

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.

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90861



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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
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SUPERVISOR'S USE ONLY

Level 1 Dance, 2016

90861 Demonstrate understanding of a dance performance

2.00 p.m. Wednesday 16 November 2016

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of a dance performance.	Demonstrate in-depth understanding of a dance performance.	Demonstrate comprehensive understanding of a dance performance.

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 2–12 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.

Achievement

TOTAL

11

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:	This Way Up
Choreographer/dance group:	Catherine Chappell

NOTES

QUESTION ONE: A movement that communicates ideas and/or emotions

~~From unison sequence, just before transition from part A to part B of this Binary performance when tall male pulls prosthetic leg out of the box~~

Shakes box, opens it, Pulls out leg, puts it on, is able to walk.

QUESTION TWO: The importance of TWO production technologies (clothing or costume, music or sound, set, lighting, props, venue)

Costume: ~~Dark~~ ^{Dark} overalls - cotton singlet, basic stage make up, no shoes - females hair pulled back from face

Props: Boxes, wheelchairs, prosthetic leg

QUESTION THREE: The structure of the dance performance

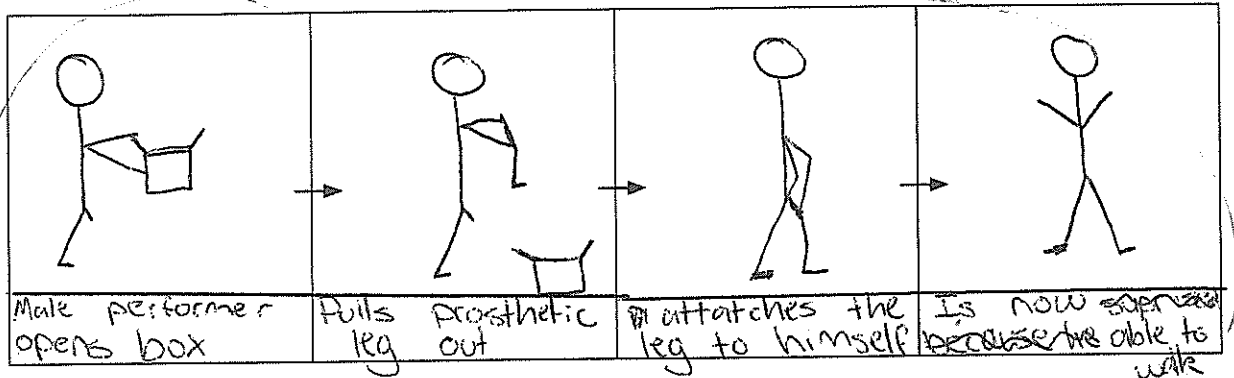
Box then again, walks away, box shakes, walks back lifts box up, dancer inside, lifts box above head music starts

Spotlight

partial significant because it introduces the dance ideas etc.

QUESTION ONE: A MOVEMENT THAT COMMUNICATES IDEAS AND/OR EMOTIONS

- (a) Make a labelled sketch of at least ONE movement that communicates the ideas and/or emotions in the dance performance.



- (b) Describe in detail the ideas and/or emotions communicated in the dance performance.

The ideas communicated in the dance performance 'This Way UP' choreographed by Catherine Chappel are that ~~the~~ feeling of being trapped people shouldn't have to be restricted by their mixed abilities. Many people feel that they are restricted by their ~~ability~~ and ~~abilities~~ and ~~disability~~ abilities and disabilities. The performance is performed by integrated dancers, but the idea that comes across is that everybody is still ~~extra~~ capable of being able to do the same thing.

- (c) Explain in detail how the movement communicates the ideas and/or emotions in the dance performance.

Give specific examples from the dance to support your response.

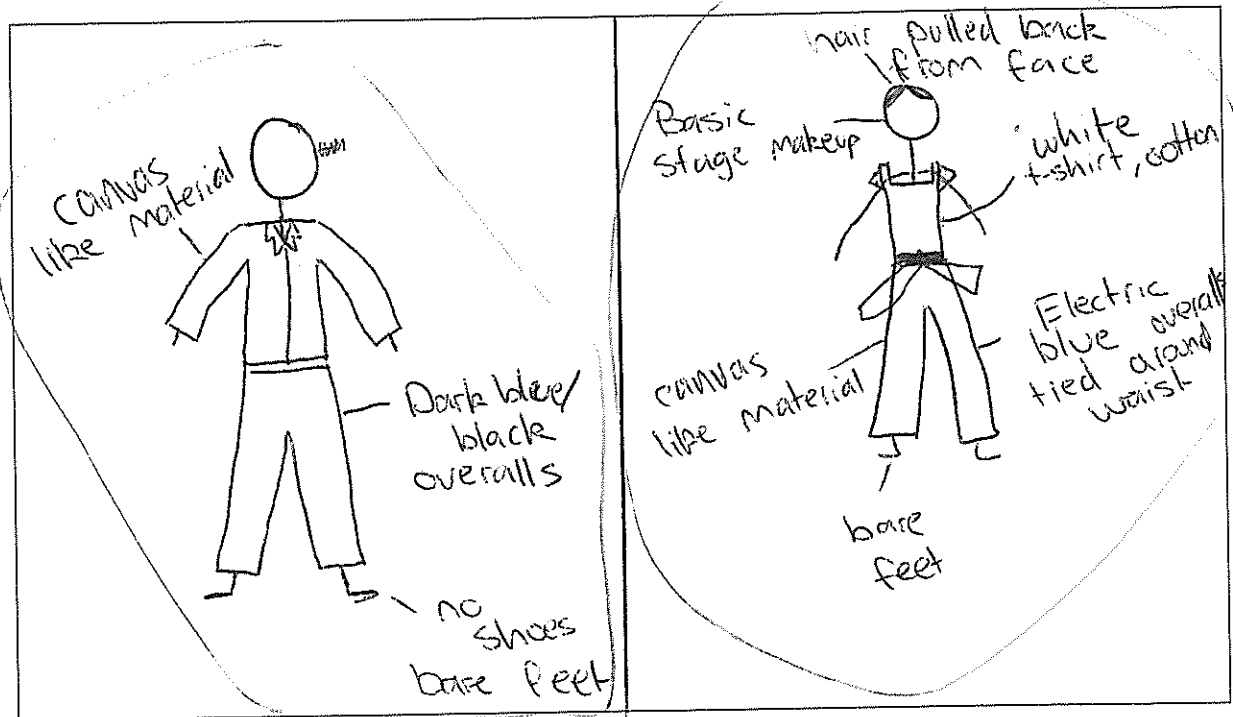
The movement sequence where ~~the male dancer performs~~ communicates the ideas of the dance performance because as he is showing that having only one leg doesn't mean he can't walk. At first when he pulls the prosthetic leg out ~~of the box he seems to~~ and puts it on it now enables him to almost walk like anybody else, this shows he doesn't need to feel restricted by having one leg. ~~(as there are many opportunities out there)~~

QUESTION TWO: TWO IMPORTANT PRODUCTION TECHNOLOGIES

Select (✓) TWO important production technologies used in the dance performance:

- Clothing or costume Music or sound Set
 Lighting Props Venue

- (a) Make a labelled sketch of the way that **one** of the production technologies (other than music or sound) is seen in the dance performance.



- (b) Describe in detail the way that the **other** selected production technology is seen or heard in the dance performance.

The main props through used throughout this performance are boxes of all shapes and sizes. There are also wheelchairs, prosthetic legs and harnesses attached to the ceiling using rope (used for aerial dance). The boxes are all brown, some boxes are empty, some used to walk in / hold / roll around and others are used to pull opportunities out of //

Explain in detail why the two production technologies are important in the dance. For example, they might:

- support or enhance other features of the dance
- support the communication of ideas and/or emotions.

Give specific examples from the dance to support your response.

THIS IS LIKE WALK TO THE IDEA THAT WE AS HUMANS ARE ALL SLIGHTLY DIFFERENT BUT THAT SHOULDN'T RESTRICT US FROM BEING ABLE TO DO THE THINGS SUCH AS DANCE

These two production technology's are important to the dance performance because they help support ~~the~~ and convey the ideas and emotions of the performance. The costume is important because it helps give the viewers the understanding that everybody is the same but slightly different*, for example; everybody in the performance ~~is~~ is wearing overalls, some blue, some white and others worn half way tied around the waist*. The props are also very important as they portray the idea of restriction, in ~~for~~ the beginning of the dance performance many of the dancers performed in boxes as though they were trapped in expectations where inside the box is where they stay, but then the dancers start pulling opportunities out of the boxes such as prosthetic legs and half way through the dance the

~~through boxes go. This ~~can~~ helps convey the~~
~~restrictions it also relates back to the idea of everyone~~
~~will be gone. being special in their own way.~~

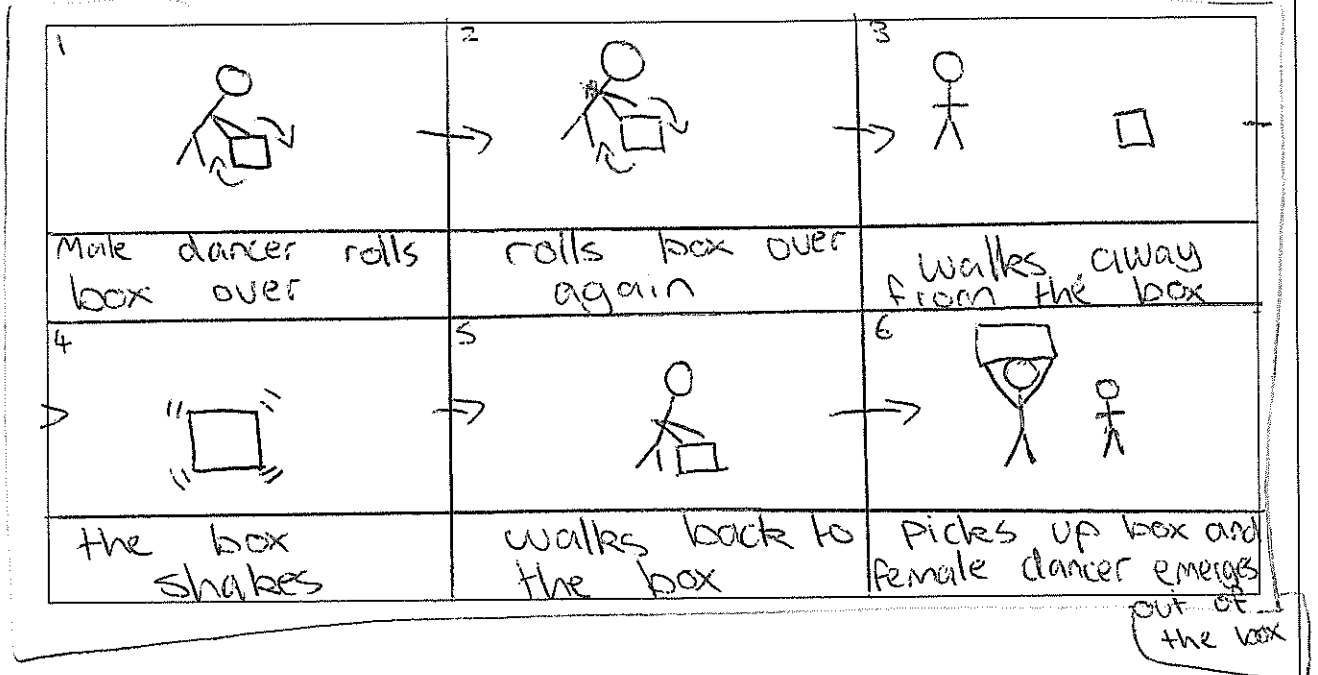
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QUESTION THREE: THE STRUCTURE OF THE DANCE

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The choices made by the choreographer create the structure of the dance.

- (a) Make a labelled sketch of the beginning moment (no more than 10 seconds) of the dance performance.



Select (✓) ONE feature of the dance performance that is significant in the structure of the dance:

- Repetition The ending moment The climax
 Groupings of dancers Contrast

- (b) Describe in detail the way this feature is seen in the dance performance.

The dance performance 'This way up' choreographed by Catherine Chappell is a binary performance with a distinct part A and part B. In part A the dancers are dancing in and around boxes, the music is heavy, and the movements are very square and robotic. ~~whereas in part B~~ Whereas in part B of the performance there are no boxes, some dancers are flying, music is more perky, and the movements are very circular as the dancers roll on the floor and run in circles. This performance gives contrast to the perform

(c) Explain in detail why the features you have described in (a) and (b) are significant in the overall structure of the dance. For example, their use in the structure might:

- emphasise or develop ideas throughout the dance
- change the way the audience feels.

Give specific examples from the dance to support your response.

These features are significant in the overall structure of the dance performance because they contribute to the development of the idea throughout the performance. Both features develop the idea of being restricted by ~~them~~ ~~stereotypes~~ stereotypes and expectations.

The beginning moment is significant because it introduces the ideas of the dance. At the start of the sequence the female dancer is trapped in the box but with a bit of help from the other performer the box is taken off of her and she is now free from the box, ~~but also~~ what the box represents (~~extra~~ restriction).

The contrast between part A and part B of the performance ~~are~~ ~~is~~ significant because it shows the difference between being restricted by the boxes/ stereotypes/ expectations to being free of the stereotypes etc. This is significant because it contributes to the development of the ideas in the performance.

Achievement exemplar 2016

Subject:		Dance	Standard:		90861	Total score:		11
Q	Grade score	Annotation						
1	A3	The candidate has described a movement in the dance and an idea that is communicated in the dance performance. The sketch identified in part (a) is further supported in part (c), however the answer remains generally unsupported. The candidate could have included more specific examples from the performance to support their description of the ideas / emotions that are being communicated.						
2	A4	This answer shows evidence towards an A4 rather than M5 due to the lack of evidence that demonstrates an in-depth understanding. Costumes are clearly described throughout part (a) and (c) and the props are listed in part (b). In order to achieve at M5 the candidate needed to develop part (b) or (c) detailing clarity around the use of props and providing examples of how these were integrated within the performance.						
3	A4	The candidate clearly identified the opening moment in part (a) supported with some annotation. The candidate demonstrated an understanding of contrast and clearly described how this was seen in the performance, with some specific dance terminology. Part (c) needed to provide an in-depth understanding. The candidate repeated information from parts (a) and (b) without developing these further to provide clarity and specific evidence beyond A4.						