

Assessment Report

New Zealand Scholarship Dance 2025

Performance standard 93311

General commentary

The assessment required writing in structured paragraphs. Candidates who organised their ideas clearly communicated them more effectively. Clarity was strengthened by including relevant images and photos in the workbook to support statements.

Candidates who were clear and concise tended to demonstrate a higher level of understanding, with their concepts being realised within their choreography. Narrow intentions that inspired specific movement ideas were more successful than dances with broad intentions or a wide range of ideas.

Candidates who performed well showed a clear understanding of how particular elements of dance were selected to communicate ideas, and explained this effectively in the choreography report.

Many candidates demonstrated an understanding of the importance of repeating key movements and / or motifs to communicate ideas and create unity. Some selected innovative music or sound choices that enhanced the choreography and supported the intention.

Performance reflections were particularly strong. Perceptive understanding was shown when candidates reflected on how they came to understand the intention, purpose, or style of the dance; why specific movements or techniques were significant; how they mastered or executed particular skills; and the methods they used to learn or rehearse the dance. Successful reflections focused on specific features relevant to the dance(s) performed, rather than relying on generic topics or headings.

Candidates who reflected on two or more dances often provided shallower responses, omitting the depth and detail needed to show perceptive understanding of each work.

Report on performance standard

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

- discussed a clear choreographic intention and articulated the reasons for choreographic choices
- presented choreography that communicated one clear idea throughout the work with depth and abstraction
- demonstrated fluency in using the dance elements rather than literal gestures or technical design to communicate their idea
- choreographed a dance with a sense of unity, with most aspects contributing to the main idea
- used dance elements vocabulary to explain movement
- repeated, varied, and developed movements to introduce, progress, and resolve ideas
- 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 awarded **Scholarship** 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 intention
- developed a choreographic intention that was able to be communicated effectively through movement
- supported the choreography with a critical reflection that demonstrated clear understanding of successful and relevant choreographic processes, as well as the significant and important artistic decisions that impacted the choreography
- showed insightful understanding of performance practices they employed, how to perform technique, and how to communicate artistically
- discussed and presented choreography that focused on a clear idea by introducing it, developing it, and then repeating and reinforcing, and resolving that idea throughout the work, demonstrating depth and abstraction
- developed a choreographic concept that was well-realised in the choreography.

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

- wrote about too many ideas or ideas that were too challenging to communicate through movement
- presented choreography that did not communicate the ideas stated in the reflection or did so in literal or superficial ways
- 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
- selected a narrative structure which did not help them develop and progress an idea throughout the dance
- structured movement by ordering sections that each communicated different ideas or 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, for example discussed what they performed in this section rather than how they performed
- employed the dance elements in limited ways, for example used a limited amount of locomotor movement, mostly movement using arms, or predominantly unison relationships – impacting their ability to communicate the stated choreographic intention
- presented choreography that lacked unity and originality
- did not adequately address all three parts of the assessment.