

ASSESSMENT REPORT

DNC315115 DANCE CHOREOGRAPHY AND PERFORMANCE

Overview

2019 saw a significant increase in candidate numbers and we are pleased to see these numbers continue to grow heading into 2020. It was also pleasing to see an increase in candidates from southern schools and a number of new teachers joining the statewide team. It is once again worth acknowledging the rigorous nature of this course and to remind ourselves that for a student to achieve an EA or HA award it is essential that a high level of skill in performance, choreography and written work is demonstrated by candidates. In many cases candidates were unable to exhibit strength in all three components equally and it is because of this that a high percentage of students achieved SA and CA ratings. We would also like to acknowledge the technical support provided to candidates in each centre and the professionalism of teachers who, each year, provide venues that allow the candidates work to be showcased.

Practical Component

Each year we are excited to see a variety of themes explored in both solo and group performances and it was clear that many candidates had worked tirelessly to develop their choreography. While we encourage candidates to demonstrate diversity and versatility, it is essential however, that candidates create works that can be interpreted and assessed by a panel of examiners after a single viewing. Unlike a painting or a poem, dance is an art form that is often only viewed once and all candidates should be reminded that the requirements set out in the course document state, that the **movement** must *successfully convey an intention*. In many cases candidates presented beautifully rehearsed and technically proficient performances, but unfortunately the accompanying choreographic intention was not clearly expressed. In many instances candidates relied on music, lyrics, props or spoken word to communicate their ideas. All too often there were candidates who presented an 'A' standard solo or group but, regrettably were unable to maintain that standard in their second dance piece.

In addition, it is essential to not only continually reflect on the choices made to ensure that the appropriate connection to the intention is clear, but that movement material is original. In many cases candidates too often resorted to their known movement vocabulary. Whilst movement vocabulary has significantly improved over the years, there are still candidates who include movement to showcase their technical skills rather than their choreographic skills. It is also important to encourage candidates to demonstrate greater sophistication in the transitions created to link the sections within their work. Candidates need to avoid pedestrian transitions, such as walking, and need to explore alternate ways to join sections of their choreography. Candidates should also be encouraged to further experiment with groupings, use of space, exits and entrances, levels, direction and changes in dynamic.

Folios

It was pleasing to see that the majority of candidates met the minimum word count for each of the folios. Please note, that if this limit is not met, an instant 'T' rating is given. It is also important that candidates try to be concise and do not exceed the word limit, the examiners will stop reading once the 10% maximum word count has been met. There are clear guidelines that need to be followed for both folios that include information on font size, type, line spacing, page numbering, and printing. This makes the marking process that much clearer and easier for the examiners and helps to determine if pages are missing etc.

Both folios are in essay format that need to address the specific question, so it is necessary that candidates address the full question, not just the dot points. It also helps to use the vocabulary from the question so it directly reflects the question asked. Again there was confusion with some candidates between the two theoretical concepts; structural and choreographic devices. There was an increase in the use of quotes. If candidates choose to include quotes, they need to be kept to a minimum and be referenced, in text and in the bibliography correctly. It is pivotal that the discussion in the essays is not too sophisticated and clarity is lost. However, further sophistication was needed in the choreographic reflections, keeping the tone formal. For example, it is unnecessary to write students' names and there is no need to write times when referring to a moment in the piece. Candidates are encouraged to continually refine their folios to ensure that they submit work that demonstrates their learning throughout the course. Furthermore, it is disappointing when some candidates copy and paste their introduction, topic sentences and conclusion in their second reflection folio. Candidates who demonstrate how their process of choreography developed and improved in their second dance piece typically received a higher grade and we would like to encourage teachers to ensure students work towards submitting two folios that accurately reflect two very different dance works.