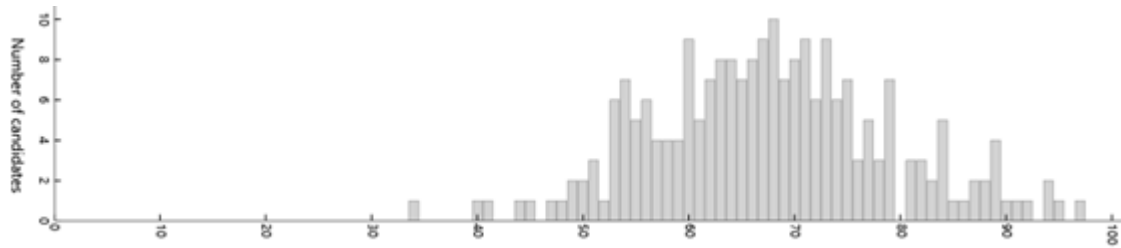




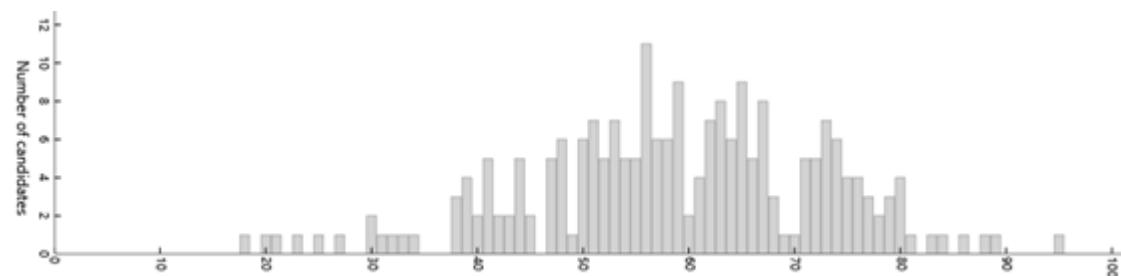
Summary report of the 2018 ATAR course examination: Dance

Year	Number who sat all examination components	Number of absentees from all examination components
2018	217	2
2017	216	6
2016	194	6

Examination score distribution—Practical



Examination score distribution—Written



Summary

Practical examination

Attempted by 221 candidates Mean 67.60% Max 97.20% Min 34.40%

Section means were:

Original solo composition Mean 72.1%
Attempted by 221 candidates Mean 25.24(/35) Max 35.00 Min 7.00

Set solo Mean 66.7%
Attempted by 221 candidates Mean 23.34(/35) Max 33.60 Min 9.80

Structured improvisation Mean 65.7%
Attempted by 221 candidates Mean 13.14(/20) Max 20.00 Min 6.00

Interview Mean 58.82%
Attempted by 221 candidates Mean 5.88(/10) Max 10.00 Min 2.00

Attempted by 221 candidates

Written examination

Attempted by 220 candidates Mean 58.60% Max 94.50% Min 18.25%

Section means were:

Section One: Short answer Mean 60.65%
Attempted by 220 candidates Mean 24.26(/40) Max 37.00 Min 9.50

Section Two: Extended answer Mean 57.23%
Attempted by 220 candidates Mean 34.34(/60) Max 57.50 Min 6.25

Attempted by 220 candidates

General comments

Practical examination

Candidates demonstrated a clear understanding of the examination process, use of musical devices and music technician when necessary. A small number of candidates had not saved music in the correct format, and without music on another device, had to perform in silence. Candidates were appropriately attired and behaved in a manner appropriate to examination procedures. Candidates generally demonstrated a good understanding of composition, Set solo choreography and how to structure an improvisation. Physical fitness was improved with candidates demonstrating good commitment to their performances. Candidates also seem to be applying choreographic devices, dance elements and performance skills well demonstrating improvement in composition and improvisation.

Interviews continue to be the weakest component of the examination, often lacking in use of dance terminology and the unpacking of the interview questions with relevant analysis and specific, supporting examples. The writing of the choreographic intent of original solo compositions has improved overall, although some candidates still focus too heavily on how they explored the movement rather than the concept itself. Candidates need a stronger focus on contemporary technique, with maintaining correct posture and alignment, especially parallel positions, at the top of the priority list.

Advice for candidates

- In your contemporary classes focus on developing correct alignment and posture.
- Use the breakdown and tips for the Set solo provided by the School Curriculum and Standards Authority to assist in the development of the movement and choreographic nuance.
- Work on developing greater knowledge of *contrast* – this is important in your own composition as well as in the structured improvisation.
- Spend time developing your understanding and use of vocabulary such as the elements of dance, choreographic devices and structures, rehearsal processes and choreographic processes. Practise describing your own work and that of others using dance language on a daily basis, in practical classes as well as in theory.
- Spend time practising interview questions and try writing your own using the syllabus.
- Ensure your choreographic intent is clear and succinct. Avoid writing anything the examiners might not see in your dance work.
- Film your work and view it critically using the marking key. Make adjustments as necessary so your movement mirrors your choreographic intent.

Advice for teachers

- Where possible, attend the Set solo Professional Development offered early in the school year – this is essential for understanding and then teaching the movement and choreographic nuance of the dance work.
- Use the breakdown and tips for the Set solo provided by the School Curriculum and Standards Authority to assist in the development of the movement and choreographic nuance.
- Please check candidate music is in MP3 format and that music is edited appropriately.
- Develop contemporary lessons that focus on correct posture and alignment in a range of movements.
- Work with candidates on the understanding of *contrast* – this needs to be shown in most improvisations and is often hard to see. Encourage candidates to make it really obvious, e.g. slow motion versus fast forward.
- Use filming and self-assessment against the marking key to develop students' knowledge of process as well as product.
- Use dance language extensively across the range of classes (practical and theoretical).

- Ensure students are cognisant of the dance syllabus and get them to unpack this through a critical reflection of their assessment outline – discuss where the syllabus pointers are apparent in their learning program.
- Students could also practise writing their own interview questions using knowledge of the syllabus, and then answer them in paired activities.

Written examination

Candidates attempted Questions 1-2 well, suggesting a good understanding of the stimulus work. The majority of candidates did not understand the intention of the word ‘integrate’, separating their discussion of movement and staging. This resulted in a mark no higher than two. Question 4 was completed adequately, although candidates sometimes inserted inappropriate information such as the competence of fitness into this. Most candidates could answer the extended responses with discussion related to choreography and design concepts.

Candidates continue to not always select relevant companies or choreographers to support their response. Some did not choose an appropriate case study for the youth dance company and others were not able to distinguish between the youth perspective of the dance work and its choreographic intent. Attention is needed to support candidates to complete the final discussion across all questions – making substantiated judgements in relation to the final dot point.

Advice for candidates

- Spend time developing your understanding and use of vocabulary such as the elements of dance, choreographic devices and structures, rehearsal processes and choreographic processes. Practise describing your own work and that of others using dance language on a daily basis, in practical classes as well as in theory.
- Ensure you are aware of the dance syllabus and unpack this through a critical reflection of your assessment outline – discuss with your teacher where the syllabus pointers are apparent in your learning program.
- Read the questions (both sections) very carefully to ensure you have a solid understanding of what is required.
- Focus attention on developing substantiated responses to the final dot point in each extended response (opinion, justify, example).

Advice for teachers

- Use dance language extensively across the range of classes (practical and theoretical).
- Ensure students are cognisant of the dance syllabus and get them to unpack this through a critical reflection of their assessment outline – discuss where the syllabus pointers are apparent in their learning program.
- Provide students with opportunities to make judgements about case studies in relation to the context of the units and assist them in substantiating their ideas – candidates’ likely need to be provided with more teacher-directed information to make educated statements.
- Provide clear links between practical and theoretical lessons through filming and self-reflection/feedback to enable candidate awareness that ‘the process’ is an intrinsic component of the syllabus, reflected in their ability to articulate written responses.

Comments on specific sections and questions

Practical examination

Most candidates did well in this section, however the Interview did challenge some candidates, with general or superficial responses marring their performance.

Original solo composition (20 Marks)

Most of the Original solo compositions were well structured.

Set solo (25 Marks)

Most candidates executed the technical skills required.

Structured improvisation (10 Marks)

The majority of candidates completed the task adequately.

Interview (10 Marks)

Some candidates were quite general in their responses.

Written examination**Section One: Short answer (40 Marks)**

In this section most candidates showed a good understanding of the stimulus dance work. Some candidates however, did not answer the questions concisely and added information that was not needed.

Section Two: Extended answer (48 Marks)

There was a fairly even spread of question choice by candidates. Most candidates produced a thorough discussion around choreography and design concepts. Superficial or general comments however, did blemish the performance of some candidates.