



## **REPORT FOR TEACHERS FROM THE PANEL OF EXAMINERS**

### **Vocational Graded Examinations (January to June 2011)**

The following comments are a general overview of points Examiners have noted during examination tours.

#### **1 GENERAL**

Candidates were mostly well groomed and well prepared for the examinations.

- 1.1 However, a number of Intermediate Foundation candidates wore elastic on their shoes, instead of ribbons. Teachers are reminded that candidates should not wear jewellery or watches in the examinations.
- 1.2 The exercises were generally well known, and in most cases, candidates had a secure knowledge of the work. In some centres marks were affected by a very insecure knowledge of the settings.
- 1.3 At times candidates were unsure or had no knowledge of the required vocabulary for the free enchaînements, including such basic terms as devant, derrière, dessus and dessous. One particular step in Intermediate that candidates often do not know is assemblés battus dessus.

#### **2 TECHNICAL CRITERIA**

Examiners reported frequent problems with incorrect posture and weight placement, affecting in turn control, turnout, line and musicality.

- 2.1 Turnout from the hip was not always sustained, causing rolling in ankles and knees and core stability was often lacking.
- 2.2 Technique in free enchaînements was not always sustained; also the individual steps often lacked a true understanding of not only the 'what' but also the 'how'; i.e. they were presented in their rawest form ('peasant style') without the necessary technical requirements underpinning the correct demonstration.
- 2.3 Specific areas of criteria where marks were generally lower:
  - Weight placement
  - Incorrect use of head in écarté and croisé derrière

- Arms - over-extended, behind the shoulder line or foreshortened
- Contact with the floor, eg in battements tendus, battements en cloche, ronds de jambe à terre
- Articulation of footwork in all areas
- Temps levé (to be jumped off one not two legs)
- Detail of the retiré and petit retiré positions (*The Foundations of Classical Ballet Technique*, p15)
- Developpés:
  - the preparation for a developpé devant is through retiré devant
  - the preparation for a developpé to 2<sup>nd</sup> is through retiré
  - the preparation for a developpé derrière is through retiré derrière

2.4 Pirouettes were generally weak for the following reasons:

- dynamics – often a rise instead of a relevé
- preparations lacked clarity and understanding
- lack of floor pressure just before turning
- co-ordination not always clear
- sense of rhythm often not evident

### **3 STUDY**

There were some excellent Studies, but in many cases technique was lacking in precision and articulation. Studies at Intermediate Foundation and Intermediate level often lacked épaulement and a sense of dynamics.

### **4 MUSIC**

Timing and Rhythm

Some candidates showed excellent timing but others experienced problems keeping in time with the music, especially evident where knowledge was insecure and technique was weak.

### **5 RESPONSIVENESS TO MUSIC**

The criteria for this section are dynamics, phrasing and atmosphere. As the musical response criteria appears to be a weaker area in examinations, students and teachers should take time to identify and increase awareness of the individual points within this section.

### **6 PERFORMANCE**

6.1 The expression in the body often did not align with the expression in the face. Interpretation, Projection and Communication appeared to be generally weaker and less understood.

6.2 To achieve more successfully in the communication area, candidates should, when appropriate, connect with an imaginary audience above and beyond the Examiner.