

Dance – Choreography and Performance

Course Code: DNC315115

In 2016 we saw a slight decrease in candidates with 54 from 10 schools completing the course. Unfortunately these numbers were lower than previous years and possibly could be a result of a low score scaling from 2015. However, it was pleasing to see an increase in this score in 2016 with a top EA being a 19.7, bringing it in line with many other subjects. We hope that this score is maintained or even increased in the future. It is imperative that all students are familiar with the folio and practical guidelines for external assessment. There are often changes made and it was evident that some of these changes had not been acknowledged. For example, the lowering of the group minimum time limit had changed from 4 minutes to 3 minutes. We would like to acknowledge the technical support and teachers who each year provide a venue that successfully showcases the students work.

It was pleasing to see a wide range of concepts being explored in both solo and group works. However, we do encourage the stronger students to show diversity in their choreography and performance to demonstrate their versatility. It is worthwhile to ensure that there are no other students from the same school exploring the same theme or concept to encourage individuality. Once again there was a diverse and interesting movement vocabulary that mostly communicated the choreographic intent. It is important to continually reflect the choices made to ensure that the appropriate connection to the intention is clear and original. In many cases it was pleasing to see the candidate not resort to their known movement vocabulary. Whilst movement vocabulary has significantly improved over the years, there is still concern about how pieces are structured and the simplicity of transitions. Students need to avoid pedestrian transitions, such as walking, and need to explore alternate ways to join sections of their choreography. Students should also be encouraged to further experiment with groupings, use of space, exits and entrances, levels, direction and changes in dynamic.

Generally speaking most candidates were well groomed and appropriately dressed for their practical exam. However, well-groomed hair that is off the face is less distracting. It is advisable to ensure that costumes choices provide modesty as well as ease of movement. Elaborate costumes are not a requirement and should only be used when complementing the choreographic intent. The use of plain blacks are preferable as this allows the examiners to clearly see the shape and movement of the choreography.

It was pleasing to see a continued improvement in the critical appraisal folio with many candidates working towards the top end of the word limit. Although, candidates must ensure that they directly address the question, and not get side tracked by irrelevant information and numerous quotes. As both essay questions require students to discuss two contrasting pieces, it is advisable to critique different choreographers. Generally, candidates followed logical essay structures and appropriate dance terminology when required. Although it was disappointing to see confusion with the terms, in particular structural and choreographic devices, in so many essays. Those students that did choose to use quotes, many referenced correctly; however, there is no need to overuse quotations to address the question. It is important also for candidates to follow the formatting guidelines. Many folios were presented using incorrect font, size and spacing. Incorrect spelling of dance works and choreographers' names was also an issue.