



# Assessing Performance

**What if there is no wrong  
and no right!**

# per-fawr-muhns

1. a musical, dramatic, or other entertainment presented before an audience.
2. the act of performing a ceremony, play, piece of music, etc.
3. the execution or accomplishment of work, acts, feats, etc.
4. a particular action, deed, or proceeding.
5. an action or proceeding of an unusual or spectacular kind: His temper tantrum was quite a performance.
6. the act of performing.
7. the manner in which or the efficiency with which something reacts or fulfills its intended purpose.
8. Linguistics. the actual use of language in real situations, which may or may not fully reflect a speaker's competence, being subject to such nonlinguistic factors as inattention, distraction, memory lapses, fatigue, or emotional state.



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



## Production Projects

Are at the heart of the BPSA assessment structure to offer a breadth of learning and to extend and compliment the depth of study offered by the other three strands – Discipline Techniques - Professional Practices - Critical Studies.

They integrate the knowledge acquired in other strands with a series of projects of increasing complexity and are designed to enable students to explore the full range of learning from the other three strands and to make connections between them.



Production Projects encompass practice-based understanding of fundamental theories, concepts and techniques through experiential exploration of the creative process.

They develop the ability to work collaboratively and identify personal areas of creative development featuring creativity, critical thinking, presentation skills and control of technology.  
(Unitec, 2007)



## CHOREOGRAPHY

**Aim:** To enable students to employ fundamental choreographic and performative theories, concepts and techniques in practice-based settings and develop their overall artistic growth through experiential exploration of the creative process.



- So you give them the tools to be accurate, the technique to be competent and the license to be creative!
- In performing and screen arts we deal on a daily basis with students working collaboratively to create work that is original and often pushes the boundaries.
- We find ourselves as assessors conflicted by the fact that their brief is so wide that we often struggle to categorise what we are witnessing!



## **So how do we deal with the challenge?**

- A rigorous approach to the construction of the performance project as a whole is the the key.
- This involves multiple levels of competency for the student to demonstrate throughout the whole project,
- Benchmarking connection points with supervisors,
- a multi-faceted assessment structure which includes an expert panel to ensure that every student is treated as the individual that they are.



## A Year 1 Task

- Choreograph a short contemporary dance work (maximum of 5 minutes in duration) for two or three dancers that demonstrates a good understanding of the fundamental principles of dance construction (composition, structure, space, time, movement, artistry).

### Some questions

- How do we get the body to move through space? What influence can a theme/concept have on that body as it moves through space? And what relationships are created through that process?

### A provocation

- Use the colour **RED** as a starting point or a departure point for a group choreography. For example, use the qualities associated with **RED**, or the cultural, political or symbolic meanings associated with **RED**, your own personal connection to **RED**, the use of **RED** in design, or the usage of **RED** in language, as a springboard to inspire the concept for a new contemporary dance work.



## Employing these concepts

- Construct movement through compositional tasks to inform the dancers through space. Using the body and space to combine and mould various elements into a composition. The use of manipulation, morphing constructed movement can be applied, forming an identifiable 'something'.
- Explore/research themes and concepts through the same process (construct, manipulate, morph) and allowing these processes to influence the composition.
- You are free to explore ideas through the shaping of material to provide an aesthetic experience, using two or more dancers.



# A Year 2 Task

- Choreograph a contemporary dance that demonstrates a good understanding of the fundamental principles of dance construction / dance craft (composition, structure, space, time, movement, artistry).
- Ensure that a process is evident in the development of the 'Primary Kaupapa' throughout the creative process and is clearly communicated to the dancers
- Ensure that a process is evident in the development of 'Movement in Space' and tasks / tools used to generate movement are clearly communicated to the dancers



## Realistic constraints

- A 'Dancer Contract' will be constructed by the class and is not to be broken
- Length of work is no shorter than 3 minutes, maximum 10 minutes
- Choreographers are not to perform in their own work
- Choreographers are not to use dancers from year 1 or 3 but are welcome to invite guests out of Unitec to perform if they can meet the 'Dancer Contract'
- A budget proposal is required with quotes and the reason for purchase. To be handed in and approved / signed off by your supervisor before receiving any funds.
- Programme notes are to be submitted the Friday prior to production week
- Students have to be able to commit to 3-4 rehearsals per choreography per week



# Advice

- People under committing their time will cause people to miss out on choreographing on a larger number of dancers.
- If people over commit then it is likely that they wont be able to contribute 100% to each choreographer and are in danger of burning out before the performance.
- It is about finding a balance and being truly honest with yourself about what is realistic for you and your choreographer.



1. The work communicates its primary kaupapa (ideas / concept / objective) and possesses clarity, exactness, depth and complexity. (10%)
2. The movement vocabulary is dynamically and stylistically appropriate to communicate the kaupapa (ideas / concept / objective) and aesthetic of the work. (10%)
3. The use of space clearly supports the choreographers themes. (10%)
4. The duration is sufficient to the works ideas and parts. (10%)
5. The compositional structure and sequencing is cohesive and sound. (10%)
6. The cast is directed to an interpretively secure performance level. (10%)
7. A personal artistic voice is indicated in the work. (10%)
8. All production elements including title and programme notes clarify understanding and add another layer to the work. (10%)
9. The overall quality shows aptitude and potential for creative work of a high standard. (10%)
10. Studio and rehearsal practice shows rigour, commitment and a willingness for challenges and personal growth. (5%)
11. A choreographic journal that documents your choreographic process and shows evidence of brainstorming, research, creative exploration, and the gathering of ideas and / or images as inspiration for choreography. (5%)



## So how do you interpret that?

- The work communicates its primary kaupapa (ideas / concept / objective) and possesses clarity, exactness, depth and complexity. (10%)
- ***the student should have an idea that they must be able to communicate through dance (steps and music are the main vehicle for this communication, although expression (artistry) and mime are also considered).***
- The movement vocabulary is dynamically and stylistically appropriate to communicate the kaupapa (ideas / concept / objective) and aesthetic of the work. (10%)
- ***the student must have a style of movement and/or music that enhances the communication of the particular phrase at the time, be it an emotion or dynamic movement. There must be a parallel drawn in mood.***



- The use of space clearly supports the choreographers themes. (10%)
- ***The use of space is relevant to the mood of the moment, dynamic movement must travel and make use of the stage to the utmost, any props or sets must not interfere with this movement, but add to the visual dynamics of the piece.***
- The duration is sufficient to the works ideas and parts. (10%)
- ***Purely time parameters that encompass the duration of the piece, and any deadlines with regards to choreography, programme notes etc.***
- The compositional structure and sequencing is cohesive and sound. (10%)
- ***The movements of the dance piece must have a relationship with one another, whether as a storyline or as phrasing- they cannot be disjointed or appear unrelated.***



- The cast is directed to an interpretively secure performance level. (10%)
- ***The choreographer has to enforce discipline in that the dancers are rehearsed sufficiently and are well versed in the steps of the piece, and work together in unison, with the utmost technical proficiency.***
- A personal artistic voice is indicated in the work. (10%)
- ***The choreographer must remain true to their artistic individuality- music, dance steps and costume choice must reflect their personal preferences with regards to the uniqueness of each piece, and how they perceive the idea to be delivered***
- All production elements including title and programme notes clarify understanding and add another layer to the work. (10%)
- ***As per #5 the production elements must relate to each other, and supplement the dancing, not deter from it or confuse the audience with contradicting or confusing script.***



- The overall quality shows aptitude and potential for creative work of a high standard. (10%)
- ***This comes down to work ethics relating to professional practices and the final performance outcome of the piece.***
- Studio and rehearsal practice shows rigour, commitment and a willingness for challenges and personal growth. (5%)
- ***There must be a consistent commitment to excel in the eye of the choreographer from the dancer, being pushed to the limits of technique, but within safe limits, but not to remain in a comfort zone.***
- A choreographic journal that documents your choreographic process and shows evidence of brainstorming, research, creative exploration, and the gathering of ideas and / or images as inspiration for choreography. (5%)
- ***Self explanatory.***



# Due Dates:

- **Production meetings:**
- *July 23, 29, August 5, 12, 19 from 1-2pm in studio D1*
- **Showings:**
- *July 29, August 5, 12, 19 from 2-5pm in studio D1*
- **Due date for set/costume/tech lock off:**
- *14 August at 12pm*
- **Due date for program notes:**
- *14 August at 12pm*
- **Dates for Plotting:**
- *Thursday, 20 August from 10.00-21.00 Group 1*
- *Saturday, 22 August from 10.00-21.00 Group 2*
- **Dates for Technical Rehearsals:**
- *Sunday, 23 August 10.00-21.00 Group 1*
- *Monday, 24 August 10.00-21.00 Group 2*
- **Dates for Dress Rehearsals:**
- *Tuesday, 25 August 1pm*
- *Wednesday, 26 August 1pm*
- *Thursday, 27 August 1pm*
- **Performance Dates:**
- *Wednesday –Saturday the 26<sup>th</sup> – 29<sup>th</sup> August 2009 at 7pm*
- **Due date for choreographic journals**
- *26<sup>th</sup> August – hand your journal in to supervisor.*



# How do we mark?

## Supervisor Assessment of skills and abilities

- Your supervisor will grade you according to the specific criteria provided for each project. They will not participate in the marking of the final performance.

## Guest expert (panel) assessment of your creative presentation

- A panel of guest experts will grade your creative project from what they see in performance.

## Evidence of your creative process

- For each individual project you should provide detail of personal creative processes and research associated with all of your work.

**Reflection - “To be truly good at any task you must be able to accept criticism from others and above all critique yourself, only then will you understand how to improve”.**

- You will provide detailed reflection on your own work **ALL THE TIME**, as well as the overall class, task or production.



## How do we mark?

### Supervisor Assessment of skills and abilities

- Your supervisor will grade you according to the specific criteria provided for each project. They will not participate in the marking of the final performance.
- ***The supervisors role is to ensure that the student meets the criteria***

### Guest expert (panel) assessment of your creative presentation

- A panel of guest experts will grade your creative project from what they see in performance.

### Evidence of your creative process

- For each individual project you should provide detail of personal creative processes and research associated with all of your work.

**Reflection - “To be truly good at any task you must be able to accept criticism from others and above all critique yourself, only then will you understand how to improve”.**

- You will provide detailed reflection on your own work ***ALL THE TIME***, as well as the overall class, task or production.



## How do we mark?

### Supervisor Assessment of skills and abilities

- Your supervisor will grade you according to the specific criteria provided for each project. They will not participate in the marking of the final performance.
- ***The supervisors role is to ensure that the student meets the criteria***

### Guest expert (panel) assessment of your creative presentation

- A panel of guest experts will grade your creative project from what they see in performance.
- **The guest panels role is to offer a critical objective observation of the quality of the choreographic work**

### Evidence of your creative process

- For each individual project you should provide detail of personal creative processes and research associated with all of your work.

**Reflection - “To be truly good at any task you must be able to accept criticism from others and above all critique yourself, only then will you understand how to improve”.**

- You will provide detailed reflection on your own work **ALL THE TIME**, as well as the overall class, task or production.



# How do we mark?

## Supervisor Assessment of skills and abilities

- Your supervisor will grade you according to the specific criteria provided for each project. They will not participate in the marking of the final performance.
- ***The supervisors role is to ensure that the student meets the criteria***

## Guest expert (panel) assessment of your creative presentation

- A panel of guest experts will grade your creative project from what they see in performance.
- ***The guest panels role is to offer a critical objective observation of the quality of the choreographic work***

## Evidence of your creative process

- For each individual project you should provide detail of personal creative processes and research associated with all of your work.

**Reflection - “To be truly good at any task you must be able to accept criticism from others and above all critique yourself, only then will you understand how to improve”.**

- You will provide detailed reflection on your own work ***ALL THE TIME***, as well as the overall class, task or production.
- ***Your planning process, your personal research and your personal reflection informs the markers of your professional approach to the work***



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- **involve complicated conversations**
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- **involve complicated conversations**
- **are curiosity/inquiry led, and stimulating**
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



The recently released '*Living Curriculum*' discussion document defines a curriculum not as the information content (or syllabus) of a programme, but rather as the programme's learning experience. Therefore the challenge is to ensure that our curricula:

- involve complicated conversations
- are curiosity/inquiry led, and stimulating
- are practice-focussed – educating students 'for work, in work, through work'
- are socially constructed – self-sufficiency and collaboration are equally valued, and together they help nurture resourcefulness and resilience
- blend face-to-face and web-based learning
- are research-informed
- have a discipline base, and are also interdisciplinary
- develop literacies for life-long learning
- include embedded assessment



blend face-to-face and web-based learning –

Students could definitely get the programme notes  
and advertising and promotional activities going  
on-line?

Could they record choreographic material (steps)  
and deliver it remotely to dancers elsewhere?

Ahhh! The next challenge!

