

# 2024 ASSESSMENT REPORT

## DNC315124 DANCE

### General Comments

The new Dance course saw students produce strong practical work, meeting expectations for a successful rollout. Clear and concise intent statements were key to achieving success in both written and practical tasks. High-achieving candidates explicitly articulated what each section would demonstrate, showing a clear understanding of their intent and effectively structuring their proforma responses. To align practical work with written intent, candidates should ensure their intent statements accurately reflect their choreography, as examiners focus on key terms.

New teachers are encouraged to seek support from experienced colleagues and engage in professional development to fully understand the requirements of the new course. Any conflicts of interest can be managed by the Marking Coordinator during exam scheduling. In some cases, students who excelled externally did not receive comparable internal ratings. Teachers are reminded to assess work based on year-long performance and, where appropriate, give students the best opportunity to achieve higher outcomes. Finally, the commitment of teachers and support staff in facilitating a smooth exam process is acknowledged and appreciated, with all centres well-prepared for marking teams.

### Practical Component

#### Criterion 1

Candidates demonstrated strong structuring of their work, incorporating a range of choreographic and compositional devices effectively. The practical work reflected explicit teaching of these devices, though clarity and accuracy could be improved (see Criterion 4 notes). High-achieving candidates showed clear development of their ideas, leading to a well-executed climax. However, pieces that fell short of the time requirement struggled to achieve high ratings for Criterion 1 due to insufficient opportunity to apply a variety of choreographic devices and shape the work to express intent. Teachers are encouraged to guide students in managing timing and content to meet these requirements.

#### Criterion 3

Candidates effectively incorporated personal movement vocabulary in both solo and group pieces, achieving higher-than-usual outcomes in this area. Elements of dance (Element 01) were applied successfully across the cohort, though some candidates could improve by adding more variation in dynamics. Element 02 remains a priority for future development. While some candidates included effective abstractions and motifs, they often did not progress beyond simple sequences. Teachers are encouraged to guide students toward incorporating more complex movements to achieve an 'A' standard. Statewide, the selection of production tools (Element 04) was strong, though teachers should remind students that music does not need to dictate the structure of each section.

## Criterion 8

The 2024 cohort achieved their highest ratings in Criterion 8, reflecting strong technical and performance skills in practical examinations. This indicates that students selecting the course are well-prepared to demonstrate these abilities. Teachers deserve recognition for cultivating focus and professionalism in their students, which contributed to the high standard achieved in Element 02. It is important to note that Element 04 cannot be assessed externally, so internal ratings for this element may differ from external outcomes when determining final results.

## Folio Component Criterion 4

The new Proforma enabled students to better identify features and analyse their choreography, leading to stronger outcomes. Effective guidance from teachers helped students navigate this new format successfully. For Element 02, teachers should ensure students have a clear understanding of motifs, as this was a common area of confusion. In Element 03, the key differentiator for high-achieving students was the depth of analysis. While many students could identify choreographic features, they often fell short in evaluating these in relation to intent. For instance, some students mentioned the use of universal writing and identified specific words, but did not explain how these phrases were adapted within sections to convey choreographic intent. Teachers are encouraged to focus on developing students' evaluative skills to improve outcomes in this area.

## Criterion 5

The 2024 folio assessments showed candidates' solid understanding of the different writing styles required for the proforma and critical analysis. Successful candidates avoided vague terms like "etc." and provided specific, detailed responses to meet the requirements of Element 01. In Element 02, high-achieving candidates recognised that choreographic choices belong to the choreographer, not a section, dancer or work. For instance, instead of stating, "Section B and C used improvisation," they wrote, "I used improvisation to begin choreography". Similarly, in the critical analysis, clearer responses identified choreographic choices directly, such as, "In Section C, Ek chose to include more locomotor pathways". To excel in Element 03, candidates used the first-person pronoun "I" when discussing their own work, reinforcing their role as the choreographer and avoiding confusion. For Element 04, structuring responses into clear sections improved the logical flow of ideas. Teachers can help students achieve this by scaffolding techniques for organising thoughts cohesively. Finally, the reduced word count in the proforma challenged some candidates to synthesise their analysis, which could be addressed by avoiding repetition of ideas. For example, if each section is explained in the Intention box, then avoid going into detail on sections in the Form box.