

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

91212



912120



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

91212 Demonstrate understanding of a dance genre or style in context

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

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of a dance genre or style in context.	Demonstrate in-depth understanding of a dance genre or style in context.	Demonstrate comprehensive understanding of a dance genre or style in context.

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

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

21

ASSESSOR'S USE ONLY

QUESTION ONE: THE INFLUENCE OF SOCIAL CONDITIONS OR EVENTS

ASSESSOR'S
USE ONLY

Identify a **specific** time and place when social conditions and/or important national or world events influenced your chosen dance genre or style (e.g. "1960s America").

// 1920's 1930's America //

- (a) Describe the social conditions or important event(s) that influenced the dance at this time and place.

// In the 1920's ~~and~~ America was booming. The people were getting more rich and started experimenting with different things. Money was invested ~~in the~~ and people bought the new technology of a radio. ~~Also~~ people were starting to experiment with new looks such as the flappers and skirts and dresses became shorter and more revealing. This was also a time when black bottom came out in 1924, a fun dance done with a partner that involved the turning in of your legs and in 1926 the Charleston. These new styles of dance were drifting away from the traditional Ballets as new artworks by Matisse and Picasso came out as well as new and interesting music like jazz. This was ~~are~~ a great time until the wall st crash in 1929 which caused the great depression. People became poorer, spent less money at shops so they closed down so by mid 1930's more than 25% were unemployed. This is when neoclassical ballet ~~was~~ started to form. No one wanted to see pretty ballets anymore so a more harsh uglier artform came about. This can now be seen in more angular ~~was~~ leg & arm positions and more unconventional ways of dancing. The harsh realities were reflected in this genre. //

(b) Explain in detail how and why the social conditions or important event(s) influenced the genre or style. You might consider, for example:

- who performed the dance
- where the dance was performed
- the way the dance was performed
- the purpose of the dance.

Give specific evidence and examples to support your response.

These new social conditions ~~at~~ of the Great Depression influenced the genre as ~~the~~ everything was stripped

Broken down to the basics and changed and manipulated in order to suit the harsher realities of the Great Depression.

The ~~dance~~ ^{Ballet} was no longer performed ~~in~~ on a stage with a beautiful set like the palace in Sleeping Beauty 1890 but rather with a plain blue cyclorama and black stage with no set or props like in ~~Apollo~~ The Four Temperaments 1946 by George Balanchine.

The dance was now stripped back and performed without much of a story. A great neoclassical Ballet choreographer ~~George~~ George Balanchine ~~described~~ said that "if you put a man and a girl on stage and there's already a story" he believed that you didn't need the beautiful set, only the emotion and movement onstage.

The dance also now became more angular like in Apollo by Balanchine which uses angular rather than curved arms and ~~a~~ parallel legs are used to show the simple lines of the ~~to~~ human body which reflects the simple lives people had after the Wall Street Crash & During the Great Depression. Furthermore another angular movement is seen in the piece 'Glass Pieces'

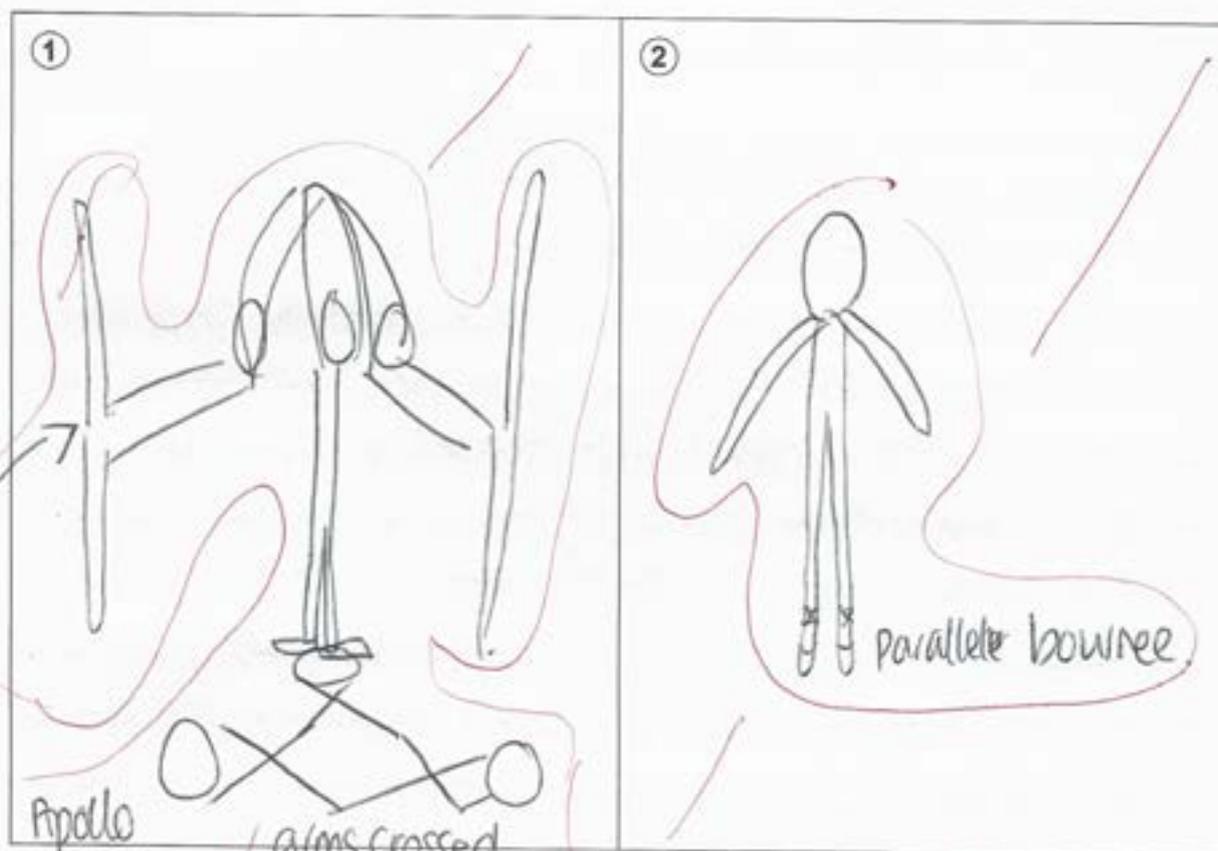
by Jerome Robbins which the male ensemble ~~do~~ do heel jumps with straight angular arms,



QUESTION TWO: TYPICAL SHAPES OR MOVEMENTS

ASSESSOR'S
USE ONLY

- (a) Sketch and label TWO shapes or movements that are typical of your chosen dance genre or style. These may involve one or more dancers.



Describe any parts of the sketches that are not clear.

① 3 dancers connected by crossing arms and then up in 5th. The connection in weird way was what was typically seen in Neoclassical. Furthermore the opening of the hip in the arabesque to get a longer line.

② Feet in Parallele with fast shuffles on pointe usually backwards however ~~#~~ is used in all directions in neoclassical.

- (b) Explain in detail how and why these shapes or movements have become part of the genre or style. You might consider, for example:
- the purpose of the dance
 - the work or influence of an individual or group
 - the influence of the sound heard
 - the influence of another dance style.

Give specific evidence and examples to support your response.

These shapes and movements have become part of the style due to experiments by choreographers like Balanchine and Jerome Robbins. Rather than telling a romantic story like in the Nutcracker ~~in~~ 1920 the dance has been more open to the audience's interpretation. Therefore by using different connections like the crossing of arms and then in 5th (picture a) in Apollo 1928 by Balanchine we can see the audience can now use their knowledge and experience to say what this movement portrays and therefore mean something to them. Furthermore Balanchine used the open hip line in the arabesque rather than keeping it square in many of his works to show off the line of the dancer's legs. Because of the 1920's when people were starting to experiment with short skirts the choreographers saw this as an opportunity to experiment with showing off the lines of legs that they now saw with shorter skirts so we also see the 'romantic' tutu disappearing and being replaced by a shorter or no tutu and just a leotard. The lines created are very important to choreographers like Balanchine and you can see that in The Four Temperaments 1946 when the duo starts in parallel and crosses legs creating interesting and experimentive lines and angles that are far from the pretty curved lines of the Romantic Classical period.

* loolree.

QUESTION THREE: THE IMPORTANCE OF A DESIGN ELEMENT

Select (✓) ONE design element that was – or is – important in your chosen dance genre or style:

- Clothing Props
 Footwear Sound
 Performance space

Identify a time and/or place when the use of this design element was important.

// America //

- (a) Describe ways that the design element would have been seen and/or heard in the dance at this time and/or place.

// The element of sound would have heard in a more harsh and angular way to reflect the harsh realities of the great Depression however it was not all like this. Most new pieces of ~~at~~ neoclassical choreography composers had experimented with rhythm rather than melody in the classical period. The music was more rhythmic and didn't hold much of a melody so couldn't be hummed along to like pieces like the sugar plum fairy from Swan lake ~~1870~~ 1875. This music in this piece was composed by the amazing composer ~~who did~~ Tchaikovsky who composed many classical ballets including Swan lake 1875, Sleeping beauty 1890 & nutcracker 1892. ~~As~~ Tchaikovsky is known for his beautiful melodies. Whereas in Neoclassical 1901 Stravinsky was well known. He worked with Balanchine on many pieces including Argon 1957 which includes many ~~at~~ instruments used in interesting ways. //

(b) Explain in detail how and why the design element was – or is – important in the genre or style at this time and/or place. You might consider its influence on, for example:

- the popularity of the genre or style
- the impact of performances
- the safety of the dancers
- the purpose(s) of the genre or style.

Give specific evidence and examples to support your response.

This is very important as it gave the dance genre a new depth. People no longer wanted to see the pretty-ness of the ballet. They wanted to see something real. The use of fast ~~the~~ rhythms ~~and~~ were also apparent in the neoclassical ballets and people were amazed by the speed of the dancers footwork. This can be seen in Balanchine's first piece in America Serenade 1935 which the Russian princess does a solo with a series of fast footwork including multiple beats. This of course was impor' The music by B. Stravinsky was important for this as it made the soloist work alot faster than doing it to melodic music. This of course was important as people were amazed by this and therefore the popularity of the ~~genre~~ genre of neoclassical ballet increased. And was also important as it gave the people something to 'Distract them from the harsh realities' of living in the Great Depression and gave them something to look forward to and be amazed by.

Excellence exemplar 2016

Subject:	Dance	Standard:	91212	Total score:	21
Q	Grade score	Annotation			
1	E7	The candidate accurately identifies the time period for the style, gives a detailed explanation of the social conditions and explains how they are related to the dance style that evolved. The candidate provides examples of the changes that occurred as the dance style was established.			
2	E8	The candidate provides detailed drawings and descriptions for a shape and a movement. The candidate explains, in perceptive detail how the movements became part of the dance style, referring to the context established in Question One.			
3	E6	The candidate explains the change in the music from the classical period and explains the relationship between the music and the dance style. Further detail about the content of the music (instruments / orchestra), which instruments Stravinsky used, and why and how, would improve the response.			