

## Assessment Report

# New Zealand Scholarship Dance 2024

## Performance standard 93311

### General commentary

There were a number of high-quality submissions.

Candidates who were able to be clear and concise with their intention had much better success with their concept being realised within their dance work. Narrow-focused intentions that inspired movement ideas were more successful than dances with a large intention or range of ideas. Some examples of ideas for choreography in 2024 were:

- the mechanism of analogue clocks – cogs, pendulums, ticking hands
- thawing; becoming warmer, like melting ice or a growing friendship
- passing on knowledge from one generation to another
- being resilient and strong in the face of challenges
- metamorphosis.

Many candidates demonstrated understanding of motif and repetition of key movements and /or motifs to communicate an idea throughout the dance and create a sense of unity. There were many selected innovative music / sound choices that enhanced the choreography and the communication of the intention.

Many performance reflections were particularly strong. Perceptive understanding of the dance performed was demonstrated by reflecting on how candidates came to understand the intention / purpose / style of the dance, why specific movements or techniques they performed were significant, how they mastered or executed particular movements / techniques / performance skills, and methods they used to learn or rehearse the dance.

Successful performance reflections were focused on specific features that were relevant to the dance(s) candidates performed, rather than using generic topics and headings.

### Report on performance standard

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

- demonstrated high performance across the three areas: choreography, analysis of choreography, and analysis of performance
- produced choreography that was unified and /or innovative and clearly communicated its ideas
- developed a choreographic intention that was able to be communicated through movement
- repeated, varied, and developed a motif(s) to introduce, progress, and resolve ideas
- demonstrated 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 techniques, as well as how to communicate artistically
- developed a choreographic concept that was well-realised in the choreography.

Candidates who were awarded **Scholarship** commonly:

- had clear choreographic intentions and articulated the reasons for choreographic choices
- choreographic intent was evident in the dance
- presented choreography that communicated one clear idea throughout the work with depth and abstraction
- understood unity choreography, i.e. most aspects contributed to the main idea
- used dance elements vocabulary to explain movement
- analysed their performance rather than merely describing the dance they performed
- selected and reflected on a dance in which they had experienced rich learning, rehearsing and /or performing processes and practices
- made perceptive comments about performance processes and the expression, movement qualities, and techniques they used to communicate the dance to an audience
- showed understanding of key choreographic and performance principles, although depth of knowledge may not have been consistently demonstrated
- provided specific examples with thorough explanations or captioned images.

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

- wrote about too many ideas, or ideas that were unable to be communicated through movement
- presented choreography that was inconsistent with the ideas stated in the reflection, or was literal or superficial
- presented choreography and written reflections that did not show understanding of the use of dance elements to communicate ideas
- did not demonstrate sound understanding of key principles of either choreography or performance in their written critical reflections
- structured movement by adding on new movement rather than repeating and developing movement presented at the beginning of the dance
- relied heavily on descriptions of their choreography rather than explaining significant decisions in their written analysis
- focused on choreography in the written performance section rather than identifying how they performed, i.e. discussed *what* they performed in this section, rather than analysing *how* they performed
- discussed features in the choreography reflection that were not relevant to the choreographed dance
- used the dance elements with little variety, e.g. use of a limited amount of locomotor movement, groupings, and relationships, and /or mostly movements using arms; this impacted their ability to communicate the stated choreographic intention
- presented choreography that lacked unity and originality.