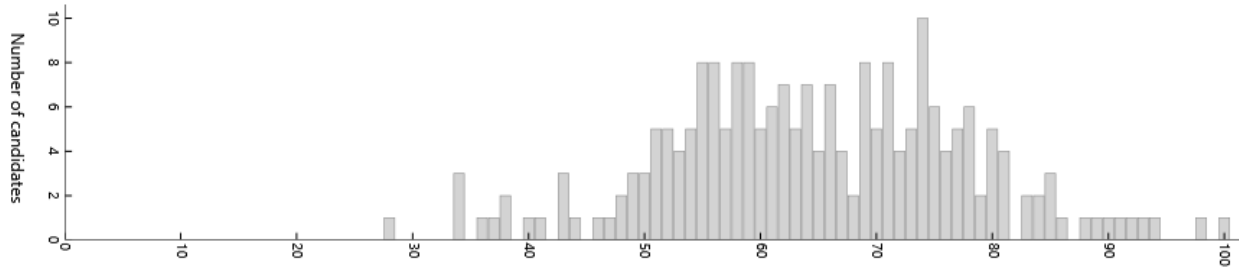




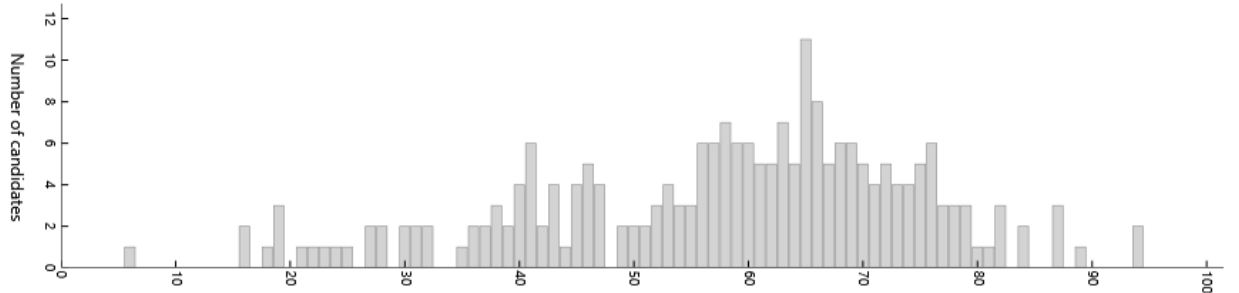
Summary report of the 2017 ATAR course examination: Dance

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

Examination score distribution – Practical



Examination score distribution – Written



Summary

Candidates completed a practical and written examination.

Practical examination

Attempted by 211 candidates Mean 65.08% Max 100.00% Min 27.75%

The practical examination consisted of three performances and an interview. The spread of marks ranged from 27.75% to 100.00% and the standard deviation was 12.96%.

Section means were:

<i>Original solo composition</i>	Mean 68.06%		
Attempted by 211 candidates	Mean 23.82(/35)	Max 35.00	Min 7.00
<i>Set solo</i>	Mean 67.11%		
Attempted by 211 candidates	Mean 23.49(/35)	Max 35.00	Min 8.40
<i>Structured improvisation</i>	Mean 60.95%		
Attempted by 211 candidates	Mean 12.19(/20)	Max 20.00	Min 4.00
<i>Interview</i>	Mean 55.83%		
Attempted by 211 candidates	Mean 5.58(/10)	Max 10.00	Min 1.00

Written examination

Attempted by 225 candidates Mean 57.77% Max 94.30% Min 6.25%

The written examination consisted of two sections with candidates being required to attempt all four questions in Section One and to choose two of the three questions in Section Two. The spread of marks ranged from 6.25% to 94.30% and the standard deviation was 16.73%.

Section means were:

Section One: Short answer	Mean 58.60%		
Attempted by 223 candidates	Mean 23.44(/40)	Max 38.05	Min 4.39
Section Two: Extended answer	Mean 57.56%		
Attempted by 225 candidates	Mean 34.54(/60)	Max 56.25	Min 5.00

General comments

Practical examination

Overall, candidates were well prepared for the practical examination although the playing of music for the original solo composition proved problematic for some candidates who either did not format their USB correctly or, having chosen the option to bring in their own sound equipment, did not bring in all of the required components i.e. speakers. These candidates therefore performed with no music or had limited working sound. Most candidates performed well in the structured improvisation component of the examination; however, it was noted that some candidates presented 'prepared' improvisations instead of responding to the particular task they were given. In the Interview component many students struggled to use relevant dance terminology in their responses.

Advice for candidates

- Ensure that you are familiar with the *Dance ATAR course Practical (performance) examination requirements* document which is published on the School Curriculum and Standards Authority (the Authority) website and outlines the options available to you for playing the music for the original solo performance. If you choose to use your own sound equipment, rehearse with it on numerous occasions prior to the examination.
- If using a USB to play your music for the original solo performance component, ensure that it is correctly formatted.
- Revisit and refine your statement of choreographic intent until it is clear and concise.
- Use the set solo DVD provided by the Authority to refine spatial clarity, directions and dynamic shifts.
- Ensure that you find a resolution to your structured improvisation to avoid the markers having to stop you.
- Practise using dance terminology throughout the duration of the course so that you can integrate it effectively in the interview component of the examination.

Advice for teachers

- Check that students are well-prepared for the original solo composition, in particular that their music has been formatted appropriately and their sound equipment (if necessary) works effectively. Candidates still have the option to provide the music for this performance on a CD (accompanied by a back-up CD) and use the CD player provided by the Authority if they wish.
- Provide students with drafting activities that enable them to develop and refine their statement of choreographic intent. Recommend that they film their original solo composition to determine and highlight aspects of the work that are evident on viewing.
- Use the CD/DVD Set solo package provided by the SCSA to prepare students for the set solo. This will enable students to comprehend spatial qualities, technical elements and nuance with greater depth.
- Focus on the skills required for the set solo in your contemporary technique classes.

- Provide opportunities for students to practise improvisations according to the criteria of the task, within a given time limit. Insist that students find a resolution to their improvisation.
- Ensure that students are given opportunities to demonstrate their use of dance terminology throughout the duration of the course.

Written examination

Candidates performed most strongly in Section One of the examination with responses to questions indicating strong familiarity with the stimulus materials and a sound understanding of the dance work. Question 4 proved the most challenging with some candidates struggling to identify and discuss the components of fitness. The most notable weaknesses displayed in Section Two were that many candidates selected inappropriate dance works for their choice of question or provided only superficial comments on topics for discussion.

Advice for candidates

- Select dance works that will appropriately address the thematic focus of the extended response questions and that will allow you to provide relevant comments and illustrative examples in response to the specific dot-point questions that follow.
- Read extended response questions several times and pay particular attention to the verbs used to ensure that you recognise the demands of the question.

Advice for teachers

- Provide students with many opportunities throughout the year to study the current range of Australian and international dance works and to consider the personal style of the choreography, the boundaries being pushed and the social commentary and cultural statements reflected in the works.

Comments on specific sections and questions

Practical examination

Original solo composition (20 Marks)

All candidates attempted this performance with the majority displaying a high standard of dance skills. Candidates who achieved lower results typically relied on 'known movements' and would have benefited from a more skilful selection of elements and devices. Some candidates presented verbose statements of choreographic intent which did not always represent the work actually performed.

Set solo (25 Marks)

Most candidates attempted the entire set solo, performing the correct sequence of movements. However, the performance of the set solo by some candidates was lacking in detail. For example, they displayed incorrect dynamic or line, or they made a limited attempt to communicate the choreographic intent. A small number of candidates who performed the set solo displayed directional inconsistencies or evidently lacked confidence.

Structured improvisation (10 Marks)

Most candidates seemingly understood the dance language used in the improvisation tasks but not all of them followed the instructions provided. A number of candidates received lower marks for not achieving a definite finish position when required and for going over time.

Interview (10 Marks)

In general, candidates responded to questions superficially. Responses to questions relating to safe dance practice and design concepts were mostly shallow and vague. It is evident that candidates need more practise in using dance terminology to critically analyse their preparation and performance for dance.

Written examination

Section One: Short answer (41 Marks)

Most candidates demonstrated very good knowledge of the stimulus dance work and provided well-prepared responses to questions in Section One of the examination. Question 4 proved to be the discriminating question. Candidates who struggled with this question generally attempted to respond using diet and nutrition, safe dance practices or frequency intensity or type as the basis for their response.

Section Two: Extended answer (48 Marks)

Typically noticeable in Section Two of the examination is that many candidates do not choose dance works that best exemplify the thematic focus of the question that they have chosen to address. As a result they struggle to provide relevant details in their responses to the specific dot-point questions. It is obvious that many candidates just shaped pre-prepared responses to fit a question. Question 6 with its focus on a youth choreographer received the lowest mean in this section with candidates struggling to provide an informative overview of their chosen youth choreographer.