

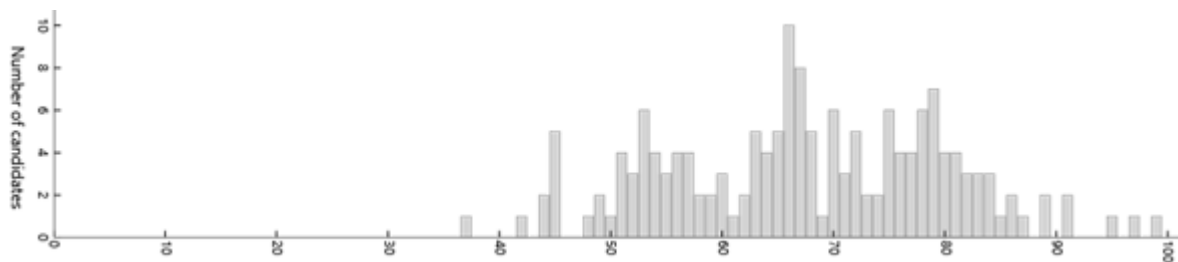


Summary report of the 2020 ATAR course examination: Dance

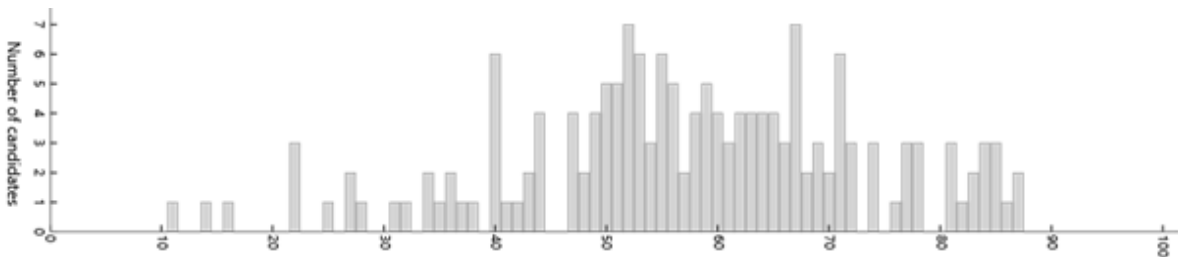
Year	Number who sat all examination components	Number of absentees from all examination components
2020	162	8
2019	161	0
2018	217	2
2017	216	6

The number of candidates sitting and the number attempting each section of the examination can differ as a result of non-attempts across sections of the examination.

Examination score distribution–Practical



Examination score distribution–Written



Summary

Overall, candidates performed well in all aspects of the practical and written examinations. Within the practical examination, the majority of candidates achieved well over the 50% mark for each criterion. This demonstrates that candidates and teachers are working well to ensure that candidates are prepared well for the examination. There were, however, some candidates who did not know the order of the practical examination and had to ask markers what section came first. Within the written examination, candidates responded well in the extended answer section.

Practical examination

Attempted by 158 candidates Mean 67.68% Max 98.89% Min 36.83%

Section means were:

Original solo composition	Mean 70.98%		
Attempted by 158 candidates	Mean 24.84(/35)	Max 35.00	Min 12.25
Set solo	Mean 69.92%		
Attempted by 158 candidates	Mean 24.47(/35)	Max 35.00	Min 14.00
Structured improvisation	Mean 62.45%		
Attempted by 158 candidates	Mean 12.49(/20)	Max 20.00	Min 0.00
Interview	Mean 58.72%		
Attempted by 158 candidates	Mean 5.87(/10)	Max 10.00	Min 0.00

Written examination

Attempted by 165 candidates Mean 57.27% Max 87.21% Min 10.73%

Section means were:

Section One: Short answer Mean 62.93%
Attempted by 165 candidates Mean 25.17(/40) Max 38.54 Min 7.80

Section Two: Extended answer Mean 53.50%
Attempted by 164 candidates Mean 32.10(/60) Max 53.75 Min 0.00

General comments

Practical examination

A small number of candidates did not save their music onto a USB in the appropriate format. Although they were able to use their own devices, this resulted in unsettling them and, in some cases, starting their dance late.

Advice for candidates

- Ensure you are conversant with, and prepared well, to follow all information and instructions given in the *2021 Practical (performance) examination requirements* published on the Dance course page of the School Curriculum and Standards Authority website.
- Rehearse the Set solo in different spaces and facing different directions. Incorporate technical elements such as fruit bats, barrels, transference of weight, alignment and off-balanced movements into your contemporary technique.
- Use correct names of sections of the Set solo.
- Practise reading Structured improvisation tasks and breaking down the instructions – what is it asking you to do and how is it asking you to do it?
- Practise identifying and interpreting key features/words.
- Use more than one pathway, or experiment with pathways, for the Structured improvisation. Remember to combine your Original solo composition and your Set solo in this section; that is, do not perform them separately or independently of each other. Resolve the task; that is, complete it in the time allowed and don't wait to be stopped by a marker as this results in an incomplete or partial attempt.

Advice for teachers

- Ensure your students are conversant with, and prepared well, to follow all information and instructions given in the *2021 Practical (performance) examination requirements* published on the Dance course page of the School Curriculum and Standards Authority website.
- Provide guidance to students regarding their selection of themes/intents for their Original solo composition to ensure that it is something that they can embody and that it is within their physical range of ability.
- Advise students to make all necessary decisions regarding their music before they attend the examination.
- Assist students in their selection of music that is relevant and supports their intent.
- Stress to students the need to ensure their intent is clear and guides the markers; that they use the syllabus and choreographic processes to develop original solo material.
- Use both the video performance and the choreographer's notes to inform the practice of the Set solo. Encourage students to work on connecting the intent to the dance.
- Assist students to work on spatial clarity and facings as this was unclear in the examination. Advise them not to overembellish certain aspects of the Set solo because, even though they can interpret the intent in their own way, they can't change the movement too much and remain true to the nuances of the dance work.
- Know the difference between stepping and sliding.

- Assist students to explore a range of choreographic devices and how to manipulate movement for the Structured improvisation section of the examination.
- Encourage students to be more creative in movement manipulation and exploration.
- Ensure that students understand that standing in a neutral position is not a 'definite finishing position'. They need to explore other possibilities.
- Encourage students to explore Time as an element of dance; that is, it does not have to be simply fast and slow (speed).
- Use platforms with your students such as flip grid with set times so that they can practise interviews at home, but still get feedback.
- Practise interview questions as short answer responses to get to the analysis level. Provide examples to support descriptions.
- Instruct your students how to conduct themselves in an interview; that is, sit correctly, make eye contact, speak clearly, etc.
- Students need to address the question fully, that is say what they did and why. They need to justify their answers using examples.
- Encourage students to formulate an answer in their heads before they start speaking.
- Prepare students for questions regarding rehearsal process, choreographic process, alignment and choreographic devices.
- Prepare students to give more cultured safe dance practice answers.

Written examination

Although candidates generally performed well in the written examination, many needed to read the questions more carefully. A majority of candidates answered question 1 (a) regarding choreographic intent incorrectly. All syllabus content (dot points) can be examined, and it was apparent that some candidates were unprepared for the third dot point in each of the questions, regarding choreographic structure. Despite the word 'structure' being bolded, most candidates' responses were about movement.

Advice for candidates

- Read all questions in the examination paper very carefully to ensure that you have a solid understanding of what is required.

Advice for teachers

- Expose your students to a wide variety of case studies, dance companies, choreographers and dance works for use in questions in the extended answer section.
- Use dance language extensively across both practical and theoretical lessons.
- Familiarise your students with the *Years 11 and 12 Glossary of key words used in the formulation of questions* available on the Authority website.
- Unpack case studies covering all aspects of the choreographic aspects of the syllabus (and not just movement) within the case study section of the syllabus.

Comments on specific sections and questions

Practical examination

Candidates were appropriately attired for the examination and behaved appropriately. They demonstrated a good understanding of the Original solo composition and the Set solo. All candidates completed all sections of the examination and the full range of marks were awarded. Improvisations and responses to the interview questions showed an improvement this year. Students still require a stronger focus on contemporary technique in their classes at school to work on posture and alignment.

Original solo composition (20 Marks)

Overall, candidates completed this section well. The majority of the Original solo compositions were within the required time limit and had appropriate intents. There was a

diverse range of music choices. Candidates were prepared well, and demonstrated a variety of creative intents. Candidates demonstrated a connection to their statement of intent, having clearly been coached well by their teachers to create movement qualities that specifically related to their intent, and with a clear structure. They also chose movements that were within their capabilities. Execution of movement was a lot safer and candidates were exploring elements and devices more than simply producing tricks. There were some issues with candidates' CDs or USBs not working. Many candidates had the incorrect format for their music on their USB. Fortunately, most had a backup, such as their laptop or phone, and used the stereo and AUX cable provided by the Authority.

Set solo (25 Marks)

The majority of candidates demonstrated a good knowledge of the Set solo and performed it well, with few errors.

Structured improvisation (9 Marks)

The structured improvisations were performed well. Candidates knew the process and could develop the task confidently, demonstrating a willingness to 'have a go'. They completed the task demonstrating an understanding of the course, BEST, choreographic devices and structures. This section of the examination continues to improve with interpretation of the tasks being mostly accurate, with no candidates asking questions for clarification. Candidates used the planning sheet well, working well during the seven minutes of preparation, making good use of this time. Many candidates produced a good improvisation but were still lacking the ability to be creative and really explore the different tools.

Interview (9 Marks)

The majority of candidates were prepared well and demonstrated an understanding of the course through their interviews. The use of dance terminology seemed to be stronger this year and some candidates used more detailed specific examples of what they did to help deepen their analysis. They were able to speak for the appropriate time limit. The more successful candidates were able to unpack questions quickly, to provide clear, pertinent examples. The lower achieving candidates needed to explain more in their answers and use more dance language and terminology.

Written examination

Section One: Short answer (41 Marks)

Most candidates performed well in this section. Some are still confusing elements of dance with choreographic devices.

Section Two: Extended answer (48 Marks)

Across all three extended responses, overviews were not as extensive as they have been in previous years, lacking in detail and accuracy. Often significant information was omitted. Across all three extended responses, candidates found it difficult to explain how the choreographic structure supports the choreographic intent of the dance work. Many candidates simply wrote about movement (elements of dance and choreographic devices). Some candidates identified the choreographic structure and then provided examples of movement. Candidates were not prepared for this shift in focus. Many candidates provided information on both the choreographer and company rather than selecting only one. This resulted in an overview, which was not as well-rounded as it should have been. Most candidates were generally able to summarise the choreographic intent with confidence. However, very few could explain how the choreographic structure supported the choreographic intent of the dance work. Some candidates needed to select their case studies with more care, so that the explanation of design was applicable to the stem statement of the question. Often candidates did not link the youth dance work to the social commentary it made.