

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, 2017

91211 Provide an interpretation of a dance performance with supporting evidence

9.30 a.m. Tuesday 14 November 2017
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.

Excellence

TOTAL

23

ASSESSOR'S USE ONLY

INSTRUCTIONS

During the first five minutes of the examination, carefully read through the questions in this booklet. You may begin writing during this time.

Five minutes after the start of the examination you will be shown a video recording of a dance performance you have studied in class. It will be shown TWICE, with a pause of ten minutes between screenings.

Answer ALL of the questions using this dance performance. You may refer to parts of the dance performance that are not seen in the video recording.

Do not repeat information in your answers to different questions.

Title of the dance performance:	<u>Kura</u>
Choreographer/dance group:	<u>Mass Patterson / Footnote Dance Company</u>

NOTES

ASSESSOR'S
USE ONLY

QUESTION ONE: Important movement(s), and how they communicate key theme(s)

waves = theme

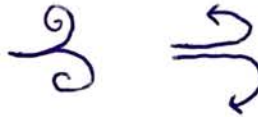
movements = hio's motif + soloist motif.

↓
 = zigzag line
 = push pull + tide
 = connection of moko
 (blood)
 = different
 patterns.

↓
 = hammerhead thrust
 = strength + power of waves
 = haka
 = ripple of waves

or moko formation

→
 = cutting of waves.



QUESTION TWO: The opening moments, and their effectiveness

Te Pō : gradual lighting (side = straw + top light orange)

↓
 music increases
 by Pitch Black. → more phonic

synth, strings -
 = polyphonic.

= Anticipation
 = excitement
 = surprise
 = peacefulness
 = suspense
 = hypnotising.

want to see more
 as light
 is dim.

00:00 - 00:14

Impression = konhainhai coming alive at the after.
 = expected the dancers to come on stage
 instead of hold position.
 = interesting to see the movement of
 the translation of the pattern.
 = how even tho they were distant
 they connected usually = unison.

slowing
 down
 to repeat
 hammer head
 as them.

→ Repeat opening moment
 to then lay down
 (black) on floor to
 create one image -
 stage goes dark.
 opening lift sequence

QUESTION THREE: Colours or shapes, and their influence on your personal response

past experience

Colour: red
 ↓
 living ← → dead
 costume Te Ao Mārama night.
 Te Pō
 marae
 = target
 lighting



Shape: curved linear
 = assisted dunt lift
 or
 floor pathway.



|| = parallel lines

↓
 = sad = death
 = understand the business
 of life = living.
 = how our ancestors
 support us.
 = enjoyed when
 the dancers began
 to move as one
 sense of unity.
 = konhainhai =
 own heritage and
 memories in a
 moment.

QUESTION ONE: MOVEMENT AND THEME(S)

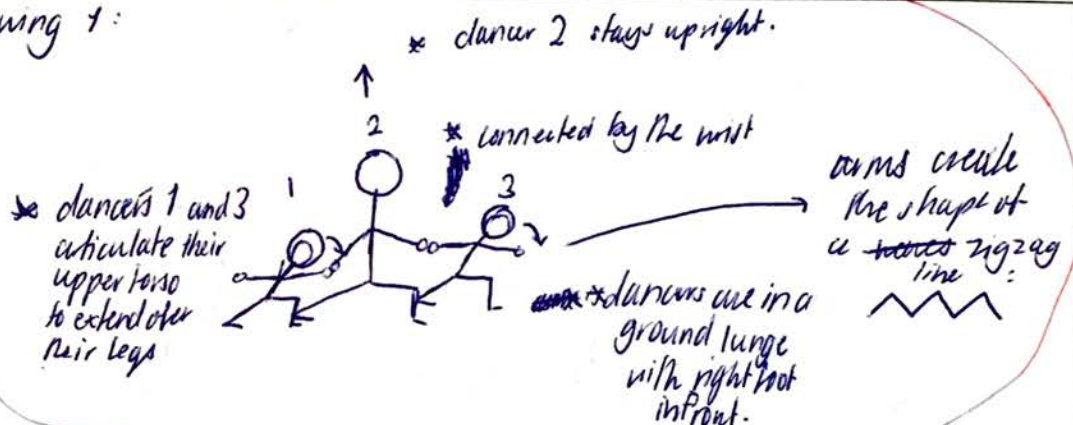
"The body says what words cannot." (Martha Graham, in a 1985 New York Times interview)

- (a) (i) Identify ONE or TWO key themes in the dance performance.

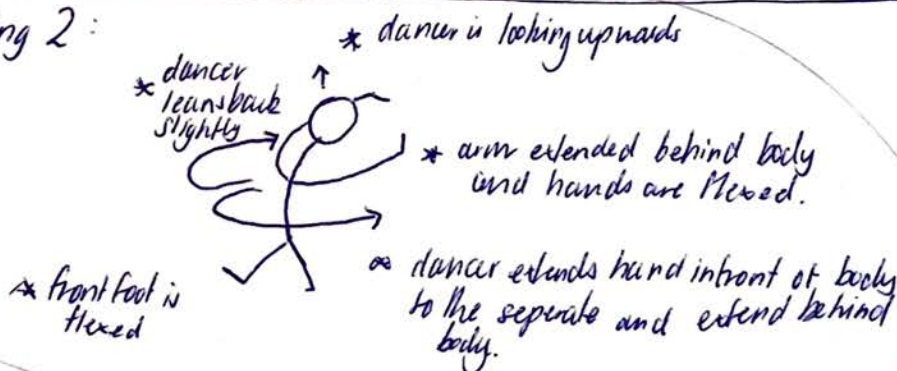
In the dance performance Kura, choreographed by Moss Patterson and performed by Footnote Dance Company to the music by Pitch Black the key themes seen are waves, blood flow, past, present, future and kowhaihai. The key theme of waves is portrayed

- (ii) Sketch and label ONE or TWO important movements that help communicate the theme(s) of the dance performance. continued on page 13.

Drawing 1:



Drawing 2:



Describe any aspects of the sketch(es) that are not clear.

Drawing 1: The dancers are all female wearing red clothing. They are placed at center stage and are facing stage right (audience perspective). The dancers then create a push and pull motion by alternating the movement of upper torso by changing so that dancer 2 articulates upper torso while dancers 1 and 3 remain upright.

(b) Explain, in detail, how effectively the movement(s) you have described use the body (or bodies) to communicate the theme(s) in the performance. You might consider, for example:

- a particular focus on certain parts of the body
- shapes that the body or bodies create
- the kind of energy in the movement(s)
- pathways in space.

Give specific examples to support your response.

In the example of a trio's motif of the movement of the upper torso, the use of canon ~~and~~ creates the effectively portrays the theme of waves. In the dancers movement of the upper torso, the outside dancers articulate their torso to lean over the bent front leg while the middle dancer stay upright. They then change so that the outside dancers are upright and the middle dancer articulates. By using the canon of the movement of the upper torso it creates the image of waves crashing against the shore, and how waves don't have the same patterns but crash at different times. During the movement ~~the two outside dancers~~ the dancers move their upper torso at different speeds changing the energy of the movement from fast to slow, this creates the visual image that of waves and the different speeds at which they crash. In this example the three dancers are always connected by the wrist and have extend/straight arms. This connection of the wrists creates the shape of a zigzag line. This shape can be interpreted by the audience as a minimalist drawing of waves, emphasising the theme of waves in the movement. This connection of the wrists also ~~connect the theme~~ signify the key theme of waves and its relationship with blood flow. By the dancers connecting at the wrists, a place of pulse along with the neck; it indicates that the one searching for the dancer's pulse or heart beat. This idea of heart beat show the circulation of blood and how it travels around the body in a cycle. This idea of a cycle is similar

QUESTION TWO: THE IMPACT OF THE OPENING MOMENTS

It is often said that "first impressions count".

(a) Describe, in detail, the opening moments of the dance performance. You might consider, for example:

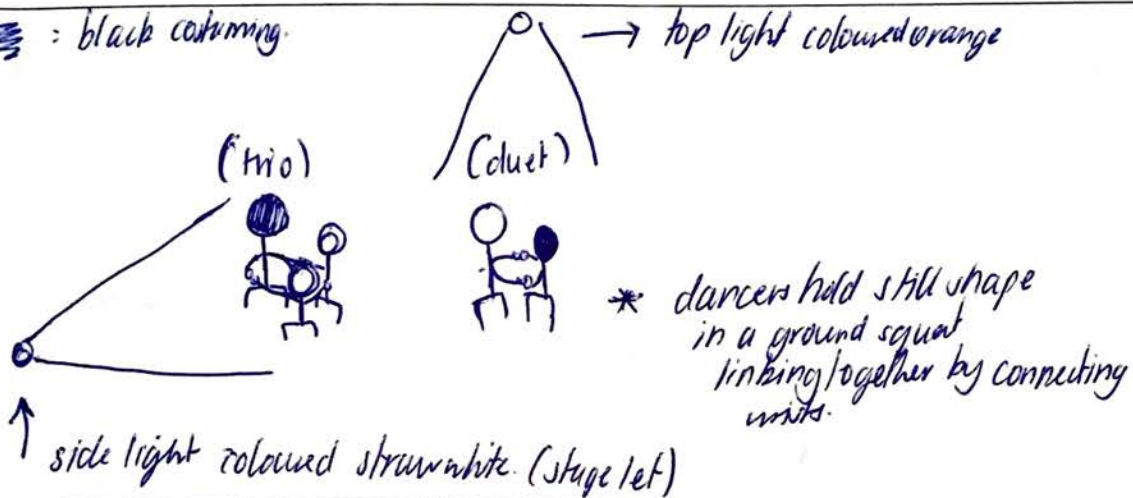
- entrances/exits
- lighting
- movement
- sound.

In the opening moment of the dance performance the stage is set in complete darkness, gradually a side light of stage left (audience perspective) of strawwhite and a top light of orange illuminate the stage to shine onto two groupings, a trio set at downstage left and a duet set at downcenterstage. The dancers hold a still image / shape ~~and~~ of a grounded squat linking together in their groups. As the light gradually build on stage the volume increases as well. The sound of a monophonic heart beat / pulse is played to then change into a polyphonic sound as layers of synth and string is added creating a slow, fluid sound. When the new layer of sound is added the two grouping prepare ~~to~~ by bending their legs in order to perform two different lifts. The trio, consisting of ~~one~~ male in black ~~costuming~~ and two female in red ~~costuming~~, a female dancer ~~is~~ ^{in red costuming} lifted, in a heigh turing motion, onto the shoulders of the male dancer in black ~~costuming~~ while being assisted by the other female dancer in red ~~costuming~~. At the same time the duet, consisting of ~~one~~ two females, one in red ~~costuming~~ and one in black ~~costuming~~, perform a lift where the ~~lifted~~ ^{in black costuming} dancer is ~~transferred~~ from one side of the dancer in red to the other. The dancer prepare by bending their legs, ~~so~~ then the dancer in black jumps to wrap arms around the dancer in red's torso in order to swing her body around to the other side, while this happens the dancer in red supports the lifted dancer by holding the dancer in black while she ~~move~~ //

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

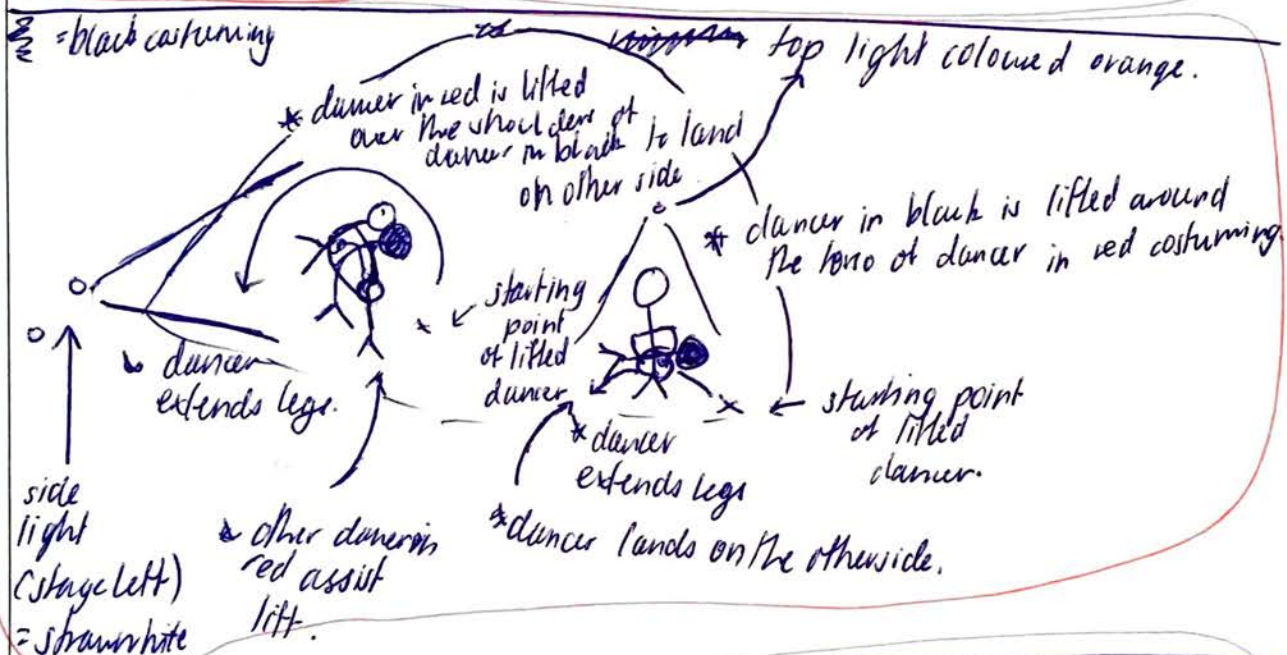
ASSESSOR'S
USE ONLY

≡ = black costuming.



Unclear: Trio, ~~two~~ of one male dancer and two female dancers are set downstage left (audience perspective) and the duet of two females down centerstage (audience perspective). ~~The other~~

≡ = black costuming



Unclear: Dancer prep by bending legs before performing the lifts.
 : Trio of one male dancer in black costuming and two females in red costuming.
 : Duet of two females, one in red costuming and one in black costuming.
 : Trio is set downstage left while duet is downstage center (audience perspective).

- (b) Explain, in detail, how effectively the opening moments of the dance performance created an impression on you. You might consider, for example:
- expectations
 - impact
 - your first impression.

Give specific examples to support your response.

In the opening moment when the stage is set in darkness. I am waiting to see what will happen next and anticipate for the lights to come on as the music starts. As the lights (the side light on stage left (audience perspective) of straw white and a top light of orange) gradually build up to illuminate the stage, I am held in suspense and am waiting to see what the previous darkness had hidden. I was expecting to see the dancers begin to move in order to enter on stage but instead, am surprised to see the five dancers already set on stage in two groupings. This use of two grouping intrigued me as it created the visual image on stage of a human *konchinkai* pattern, but it was still and non-moving like the patterns on the ratters in a marae. The stillness of the two groupings made me excited and held in suspense, while waiting for the dancers to move and start the sequence*. The sound of a heart beat amplified this suspense as it increases volume, making me more impatient to see the dancers move. When the music adds another layer of sound of synth and strings it creates a slow, fluid sound and that's when the dancer begin to move. The use of the slow process before the dancers move made me feel excited and anticipate what would happen next. This created the impact on me that ~~that~~ the dancers were never going to move and made me want to urge them to start the dance sequence. When the dancers begin to move by preparing to enter on left, I am surprised.

★ effectively holding my attention.

QUESTION THREE: A PERSONAL RESPONSE TO COLOURS OR SHAPES

ASSESSOR'S
USE ONLY

Do not repeat information from your previous answers.

- (a) Describe, in detail, the colours or shapes seen in the dance performance. You might consider, for example:

- contrast
- lighting
- costume
- set.

In the dance performance the colours of red and black are predominantly used. These colours are used in the costuming of the dancers, there are three dancers ~~in~~ in red costuming and two in black. The dancers in red are all female while the dancers in black consist of one male and one female. The females wear dresses with slits up the side while the male wears a shirt and long pants, this is to help the audience identify the gender and ~~the~~ ~~help~~ follow the costumes. These ~~contrast of~~ colours of the costume ~~are also the~~ contrast to create different roles for the dancers. These colours ~~at~~ are also seen in the production technology of lighting. During the dance performance the stage is predominantly set in a red light which illuminates the dancers on stage. The red light does not cover the whole stage, ~~as this~~ creating shadows and darkness in the corners and sides of the stage, creating a contrast between light and dark or red and black. The dance performance also contains the contrast of curved and linear shapes. These curved shapes are seen when the dancers, curve or bend ~~of~~ their body, whether it is their arm or leg. These curved shape contrast to the straight line the dancer also creates when they stand upright or extend their limbs, the opposite shapes seen contrast to help the audience see the visual images the dancer creates. ~~The~~ The use of set also creates a contrast between colours and the dancers. During the dance performance there

(continued on page 15)

(b) Explain, in detail, how the use of colour or shape influenced your personal response to the dance performance. You might consider, for example:

- your enjoyment
- its relationship to sound
- moods created
- its creation of a sense of unity
- past experiences
- the impact of symbolism.

Give specific examples to support your response.

In the dance performance, the use of the colour red and black creates roles for the dancers. The colour red signifies blood, ^{can be interpreted that} so the dancer in red costuming are the living, while the colour black signifies the absence of blood, ~~as~~ this meaning that the dancers in black costuming are the non-living, dead or our ancestors. By using these colours to create these roles, the dance performance create the symbolism of how our ancestors have supported us and set up the lives we have today. This concept can be shown in the movement of ~~the opening moment when~~ of the male dancer in black lifting up a female dancer in red costuming to travel across the stage. This lift signifies that our ancestors have helped us and made me feel grateful for my own ancestors and my passed family, and how they have all contributed to the life I have today. This use of colour in the costuming and idea of living and dead also made my mood change to sad ~~with~~ in the movement of laying the dancer in red to the floor. By creating the roles of living and dead throughout the performance when a dancer in red is layed down it signifies that they have passed and are no longer living. When the dancer is layed I feel sad as the dancer has passed on and makes me think of my own loss of my aunty. This made me understand and relate to the feeling of grief and loss. This feeling is emphasized through the relationship of the sound. As the dancer is being assisted to the ground the music begins to slow down to ~~become~~ become the monophonic //

in black in red

* lifted
 dancer
 extends
 right leg
 and right
 arm while
 bending left leg
 and left arm.



in black in red.

* dancer₁ lifts by grabbing dancer₂ around waist.

* ~~the~~ dancer in black crouching lifts dancer in red crouching to move across stage.

← across to n.

- Unclear:
- dancers are placed at stage right and travel across stage move to the left
- dancer in black moves slowly ~~and~~ in a sustained motion to place tilted claree down.

~~W~~ = black castor oil.

Unclear:

04:57

- dancers are set slightly off center stage in a line facing the audience.

o The dancers
are all connected
by the wrist to
the back of the
neck and shoulder.

- o dancer being layed down is a female in red costume

- o The four dancers behind lean slightly to their left (right = audience perspective) to create a curved shape.

* 4 dancers are in a ~~line~~ simple file line.

* dancer behind assist dancer to the floor.

* dancer at the front is assisted to the ground in a high bounding motion.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

- 1.(a)(i) through ~~a~~ a trio's motif and further develop through a soloist's motif seen at 00:41. //
- 1.(a)(ii) Drawing 2: Dancer is female in red costume. The dancer is placed at centerstage. //
- 1.(b) to the nature of waves and how the tide pulls back the wave in order to crash again, demonstrating ~~the same~~ a similar cycle. The ~~example~~ key theme of waves is further established through the soloist's motif seen at 00:41 in the dance performance. The dancer's movement of the opening of arms can represent the moment of waves when a naha travels. As a naha travels across a body of water the waves are cut by the front of the boat naha and move around it. The pathway of the dancers arms shows the pathway of the waves when the naha cuts the wave. When the dancer's ~~are~~ ^{arms} are parallel and extended in front of her, her arms form the front ~~off~~ ^{or} peak of the boat, as she opens her arms to extend behind her it shows how the waves move around the ~~the~~ naha. This can signify that the soloist's body is a naha or vessel and the stage is filled with waves in which she cuts while doing the movement. ~~The pathway of the dancers arms thus strengthening the theme of waves.~~ The pathway of the soloist's arms also creates the shape of the maori haka haka pattern Manguape, meaning strength and power and inspired by the hammer head shark. This idea of strength and power can represent the pull of the tide and how it carries back waves or a rip in the ocean and how it can pull you out to sea. This motion of the shape and it's meaning, help the audience ~~more~~ identify this key theme of waves. //

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

2(a) is lifted in a swing motion. After both ~~dancers have~~ grouping perform the lifts they extend into a chain like ~~the~~ diagonal line, still in ~~the~~ separate groups to lean toward the stage left diagonal, they continue to move through a sequence in order to repeat the lifts ~~again~~ sequence again, to then run in a circular motion around a soloist, exiting of stage on different side, leaving the soloist alone. //

2(b) by the sudden movement and I become hypnotized by the dancers. Since the sound was slow I expected the dancers to move slowly and sustained, the dancers did this, ^{they} holding my attention. The dimness of the lighting made me watch carefully to make out what the dancers were doing. By creating the sequence to be slow and sustained my attention was held and I began to identify the themes of the dance performance. My impression was that when the dancers run to exit off stage and leave the soloist alone it shows the business of life and how everyone is moving through life. At the beginning when it is dark to then gradually light up I interpreted that to be the waking of people and the new day, by making this slowness it emphasized my idea of the business of life and the living. This made me expect to see more of this idea throughout the piece and helped me understand the key theme of ~~the~~ kwanhai and blood flow. effectively. //

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

3.(a) several different groupings, consisting of trio, duets and soloists. When the soloist is set on stage there is a spot light on them, creating more darkness around them so that ~~they~~ the set of the movement has only a small bit of light, a focus point. When the five dancers are on stage. They are generally separated into two groupings of a trio (all female in red costuming) and a duet (one male and female in black costuming). The trio are placed center stage in the red light while the duet are placed in the shadows. This creates the image and set that there is a boundary around the light. This use of set ~~also~~ conveys the contrast between the soloists and the ensemble as well as the trio and the duet. //

3.(b) ^{sound} of a heart beat, this conveying that the dancer's heart is slowing down and stopping to indicate the dancer is no longer alive. By doing this it makes the audience's mood & atmosphere become saddened and quiet. When the dancers lay the dancer down the connect together through the wrists connection to the back of the neck and the shoulder, creating a curved shape of a chain. This chain like shape they create in the straight line ~~shows~~ creates a sense of unity, ~~the~~ conveying how people come together to mourn the death of a friend or family member. This sense of unity reminds me of my aunty's funeral and how everyone gathered to remember her and the impact she had on each of our lives. Through the use of colour and shapes I was influenced to think of how my ancestors have helped me have the life I have to-day and the memories of my late aunty and how she was remembered. //

Extra space if required.

Write the question number(s) if applicable.

Through the use
of flicks.ASSESSOR'S
USE ONLYQUESTION
NUMBER

1(b) (continued ...) The audience can also understand the theme of waves. During the soloist motif at the opening of arms in the sequence where the dancer performs it, the dancer does a series of flicks of the hand and foot. These small subtle movements ^{can} convey the imagery of the ripples in the waves. The ripples of waves are small but fast rises in the water and this energy of small and sharp is replicated in these flicks, strengthening the image of waves on stage. //

91211

Excellence exemplar 2017

Subject:	Dance	Standard:	91211	Total score:	23
Q	Grade score	Annotation			
1	E8	The candidate has provided a comprehensive explanation as to the way in which two separate movements use the body to communicate the theme of waves in different ways. The candidate has also linked his/her discussion of the theme of waves to other important themes of the dance such as blood flow and a specific kowhaiwhai pattern, which displays a perceptive insight into how these aspects are all linked in Maori culture.			
2	E7	There is a detailed explanation of how the opening moments captured the candidate's attention, with comprehensive supporting evidence. However for E8, there needed to be more insightful comments as to the significance of the aspects discussed. For example, the candidate might have furthered his/her discussion by providing some insight as to why the dancers held the static pose for so long and how this contributed to his/her understanding of the moment.			
3	E8	This response achieved E8 because the candidate has provided a detailed and perceptive response that acknowledges how colour AND shape combined to influence his/her personal response. The candidate integrated a personal experience into the response, explaining thoroughly how the use of colour and shape elicited this response. The candidate has synthesised his/her knowledge of the performance to formulate an original response.			