





- Provide practice Structured improvisation tasks for the students to explore the choreographic structure, choreographic devices and elements of dance with movement from the student's Original solo composition and Set solo and a combination of both the Original solo composition and Set solo.
- Ensure that students are fully aware of the meaning of all choreographic devices, and that they understand what using them looks and feels like.
- Consider the Structured improvisation task completely separately to the Original solo and Set solo. Students must demonstrate the criteria outlined within the performance.
- Provide opportunities for students to practise responses for the interview giving detailed and in-depth responses.
- Practise timings of the different sections of the examination and the examination as a whole.

### **Written examination**

Overall, most candidates completed all the questions in the time allocated. In Section One, candidates demonstrated a good understanding of the stimulus work *Tectonic*. All questions in Section One related to the stimulus work. In Section Two, it appeared as though some candidates did not read the question carefully and spent time answering with non-related information.

#### *Advice for candidates*

- Ensure that you develop an understanding of all content points in the syllabus.
- Complete activities that address all content points in the syllabus.
- Ensure that you develop an understanding of choreographic processes including choreographic structure, choreographic devices, and elements of dance.
- Develop an understanding of case studies that include all the content points in the syllabus.
- Read questions carefully and use your knowledge of the syllabus to answer them.
- Practise timed writing activities for examination preparation.

#### *Advice for teachers*

- Ensure that all content of the syllabus is covered as all content can be examined.
- Complete activities that address all content points in the syllabus.
- Ensure that students cover Australian choreographers and companies within their case studies.
- Ensure that students develop an understanding of choreographic processes including choreographic structure, choreographic devices, and elements of dance.
- Ensure that students practise timed writing activities for exam preparation.
- Practise unpacking past examination questions and review the mark allocation.
- Practise with different types of questions so that students read the question and answer the question appropriately.
- Inform students to answer the question and keep answers clear and succinct, rewriting the question in the answer is not necessary.
- Encourage students to review and unpack the marking key to be able to achieve the full range of marks.
- Use Dance language and terminology extensively across both practical and theoretical classes.
- Assist students to develop detailed, succinct and in-depth responses, using examples from the work, as part of their examination responses.

## **Comments on specific sections and questions**

### **Practical examination**

The structure and order of the practical examination was well known by all candidates. All candidates completed each section of the examination. The Interview was the weakest section of the practical examination, candidates needed to provide detailed and in-depth responses. Some candidates also needed to work on examination fitness.

### **Original solo composition (20 Marks)**

Overall, candidates demonstrated their best in this practical examination section. A wide range of themes were presented. The dances were well constructed, and a range of marks was allocated. The 80-word limit for the statement of choreographic intent was adhered to and could possibly have been more succinct.

### **Set solo (25 Marks)**

Generally, the Set solo was well known by the candidates. Performance errors occurred towards the end of the Set solo as candidates became tired.

### **Structured improvisation (9 Marks)**

Candidates understood the tasks and were confident in performing. The structure of the tasks gave every candidate an equal opportunity to perform well. All candidates achieved over the minimum requirements needed for this section of the practical examination. Some candidates needed to develop more of an understanding of choreographic processes.

### **Interview (9 Marks)**

This was the weakest section of the Practical examination. Some candidates were able to unpack the questions and use dance terminology to respond, however, others were very brief in their responses.

### **Written examination**

The paper was effective in examining the knowledge of the syllabus. Candidates demonstrated a good understanding of the stimulus material *Tectonic*. Most candidates selected and used appropriate case studies in Section Two. Candidates needed to ensure that they read the questions and applied their knowledge to answer them. Some candidates did not address the questions that were asked. Section One was the better answered part of the examination with a mean of 63.92% while Section Two's mean was 55.84%.

### **Section One: Short answer (42 Marks)**

*Tectonic* was well known by candidates. Use of the support document package was evident. It was important that candidates applied their knowledge of the syllabus and the work *Tectonic* to answer the questions. Question 2 was the best-answered question while Question 4 was the most challenging question for candidates.

### **Section Two: Extended answer (48 Marks)**

Questions 6 and 7 in Section Two elicited the strongest responses and were the most popular. Question 5 was the least selected and achieved the lowest overall marks. Some candidates appeared to have not read the questions properly, resulting in the candidates writing responses that did not answer the question. Responses to the first two parts across all questions were weaker, as most candidates could only give general comments on the significance of the dance work for the company or choreographer, and as to how the structure supported the intent of the work. Most candidates could outline the elements of

dance used to create meaning and effect, and the design concepts integrated supporting the intent. Overall, candidates who could apply their knowledge of the case studies learnt in class to answer the questions responded well. Those candidates, who had pre-prepared answers and did not answer the questions, performed poorly.