

Scholarship

2014 Assessment Report

Dance

COMMENTARY

It is important that candidates understand that each of the three sections in scholarship has equal weighting. Most candidates needed to spend more time analysing performance. The performance on the DVD is there to supply a context for the discussion of performance and is not marked.

It is important to read the specifications carefully so that the timing of dances and correct page allocations are adhered to.

Choreography

Some general advice includes the following:

- songs without lyrics are often best to use when choreographing
- explore movement ideas thoroughly before moving on to new vocabulary and repeat key movements throughout the choreography to give a sense of unity and to make intentions clearer
- ensure you know what type of dance you are creating. For example, many candidates claim to be making a narrative dance when this is not the case
- ensure that the dance seems to match the choreographic intention. For example, if it is about a grim topic, a pretty dance will not match
- think about the appropriateness of costumes for school performances and scholarship submissions.

DVD

The following are comments about requirements of the DVD:

- introductions of the candidates on the DVD are not needed
- an accurately labelled menu is important
- checking the lighting levels of the dances on the DVD is important so that the markers can see the dance clearly
- candidates who performed dances they had learnt at school often had more insight into the ideas in the dance, the learning process and the performance processes than candidates who performed dances learnt from other sources
- most submissions followed the time restrictions for the performance section of the DVD.

Workbook

The following are comments about requirements of the workbook:

- the required introduction needs to introduce the material in the workbook and not the candidate
- the use of heading and subheadings seemed to be useful to the candidates and was also useful to the markers
- the use of topic sentences and paragraphing helps candidates to organise their responses
- specific examples are needed to support the discussions.

Workbook – Choreography

The following are comments about the choreography discussion in the workbook.
Candidates are advised to:

- have a clear concept for their choreography and be able to explain it succinctly. Avoid longer explanations of how the choreographic intention was developed
- analyse not just to describe
- discuss the influences on their choreography and clearly explain how they are seen in their work. Avoid making claims about influences that cannot be clearly seen as having had a significant influence on the work
- discuss their choreographic process including their decision-making process, justify why decisions were made and analyse the effectiveness of those decisions.

Workbook – Performance

Candidates should not spend too much time talking about the choreographic process in this section unless they can link it closely to their performance. The performance section is an opportunity for candidates to:

- discuss not only what the dance is about, but more importantly their approach to dancing it
- explain how they embodied the ideas in the dance, not just describe the dance
- comment on one or more dances or sequences of dance. It is not required that they complete a separate analysis for each dance. It would be more appropriate to focus on one piece and use the way they danced another piece for comparison. For example, “I tried to glide through the movements in the first piece to show... This contrasted with the sharp, strong movements in the second dance...”

The Choreography

The following are comments about effective choreography:

- needs to have a sense of unity where every part contributes to realizing the intention. For example, both the costumes and the movement need to relate to the ideas in the dance
- will have interesting and inventive movement. A few movement ideas fully explored can be more effective than a lot of movement ideas where the potential is not fully realised
- uses space and formations in interesting and varied ways with transitions that create a sense of flow in the dance.

SCHOLARSHIP WITH OUTSTANDING PERFORMANCE

Candidates who were awarded Scholarship with Outstanding Performance typically:

- choreographed a dance that had depth of ideas, was innovative and original in its use of movement vocabulary, and used performance technologies effectively to support the aesthetics and the ideas in the dance
- developed a concept that was clearly defined and well realised in their choreography
- produced a dance which had a strong sense of unity and originality
- showed a depth of analysis and critical thinking when reflecting on their own performance work and on their choreographic process and choreography

- displayed the ability to critically analyse their work and the work of others for both the choreography and performance aspects
- showed perceptive thinking and comprehensive dance knowledge throughout their portfolio of work.

SCHOLARSHIP

Candidates who were awarded Scholarship but not Scholarship with Outstanding Performance typically:

- created a dance work with some sense of structure and unity and some originality, although this was not consistent throughout the choreographed work
- used production technologies that effectively supported the ideas in the choreography
- analysed their own choreography and provided coherent justifications for their decisions. This analysis was over a range of key aspects (e.g. movement vocabulary, structure, title, production technologies etc.) and superficial examination was largely avoided
- were perceptive about their performance processes and the expression, communication and techniques of the dance/s they were performing.

OTHER CANDIDATES

Candidates who were not awarded Scholarship or Scholarship with Outstanding Performance typically:

- did not sufficiently address all three parts of the assessment criteria
- described their work rather than analysing
- used some relevant movement vocabulary in their choreography but it was either not effective, or tended to be unorganised, clichéd and/or predictable
- lacked structure in their choreography
- did not have a well-developed concept or they realised the concept in a superficial way
- claimed influences that could not be seen in the work
- were able to reflect on some aspects of their work but were not analytical
- had a weaker section, usually the performance analysis section
- wrote about a lot of dance performances superficially rather than focusing on one dance in depth.