2023 VCE VET Dance external assessment report

General comments

* The choice of solos presented by students was generally stylistically authentic and enabled the demonstration of their technical ability and interpretative skills in the performance of two distinct styles (selected from jazz, ballet, cultural dance, contemporary, street dance, social dance, lyrical and tap), as described in the CUA training package for CUA30120 Certificate III in Dance.
* Solos were generally time compliant, lasting between two and four minutes.
* Student preparedness and task compliance was strong. Students were generally well prepared, and their performances reflected the application of effective rehearsal.
* The completion of some of the VCE VET Dance Performance Program Sheet / Industry Statements was problematic as they exceeded the recommended word limit, discussed choreographic intention, use of costumes and make-up and contained inappropriate identifying content. These are not relevant to the discussion of the specific style of the performance, context for the performance nor the appropriate market/audience for this performance.
* Students were generally attired appropriately for the examination, wearing attire that allowed for the body lines to be clearly visible to the assessors. Their footwear was mostly consistent with the selected dance style and compliant with safe dance practice.
* Students used the sound equipment provided with confidence; however, some accompanying music was either recorded or played at too low a volume.
* With reference to advice on preparing for the examination, it should be noted that technical dance skills or dance technique underpin the execution of the solos and, as such, students should have sufficient access to style-specific technique classes to gain confidence and expand and refine their movement vocabulary, alignment and technical accuracy in both of their styles. Sufficient rehearsal time of the solos should be allotted to ensure there has been enough time to commit the pieces to muscle memory, refine the safe and accurate technical execution of the pieces and to develop the artistic qualities.
* In terms of the selection of suitable repertoire, consideration should be given to the selection of pieces that have sufficient technical complexity to allow the student to score highly; this should be underpinned by the students’ ability to safely execute such technically complex movement.

Specific information

1. Correct posture and body alignment

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 2 | 8 | 12 | 18 | 22 | 17 | 12 | 10 | 7.0 |

This criterion refers to the style-specific application of posture and body alignment when in motion and stationary. Whole-body alignment (including head, torso, limbs, knees, ankles, spine and shoulders) and style-specific gravity and levity are also assessed in this criterion.

Generally, students who scored well on this criterion demonstrated the consistent application of correct posture and body alignment for their selected styles, allowing for anatomically efficient and safe movement, both when stationary and when executing movement.

2. Relationship to Gravity

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 3 | 6 | 14 | 19 | 20 | 15 | 11 | 12 | 7.0 |

This criterion assesses style-specific gravity and levity, including style-specific elevations and grounded movements. Top-performing responses showcased students engaging in a diverse array of highly complex, controlled style-specific elevations, and grounded movements.

Conversely, lower-scoring performances displayed either a less extensive range of style-specific elevations and grounded movements, lack of control in their execution or less complexity in their style-specific elevations and grounded movements.

3. Balance

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 1 | 2 | 6 | 12 | 22 | 18 | 17 | 13 | 9 | 6.9 |

This criterion assesses the students’ ability to maintain stability when undertaking style-specific movement phrases and when stationary.

High-scoring performances showcased a diverse array of technically complex balancing movements, which involved extending, folding and rotating various body parts, both dynamically and statically. Additionally, they adeptly utilised different body parts as balance points in a manner consistent with the selected style. In contrast, lower-scoring performances either struggled to consistently maintain stability during movement sequences or during static balancing. Their demonstration of extending, folding and rotating movements used a less extensive range of body parts and/or were less technically complex.

4. Flexibility

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 1 | 3 | 6 | 12 | 17 | 19 | 15 | 13 | 14 | 7.1 |

This criterion assesses the students’ ability to demonstrate a range of style-specific integrated flexibility within a range of movements and body parts (including joints and spine).

Top-performing students exhibited a comprehensive display of style-specific integrated flexibility across various body parts, encompassing joints and the spine, demonstrated through technically complex movements. In contrast, lower-scoring performances either demonstrated a more limited range of style-specific integrated flexibility or presented movements demonstrating flexibility that were less extensive and technically complex.

5. Stamina

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 1 | 4 | 10 | 16 | 15 | 21 | 13 | 20 | 7.6 |

This criterion requires students to demonstrate sustained muscular and cardio-respiratory stamina across the performance of 2–5 minutes.

Students who achieved high scores exhibited the capability to uphold consistent levels of muscular and cardio-respiratory stamina throughout their entire performance.

Conversely, those who did not score well encountered fatigue, leading to an inability to sustain respiratory stamina, which had varying impacts on their performances.

6. Isolation, coordination, weight transference

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 1 | 6 | 13 | 19 | 21 | 15 | 13 | 12 | 7.0 |

This criterion requires students to demonstrate coordination and control of style-specific movements, including the isolation and articulation of upper and lower body parts, appropriate to their chosen styles. Transfer of weight and movement transitions within movement sequences are also assessed in this criterion. Coordination and control of style-specific movements including:

* Rotating movements of whole body and single body parts
* Isolation and articulation of upper and lower body parts, appropriate to the chosen style
* Secure and confident transfer of weight and movement transitions in movement sequences
* Style-specific foot engagement in movement sequences.

Students achieving high scores demonstrated the ability to execute consistently highly complex controlled and coordinated movements specific to their chosen styles. These included complex and varied rotations of the entire body and individual body parts, precise isolation and articulation of upper and lower body segments, secure and confident weight transfer, seamless movement transitions within sequences, and style-appropriate engagement of the feet in movement sequences.

Students with lower scores struggled to perform movements with sustained control and coordination. Their execution of style-specific movements lacked complexity, with challenges in rotating the whole body and individual body parts, limited isolation and articulation of upper and lower body segments, uncertainty in weight transfer, and difficulties transitioning between movements in sequences. Additionally, their engagement of the feet in style-specific movement sequences was not consistently secure nor confident in execution.

7. Successional movement and spatial awareness

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 2 | 7 | 12 | 19 | 19 | 17 | 9 | 14 | 7.0 |

This criterion refers to the style-specific skills in the use of personal and general performance space, orientation within the performance space, variation in movement patterns and pathways and the use of locomotor techniques.

Within this criterion, students who scored highly demonstrated exceptional proficiency in their use of both personal and general performance space. Their orientation within the performance space demonstrated consistent spatial awareness throughout their performances. They exhibited a wide range of movement patterns and pathways, using highly complex and varied locomotor movement skills.

Contrastingly, students with lower scores demonstrated less proficiency in the use of personal and general performance space. Their orientation within the performance space lacked consistency, indicating challenges in maintaining spatial awareness throughout their performances. Furthermore, these students presented a more limited range of movement patterns and pathways, reflecting less developed and varied locomotor skills.

8. Expressive use of movement dynamics

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 1 | 1 | 6 | 15 | 16 | 21 | 15 | 13 | 13 | 7.0 |

This criterion refers to the integrated use of a range of movement dynamics, variation in the force and flow of movement and release of energy.

Students who scored highly demonstrated a wide range of style-specific skills and expressive movement dynamics and their variations when executing highly complex movements. They demonstrated a wide range of variations in the force and flow of movement and performed them in an integrated manner. Students with lower scores exhibited less execution proficiency in style-specific expressive movement dynamics, and/or less variations in the force and flow of movements while executing less complex or a more limited range of movements.

9. Musicality, rhythm, and timing

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 2 | 3 | 13 | 17 | 20 | 16 | 13 | 15 | 7.3 |

This criterion refers to the demonstration of the physical interpretation of music and rhythm through the ability to maintain appropriate tempi and phrasing, the use of variations in tempo, movement accents and rhythmic patterns and the establishment of an authentic connection between music and dance.

Students who scored highly were able to demonstrate style-specific skills in the physical interpretation of music and rhythm through their ability to maintain appropriate tempi and phrasing consistently throughout the performance and use a wide range of complex variations in tempo, movement accents and rhythmic patterns.

Performances that did not score as well demonstrated a lesser range of style-specific skills in the physical interpretation of music and rhythm. There were lapses in maintaining appropriate tempi and phrasing in the performance and generally used a lesser range of variations in tempo, movement accents and rhythmic patterns.

10. Artistic and interpretative expression and polish

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Marks | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Average |
| % | 0 | 0 | 0 | 1 | 4 | 10 | 10 | 21 | 22 | 15 | 16 | 7.5 |

This criterion demonstrates the application of style-specific skills in performance presence, maintaining the intention of the Industry Statement, concentration and focus and movement memory.

High scoring performances showcased unwavering style-specific artistic and interpretive expression with well-developed stage presence and performance awareness maintained throughout the performance. The solos were performed with integrity and clearly referenced to the accompanying Industry Statement in their interpretation. Concentration, focus and movement memory was sustained throughout the performance executed with style and polish.

Students who did not score well struggled to maintain consistent and expressive artistic interpretation, stage presence, and performance awareness during their performances.

Some solos did not accurately reference the accompanying Industry Statement in interpretation. Additionally, there were moments where concentration, focus, and movement memory lapsed during the performance, resulting in a less polished performance.