

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

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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.

Excellence

TOTAL

22

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: *Little Red Rooster*

Choreographer/dance group: *Rambert Dance company, Christopher Bruce*

NOTES

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

Man flicking woman off him

- Male arrogance

- Rejection

- Reversed roles

- fear of losing masculinity

grabs leg

he lifts knee and arms

she falls

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

Costume - men and woman - contrast - formal

Lighting - contrast (structure) - warm and cool

cool lighting on men, warm when woman enters

QUESTION THREE: The structure of the dance performance

Binary

contrast

} lighting, male & female = parts a & b

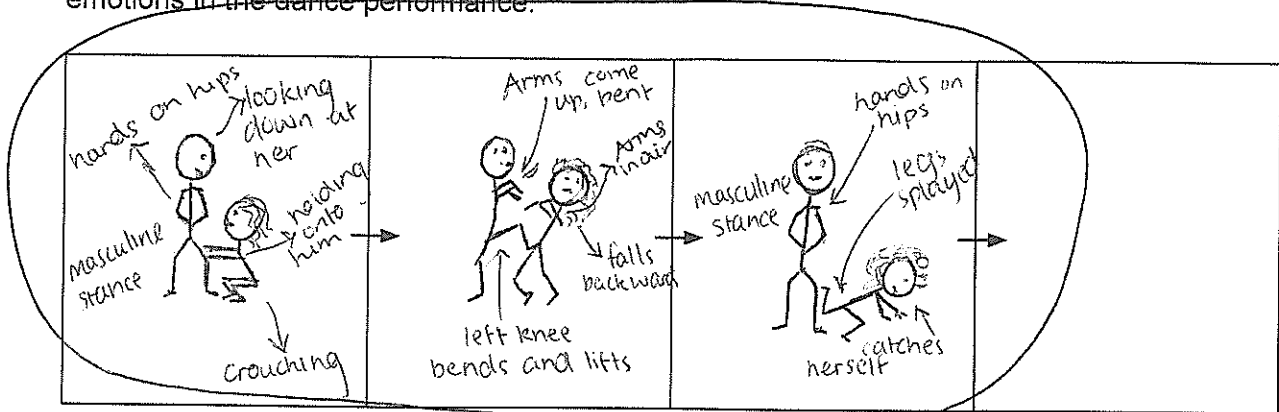
5 men

1 woman

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

 ASSESSOR'S
 USE ONLY

- (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 emotions and ideas communicated in the dance performance revolved around the theme of the sexual revolution of the 1960's. It brings up ideas about women gradually gaining the confidence to give into their feelings of lust and desire, and become the ones to pursue men rather than to wait for men to come to them. It communicates the idea of men feeling threatened by women's new confidence, therefore doing everything in their power to retain their masculinity, including rejecting women when ~~it~~ necessary. ~~The~~ The dance performance also shows male arrogance, and the repression of women in the 1960's. //

- (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 chosen movement in part b. where the woman approaches the man only to be aggressively flicked off, communicates the ideas of the sexual revolution by showing evidence that men went to great lengths to protect their masculinity. In this movement the woman approaches the man, and grabs his leg as a way of almost pleading him to pay attention to her. Before the 60's this behaviour was very unusual for women, and men were not used to being pursued. This movement shows the rejection she receives, when he brings up his leg and flicks her off him, sending her falling to the ground. The way he brings up his arms too, before rooster strutting away, makes him seem almost animalistic, which shows his arrogance. His way of feeling in control of the situation was to reject her, and he does this because he has a fragile ego. Further proving his arrogance and how he is unwilling to accept women taking charge. When she falls, the woman has to catch herself on the ground because she is the only one that will help her.

07

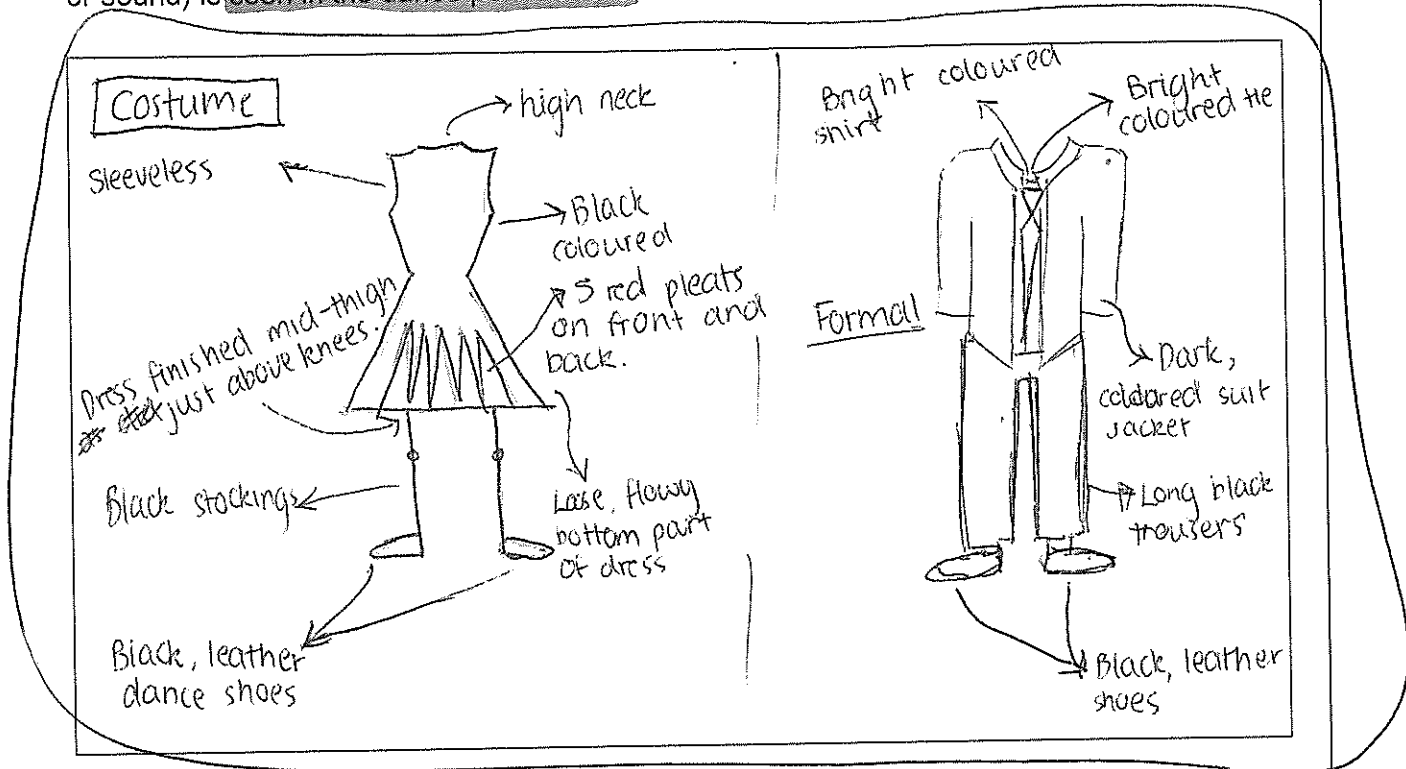
QUESTION TWO: TWO IMPORTANT PRODUCTION TECHNOLOGIES

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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.

Lighting is a production technology seen in the dance performance. The lighting is very cool and white in the beginning, giving the men's faces a sterile, uninviting look. As the performance progresses, noticeably when the woman enters the stage, the lighting becomes warmer and has a red tint to it.

(c) 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.

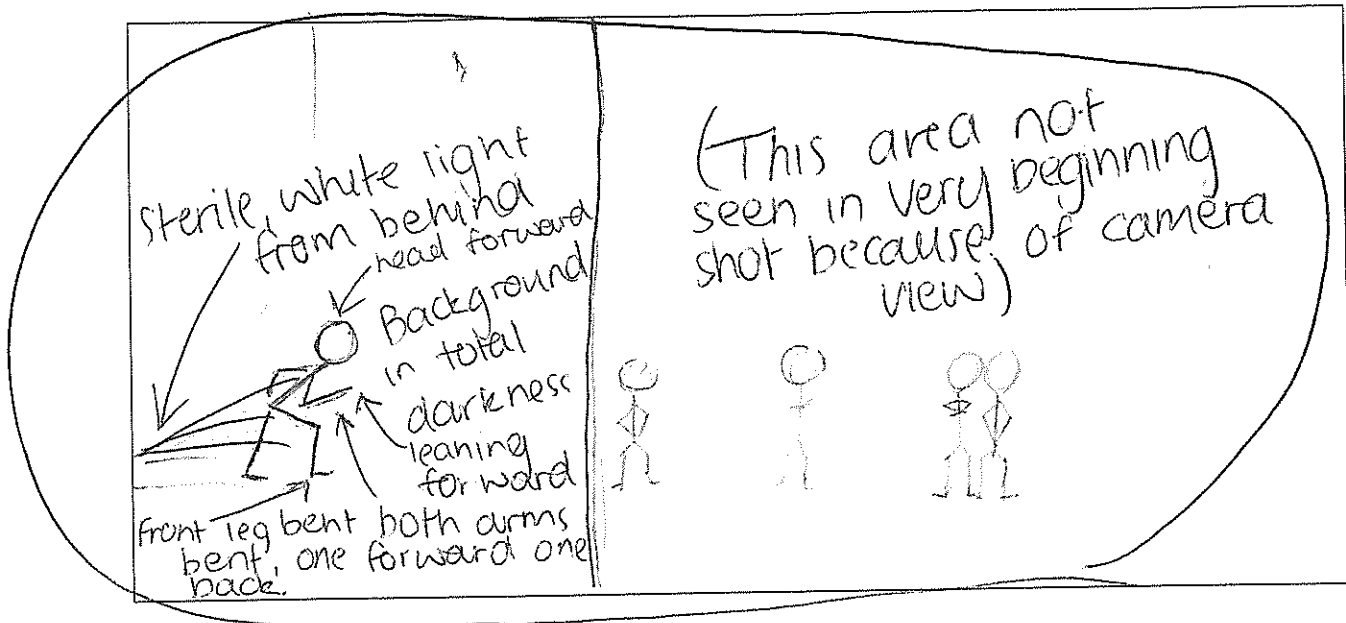
Give specific examples from the dance to support your response.

These two production technologies are important in the dance because they communicate ideas about the sexual revolution and support the binary structure of the dance. The woman's costume finishes at her mid thigh, this shows that the dance was set in the 1960's as it was the era of the miniskirt and the time of the sexual revolution. It was seen as a bit daring for the time which supports the idea of women breaking free of their social moulds and feeling freer to express themselves. The red pleats at the front and back of her dress represent her lust and desire. The fact that they are only seen when she moves symbolises that she begins to act upon these feelings that she once repressed and hid from the world. The men's costume is a formal suit and tie, symbolising that men were taken more seriously in society. The colours of the men's suits are all bright and different showing that they were seen as individuals. The costumes are important because they back up the ideas of the sexual revolution. Lighting also does this. The sterile, white

QUESTION THREE: THE STRUCTURE OF THE DANCE

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.

Contrast between the male and female dancers is seen in the dance performance through colour, lighting, ~~and~~ ^{movement} and ~~contrast~~ ^{movement}. The colour used on men is bold and harsh on the eye, whereas the colour on the woman is reddish, warm tones. The lighting on the men and women also is hugely contrasting with cool lighting on the men and warm lighting on the woman. His movements are sharp and animalistic, while hers are more soft and flowy and loving. The contrast shows the binary structure.

(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.

The features described in (a) and (b) are significant because they develop ideas about the theme of the sexual revolution throughout the dance. The contrast represents the difference between the male and female's views on the sexual revolution. Her movement and the colours and lighting used on her shows that she has warm feelings towards the change, because it is allowing her to express herself more. The male's sharp movements and anatomical motifs symbolise his arrogance. This is backed up by the cool lighting and harsh colours used on him. The beginning moment where a sterile white light is lighting him behind makes the audience feel uncomfortable about the man, which is done by Christopher Bruce to portray his ideas on the arrogance of men during the sexual revolution. The binary structure casts a definite contrast between the male and female dancers to show their opposing views and personalities.

08

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

2c

lighting seen on the men casts an unwelcoming shadow on their faces. The lighting represents the men's arrogance. When the woman comes in, the lighting becomes warmer and red toned. This further shows her lust and desire and proves that her intentions are good. The two part lighting and contrasting costumes enhance the binary structure by showing the A and B part, or the male and female part. //

Excellence exemplar 2016

Subject:	Dance	Standard:	90861	Total score:	22
Q	Grade score	Annotation			
1	E7	<p>This response is an E7 as it provides a detailed and clear explanation of how the movement chosen communicates the ideas / emotions in the dance (in this case the theme of sexual revolution, 1960)</p> <p>The sketch and annotations in part (a) described in detail the chosen movement. In part (b) the candidate draws on the choreographic intention and provides additional and relevant examples that reflect the time period.</p> <p>The answer is centralised around the one movement, supporting the answer with an additional example from the performance, would have provided the opportunity to achieve at E8.</p>			
2	E7	<p>This answer is an E7 because the candidate has described and explained clearly and in detail how two technologies are important and clearly illustrates the response with specific evidence that connects the technology and their effect.</p> <p>The candidate provided detailed and insightful statements to explain the use of costume within the performance. In part (c) the candidate made specific connections to the importance of the ideas in the performance and how this reflected the overall context of the dance.</p> <p>The candidate demonstrated a thorough understanding of the social and political context within the performance that provided judicious and insightful comments to the examples provided.</p>			
3	E8	<p>This response is an E8 as the candidate explains thoroughly why both features (in this case the beginning moment and the use of contrast) are significant in the overall structure of the dance.</p> <p>The candidate identifies the use of contrast across a range of technologies and movement. They identify and support their description with specific terminology to provide additional detail and connect the layers through the world of the dance.</p> <p>The candidate further develops the answer in part (c) to provide relevant quotes and examples from the performance to highlight the connections between the features and the structure.</p>			