competency and commonly delivered electives in Year 1 and Year 2 of the VCE VET Dance program. These include grouping together units that are similar in nature to enable students to experience real-life situations, reduce content duplication and maximise class time. Teaching tips for maintaining industry currency, using technology in classes and arranging structured workplace learning are also part of this section.

Teachers indicate that they cluster together units from Year 1 and Year 2 because they combine the skills and knowledge required to create a performance. This approach also makes it easier to accommodate rehearsals and ongoing refinement and improvement of dance techniques within the school timetable. It allows for holistic assessment and students experience authentic performance conditions.

Maintaining industry currency

Dance teachers provided many examples of how they ensure currency of practice. These are summarised below:



Structured workplace learning

The VCAA strongly recommends that students undertake a minimum of 80 hours of structured workplace learning (SWL) for the VCE VET Dance program. SWL should be spread across the duration of the training program.

The VCAA mandates SWL in the following situations:

- where work placement is mandated for the award of the qualification, or
- where the assessment conditions from a unit of competency contain a statement regarding the requirement to demonstrate skills in a workplace.

The [national register of vocational education and training](#) provides information on assessment conditions for the unit of competency.

For further information about SWL, visit [How SWL works](#) on the VCAA website.

Dance teachers indicate that they arrange excursions and industry days at organisations such as Ausdance to assist students to achieve SWL. These enable students to participate in productions, performances and competitions in varying roles and meet with a range of artistic and performance team members.

Using technology

The performing arts sector is using technology on an increasing basis, not only to reach audiences through digital platforms and virtual dance studios but also as a medium for artistic expression. VCE VET Dance will therefore need to include skills in the use of computer software as a choreographic tool and film/video technology in filming dance.

Dancers now require an understanding of online learning tools and platforms, and approaches such as the live streaming of dance classes. This creates new dimensions to the qualification key skills and knowledge. For example, teaching safe dance practices and physical conditioning can be part of an online class.

Teachers indicate that they use technology in their classes in the following ways:

- visual presentations (PowerPoint/Google slides) for explicit teaching
- music editing to enable teachers and students to align music with dance sequences
- Google Drive for access to resources and work submission

- video recording by teachers and students to analyse rehearsals and choreography
- designated VCE VET Dance iPad for storing videos of dance sequences for use in future classes, including rehearsals, solos and student observations
- mobile phones for documenting work, filming and taking photographs, and editing music and videos.

Teachers also emphasise the importance of teaching students how to use social media effectively to promote and present themselves to employers. They encourage students to follow well-known dancers, troupes, companies, choreographers and entertainers as a way of strengthening industry understanding.

“

There is a greater need for dancers to be tech savvy with digital auditions becoming more prominent. This also opens global doors.

”

*Catherine Yee,
Geelong High School*

“

Dancers are using motion-capture technology and augmented reality to enhance their performances and create immersive experiences for audiences. For example, some dance companies are using motion-capture suites to create digital avatars that mirror the movements of the live dancers on stage.

”

*Kerrie Power,
Dance Training
Organisation*



CUA20120 Certificate II in Dance

Certificate II in Dance is a preparatory qualification that allows learners to develop basic technical skills and knowledge to prepare for working in the live performance sector.

Year 1: Units 1 and 2

When designing a delivery program, teachers should ensure that the unit sequence introduces students to fundamental skills and concepts and builds on this understanding as the year progresses.

Certificate II in Dance: Sample program units	
CUADAN211	Develop basic dance techniques
CUAPRF211	Prepare for live performances
CUAWHS111	Follow safe dance practices
CUAWHS211	Develop a basic level of physical fitness for dance performance
Electives	
BSBTWK201	Work effectively with others
CUADAN213	Perform basic jazz dance techniques
CUADAN215	Perform basic contemporary dance techniques
CUADAN216	Perform basic ballet techniques
CUADAN217	Perform basic tap techniques
Possible style units for commencement in Year 1	
CUADAN220	Perform basic lyrical dance techniques
CUADAN218	Perform basic street dance techniques
CUADAN210	Perform basic dance partnering techniques
CUADAN219	Perform basic cultural dance techniques



“

As I deliver the program holistically, I don't teach one unit at a time. Most of the units involve ongoing observation or long-term investigation and implementation so all are delivered over the three terms.

”
*Brendan Daynes,
VCE VET Dance
State Reviewer*



Delivery sequence and clustering units

Teachers indicate that they cluster together core units from Certificate II in Dance over three terms, and often use Term 4 for review or preparing a performance. They also cluster assessment tasks to help prepare students for scored assessment in the second year.

Clustering involves grouping competencies into combinations for training and/or assessment. It is done to improve efficiency and remove overlap of skills and knowledge. It also allows for the collection of evidence that focuses on whole-work activities rather than subsets, so can connect learners closely to real working conditions. It reduces duplication of effort in assessment and training.

Before adopting this approach, the intention, application and evidence requirements of the units of competency should be carefully considered. In addition, it should be remembered that learners may benefit from repeating skills and knowledge, as they lack experience in the sector. It can take many exposures to new skills and knowledge before learners meet minimum requirements and can practise dance skills with confidence.

Delivery and clustering in Year 1 may follow the sequence outlined below, with assessment tasks aligned accordingly. Some contributors, however, indicate that they deliver the units holistically and assess them throughout the year.

Term 1	Term 2	Term 3
CUAWHS111 Follow safe dance practice CUAWHS211 Develop a basic level of physical conditioning for dance performance	CUADAN211 Develop basic dance techniques BSBTWK201 Work effectively with others CUAPRF211 Prepare for live performance	Completion of units

Electives may be commenced in Term 1 or Term 2

Year 1 core unit learning activities

The following units from Certificate II in Dance provide key foundation skills and knowledge for aspiring performers, and underpin skills and knowledge required for scored assessment.

CUADAN211 Develop basic dance techniques

This unit provides students with skills and knowledge of basic dance techniques that can be used in a range of dance styles, such as tap, ballet, jazz and contemporary. Students perform at least two dance sequences, respond to feedback on their performance and implement safe movements. The unit provides students with principles that can be applied across all dance styles and introduces skills needed to analyse, interpret and discuss dance using appropriate terminology.

Teachers indicate that resources for this unit are provided by their partner RTO (registered training organisation). Teachers ask students to learn about the dance sector by engaging in the following activities:

- engaging in Facebook and social media to follow dance companies and choreographers
- performing and critiquing one another
- observing performances of professional dancers (live or on video) to discuss how meaning is communicated through movement
- observing performances of other students to discuss how meaning is communicated through movement

- experimenting with action words and pictures as a stimulus for creating movement
- linking movement phrases into a dance
- experimenting with different spatial elements (direction, shape, level) to manipulate sequences
- responding sensitively and positively to questions that focus on the use of spatial elements in dances
- writing reflections about their dance work and the dance elements used
- building a class or individual glossary of dance terms to use when reflecting on the dance.

CUAPRF211 Prepare for live performances

This unit requires students to prepare for two different live performances. They need to be able to manage performance anxiety, implement health and safety strategies and plan and conduct practice sessions or rehearsals. It reinforces transferrable skills such as time management and planning, which can be applied later in life.

Teachers again indicate that watching and attending live performances helps students to prepare for this unit. Some invite professional dancers or entertainers to classes to describe their performance experiences and strategies that assist with anxiety. Informal and formal live performances often involve other school departments such as media and art. Teachers introduce students to being a part of a multidisciplinary team.



This unit provides students with knowledge of what safety considerations they have observed their whole lives without even realising and forces them to think about why they have been doing them.



*Brendan Daynes,
VCE VET Dance
State Reviewer*





CUAWHS111 Follow safe dance practices

This unit explores safe dance practices that reduce the risk of injury. Students learn how to perform a range of safe warm-up and cool-down stretching exercises and relate basic understanding of the human body to dance movements. They identify potential health and safety issues at venues and perform safe dance practices on at least two occasions.

Teachers suggested the following activities for this unit:

- Ask students to complete a research task on the elements of safe dance practice and present it to the rest of the class. Topics might include a dance injury for which causes, prevention and treatment are explored.
- Ask students to commence a process diary or journal in which they reflect on each practical lesson and the application of safe dance practices. This could be in a workbook or in an online blog in Google Classroom.
- Ask students to examine environmental factors including temperature, floor construction and floor surface, and how these could impact on safety in a dance. Students could produce fact sheets or 'best practice' standards for the class.
- Ask students to consult the following webpage and clip and then brainstorm and compile a class list of injury-prevention strategies based on their content:
 - betterhealth.vic.gov.au/health/healthyliving/dancing-preventing-injury
 - *The ballet body* (focusses on injury prevention)
- Explore common causes of injury, such as inadequate warm-up, lack of specific warm-up, poor pre-season conditioning, scheduling of classes and improper performance techniques. Create a class list of prevention strategies.



CUAWHS211 Develop a basic level of physical fitness for dance performance

This unit helps dancers to build strength, flexibility and stamina into their performances. Students apply basic physical exercise techniques to improve physical strength and prevent injury. It can be combined with CUAWHS111 (Follow safe dance practices) and is invaluable for the second year of the program, when students undertake their performance exam.

Contributors suggested the following learning activities for this unit:

- Ask students to work in pairs or small groups to develop a stretch and then physically perform each stretch.
- Provide students with a physical awareness test in which they ask each other questions such as 'Can you do the middle splits?', 'How many push-ups on your knees can you do without stopping?' and 'How many push-ups on your feet can you do without stopping?' Students could follow up the activity with a reflection in their process diary that is focussed on capabilities and limitations.
- Ask students to create a list of four new warm-ups and cool-downs using the internet and record them in a reflection journal or process diary.
- Design a poster explaining the 10 most important reasons for warming up.

Engage the students in strengthening exercises such as:

- strengthening exercises in the centre, including core, arms and legs
- turning combinations, kicking combinations and jumping combinations
- locomotor exercises involving travelling across the room exploring the correct technique.

BSBTWK201 Work effectively with others

In this unit, students are required to work with a group to achieve an objective on at least two occasions and address at least one problem or conflict on each occasion. In the context of the dance program, this is likely to form part of a performance. The unit will be clustered with others as students work together to plan and implement a performance. Teachers indicate that they assess a range of skills that apply to this unit, such as:

- communicating ideas to improve performance
- giving and receiving feedback
- listening actively and establishing rapport within the group
- working within constraints to achieve performance goals
- leading discussions and working with diversity within the group.

Teachers emphasise the importance of preparing students for future performance and study projects.

Year 1 elective units

This section provides an overview of popular Year 1 electives.

CUADAN213 Perform basic jazz dance techniques

This unit explores jazz dance sequences and integrates the students' understanding of safe dance practices, and performance planning. They must perform at least one solo and one ensemble using jazz techniques and respond to feedback to improve performance. Students develop understanding of the terminology used in this dance style and its history. This can provide a solid foundation for their second year, when they develop strength and precision in this style.

CUADAN215 Perform basic contemporary dance techniques

Students learn how to prepare and develop basic contemporary dance techniques. They establish performance goals and practice schedules and investigate the history of contemporary dance. They must perform at least one solo and one ensemble using contemporary techniques and respond to feedback to improve performance. This can provide a strong foundation for their second year, when they develop strength and precision in this style.



CUADAN216 Perform basic ballet techniques

This unit requires students to demonstrate skills in basic ballet movements and perform at least one solo sequence and one ensemble sequence. They will also need to understand and demonstrate the principles of safe dance practice and injury prevention as they apply to ballet techniques. In addition, students investigate the history of ballet and ballet terminology, and respond to feedback to improve performance.

CUADAN217 Perform basic tap techniques

Students are required to demonstrate basic tap sequences that differ in tempo, rhythm and timing. They need to complete at least one solo and one ensemble dance, follow safe dance practices, and respond to feedback on their performance.

Other style-specific units

Students have the option to select other style-specific units based on their strengths and skills. Teachers suggest that once students have consolidated skills in safe dance practices, sessions are planned to focus on specific skills, such as:

- floor work to strengthen muscles for the dance techniques
- centre work to focus on specific moves (pirouettes, turns or jumps)
- across-the-floor combinations for the style dynamics and levels for the style.



CUA30120 Certificate III in Dance

The Certificate III in Dance reflects the role of those working as entry level dancers in live performances. At the end of the unit, learners are expected to demonstrate foundational skills and knowledge of the routine activities that occur during live performances.

Certificate III in Dance: Compulsory program units

CUACHR311 Develop basic dance composition skills

CUADAN331 Integrate rhythm into movement activities

CUAIND311 Work effectively in the creative arts industry

CUAPRF317 Develop performance techniques

CUAWHS311 Condition body for dance performance

Year 1 compulsory units

This section provides an overview of the compulsory Year 1 units.

CUACHR311 Develop basic dance composition skills

This unit introduces students to choreography skills. They explore dance as a form of communication and compose at least one simple dance sequence. Students utilise their knowledge of safe dance practices and receive feedback to improve their composition skills. They will need to develop an understanding of dance terminology and use correct terms in their work. A glossary of dance terms has been included in this resource to assist teachers and students.

CUADAN331 Integrate rhythm into movement activities

This unit integrates music into dance and movement routines. Students perform basic rhythmic movement sequences within principles of safe dance practice and injury prevention. They explore different physical movements and techniques, and how they apply to music and the overall performance.

Teachers indicate that exposing students to styles such as tap and funk jazz helps to strengthen students' understanding of how movements link to and synchronise with music. Teachers do this by using demonstrations and videos of performances such as Tap Dogs' *Beams*.

CUAIND311 Work effectively in the creative arts industry

This unit introduces students to key features of the creative arts industry. They learn about current and emerging technologies, contractual relationships and workplace practices. It has a heavy theory component.

Schools indicate the importance of students researching sectors and understanding the breadth of employment opportunities available across a range of workplaces. Teachers strengthen industry links by including incursions, excursions and guest speakers in their programs.

A list of organisations and websites that may help students learn about the industry has been included at the end of this resource. Students can explore these websites as part of a research project.

CUAPRF317 Develop performance techniques

For this unit, students are required to prepare, rehearse, perform and review at least two dance sequences. They develop practice plans, address health and safety issues and seek feedback to improve performance. Students should have a strong foundation in the dance techniques chosen. They will then strengthen and extend their existing skills.

CUAWHS311 Condition body for dance performance

Students are required to develop and implement conditioning regimes that optimise wellbeing for their dance performances. They explore key concepts relating to physical conditioning, such as biomechanics, anatomy, physiology, nutrition, exercise programs, and mind and body education.

Teachers indicate that they introduce students to the use of equipment such as Thera bands, massage balls for feet and foam rollers to demonstrate the importance of warm-up and cool-down exercises. They recommend the following websites for further information about wellbeing and nutrition:

- [Queensland Ballet Nutrition Advice](#)
- [Dance Magazine Nutrition Facts](#)
- [Sports Dietitians Australia](#)

Linking Year 1 units to Year 2 units

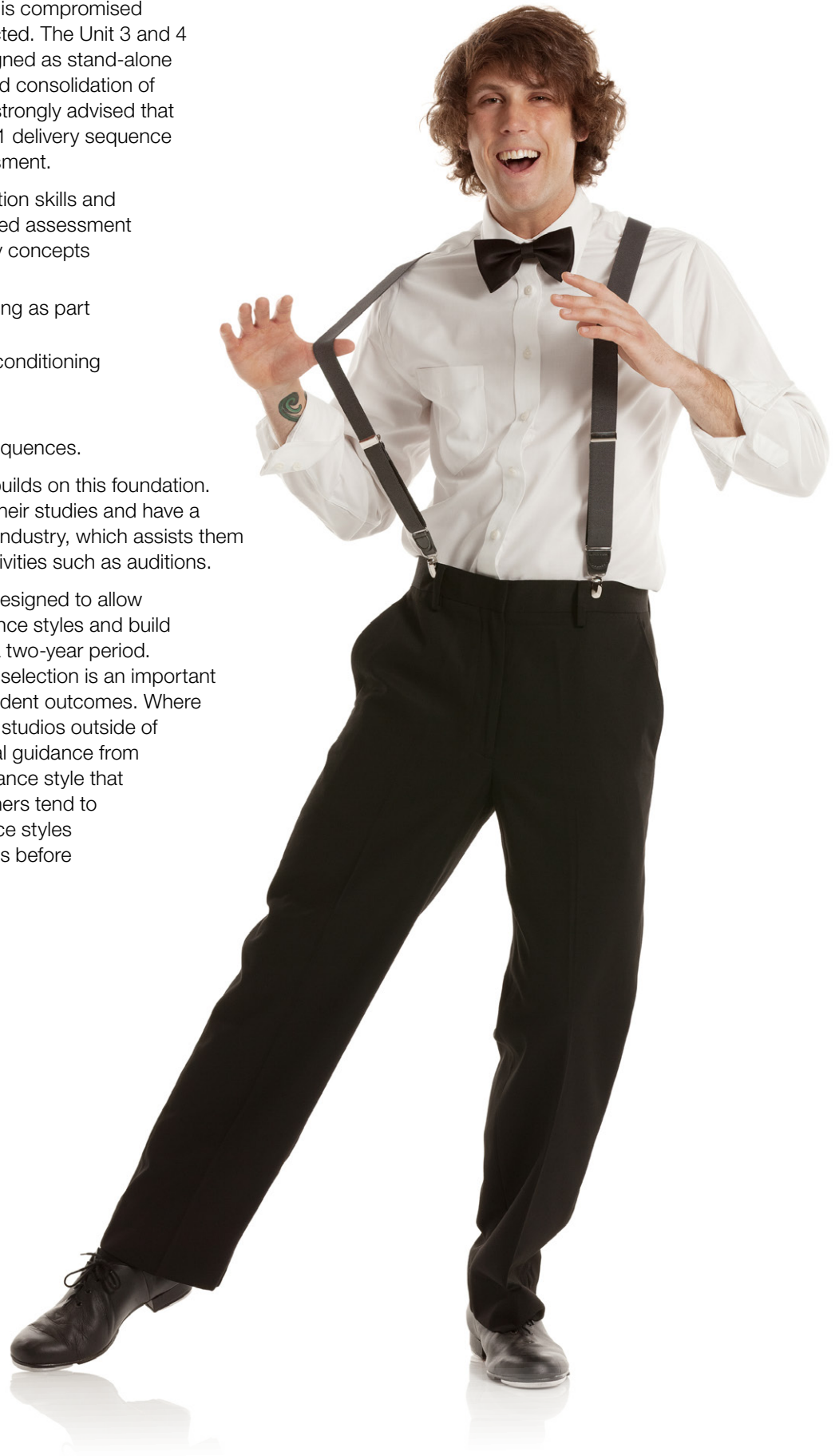
VCE VET programs are intended to provide students with a qualification that meets industry expectations, and the quality of the qualification is compromised when foundation training is neglected. The Unit 3 and 4 sequences are therefore not designed as stand-alone studies but as the continuation and consolidation of the Year 1 program. Schools are strongly advised that students should complete a Year 1 delivery sequence before undertaking scored assessment.

The first year provides key foundation skills and knowledge that underpin the scored assessment units. It introduces students to key concepts such as:

- communication skills and working as part of a team
- safe dance practice and body conditioning
- injury prevention
- time-management processes
- basic dance techniques and sequences.

The second year of the program builds on this foundation. Students are better prepared for their studies and have a greater understanding of the arts industry, which assists them with post-school planning and activities such as auditions.

The VCE VET Dance program is designed to allow students to select two elective dance styles and build competency in those styles over a two-year period. Contributors indicate that elective selection is an important consideration that may impact student outcomes. Where students are engaged with dance studios outside of school, they may require additional guidance from their dance teachers to select a dance style that will align with VCAA criteria. Teachers tend to assess student proficiency in dance styles over a period of one to two months before elective selection is finalised.



Year 2 delivery and planning

Students will need to enrol in Certificate II in Dance before undertaking a Unit 3–4 sequence to achieve the prerequisite units. Delivery may follow the clustering and sequence outlined below if the students are entering a scored Unit 3–4 sequence from the entry point of Certificate II in Dance. Delivery and sequencing are aligned to the VCAA scored assessment requirements.

The six required units of competency are clustered together into three coursework tasks. Currently, most schools use a program structure whereby a student enters Certificate II in Dance and then undertakes scored assessment or other options such as the addition of a skill set.

Term 1	Term 2	Term 3
CUADAN212 Incorporate artistic expression into basic dance performances	CUAIND211 Develop and apply creative arts industry knowledge	Completion of units
CUAPRF317 Develop performance techniques	CUAPRF314 Develop audition techniques	
The two style electives may be commenced in Term 1 so that students can learn and memorise their choreography.		

Students entering Certificate III in Dance without completing Certificate II in Dance must complete an audition or provide evidence that demonstrates their competence in at least two dance styles equivalent to Australian Qualifications Framework (AQF) level 2 or above.

Students entering the Certificate III in Dance and undertaking Units 3 and 4 are advised to also enrol in:

1. CUAWHS111 Follow safe dance practices and
2. CUAWHS211 Develop a basic level of physical fitness for dance performances.

Prerequisite Dance Techniques elective units must be completed in CUA20120 Certificate II in Dance in the relevant dance style before students are enrolled in the Dance Techniques elective units in CUA30120 Certificate III in Dance.

For example: CUADAN213 Perform basic jazz dance techniques must be completed before enrolling in CUADAN315 Increase depth of jazz dance techniques.

While it may be difficult for students to achieve a full Certificate III qualification, they may receive an increment towards their final study score. More information can be found on the [VCE VET Dance page](#) on the VCAA website.





“

Selecting electives is one of the most important decisions for students and as a teacher it is important to ensure you have seen the students dance in the elective styles they prefer, and then have a discussion with each student as to what you believe will help them achieve the best they can for this subject. When having this discussion, it is important to address the examination criteria and draw connections with specific steps, movements or skills that each style would require. This will assist students in their understanding of what is required of them in their selected styles.

”

*Amanda Knight,
Catholic Regional
College Sydenham*

Conducting scored assessment

This section provides advice on the implementation of scored assessment in the second year of VCE VET Dance.

For information on scored assessment in VCE VET programs, refer to the following resources on the VCAA website:

- [An Overview of VCE VET Scored Assessment](#)
- [VCE VET Scored Assessment Guide](#)

The guide includes an overview of study score assessment and advice on the development of coursework tasks and the integration of study scores with competency-based assessment. It also contains generic templates, scoring criteria and other coursework assessment records. The VCE VET Dance Unit 3–4 sequence must be assessed in the same enrolment year to access a study score.



Program structure

The table below represents the program structure for scored assessment.

Compulsory units for a Unit 3–4 sequence	
CUADAN212	Incorporate artistic expression into basic dance performances
CUAIND211	Develop and apply creative arts industry knowledge
CUAPRF314	Develop audition techniques
CUAPRF317	Develop performance techniques
Schools then select two electives from the following list, based on dance techniques studied in Year 1	
CUADAN315	Increase depth of jazz dance techniques
CUADAN316	Increase depth of ballet dance techniques
CUADAN317	Increase depth of cultural dance techniques
CUADAN318	Increase depth of contemporary dance techniques
CUADAN319	Increase depth of street dance techniques
CUADAN320	Increase depth of social dance techniques
CUADAN321	Increase depth of tap dance techniques
CUADAN322	Increase depth of lyrical dance techniques

Teachers emphasise the importance of students researching the history of their selected elective dance style. This might involve defining dance and style-specific terms and techniques, identifying pioneers of the style and building a resource bank of information. This can also assist students with developing their Industry Statements.

Delivery sequence

Delivery of the Year 2 program may follow the clustering and sequence in the table below. The two style electives can be added and clustered with the compulsory units.

Term 1	Term 2	Term 3
<p>CUADAN212 Incorporate artistic expression into basic dance performances</p> <p>CUADAN315 Increase depth of jazz dance techniques</p> <p>These two units are suitable for a portfolio task type. Schools suggest commencing them in Term 1.</p> <p>A work performance task can be used for one of the style electives and commenced in Term 2.</p>	<p>CUAIND211 Develop and apply creative arts industry knowledge</p> <p>CUAPRF314 Develop audition techniques</p> <p>These two units are suitable for a portfolio task. Schools commence them in Term 2.</p>	<p>CUAPRF317 Develop performance techniques</p> <p>CUADAN316 Increase depth of ballet dance techniques</p> <p>Work performance</p> <p>Complete assessment tasks and continue to refine two performances for the examination.</p>



“

The two elective styles that the students have elected to study should be extended and further refined so that students have strong technical ability and are able to show this off in their performance exam.

”

*Brendan Daynes,
VCE VET Dance
State Reviewer*

Sample assessment plans

The following sample assessment plans demonstrate how to cluster style electives with compulsory units.

		Assigned to:	Work perf. (1st)	Portfolio (1st)	Portfolio (2nd)
		VASS data entry no:	01	07	08
CUADAN212	Incorporate artistic expression into basic dance performances	45	✓		
CUAIND211	Develop and apply creative arts industry knowledge	20			✓
CUAPRF314	Develop audition techniques	35			✓
CUAPRF317	Develop performance techniques	35		✓	
CUADAN315	Increase depth of jazz dance technique	50	✓		
CUADAN316	Increase depth of ballet dance technique	70		✓	
		Allocation of nominal hours:	95	105	55

		Assigned to:	Work perf. (1st)	Portfolio (1st)	Portfolio (2nd)
		VASS data entry no:	01	02	07
CUADAN212	Incorporate artistic expression into basic dance performances	45		✓	
CUAIND211	Develop and apply creative arts industry knowledge	20			✓
CUAPRF314	Develop audition techniques	35			✓
CUAPRF317	Develop performance techniques	35	✓		
CUADAN315	Increase depth of jazz dance technique	50	✓		
CUADAN318	Increase depth of contemporary dance technique	45		✓	
		Allocation of nominal hours:	95	105	55

Year 2 compulsory units

This section provides an overview of compulsory units in the Year 2 program.

CUADAN212 Incorporate artistic expression into basic dance performances

Students are required to perform at least two dance sequences in which they demonstrate a variety of basic dance techniques and movements that incorporate artistic and expressive skills. They concentrate on their performance skills, having built a strong foundation in basic dance techniques in the first year, and focus on the artistic intention and presentation of performances.

CUAIND211 Develop and apply creative arts industry knowledge

Students explore the creative arts industry when undertaking this unit. They investigate job roles, the impact of new technology, industry laws and regulations and the way the industry is structured. Teachers indicate that they introduce students to the [Arts Law website](#) and design projects and research based on their fact sheets and other information on the site. Teachers also provide students with sample employment contracts and invite guest speakers to share industry insights.

CUAPRF314 Develop audition techniques

Students are required to prepare and perform at least two auditions in this unit. One audition must be digital and one must be live. They engage in rehearsals before the audition, self-assess and improve their performance,

and demonstrate key communication skills to use in auditions. Teachers indicate the importance of this unit in preparing students for working in the arts industry. Some arrange mock auditions at external studios, providing an opportunity for students to experience conditions as close to real life as possible. These mock auditions also require students to show initiative by using public transport, arriving on time, and demonstrating judgment through their personal presentation.

CUAPRF317 Develop performance techniques

In this unit, students implement at least two basic performance techniques, with one being an ensemble. They apply strategies for overcoming performance anxiety, rehearse their sequences and apply safe dance practices. Personal presentation is assessed, along with interpersonal skills such as planning and communication. As required for the unit CUADAN212, students should have a strong foundation in dance techniques and then strengthen and extend their skills while performing.

Teachers indicate that they often ask students to work in groups to choreograph and produce a film clip of an ensemble or solo dance performance for this unit. Students critique each other's clips using a checklist. Groups are also asked to reflect on the process they followed to create the clip, noting challenges and how they overcame them. Reflections include safety considerations and injury-prevention strategies.



Contextualising scoring criteria

Dance teachers indicate that work performance and portfolio task types are the most appropriate for the scored units. They consider contextualising scoring criteria for the assessment activities an essential part of judging student performance and motivating students.

When reviewing student coursework, it can be difficult to assign a score. The levels of performance and scoring criteria are clearly explained in the *VCE VET Scored Assessment Guide*; however, it is up to the teacher/assessor to distinguish between each level and set the standards for a high score of 5.

A [VCE VET Dance assessment plan and sample](#) can be found on the VCAA website.

The use of a matrix indicates expected standards and quality of student responses. They can be highly motivational and assist in determining a score. Criteria should be based on industry standards. [VCE VET scoring criteria sheets](#) can also be found on the VCAA website.

The following are examples of measurable criteria suitable for a work performance task, which is a popular choice for this program.

The student is observed:

- consistently demonstrating characteristics of the selected dance style
- presenting rehearsals and performances with confidence and strong stage presence
- responding to peers' and assessor's feedback to improve performance
- following safe dance practices correctly at all times
- independently performing selected dance techniques correctly.

The student's written answers:

- provide the required amount of detail, depth and clarity
- use correct dance or choreography terminology
- use a range of appropriate references.

To demonstrate organisational skills, the student:

- consistently takes charge of their own work and completes all set tasks in a timely manner, as would be expected in a workplace
- seeks support and guidance from peers and their assessor to complete tasks, as would be found acceptable in a normal workplace environment
- is prepared for each session, practical and theory, and comes equipped with necessary resources, priorities tasks and tracks progress consistently
- fully utilises their time in class
- prepares well for solo and group performances and presents with confidence
- uses a methodical, disciplined approach to dance classes.



Coursework advice



There is a lot of repetition in the unit so I try to group tasks together so that each assessment can be used to assess multiple criteria (if possible). I also try to chunk tasks by doing a similar task that extends the students and builds upon ideas that have already been studied.

We focus our coursework on being as practical as possible, integrating dance into as many tasks as possible, as students who take this subject generally want to dance!



*Brendan Daynes,
VCE VET Dance
State Reviewer*

Designing scored assessment tasks

The following principles can be applied when designing scored assessment tasks.

Consult the VCAA [VCE VET Scored Assessment Guide](#), consider the task type and develop the assessment plan for each unit. Remember that two different task types must be selected and spread the nominal hours as equally as possible across the tasks. Take time to ensure that your assessment instructions are clear, readable and logically organised.

Assessment activities should be based on contemporary industry skills and knowledge

and reflect the work role in the AQF (Australian Qualifications Framework) level of the qualification. Tasks that are supported by clear and relevant context lead to better student outcomes.

The tasks must evidence all unit elements, the correct number of skills demonstrations, all knowledge requirements, all foundation skills and the assessment conditions. The only way to determine this is to map all assessment to the unit of competency. Dance teachers indicate that work performance and portfolio task types are commonly selected for this program.

WORK PERFORMANCE SCORED ASSESSMENT TASK	PORTFOLIO SCORED ASSESSMENT TASK	INDUSTRY PROJECT SCORED ASSESSMENT TASK	PRODUCT SCORED ASSESSMENT TASK
<p>Welcome to your assessment! Read this document carefully. If you have important information about your assessment, contact XXXXXX if you have questions.</p> <p>Our contact details</p> <p>Phone: _____ Email: _____</p> <p>Important information about your assessment</p> <p>Program name: VCE VET XXXXX</p> <p>Task type: Work Performance involves direct observation of you conducting a range of work or practical activities in a workplace or appropriate simulated workplace environment.</p> <p>Task number: Teacher to add</p> <p>Units assessed: Teacher to add</p> <p>Due date: Teacher to add</p> <p>Class time allowed for completion: Maximum time allowed is 25% of the total nominal hours of the unit of competency assessed in this task. (e.g. 80 nominal hours = 20% = 20 hours)</p> <p>Task context: Add details of the context? Detail Context is a specific set of conditions characterising the situation in which a task is done. Developing a task context helps students to direct their efforts so to reduce confusion and maximise potential success.</p>	<p>Welcome to your assessment! Read this document carefully. If you have important information about your assessment, contact XXXXXX if you have questions.</p> <p>Our contact details</p> <p>Phone: _____ Email: _____</p> <p>Important information about your assessment</p> <p>Program name: VCE VET XXXXX</p> <p>Task type: This Portfolio task requires you to complete, collect and compile a collection of your work demonstrating your competence in the unit of competency listed below.</p> <p>Task number: Teacher to add</p> <p>Units assessed: Teacher to add</p> <p>Due date: Teacher to add</p> <p>Class time allowed for completion: Maximum time allowed is 25% of the total nominal hours of the unit of competency being assessed in this task. (e.g. 80 nominal hours = 25% = 20 hours)</p> <p>Task context: This Portfolio contains the following activities: To do this you will be required to complete the assessment activities listed below.</p>	<p>Welcome to your assessment! Read this document carefully. If you have important information about your assessment, contact XXXXXX if you have questions.</p> <p>Our contact details</p> <p>Phone: _____ Email: _____</p> <p>Important information about your assessment</p> <p>Program name: VCE VET XXXXX</p> <p>Task type: This Industry Project task involves a research activity to gather and analyse information to demonstrate your competence in the unit of competency listed below.</p> <p>Task number: Teacher to add</p> <p>Units assessed: Teacher to add</p> <p>Due date: Teacher to add</p> <p>Class time allowed for completion: Maximum time allowed is 25% of the total nominal hours of the unit of competency assessed in this task. (e.g. 80 nominal hours = 25% = 20 hours)</p> <p>Task context: This Industry Project involves the investigation of _____</p> <p>To do this you will be required to complete the following activities in class time.</p>	<p>Welcome to your assessment! Read this document carefully. If you have important information about your assessment, contact XXXXXX if you have questions.</p> <p>Our contact details</p> <p>Phone: _____ Email: _____</p> <p>Important information about your assessment</p> <p>Program name: VCE VET XXXXX</p> <p>Task type: This Product task comprises of planning, designing and producing a physical product relevant for the workplace.</p> <p>Task number: Teacher to add</p> <p>Units assessed: Teacher to add</p> <p>Due date: Teacher to add</p> <p>Class time allowed for completion: Maximum time allowed is 30% of the total nominal hours of the unit of competency being assessed in this task. (e.g. 80 nominal hours = 30% = 24 hours)</p> <p>Task context: This task contains the following activities: _____ Plan Produce/Production document Product Evaluation questions</p>

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I recommend that students continue to participate in their external dance classes (if they were doing this previously). Many students drop their 'extracurricular activities' when in Year 12 to focus on their studies but I remind students that going to dancing is going to help them with this subject so should not be dropped.

We also ensure that many of the scored assessment tasks contain practical (dance-based) content so that students are being challenged and extended on their practical skills weekly.

We also provide external excursions, workshops and other opportunities for students to be exposed to professional industry-based teachers/practitioners.

We implement an online dance academy which provides students with on-demand dance classes in all styles.

”

*Brendan Daynes,
State Reviewer
VCE VET Dance*

Preparing students for assessment

Unit assessment can be conducted progressively or at the conclusion of all delivered content. If it occurs at the end of scheduled classes, progress towards achieving competency should be monitored. This can be done using short, simple performances to demonstrate skills, or theory quizzes, and then adjusting classes to address areas in need of improvement.

Sessions should include detailed information about student assessment and opportunities for students to practise and produce work that

meets expected standards of performance. Students will need the opportunity to read and understand the instructions pertaining to the tasks. They should be shown examples or videos of past students and then discuss preparation strategies. The overall objective underpinning any VET assessment task – ensuring that you meet workplace requirements – will need reinforcement. A checklist could be provided for students to ensure that they submit all assessment items according to due dates.

Improving examination performance

This section provides strategies to apply in the classroom to assist with examination preparation and performance.

The VCE VET Dance performance examination is designed to assess students' technical ability and interpretative skills in performance. Students are required to perform two solo dances learnt from the dance repertoire of a choreographer/teacher. They are not required to create the choreography. Each solo dance performed must correlate to the elective units of competency that the student is enrolled in as part of the Unit 3–4 sequence of the VCE VET Dance program. Each solo dance must demonstrate a distinctive style. The performance examination is worth 50 per cent of the overall study score.

Examination specifications and sample materials can be found on the VCAA website.

Teachers provided the following tips for exam preparation:

- Learn the criteria and solos early. Solos may be completed in Term 1 to allow for a long period of rehearsal and refinement of skills.
- Seek feedback from various sources (peers, teachers, and so on).
- Allow sufficient space for rehearsing.

- Ensure that the student and choreographer understand the scoring criteria fully.
- Ensure that routines are clearly style specific.
- Simulate an exam setting for rehearsals, including the presentation of Industry Statements and a mock judging panel.
- Timetable as many solo rehearsals as possible.
- Expose students to as many different teachers and audiences as possible. Link with other schools and conduct formal and informal performance nights and mock auditions.

Practice for performance exams

Arrange to conduct a practice performance at school under the same timed conditions as specified for the VCAA examination. This will not only familiarise students with examination conditions, but also identify areas that require further work.

The chief assessor for every VET program releases a report after each examination, which is posted on the VCAA website. This report provides valuable insight into common performance issues. It is recommended reading for both students and teachers.



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The selection of the solos is paramount in enabling students to score well. The solos can be choreographed by teachers or industry experts, learnt from notation or film, or be part of an established repertoire. The criteria assess both the style-specific technical execution and expressive and interpretive elements of the solos presented, so it is important to select solos that allow students to:

1. carry out a safe and expressive execution
2. demonstrate a range of skills of sufficient technical complexity to score highly.

Technical dance skills or dance techniques underpin the execution of the solos, so it is important that students have access to regular technique classes in their styles to gain confidence, expand and refine their movement vocabulary and develop their alignment and technical accuracy in both styles.

Ensure that solos are learnt early so students have plenty of time to commit them to muscle memory, work on their safe and accurate technical execution and carry out movement

transitions that are smooth and seamless. If solos are learnt early in the year, you will have time to encourage them to develop their artistry and fully explore the dynamic qualities that are distinct to the dance styles.

Find as many opportunities as you can for your students to perform their solos. This could be school assemblies, eisteddfods and school showcase events. Film students so you have documentation of their progress and use it as a tool for students to self-evaluate the development of their technical and expressive skills and self-assess against the criteria throughout the year. The more comfortable students are with executing their solos under performance-like conditions, the more confident they will become, and the less daunting the performance exam will be for them.

”

*Lisa Woolley,
CAA Chief Assessor
VCE VET Dance*

Industry Statements

An Industry Statement is required for each examinable solo dance. The purpose of Industry Statements is to enable students to state the style, context and market/audience of each of their dances and to make clear to assessors the focus of the dance.

[Samples of Industry Statements](#) for classical ballet,

cultural, street, contemporary and jazz can be found on the VCAA website.

Each Industry Statement prepared by a student should relate to the actual material they are presenting in their performance. The Industry Statement is a supporting document only and is not assessed.

Exam specifications

Students wishing to receive an ATAR contribution for VCE VET Dance must undertake scored assessment. This consists of three coursework tasks, which together are worth 50 per cent of the overall study score, and a performance examination, which is also worth 50 per cent of the overall study score.

It is essential that teachers and students read and understand the examination specifications published on the VCAA website each year.

They include:

- Format
- Examination conditions
- Examination documentation
- Assessment criteria
- References
- Dance styles required for the solos.

Assessment criteria for solo dances



Reaching a study score

When reviewing student coursework, it can be difficult to assign a score. The levels of performance and scoring criteria are clearly explained in the [VCE VET Scored Assessment Guide](#).

To make the process easier, teachers are advised to create a matrix detailing the specific observable behaviours or written content that would be expected from a high-performing student. This should be based on industry

standards and expectations. For example, was the student prepared for every session or inconsistently prepared? Did the written work address all questions and were all responses fully explained? Did the student show evidence of continuously learning and improving upon dance skills in response to feedback and engagement? Growth is an important part of the learning journey.



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It is better to do a skill or movement in a student's solo that they can execute well and with confidence, rather than if they perform a movement that is too challenging for them and they do it incorrectly and risk either falling or pushing themselves physically in an unsafe way. If this were to happen, it could affect more examination criteria in a negative way than if they were to execute something well.

”

*Amanda Knight,
Catholic Regional College
Sydenham*

“

Run as many productions as possible and look for opportunities for students to perform their dance styles. This allows students to apply and demonstrate learning in a real situation, which helps with accommodating to exam conditions.

”

*Kate Kaleb Cecchetti,
Ballet Australia*

VCE Season of Excellence

The VCE Season of Excellence showcases and celebrates young dancers from across Victoria. Top-performing Dance students are invited to audition each December, based on their performance examination score. These students have an opportunity to perform a range of dance styles in Top Acts, a concert held each year at venues such as the Arts Centre and the Melbourne Recital Centre.

For further information, visit [VCE Top Acts](#).

Contributors to this resource recommended that dance teachers and students attend Top Acts performances because they demonstrate expected standards and styles of choreography and dance for this program.



Student dancers in the 2021 Top Acts Concert



Resources

Industry organisations and teaching resources

Accessible Arts is a peak arts and disability organisation in New South Wales that advocates equitable access to arts for people with disabilities.

AllPlay provides evidence-based resources and teaching strategies to support participation of students with disabilities in dance.

Arts Law Centre of Australia (ALCA) is the national community legal centre for the arts. ALCA gives preliminary advice and information to artists and arts organisations across all art forms on a wide range of arts-related legal and business matters including contracts, copyright, business names and structures, defamation, insurance and employment. Information sheets on many topics are available for use in class.

Arts Wellbeing Collective is a lived-experience advisory group that promotes mental health and wellbeing initiatives to the performing arts industry through the provision of resources such as a helpline, videos, podcasts, and information on staying well when working in the performing arts.

Ausdance is the national not-for-profit peak body for dance in Australia; it provides teaching fact sheets, research and articles on codes of ethics for dance teachers.

Australasian Dance Association is an association for dance teachers that specialises in the teaching of ballet, tap, jazz, acro dance and contemporary dance.

Australian Ballet School is an RTO and registered charity that provides training and opportunities for aspiring dancers through scholarship programs and links to the Australian Ballet.

Australian Council for the Arts is the principle government advisory body that provides information and advocacy to the arts industry.

Australian Dancing Board is the peak body for dance teaching organisations, clubs and dance studios.

Australian Teachers of Dancing is a membership organisation for teachers, providing information about awards and scholarships, teacher training and student examinations.

Bangarra is a major Indigenous contemporary dance company.

BlakDance is a national industry body for contemporary Indigenous dance.

Creative Victoria is a state government organisation that supports creative industries. It provides toolkits, guides, videos and data for projects and groups. Schools can access resources or apply for funding through the education partnership program for the implementation of creative initiatives.

Dance Australia is an online newsletter containing information about events, industry news and career profiles.

Dance Informa is a free digital dance journal providing information about events, workshops, productions.

Dance Magazine is an online dance magazine that includes resources for dance teachers and information about events and auditions.

Dance Sport Australia is the governing body for competitive ballroom and Latin dancing.

Funkstylerz Worldwide is an online community for sharing video performances and tutorials.

Fuse is a Victorian Government ClickView site for teachers that includes a range of Australian-made videos for dance studies.

International Association for Dance Medicine and Science is a not-for-profit organisation providing information, based on medical research, that promotes wellbeing for the dance community.

Live Performance Australia is a peak body for Australia's live performance industry that aims to protect and promote the interests of performers. Its website contains information and fact sheets about workplace regulations, health and safety guides, contract templates and media releases.

Media, Entertainment and Arts Alliance is a union and industry advocate. Resources include information on workplace regulations, contract law and employment agreements, and wellness tips for entertainers.

Move it Mob Style highlights Aboriginal and Torres Strait Islander hip-hop and popular music.

Movement Research is an American site that primarily investigates dance and movement-based forms. Resources on the website include web-based publications.

Real Time is an online archive profiling choreographers, dance on screen and dance events.

Royal Academy of Dance (Australian branch) provides online CPD (continuing professional development) for dance teachers; information on teacher registration, awards and events; and newsletters.

The Australian Ballet School and the National Aboriginal Islander Skills Development Association (NAISDA Dance College) is an Indigenous training college that provides nationally accredited qualifications specifically for Aboriginal and Torres Strait Islander Peoples.

VET resources

Australian Apprenticeships is the Australian Government website for employers and apprentices, including school-based traineeship information.

Australian Skills Quality Authority (ASQA) is the National VET regulator.

Australian Qualifications Framework (AQF) refers to the essential learning outcomes of VET qualifications issued across senior secondary education and higher education systems in Australia.

Jobs and Skills Australia (JSA) is an independent agency that provides advice to the Australian Government about current, emerging and future labour market and workforce skills and training needs. It provides analysis of VET training packages.

My Skills is an Australian Government initiative to assist in choosing training providers. It provides information regarding both VET qualifications and RTOs.

National Centre for Vocational Education Research (NCVER) is the national professional body responsible for collecting, managing, analysing and communicating VET research data. It provides a VET glossary that defines common VET terms and acronyms.

Training.gov.au is the national register for all nationally recognised qualifications and RTOs. Training.gov.au provides information on: VET qualifications, including details of qualification structures, competency requirements and any prerequisites; and RTOs, including the qualifications they are registered to deliver, who their registering body is and whether they have any restrictions on their registration.

VETNet is a national repository site for current and historical documents relating to VET. It contains the companion volumes for VCE VET Dance.

Victorian Registration and Qualifications Authority (VRQA) is Victoria's training and education regulator.

Victorian Skills Gateway is a comprehensive online resource that makes it easier to find training that fits, with information about jobs and courses tailored to the needs of different users, including students, adult learners, careers practitioners, employers and parents.

Vocational Opportunity for Community and Educational Development (VOCED) is a tertiary education research database managed by NCVER that includes a VET knowledge bank. The knowledge bank provides an overview of the Australian VET system and key VET resources and organisations, and information about VET governance, regulations and policies.

VCAA resources

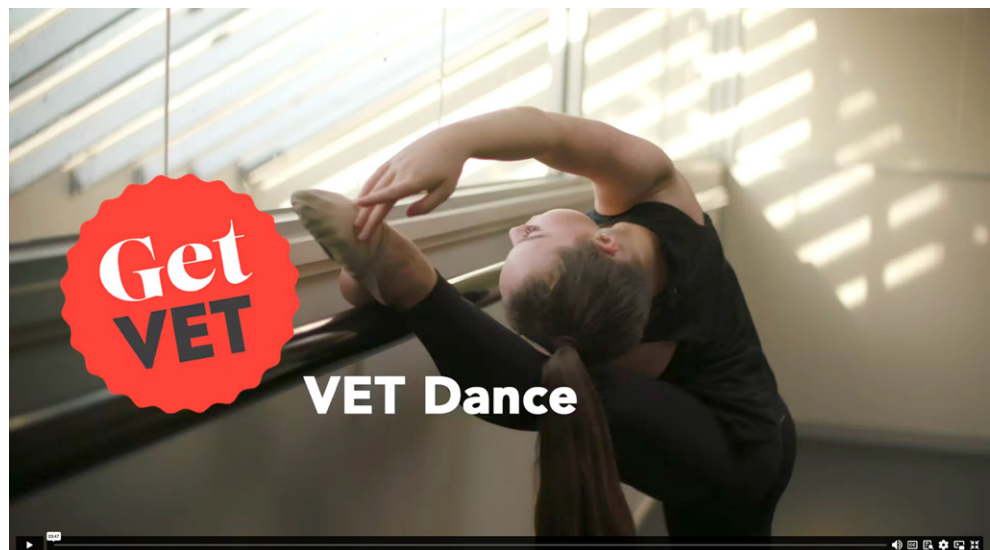
The **VCAA homepage** contains information about the Victorian Certificate of Education (VCE), VCE Vocational Major (VCE VM), Victorian Pathways Certificate (VPC) and VCE VET.

GET VET resources

GET VET resources located on the VCAA website detail each VCE VET program. They include videos, success stories, pathways posters, charts, flyers and other information relevant to teachers, students and parents.

VCE VET Dance assessment page. Examination specifications, past examinations and reports.

VCE VET Dance program page. Specific program details.



Glossary of general dance terms

(This list does not include style-specific terms.)

Abstraction: A dance without a narrative but that may convey an idea or emotions

Accumulation: A choreographic device whereby new movements are added to existing movements in a successive manner

Arrangement: Manipulating, combining and ordering movements to make phrases and sections

Articulation: Ability to move certain parts of the body together or smoothly to communicate an intention

Asymmetrical: Group formations that are uneven when divided by a central line

Symmetrical: Group formations that appear to be even when divided by a central line

Binary choreographic structure: Two distinct sections that share either a character or a quality

Body base: The body part that supports the rest of the body

Call and response: Performance in which one soloist or group performs and a second soloist or group performs in response to the first

Canon: A choreographic device whereby individuals and groups perform the same movement phrase but begin at separate times

Choreographic device: A tool that a choreographer uses to invent and manipulate movement to create actions, phrases and motifs

Choreographic form: Structures that arrange movements into either a narrative or a pattern

Choreographic process: Improvisation, selection, arrangement, refinement, evaluation (ISARE)

Choreography: The making of a dance by creating, selecting and arranging movements and patterns of movement to convey an intention

Composition: Arranging movements to represent an idea

Contemporary dance: Dance style focusing on emotions and storytelling, which can be performed barefoot, with pointe shoes, and with or without music

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

Dramatic action: Dance that expresses emotion, narrative or character

Elements of movement: The time, space and energy of the movement

Elevation: A movement category that 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

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

Evaluation: Determining if the requirements of the intention and physical execution have been realised

Expressive skills: Skills used in the dance to convey an emotion or idea; may include musicality, style and projection

Falling: Refers to movements that result in the downward change of level of the body or body parts, from one level to a lower one

Focus: Eye and body focus may be direct or indirect and to any area of the performance space. Variations of focus may be used by a soloist or individual dancers in a group, in unison or in contrast to other dancers

Forms: Named or identifiable structural components evident in a dance

Fragmentation: Breaking down a movement during a dance sequence

Gesture: A movement category that refers to movements of any isolated body part, executed singly or in combination with other actions

Improvisation: The use of spontaneous movement, sometimes as a response to various stimuli or other movement to create new movement vocabulary

Inversion: Turning the body upside-down

Locomotor movement: Travelling movements through space involving a change in location of the body in space

Lyrical dance: Dance that expresses emotions using songs that allow the dancer to portray feelings

Motif: A movement, gesture or short movement phrase that has the potential to be developed in the dance/work

Movement phrase: Two or more movements linked together

Movement sequence: Series of movements longer than a phrase

Narrative: Choreography for a specific story that intends to convey specific information through that story

Non-locomotor movement: Ways of moving without travelling

Refinement: Making alterations and improvements to existing material; often used in conjunction with evaluation

Space: A concept in dance that may refer to a dimension such as height, width or depth

Spatial organisation: Manipulations of direction, dimension, level and focus

Stillness: The control of movement that results in the stillness of single parts, multiple parts or the whole body

Ternary: A three-part choreographic structure

Time: The evidence and manipulation of qualities such as rhythm, duration, accent, tempo and pauses in the movements and/or phrases

Travelling: Movements that the dancer uses to traverse the space, from one location to another

Turning: The amount of rotation of a body or body part around a vertical or horizontal axis

Unison: A time-based manipulation that is evident when all the dancers in a group perform the same choreography at the same time

Online glossaries

[Definitions of Key Terms for the GCSE Dance](#)

[Dance terms from the NZ Curriculum](#)

[The Australian Curriculum Elements of Dance](#)

[Department of Education Dance Vocabulary Toolkit for Teachers](#)

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