

No part of the candidate evidence in this exemplar material may be presented in an external assessment for the purpose of gaining credits towards an NCEA qualification.

2

91211



912110



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

## Level 2 Dance, 2016

### 91211 Provide an interpretation of a dance performance with supporting evidence

9.30 a.m. Wednesday 16 November 2016  
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Provide an interpretation of a dance performance with supporting evidence.	Provide an in-depth interpretation of a dance performance with supporting evidence.	Provide a perceptive interpretation of a dance performance with supporting evidence.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You will be given five minutes to read and prepare before the video recording begins to play.

**You should attempt ALL the questions in this booklet.**

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

Merit

TOTAL

17

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# QUESTION ONE: MOVEMENT THAT SUPPORTS THE CHOREOGRAPHIC INTENTION

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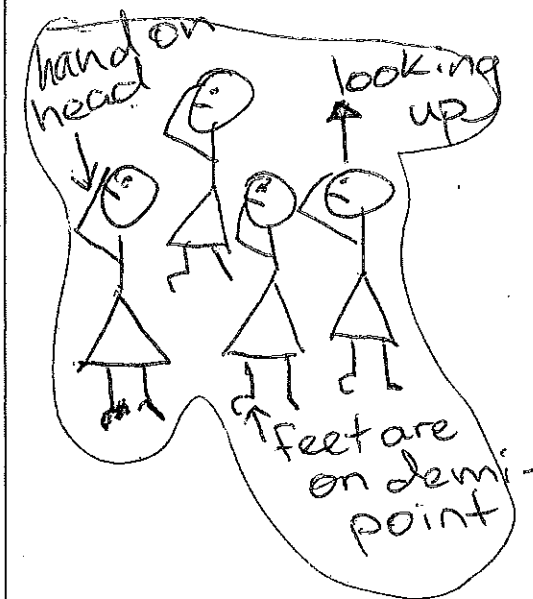
- (a) (i) Identify the key choreographic intention(s) of the dance performance.

The key choreographic intention of the dance performance was ~~to~~ show what New Zealand was like before, during ~~to~~ and after World War One.

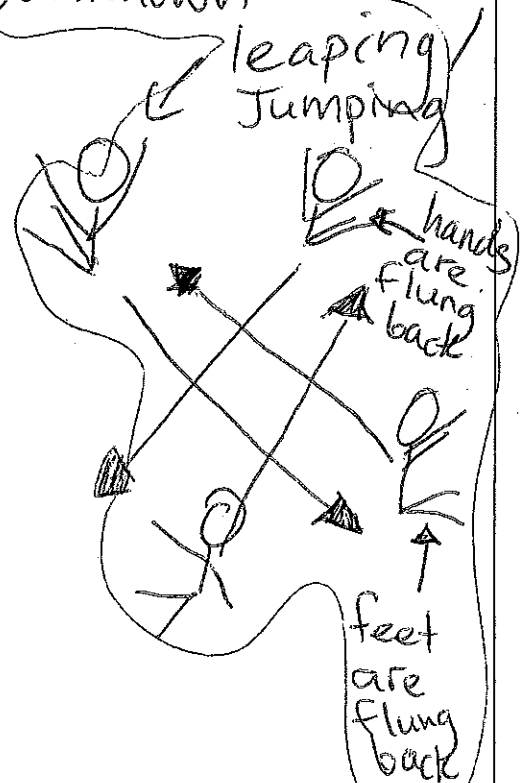
- (ii) Make a labelled sketch of one or two key movements that support the choreographic intention(s).

Society

## ① Silent Scream



## ② Leaping into the Unknown



Describe aspects of the movement(s) that are not clear in the sketch.

① The Silent Scream ~~show~~ is a movement that shows repressed emotions that women had in New Zealand society throughout the war. They could not speak their minds. ~~It involves having the hand up on the head~~

② Leaping into the unknown is a movement that shows adventure fun and excitement for men, while not knowing the consequences of war.

Chrissy,  
Katie, Lucy  
and Hannah

(b) Explain in detail how effectively you think the movement(s) communicate the choreographic intention. You might consider, for example:

- shapes
- pathways
- energy quality
- repetition/variation.

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Give specific details to support your response.

① The Silent ~~Scream~~ <sup>movement to me is</sup> a effective movement that communicates the choreographic intention by its repetition. The first time it is used is by two women (Chrissy and Katie). It is followed up by two more women (Hannah and Lucy) who ~~do the~~ repeat the movement a second time. The ~~var~~ variation of the ~~par~~ movements of the dance does not change, because they're showing their repressed emotions behind closed doors and these emotions were repeated every day.

I think

② The Leaping into the Unknown movement is a effective movement that also communicates the choreographic intention by its energy quality. The dancers (Justin, Earl, Gareth, Tupua and Hannah) had very high energy when leaping up as though they were on an adventure, but they don't know what will happen next.

m6

## QUESTION TWO: AURAL DESIGN, AND ITS EFFECT ON THE AUDIENCE

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(a) Describe the aural design of the dance performance. You might consider, for example:

- the use of music
- the use of instruments, or voice
- changes in sound
- the absence of sound.

The Aural design of the dance performance had used Brass Band instruments to make the effect of World War One seem real. They had used trumpets, tubular bell, cymbal for the high-pitched sounds and to make the ~~perfor~~ performance seem adventurous, exciting, hopeful and fun like Brass Bands had done before the ~~war~~ war had started. For ~~less~~ low pitched sounds, they had used a wooden block, trombone and other base instruments to make it seem dark, sinister and dangerous.

→ The tempo did not change, but the pitches for all parts of the dance always varied ~~from~~ e.g. high-pitch to very high-pitched and low-pitched to high pitch for climatic points.

(b) Explain in detail how the aural design influenced your personal response at key moment(s) during the performance. You might consider, for example:

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- your emotional response
- connections within the performance
- links with other performances
- links with past experiences

Give specific examples to support your response.

The aural design influenced my personal response at key moment(s) during the performance ~~was the~~ by the <sup>emotional response of</sup> ~~connections of within~~ the performance. The high-energy sounds made me feel happy, excited and adventurous. The low-energy sounds made me worried, sad, scared. ~~and~~ <sup>it</sup> had also made me <sup>and</sup> feel connected with the performance when the instruments and music was connected with the dancer's ~~pe~~ movements and timing. It felt like as though I had travelled back in time to when the news of World War I started was received in society.

mb

### QUESTION THREE: CHOREOGRAPHIC STIMULUS AND ITS RELEVANCE

Do not repeat information from your previous answers.

- (a) Select ONE key stimulus that may have influenced the choreography of the dance.

- |   |   |
|---|---|
| <input type="checkbox"/> Culture/social beliefs       | <input type="checkbox"/> Past experiences |
| <input checked="" type="checkbox"/> Historical events | <input type="checkbox"/> Protest          |
| <input type="checkbox"/> The natural environment      | <input type="checkbox"/> Other:           |
| <input type="checkbox"/> Other artwork                |   |

- (i) Describe the stimulus. (For example, "A key stimulus was the Crimean War, fought between Russia on one side and France and its allies on the other, between October 1853 and February 1856.")

A key stimulus was World War One, that sent men from New Zealand to fight, ~~from~~ between 1914 to 1918.

- (ii) Describe ways the stimulus can be seen in the dance performance. You might consider, for example, how the stimulus is seen in:

- costume
- movements
- formations
- set/props.
- lighting

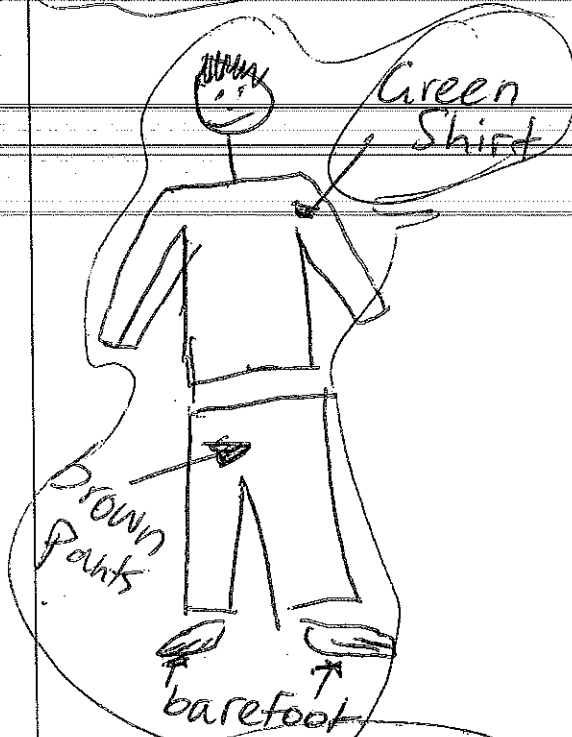
One way the stimulus could be seen was by the costumes. The men had a green top and brown pants to represent soldiers and the women had a white skirt and white bra-like top to represent as independant individuals who took over the men's jobs when the men had left. Another way was their movements. ~~Some~~ Lucy's solo had slow, sharp movements where as Tupua's solo at the beginning had fast, energetic movements.

Lucy's solo is ↓ Pg 11 cont!

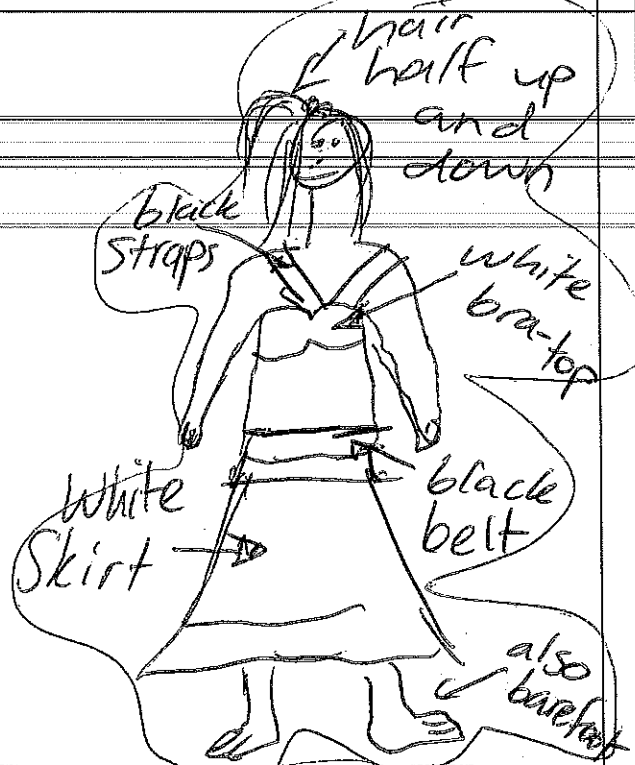
Sketch in the space below if you want to illustrate any part of your answers to Question Three. Label the sketch(es) to explain the point(s) you are making.

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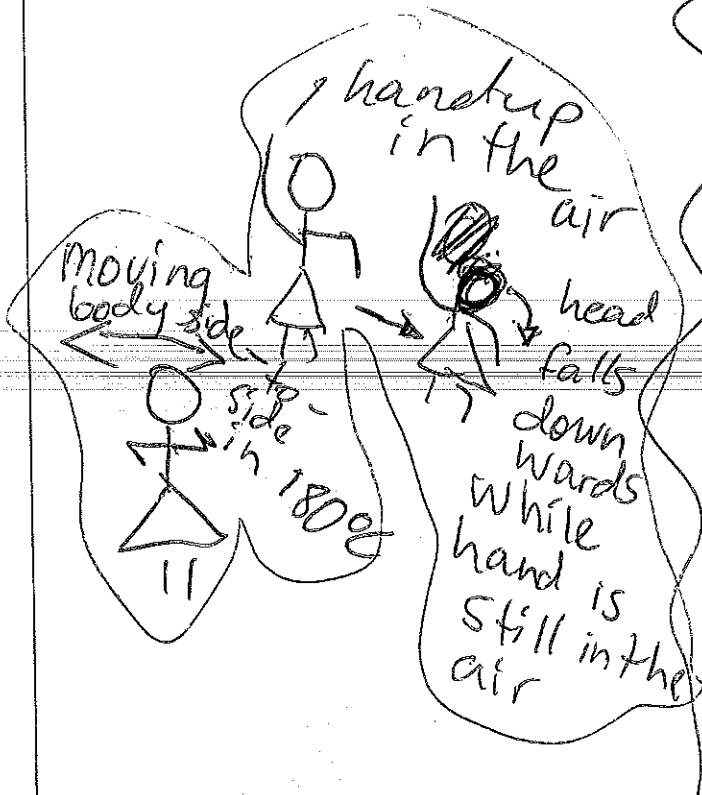
## Men's Clothing



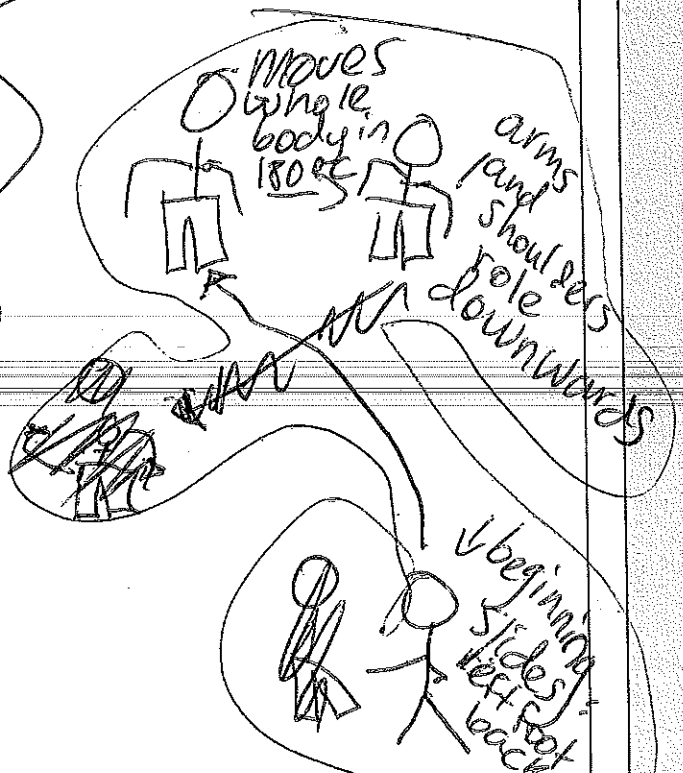
## Women's Clothing



## Lucy's Solo



## Tupua's Solo





(b) Explain in detail how this stimulus was presented in ways that were relevant to a particular audience, for example:

- people your age
- dance students
- an ethnic group
- other artists and performers.

Give specific examples to support your response.

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This stimulus was presented in ways that were relevant to dance students (like myself) who wanted to know about the wars New Zealand has had and want to express those stories through dance, but don't know or do not know much of the war ~~or what the~~ New Zealand society now and New Zealand society back in the early 20<sup>th</sup> century ~~were~~ <sup>are</sup> very different. ~~We~~ ~~has~~ It shows a story ~~for~~ of soldiers going to war and women's thoughts and feelings through a contemporary dance that is a very modern dance in the 21<sup>st</sup> century. People my age would have a significant idea of events in World War One, but we have not lived it.



Extra space if required.

Write the question number(s) if applicable.

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NUMBER

3(ii) Lucy's Solo was to show in her instinct/women's ~~ta~~ intuition that was not right and ~~did not like the idea of Justin~~ (her brother) leaving for war. ~~Just~~ Tupua's Solo was to show that he is the leader and is excited to go on a great adventure, not knowing the consequences.

7(ii) It also shows Tawhirimatea, who in Maori Mythology, is the God of ~~Weather~~ Weather and Climate. It is the weather and climate that is relevant to the social changes of New Zealand.

**Merit exemplar 2016**

<b>Subject:</b>	<b>Dance</b>	<b>Standard:</b>	<b>91211</b>	<b>Total score:</b>	<b>17</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	M6	Question One is M6 because the candidate clearly answers all parts of the question accurately and with two relevant examples. Their response in (b) needed more explanation and links for E7. For example they did not explain why the women may feel repressed or what adventure the men were on.			
2	M6	This is an M6 because the student has clearly answered the question in detail and with a clear personal response. For E7 they needed even more detail (for example, the name of the band and composers) and some extended abstract perspective links.			
3	M5	This student gained M5 because they clearly answered the question and gave a good personal response in part (b). Part (a) needed a lot more explaining and detail for M6. Also there was a lack of cohesion between parts (a) and (b).			