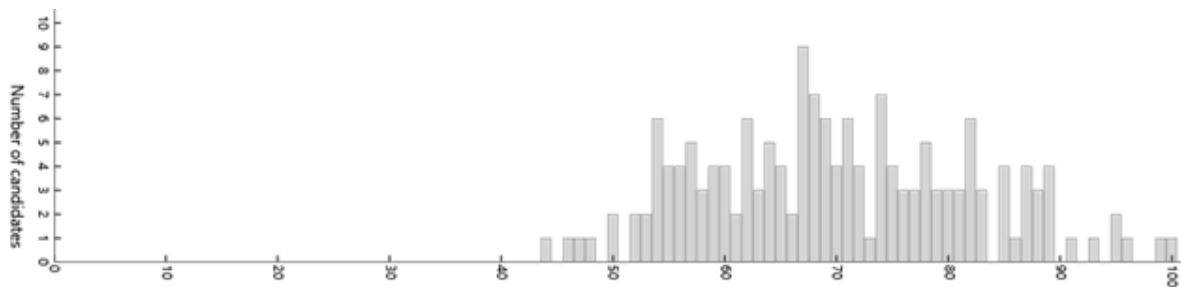




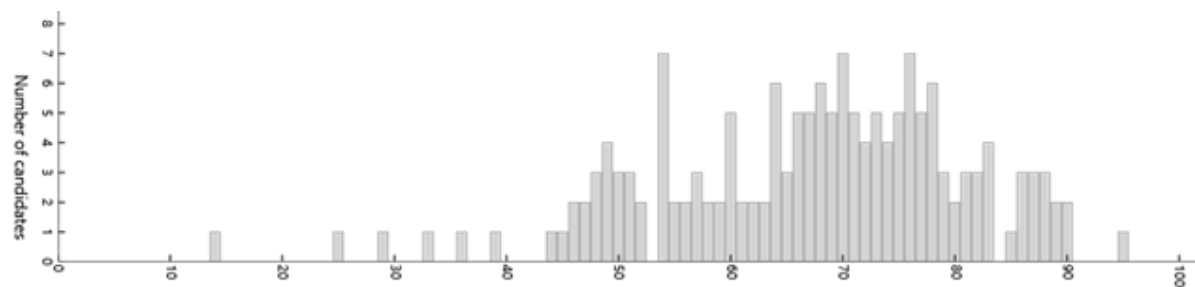
Summary report of the 2019 ATAR course examination: Dance

Year	Number who sat all examination components	Number of absentees from all examination components
2019	161	0
2018	217	2
2017	216	6
2016	194	6

Examination score distribution–Practical



Examination score distribution–Written



Summary

Practical examination

Attempted by 158 candidates Mean 70.12% Max 100.00% Min 43.50%

Section means were:

Original solo composition	Mean 74.34%		
Attempted by 158 candidates	Mean 26.02(/35)	Max 35.00	Min 15.75
Set solo	Mean 70.86%		
Attempted by 158 candidates	Mean 24.80(/35)	Max 35.00	Min 14.00
Structured improvisation	Mean 65.57%		
Attempted by 158 candidates	Mean 13.11(/20)	Max 20.00	Min 8.00
Interview	Mean 61.90%		
Attempted by 158 candidates	Mean 6.19(/10)	Max 10.00	Min 3.00

Written examination

Attempted by 164 candidates Mean 66.83% Max 94.50% Min 13.75%

Section means were:

Section One: Short answer Mean 66.72%
Attempted by 164 candidates Mean 26.69(/40) Max 38.00 Min 3.00

Section Two: Extended answer Mean 66.90%
Attempted by 164 candidates Mean 40.14(/60) Max 57.50 Min 3.75

General comments

Practical Examination

Candidates demonstrated a clear understanding of the examination process. A small number of candidates did not save their music onto a USB in the appropriate format. Candidates were able to use their own devices; however, if they did not allow lead time before the music started, this meant that they had to race to their starting position once they pressed 'play' on their device. This was very unsettling for them.

Candidates displayed appropriate attire and behaviour for the examination. They demonstrated a good understanding of composition within the original solo composition where the full range of marks were awarded. Improvisations were better this year and performance in the interview questions also showed some improvement.

Practical examination

Advice for candidates

- Take every opportunity to formally show your original solo composition and gain feedback. This will allow you to fully realise your ideas through movement.
- Check that your music is formatted correctly on a USB or a CD for playing.
- Ensure that you have at least 10 seconds of silence at the start of your music.
- If you wear a t-shirt, make sure it is close-fitting to see your body alignment.
- Work on writing succinct intents. Avoid wordy intents that are almost impossible to demonstrate through dance.
- Use the seven minutes of your structured improvisation preparation time wisely. You might also plan how you might be able to answer the first question in the interview during that time.
- Practise physicalising your plan in the allocated seven minutes, rather than just sitting and writing during this time.
- Listen carefully to the questions you are asked in the interview and tailor your answers accordingly. Avoid repeating prepared answers that may not be a good fit to the question.

Advice for teachers

- Students should focus on contemporary technique posture and alignment.
- Ensure that you provide as many opportunities as possible for your students to formally show their original solo composition. This will allow them to gain feedback to fully realise their ideas through movement.
- Ensure that your students understand that the set solo performance needs to be a minimum of 90 seconds. It would be prudent for them to prepare for a little longer than this in order to meet the examination requirements.
- Check that your students' music is formatted on a USB or a CD correctly for playing.
- Ensure that your students check that their music is in mp3 format if using a USB, or prepare them to use their own device and, preferably, their own speakers.

- Ensure that students leave at least 10 seconds of silence before the start of their music to allow them to get into position after they press 'play'.
- Assist your students with their Statements of choreographic intent. Encourage them to be succinct. Some candidates presented wordy choreographic intents that were almost impossible to display through dance. Multiple ideas expressed in the Statement of choreographic intent that are not present in the dance work miss out on full marks.
- Encourage your students to use vocabulary from the glossary to help them create better connections to the intent.
- Encourage your students to use more devices like embellishment and fragmentation. Repetition and motif were used extensively, but not much more was demonstrated. Encourage the use of devices.
- Provide advice to your students when the steps they link steps together do not effectively communicate their intent. Encourage them to create original movement tasks, using purposefully selected elements and devices relevant to their intent.
- Ensure that your students study the set solo DVD closely to refine the finer details and intent of each movement. Break down sections to ensure correct execution. Movements must be extended and finished to avoid looking unsure, or as if they are 'not committing' to the movements.
- Discuss timing and spacing with your students and require their practise for embodying choreographic intent.
- Use the choreographer's notes to help students to perfect their spatial clarity.
- Film your students to allow them to critique and compare intention and spatial clarity of their performance to the performance in the set solo DVD.
- Teach students how to contrast and manipulate movements.
- Allow more opportunities to gain experience in improvisation via professional development.
- Spend more time using a range of devices. Break devices down and encourage their use to create an improvisation.
- Encourage students to explore new, creative movement relevant to the task, rather than performing the original phrase with one or two modifications.
- Prepare your students to provide more sophisticated answers to safe dance questions and not confine their answers to attire, hair, shoes and floor space.
- Focus in class on the interview questions. Provide questions that encourage students to use structured descriptive language to make personal connections and demonstrate insight.
- Prepare candidates for questions on choreographic devices, rehearsal processes for the set solo and alignment principles used within the set solo.
- Ensure that your students understand the differences between rehearsal and choreographic processes.

Written examination

Candidates appeared to time the completion of the paper very well. There were very few non-attempts or incomplete extended answers. The questions allowed candidates to succeed but had enough rigour to differentiate. Question 4(a) about improvisational score, was answered poorly by candidates.

Advice for candidates

- Read and understand the stimulus package for the DVD dance work.
- Ensure that you are aware of the dance syllabus and unpack this through critical reflection in your assessment outline. Check with your teacher that all dot points have been covered in class.
- Read all questions in both sections of the paper very carefully. Ensure that you have a solid understanding of what is required.

Advice for teachers

- Ensure that students have an understanding of all dot points in the syllabus.
- Although the syllabus requires students to research a company or a choreographer, they need to be taught about both in order to have a selection in the extended answer section of the examination.
- Ensure that students are exposed to a wide variety of case studies, companies, choreographers and dance works for the extended response questions.
- Use dance language extensively across both practical and theoretical lessons.
- Use words in assessments that are used in examination papers, e.g. justify, analyse, discuss, outline, evaluate, explain and summarise.

Comments on specific sections and questions

Practical examination

The majority of candidates performed well in their practical examination; however, the interview section was challenging for some, with responses that were general or superficial in nature.

Original solo composition (20 Marks)

Most candidates did well in this section. Most of the original compositions were within the required time limit and had appropriate intents. The candidates explored a range of elements, choreographic devices and structures. Music choices were interesting. A few candidates' songs used music with lyrics, which limited them to fully explore their intent through movement and structure. Clear structure and choreographic processes were evident. Candidates displayed a wide range of imaginative intents, with some fully developing their work while others required more work and, possibly, assistance. Some candidates provided wordy intents which were difficult to demonstrate through dance. Words such as 'emotions', 'feelings', 'anxiety' and 'trapped' were very hard to demonstrate and usually not done well.

Set solo (25 Marks)

The set solo was performed with minimal errors. Few candidates who forgot small parts were able to pick up sections. However, some candidates lacked connection to the intent. There was a lot of variation, with interesting arms (embellishment) from some of the candidates and some variation with the use of space. Physical endurance played a key role in the success of the set solo and was a real discriminator to reveal the stronger candidates.

Structured improvisation (10 Marks)

The structured improvisations improved compared to previous years. Some candidates seemed to have had much more experience working in improvisation than others. Candidates are starting to understand the language of improvisation and, as a result, they are exploring movement in order to complete the required time limit. There were some candidates whose improvisations were very basic, where devices were not explored or developed well.

Interview (10 Marks)

The majority of candidates were able to speak for the appropriate time limit and demonstrated a sound understanding of the course. Higher scoring candidates used a wide range of Dance language and terminology to demonstrate analysis of dance in their interviews. Lower scoring candidates required more use of Dance language and terminology

to explain their answers. Many candidates need to improve their understanding of the words 'contrast', 'safe dance' and 'alignment principles'. Some candidates were also confused about the words 'energy' and 'dynamics'.

Written examination

Section One: Short answer (40 Marks)

Most candidates showed a good understanding of the stimulus dance work. Some did not answer the questions concisely and several candidates omitted important information or provided information that was incorrect.

Section Two: Extended answer (48 Marks)

Most candidates answered Questions 5 and 7, providing detailed responses about the background, choreography and design elements of the dance work. Candidates that opted to answer Question 6 found it challenging, with few able to discuss how the dance work contributed to an audience's understanding of different perspectives.