

Assessment Report

New Zealand Scholarship Dance 2023

Performance standard 93311

General commentary

Understanding the use of the dance elements is paramount in Scholarship work, as is a robust understanding of choreographing movement to communicate an intention. Successful candidates negotiated the ability to make movements and communicate ideas, with a sophisticated understanding of purpose and effect. Candidates who performed well were able to articulate their creative decisions clearly in the reflection components.

In both the reflection on choreography and reflection on performance, candidates are encouraged to further edit and be critical of the content they include in the portfolio.

Candidates and teachers are encouraged to refer to the scholarship performance standard.

Choreography

Choreography that communicated a specific intention or narrow idea was generally more successful than trying to communicate a large idea or a range of ideas.

Choreography should be the result of judicious decision-making in all aspects of movement – repetition, development, and variation of key movements and /or motifs – rather than adding in a lot of new movements.

Some choreographic ideas limited a candidate's ability to demonstrate the synthesis, abstraction, originality, and innovation required at Scholarship level. Choreography that attempted to cover ideas related to a whole ritual or cycle, used a narrative structure, or relied on the use of characters limited a candidate's ability to demonstrate synthesis, clarity, discernment, and innovation in their choreographic choices.

Innovative music choices (e.g. percussion, classical, music created especially for the choreography) enabled candidates to communicate ideas in innovative ways. Use of props and lighting should be used to support the choreography and not relied on to communicate ideas. Submissions below the Scholarship criteria often presented choreography that was not at an appropriate level for Scholarship Dance.

Reflection on choreography

Candidates must include a concise, clear, and brief explanation of the choreographic intention of the dance. The realisation of the concept should be evident in the candidates' choreography.

Candidates are not required to explain what they hope to make the audience focus on or feel, or convince them of anything when they watch the dance; instead, they should concentrate on creating effective choreography and explaining their decisions.

Where an aspect or idea is not seen in the dance, it does not need to be written about. The critical reflection on choreography should focus on *what* was achieved in the final dance work presented for assessment.

Reflection on performance

Successful candidates focused their reflection on *how* they danced. They were able to authentically reflect on such aspects as when and why they changed movement qualities; how significant contexts affected their performance; how they expressed ideas through their performance; how they emphasised contrasts in the dance; how they built to a climax; what movement qualities they embodied at specific times; how they used focus and /or breath; and significant techniques they were required to use for the performance.

Critical reflections on design features should only be discussed if they are relevant to the performance or had an impact on how the dance was performed. Candidates should select and reflect on performance processes and features that are relevant to the learning and performing of the dance they are writing about. There was a pleasing improvement in the responses to this section of the standard.

Report on performance standard

Candidates who were awarded Scholarship with **Outstanding Performance** commonly:

- produced choreography that was unified and /or innovative and clearly communicated their intention
- demonstrated a clear understanding of successful choreographic processes, as well as the significant and important artistic decisions that impacted the choreography
- showed understanding of how to perform technique, as well as how to communicate artistically
- provided authentic and insightful explanations of ways in which ideas were communicated through their performance
- provided specific examples from the dance(s) they performed to support their statements
- developed a choreographic concept that was well realised in the choreography
- demonstrated high performance across the three areas of the standard (choreography, analysis of choreography, and analysis of performance).

Candidates who were awarded **Scholarship** commonly:

- demonstrated fluent use of the dance elements to communicate their ideas
- choreographed a dance with a sense of unity with most aspects contributing to the main idea
- had a choreographic intention and clearly explained the reasons for their choreographic choices
- created choreography that focused on a clear idea by introducing it, developing it, and then repeating and reinforcing that idea throughout the work
- demonstrated depth of understanding and abstraction through choreography
- showed understanding of key choreographic and dance performance principles
- made perceptive comments about their performance processes and the expression, movement qualities, and techniques used to communicate the dance
- demonstrated understanding of the different ways in which music / sound, costume, and lighting communicate ideas, i.e. not just through colour

- analysed their performance
- provided images, diagrams, or photos that illustrated their statements
- selected a dance to write about that they understood in depth, and explained actions they took to learn / rehearse / perform the dance effectively.

Candidates who were **not awarded Scholarship** commonly:

- presented choreography and written reflections that did not show understanding of the use of dance elements to communicate ideas
- choreographed movement that did not bear any relevance to the stated theme of the dance, or the links were superficial, literal, or unclear
- wrote about ideas or themes that were too big and too ambiguous to be communicated through movement or a 3–4-minute dance
- relied on literal gestures or technical design to communicate the ideas rather than movement
- did not define the concept that was to be communicated
- presented choreography that lacked unity and originality
- added new movement rather than repeating and / or developing movements throughout the choreography
- employed design decisions that lacked coherence, e.g. costumes that were not related to the concept, or irrelevant lighting changes that distracted from the dance
- did not demonstrate sound understanding of the key principles of either choreography or performance in their written critical reflections
- relied heavily on description of choreography rather than explaining the reasons for significant decisions
- did not focus on how they performed in the performance reflection, i.e. discussed *what* they performed rather than *how* they performed
- did not adequately address all three parts of the assessment.