



## GENERAL COMMENTS

The 2010 Dance written examination paper reflected the reaccredited *VCE Dance Study Design*. As in previous years, the examination questions were based on the key knowledge and skills that underpin the outcomes in Units 3 and 4. Students were required to demonstrate their understanding of choreographic principles and the prescribed works studied in both units.

The examination paper consisted of five questions, including a scenario question that required students to apply their knowledge and understanding of the generic processes dancers use when learning dance works. Questions 3, 4 and 5 related to dance works selected from the prescribed list of dance works published annually in the *VCAA Bulletin VCE, VCAL and VET*. Responses indicated that students had studied appropriate works selected from the current prescribed list. All questions were compulsory. Students should plan their examination time carefully to ensure they respond to all questions in appropriate depth.

The marks allocated for each question are indicated on the examination paper at the end of each question. Students should use this information to plan the length and amount of detail required for each response. Students undertaking VCE Dance in 2011 may use past written examinations from 2007 onwards and other material, such as Assessment Reports and sample examination material, available on the VCAA website on the Dance study page to assist in their examination preparation. Students should be advised that this material serves only as a sample and that the number and type of questions for each year will vary.

Students should read each question carefully to ensure they understand what is being asked. They should identify the key words and phrases, consider how the weighting of each question will affect the depth of knowledge required and ensure they cover all aspects of the question in their response.

Students who gained high marks in all questions demonstrated consistent use of correct terminology as well as detailed knowledge and understanding of the key knowledge and skills relevant to each question.

Students who did not gain high marks did not provide sufficient detail, displayed a limited understanding of the concept(s) involved, and/or showed limited knowledge of appropriate dance terminology. The glossary attached to the current study design contains explanations of the terms used in the study. It is essential that students become familiar with these terms early in the year and use them consistently in all written tasks including the examination, especially when asked for a definition of a concept. Diagrams were awarded marks only if they provided information that was additional to written responses.

## SPECIFIC INFORMATION

**Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.**

### Question 1

This question tested students' understanding of Unit 3, Outcome 3: dance technique and pre-performance processes involved in the learnt group dance work.

#### Question 1a.

Marks	0	1	2	3	4	Average
%	2	6	18	30	44	3.1

High-scoring responses correctly listed two warming-up processes and two warming-down processes that are appropriate for dance activity. Each listed process needed to be different in order to obtain full marks. Students were only required to list these processes. One-word answers that referred to or were part of a plausible warming-up and warming-down process were accepted. Correct processes for either warm-up or warm-down needed to be plausible and part of safe dance practice in order to be awarded marks.

Low-scoring responses did not refer to the correct processes.

The following is an example of a high-level response.

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To warm up and prepare the body for more complex movement combinations:

- cardiovascular exercises such as jogging around the room
- simple body isolations such as head rolls and arm swings.

To warm down and slowly lower the heart rate:

- slow walking around the room
- dynamic stretching.

## Question 1b.

Marks	0	1	2	3	4	Average
%	24	5	32	7	32	2.2

High-scoring responses described two correct or relevant pre-performance processes that dancers could use to help achieve accurate group formations in a learnt group dance work.

Low-scoring responses did not describe pre-performance processes that may help facilitate the dancer's group formations in the performance space and consequently, showed a limited or incorrect understanding of the question.

Following is an example of a high-level response.

*A slow 'mark through' of the group dance in the performance space prior to performing allows all dancers to familiarise themselves with the dimensions of the space and spatial orientation. This allows dancers to understand their individual placement in the space and relationship to others, and adjust their group formations if necessary.*

*A final run through of complex movement vocabulary so that dancers can make sure that their body actions are correct and that they are engaging their technical/physical skills accurately so that in performance they don't fall into the pathway of an oncoming dancer.*

## Question 2

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	6	0	1	2	3	2	6	6	9	63	7.5

This question assessed students' understanding of the choreographic devices dancers use when choreographing solo dance works. The question was based on a scenario; therefore, students were not required to relate their answers directly to the solo dance works they choreographed in 2010.

High-scoring responses correctly named and defined three different choreographic devices that could be used when choreographing a solo dance work.

A number of choreographic devices are listed in the study design (page 26) and in the glossary (page 39). These are examples only. Other legitimate choreographic devices that a student named and defined, and that were relevant to choreographing solo dance works, were accepted.

Most students answered this question correctly; however, lower-scoring responses often confused choreographic devices with movement creation processes or overlooked defining the choreographic device and lapsed into a generalised comment about the development of movement vocabulary.

The following is an example of a high-level response.

*Repetition: is when a movement motif or phrase is repeated in exactly the same way. This helps to reinforce or bring emphasis to, the choreographer's intent.*

*Augmentation: is manipulating the original movement phrase by making it larger in dimension either in width, height or volume.*

*Embellishment: is adding detail to a movement or movements such as a hand or a head movement. In this example the movement or movements are repeated with the added detail.*

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## Question 3

Work chosen	None	1	2	3	4	5	6
%	0	58	11	15	11	0	5

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	Average
%	0	1	1	2	2	5	3	3	5	4	7	3	6	5	6	6	3	3	5	2	7	2	3	2	1	14	14.5

This question assessed students' understanding of Outcome 1 of Unit 3 – dance design used in solo prescribed works. The question required students to select one prescribed solo work studied in Unit 3 and analyse how, in their opinion, the form is created by ordering and linking phrases and sections to communicate the expressive intention of the choreographer(s) throughout the solo dance work. The question invited an extended response to which marks were assigned using the bands of descriptors described below.

### Band 1: 21–25 marks

- Answers in this range demonstrated a highly skilled knowledge of the prescribed work through a sophisticated and very detailed analysis of the way form is created by the ordering and linking of sections to communicate the expressive intention.
- Highly detailed analysis and examples of the manipulation of phrases and sections through clear examples that related to the choreographer's expressive intention throughout the whole solo work.
- Highly skilled use of correct dance terminology.

### Band 2: 16–20 marks

- Answers in this range demonstrated a competent but at times inconsistent knowledge of the prescribed work through detailed analysis of the way form is created by the ordering and linking of sections to communicate the expressive intention.
- Detailed analysis and examples of the manipulation of phrases and sections through clear examples that related to the choreographer's expressive intention throughout the majority of the solo work.
- Competent use of correct dance terminology.

### Band 3: 11–15 marks

- Answers in this range demonstrated a sound knowledge of the prescribed work through a fairly detailed understanding of the way form is created by the ordering and linking of sections to communicate the expressive intention.
- Answers were, on the whole, analytical, examining the work in some detail through examples of the manipulation of phrases and sections related to the choreographer's expressive intention throughout some of the solo work; however, the analysis may have contained some inconsistencies; for example, some elements may have been analysed in less depth.
- Sound use of dance terminology.

### Band 4: 6–10 marks

- Answers in this range demonstrated a limited knowledge of the prescribed work. There was a limited analysis of the way form is created by the ordering and linking of sections to communicate the expressive intention; i.e. not all elements of the question were addressed and discussion of the phrases and sections was limited or not linked to the discussion of form or expressive intention.
- Answers were, overall, descriptive rather than analytical, examining the work in little detail with limited use of specific examples to illustrate the answer.
- Answers did not use dance terminology, where appropriate, or the terminology was misused.

### Band 5: 0–5 marks

- Answers showed a minimal knowledge and understanding of the prescribed work; with minimal, or inappropriate, understanding of the way form was created to communicate the expressive intention.
- The information may have included some relevant points, but these were random rather than being organised in a way that demonstrated understanding of how form is created.
- Dance terminology was rarely used or was misapplied, making the answer difficult to follow.

The question required students to demonstrate an understanding of how the choreographer created form (in other words, what the choreographer does in forming, building, structuring the solo dance work) through the ordering and linking of



phrases and sections to communicate the expressive intention. The wording ‘throughout this solo dance’ indicated that the whole dance needed to be considered. There was no particular correct answer for this question; students needed to discuss and substantiate their opinion.

Responses ranked in Band 1 offered a highly skilled and detailed analysis of the ways in which phrases and sections were arranged, manipulated and linked to create form and communicate the expressive intention through the discussion of detailed examples throughout the selected solo dance work.

Lower scoring responses often lapsed into a discussion of the expressive intention and offered insufficient detailed references to the arrangement, manipulation and linking of phrases and sections to create form and communicate the expressive intention, which affected the marks awarded for this question significantly.

Very low-scoring responses used incorrect terminology when discussing form, and/or presented a synopsis of the expressive intention without any links to the way phrases and sections were arranged, manipulated and linked.

Following is an excerpt of a response typical to Band 1. The work being analysed is ‘Percussion 4’ by Bob Fosse.

*As the section progresses the dancer performs a phrase consisting of a locomotive run into a jete with arms in 5<sup>th</sup> position and the leg extended in an attitude creating an angular shape with the body before performing a smooth sustained turn to transition into the next phrase which consisted of side jetes or elevations. The placement of the smooth, sustained turn in relation to the forceful percussive elevations highlighted the contrasting nature of the phrases. Fosse uses this type of linking to build up the section and create the formal structure. It also directly communicates the expressive intention which is to highlight the dancer’s masculinity and athletic ability.*

**Question 4**

Work chosen	None	1	2	3	4	5
%	1	13	43	16	15	13

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
%	4	1	1	2	4	4	7	4	10	2	7	5	11	5	10	5	20	<b>10.4</b>

This question assessed students’ understanding of either of the works selected for Outcome 1 of Unit 4 – cultural influences in relation to group prescribed works.

Responses that gained high marks:

- accurately described two plausible cultural influences on the choreographer’s choice of movement vocabulary in the group work selected
- presented a comprehensive discussion of the effect of each of these plausible cultural influences on the choices made by the choreographer in relation to the movement vocabulary
- presented an appropriate description of either two movements or movement phrases that demonstrated the effect of each identified cultural influence.

Lower-scoring responses showed a limited understanding of the cultural influence’s effect upon the choreographer’s choice of movement vocabulary. Some students accurately identified a plausible cultural influence; however, they were not awarded further marks because they did not continue their response by demonstrating an understanding of the effect this cultural influence had on the choreographer’s choice of movement vocabulary.

Very low scoring responses had a tendency to describe in too much detail the movement vocabulary and/or the identified cultural influence(s) was either discussed in an inaccurate or limited way, or not discussed at all. Some students lapsed into a discussion of the choreographer’s expressive intention only.

Following is an excerpt from a high-scoring response. The work being analysed is ‘Water Study’ by Doris Humphrey.

*The modernist’s choreographic principle of Space influenced Humphrey’s choice of movement vocabulary in Water Study. Before the modernist dance movement, dance was performed using only a two dimensional space, often in proscenium arch theatres. Here dancers faced the front and projected their eye/ body focus towards the audience. The movement vocabulary didn’t explore the various points in space. As a modernist, Humphrey wanted to change the traditional use of space and explore all points in space.*

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*Humphrey's intention of 'waves' found their expression in her organisation of groups in space. She set the stage up as an expanse of space and planned the patterns of the dance to reproduce the movement of the sea. She showed an understanding of the complexity of designing and placed large groups of dancers within the space. When exploring space she explored different levels from lying flat on floor, to jumping away from it; circular and linear floor patterns; circular air patterns.*

Two characteristic examples of Humphrey's design in space are:

- *the beginning phrases when the dancers reach up and over, arching the body forward and moving in a sagittal plane*
- *locomoting across the space creating a wheel pattern which leads into a summersault*

## Question 5

Work chosen	None	1	2	3	4	5
%	1	9	44	6	24	15

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	14	1	3	2	4	3	9	5	11	7	11	8	23	7.5

This question tested students' understanding of Outcome 1 of Unit 4 – the choreographic principle of 'spatial organisation' associated with group prescribed works. The question required students to select another group prescribed work studied in Unit 4. Students were required to choose two of the elements of spatial organisation and analyse how the choreographer manipulated these two elements to communicate the expressive intention in this group dance work.

In their response, students needed to:

- name and define two of the elements of spatial organisation
- analyse one example of movement vocabulary that demonstrated manipulation of one of the elements of spatial organisation named and defined, and discuss the aspect(s) of expressive intention communicated
- analyse one example of movement vocabulary that demonstrated manipulation of the other element of spatial organisation named and defined, and discuss the aspect(s) of expressive intention communicated.

The elements of spatial organisation are identified in the introduction to Outcome 1 of Unit 4 in the study design and defined in the glossary. High-scoring responses correctly named and defined two elements of spatial organisation and comprehensively analysed one example of movement vocabulary that manipulated each of the elements of spatial organisation named, and discussed the aspect of expressive intention communicated by each example.

Lower-scoring responses did not address all parts of the question. For example, many students comprehensively analysed the choreographic manipulation of each element and related it to the communication of the expressive intention; however, they failed to provide a definition for each element named, which lowered their overall score.

Very low scoring responses provided a general discussion of either the movement vocabulary or expressive intention without naming and defining the elements of spatial organisation or attempting to analyse the choreographic manipulations of specific examples in relation to the expressive intention. Others confused spatial organisation with group structures, which resulted in zero marks being awarded.

Following is an excerpt from a response that achieved a high mark. The work being analysed is 'Cool' by Jerome Robbins, from *West Side Story*.

*Level: the height of a movement or distance a movement is from the ground. Can range from high (standing/ elevated movements) to medium (crouched over) to low (kneeling/floor).*

*In the transition from the development to the resolution all gang members clap and sink slowly to the ground finishing in a crouched position on a low level around a central figure. The central figure stands balanced on a high level. In this example the use of level creates a contrast between the central figure and those crouched. It reinforces to the audience the idea of the leader in the centre surrounded by his gang members. The use of level is also important because it reinforces his superior position within the group, and through the lyrics he gives them a last piece of advice - to play it cool!*