

## VCE VET Dance – Performance examination

### Industry Statement samples

As outlined in the examination specifications for VCE VET Dance, students will be required to complete an Industry Statement for each performance. This statement underpins the aims of the VCE VET Dance program, which are to prepare students for employment in the live performance industry and to allow assessors to understand the specified style and context of the performance.

Below are some Industry Statement examples covering the type of information that students should include. The Industry Statement is a supporting document only and will not be assessed.

#### CUADAN306A Increase depth of ballet dance technique

##### **SOLO DANCE STYLE: Ballet**

###### **What is the specific style of the performance?**

*This variation from the classical era is the 'Scarf Variation' from the ballet, Raymonda, which was originally choreographed by Marius Petipa in 1898. I will be performing the Bolshoi Ballet's version of the solo.*

###### **What is the context for the performance?**

*The ballet, Raymonda, was Marius Petipa's last grand ballet. The first act in which this solo is performed is full of variations displaying the essence of ballet techniques. Raymonda, who is betrothed to Jean de Brienne, is celebrating her birthday. Jean, who is expected to arrive the next day, has sent some presents in advance and this is where we find this variation.*

###### **Who is the appropriate market/audience for this performance?**

*The intended market/audience for this performance would be the ballet-going public.*

*The Australia Council identifies this audience as primarily an audience of older females who may often take a family member to the ballet and who appreciate the gentle aspects of the style.*

#### CUADAN307A Increase depth of cultural dance technique

##### **SOLO DANCE STYLE: Cultural - Maori haka**

###### **What is the specific style of the performance?**

*The Maori haka is performed by males, who vocalise aggressive phrases, daring their opponents to come and fight/challenge them. This is meant to strike fear into their opponents. The style of the dance includes sharp, strong movements and the performers hitting themselves. There is strong eye contact and they use fierce facial expressions that include sticking their tongues out. They are shirtless and have drawn moko (tattoos) on their faces to further represent their culture.*

###### **What is the context for the performance?**

*The Maori haka is a war dance from New Zealand. It is an aggressive form of dance, performed to scare people away. It can also be performed at celebrations and at the opening of events as a welcoming dance. The performance presented for this exam should be viewed as aggressive and combative.*

###### **Who is the appropriate market/audience for this performance?**

*The traditional audience for this dance is the Maori community. However, the envisaged audience for this performance is spectators attending the opening of a national rugby game. It has become a tradition at many multicultural and sporting events to open the event with a haka.*

**CUADAN309A Increase depth of street dance technique****SOLO DANCE STYLE: Street****What is the specific style of the performance?**

*In this style, dancers try to outdo each other by demonstrating movement skills, stylisation, 'tricks' and attitude. The dance includes elements of popping, locking and Bboy style 'tricks' – essentially, it is an interpretation of the music mix (R&B, hip hop and rap songs with contrasting tempos and rhythms interspersed with sound effects, such as explosions and gunshots). This dance would usually be performed as part of a crew. Most of the performance is of a confrontational style that challenges the audience and other crews to declare them the best. The performance area is a dance floor and dance crews stand to either side of the solo performer, to barrack or antagonise. As a result, the space utilised by this dance is more limited than other more traditional dance styles.*

**What is the context for the performance?**

*The context is a competition, where winners are declared. These winners often go on to compete in competitions on a national or international level. This dance would be performed in a live venue with limited or no seating, for example, a town hall.*

**Who is the appropriate market/audience for this performance?**

*The audience is likely to be of a young demographic, people between the ages of 16 and 30 who understand the culture of street dance, music and fashion, and understand the process of the competition, or 'dance-off'. The performance is likely to be somewhat interactive as it is common for the audience to cheer and applaud moves and tricks throughout such performances.*

**CUADAN308A Increase depth of contemporary dance technique****SOLO DANCE STYLE: Contemporary****What is the specific style of the performance?**

*This contemporary solo, called 'Mirror Mirror', is a new work created this year. The work shows influences from Cunningham, Graham and release techniques, combined with individual choreographic style.*

**What is the context for the performance?**

*The stimulus for this dance is based on a concern about the way young women view themselves in relation to the glamourised, airbrushed images they are confronted with in the media. Although an abstract piece, there are identifiable movement images that reflect the stimulus.*

*The intention of this piece is to reflect emotions experienced by young women living in today's society.*

*The dance is designed to be presented in a conventional theatrical setting featuring proscenium arch staging.*

**Who is the appropriate market/audience for this performance?**

*The intended audience for this work is female upper-secondary-school students. This piece was the opening performance at a forum dedicated to exploring and creating positive adolescent self-image.*

**CUADAN305A Increase depth of jazz dance technique****SOLO DANCE STYLE: Jazz****What is the specific style of the performance?**

*This piece, draws on 'The Rich Man's Frug' from the movie Sweet Charity (1969) and choreographed by iconic jazz choreographer Bob Fosse. The unusual poses, gestures and arm movements of the Fosse style are evident in this re-creation.*

**What is the context for the performance?**

*The context for this performance is a smart New York supper club in the late 1960s, where patrons would be seated at tables and entertained by a show featuring the latest dance moves and crazes. 'The Frug' is intended to be cheeky and entertaining rather than provocative or sleazy. The music, style of the costume and hairstyle are all reminiscent of the era.*

**Who is the appropriate market/audience for this performance?**

*Although the context for this performance is a supper club, this piece was created for the school dance showcase and, therefore, the intended audience for this work is teachers, parents and friends of the school community. The work, therefore, needs to appeal to a broad audience, and engage and entertain different types of audience members.*