

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.

# 1

90861



908610



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 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.**

**Merit**

**TOTAL**

**16**

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: Ghost dances  
 Choreographer/dance group: Christopher Bruce - ~~Houston Ballet~~ Houston Ballet

**NOTES**

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

Oppression

~~it~~ Houston Houston  
~~it~~ ~~it~~ Houston  
 Houston

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

clothing

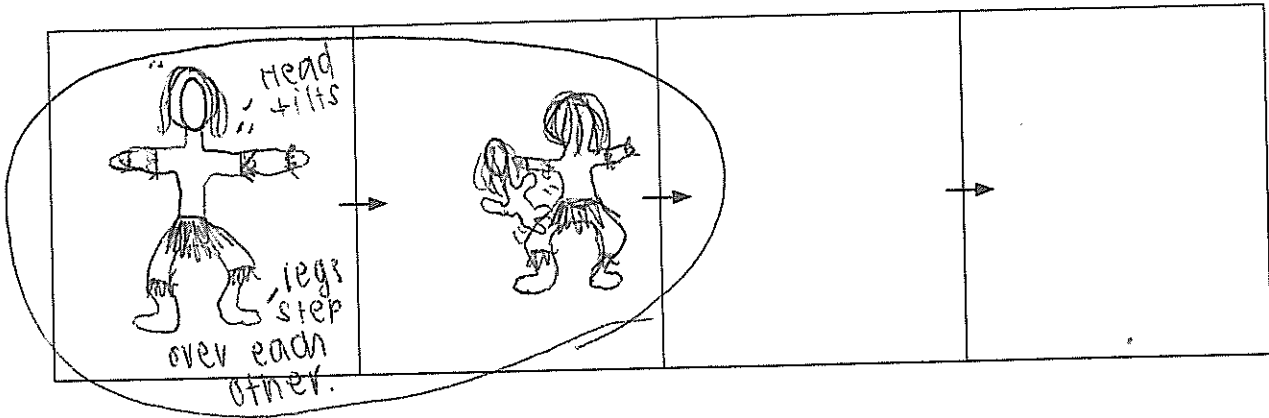
QUESTION THREE: The structure of the dance performance

narrative

### 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.

At the start of ghost dances the ghosts are running/dancing around each other they jump around to portray that they are play fighting. For example at one point one of the ghosts ~~are~~ is in second with bent knees and another ghost jumps onto ~~the~~ <sup>the left</sup> leg with his shins on the ghosts thighs then he jumps off. This ~~shows that~~ <sup>is</sup> a ~~movement~~ <sup>motif</sup> of play fighting and that the ghosts are bored and sick of each other. During the performance the ghosts begin to come together as a team for when the new dead arrives. For example ~~it was~~ when the old american folk music starts to play at 3.20m this is a sign new dead are arriving <sup>soon</sup> so the ghosts start to dance in unison to show them coming together as one. When the dead actually arrives excitement is ~~one~~ the main emotion being portrayed as they ~~ghosts~~ jump around each other.

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

ASSESSOR'S  
USE ONLY

Give specific examples from the dance to support your response.

The movement I sketched it is a key motif in this performance. It shows oppression the ghosts are in unison and the motif is performed twice during the performance. The ghost arms are connected with their arms on each others shoulders they are in parallel on demi point their arms drop and their head tilts opposite-prompt first ~~with~~ with their legs stepping over each other. The hands dropping show they are bored and fed up of waiting for new dead. The head dropping is oppression the ghosts are depressed they have come together in unison and there is still no new dead. I believe that Bruce was trying to portray the idea of depression with the ghosts because the ghosts only have each other they have no newbies to excite them and for them to feed off, ~~and~~ and the ghosts only have each other.

05

## QUESTION TWO: TWO IMPORTANT PRODUCTION TECHNOLOGIES

ASSESSOR'S  
USE ONLY

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

 Clothing or costume

 Music or sound

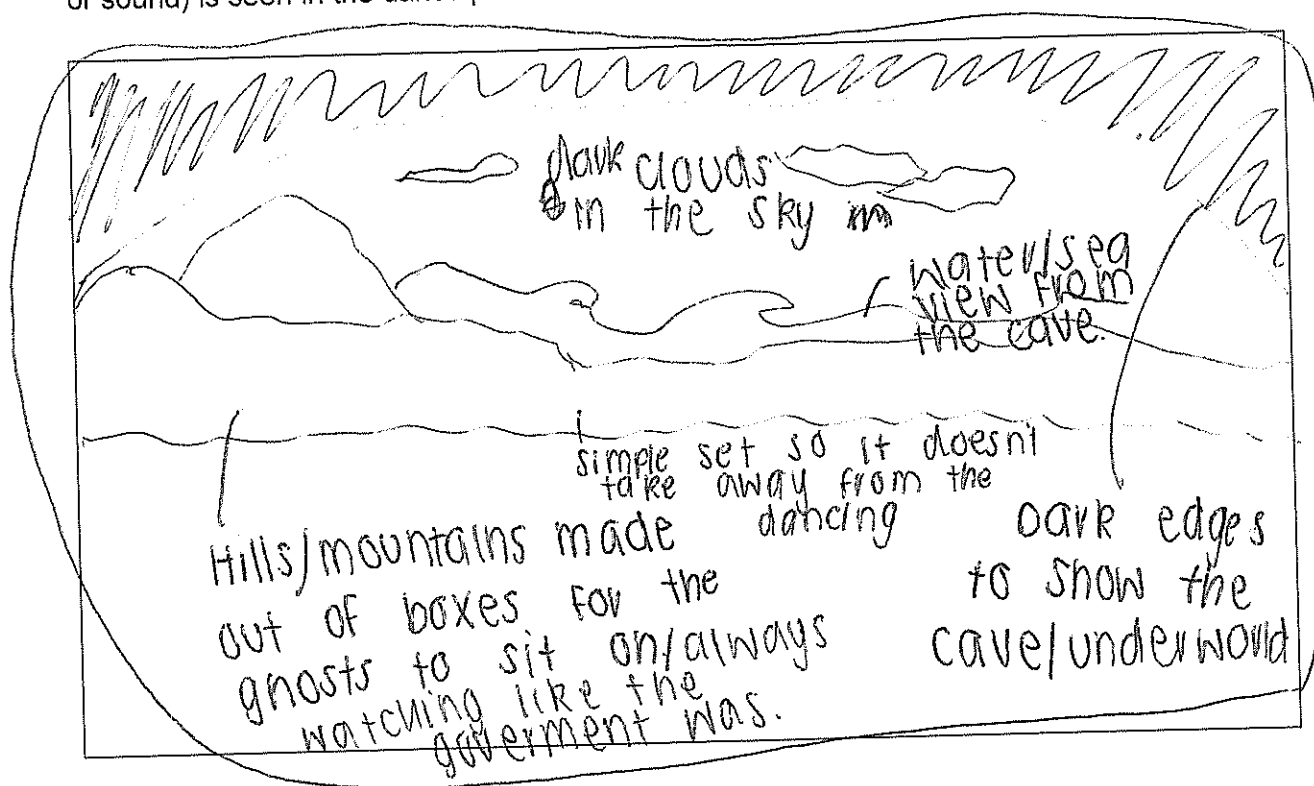
 Set

 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 ghosts costume is a mask with a skull structure to show disintegration, also black ragged hair is attached to show they have been <sup>the caves</sup> there <sup>ghosts for</sup> a while. They wear water-based body paint all over, using it darker/more heavily around the main muscles to highlight them and also show disintegration again. The only costume they wear is black bands with dressing down cord, feathers, and cocker to create the tassie like structure around their hips, knees, elbows (and wrists.)

(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.

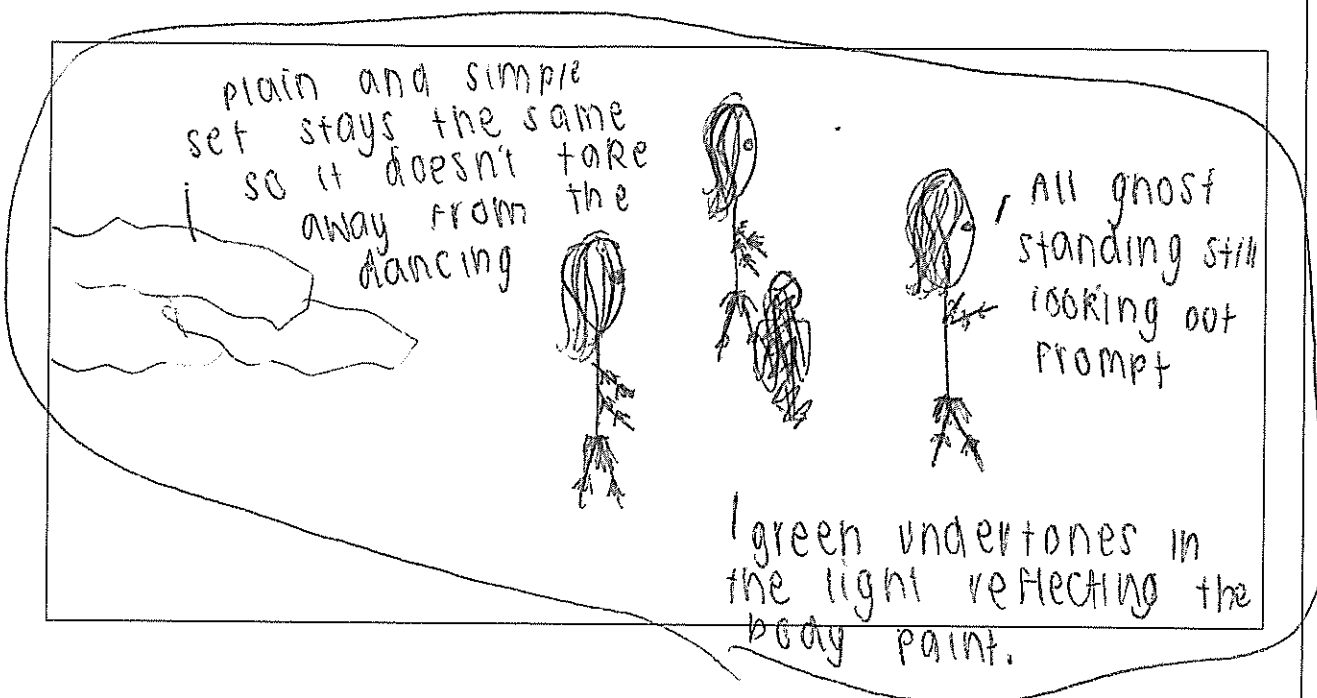
The sets importance in the dance is to set the scene of the cave/ underworld the set shows a view of mountains and water but has a dark border to show its a cave. there is boxes up stage ~~to~~ to look like rocks for the ghosts to always be watching like the government was in <sup>the dictation in</sup> 1973. Bruce ~~is~~ wanted the set quite simple so it purely wouldn't take away from the dancing. The ghosts costume was also used to set the scene Belinda scarlett ~~wanted~~ wanted ~~the~~ the costumes to look disintergrated thats why she only put them in black bands with dressing down cord, feathers and cocker to make them ghosts look like they had been there for a while <sup>and they made their own clothes</sup> the water-based body paint to highlight the main muscles and the skull masks were used to show their skeletal structure so they looked dead and disintergrated as well and to <sup>assist</sup> emphasize the point.

### QUESTION THREE: THE STRUCTURE OF THE DANCE

ASSESSOR'S  
USE ONLY

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.

In the ending moment the ghosts see the dead coming into the underworld so they get excited they perform a series of movements including jumps, turns, rolls and leaps. The movements are all performed in canon in the ending moment. This shows the ghosts haven't seen <sup>dead</sup> people in a while so they are excited to see <sup>dead</sup> new people. This feature is <sup>sometimes</sup> seen as the <sup>heaven</sup> ~~church~~ ghosts deciding <sup>between</sup> or hell for the dead.

(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 first 10 seconds of the dance show the ghosts standing out waiting for the new dead, this allows the audience to develop ideas that the ghosts have been waiting. The ghosts play fight with each other to show the audience once again they are bored of waiting to emphasise the point. The ending moment is also significant to the performance, this when the dead finally arrive the ghosts are very excited to see new people. They perform a sequence of jumps, rolls, turns and leaps to show this the ghost perform this in canon with the ghost closest to prompt starting the canon. The audience gets to see the idea again of not seeing new people in a long time. I believe this may make people feel upset that people have lost their lives in Pinochet's dictatorship, and the ghosts are happy to see them.



Merit exemplar 2016

Subject:	Dance	Standard:	90861	Total score:	16
Q	Grade score	Annotation			
1	M5	<p>This answer provides enough evidence for M5 as there is some detail in the description of a specific movement; however, this was across the whole question, as the sketch in part (a) lacked clear description on its own.</p> <p>There is also some detail in (b) that outlines some ideas that are presented in the performance. However, this answer lacked the clarity and detail needed for M6.</p> <p>There was some specific evidence that supported an in depth understanding of the context and how this supported the movement in part (c)</p>			
2	M6	<p>The candidate described in detail two production technologies within the performance. The sketch is labelled in part (a) and identifies how the use of colour, landscape and space is used to support the intention of the dance. Specific detail is highlighted to support the costume, particularly the use of colour and how this reflected key characteristics.</p> <p>The relationship between the technologies and the context of the performance is clearly explained demonstrating an in depth understanding.</p> <p>The candidate attempts to develop the answer further making specific connections to the purpose of the dance and the choreographer's intentions. Developing this further with additional specific examples would have supported a higher mark.</p>			
3	M5	<p>The candidate sketched and described the opening moment and developed this further in part (c). They identified how the ending moment was perceived in the performance and used specific choreographic terminology to support their answer, with some reference to the overall concept.</p> <p>In order to achieve at M6 the candidate needed to support their answer with further references to the overall concept and choreographic intentions. More clarity around how the beginning and ending of the performance reflecting the idea of Pinochet's dictatorship would have supported a higher grade.</p>			