

Scholarship

2012 Assessment Report

Dance

COMMENTARY

Candidates who were awarded scholarship were able to choreograph to a high standard, write analytically about their choreography and reflect perceptively on their dance performance.

They were able to choreograph an effective dance with a depth of ideas that guided the movement vocabulary and structures they chose, the use of dance elements and the choices of technology. These candidates showed an understanding of choreographic principles and evidence of research about the topic of the dance and other dances dealing with similar ideas. This allowed them to include in their workbook sections material that showed their research findings, their inspiration, their process and to reflect in depth on the work that they made.

They were also able to reflect in depth on their performance or performances and could discuss in depth the techniques involved in effective performance, as well as aspects of expression such as their use of dynamics, focus, breath, flow and phrasing, and methods of projecting to the audience. They were well aware of what the dance was about and the influences and references that it contained and could discuss these perceptively.

Performing dances that had been learnt at school usually gave more scope for discussion and evaluation than dances learnt from other sources. It was evident, that in many cases, teachers had discussed in detail the context of the dance, the inspiration for the movement choices, other works by the same choreographer if it was not the teacher, the ideas in the dance and the structural elements.

Most submissions followed the time restrictions for the performance section of the DVD. The additional page allowance for the portfolio this year was beneficial for many candidates.

SCHOLARSHIP WITH OUTSTANDING PERFORMANCE

Candidates who were awarded Scholarship with Outstanding Performance typically:

- choreographed a dance that had depth of ideas, was visually effective, imaginative 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
- 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.
- used some relevant movement vocabulary in their choreography but it was either not effective or tended to be unorganised, clichéd and/or predictable
- choreography lacked structure
- did not have a well-developed concept or realised the concept in a superficial way
- wrote superficially when analysing their work
- were able to reflect on some aspects of their work but were not analytical
- had a weaker section e.g. performance analysis.