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# 2

91211



912110



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## Level 2 Dance, 2016

### 91211 Provide an interpretation of a dance performance with supporting evidence

9.30 a.m. Wednesday 16 November 2016  
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.**

**Achievement**

**TOTAL**

**10**

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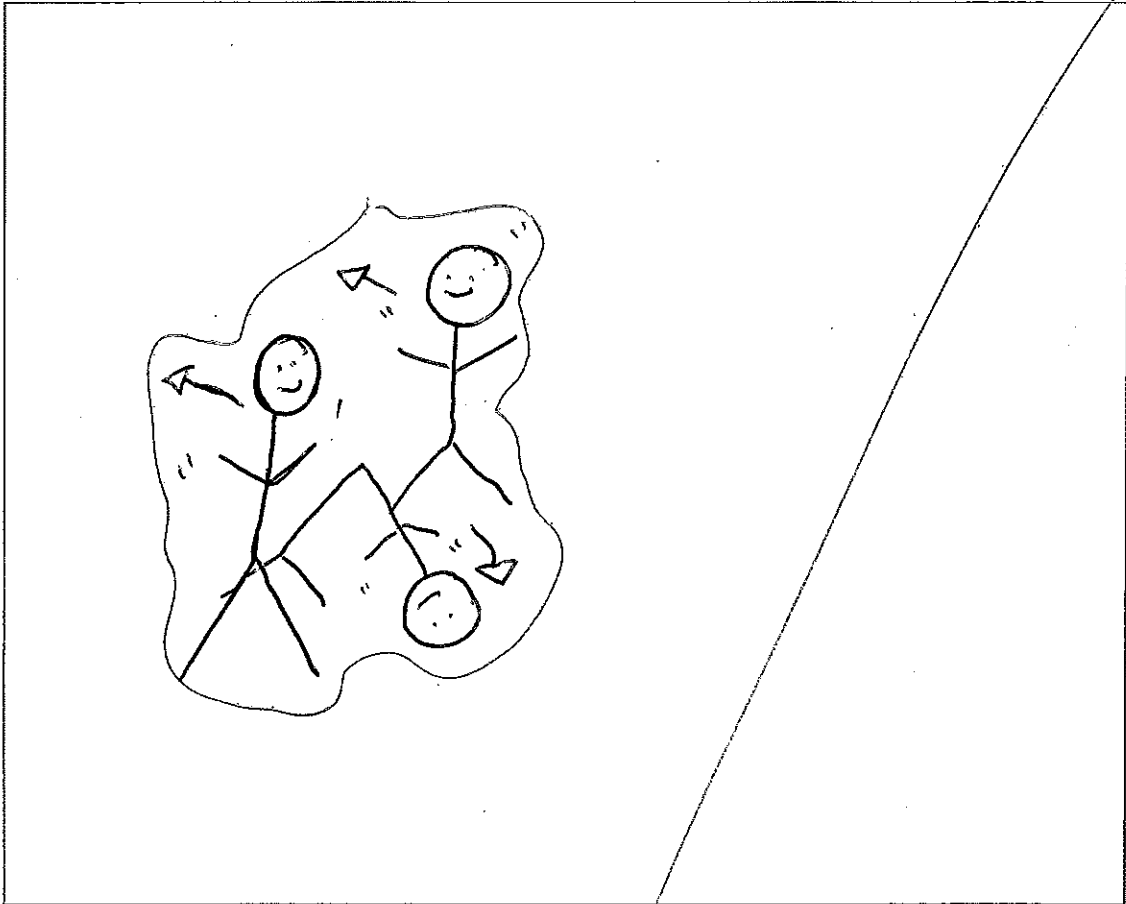
# QUESTION ONE: MOVEMENT THAT SUPPORTS THE CHOREOGRAPHIC INTENTION

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- (a) (i) Identify the key choreographic intention(s) of the dance performance.

\* Moss wanted 5 dancers to create a constantly changing human kowhaiwhai

- (ii) Make a labelled sketch of one or two key movements that support the choreographic intention(s).



Describe aspects of the movement(s) that are not clear in the sketch.

In my sketch, I have three girls who are ~~doing~~ <sup>in</sup> a undulating lunge position to represent the crashing of waves. Two girls (Hannah and Debbie) are going backwards first <sup>in a straight back</sup> and Helina is going forward. They are in a lunge with their feet spread apart to balance their torso so they can continue going back and forward.

(b) Explain in detail how effectively you think the movement(s) communicate the choreographic intention. You might consider, for example:

- shapes
- pathways
- energy quality
- repetition/variation

Give specific details to support your response.

The undulating lunge communicates the intention through the shape of the 3 girls. Two girls are standing in a lunge position with a straight back swaying up then down. The other girl which is on the ~~outside~~ inside middle of the two girls starts off with the same ~~same~~ lunge position but her torso is facing down straight onto her thighs and she continues her swaying but opposite to the other two girls. That represent the intention of Kowhalwhai through the waves, as the girls are representing the waves crash back and forward. This movement was repeated multiple times ~~and~~ as because waves always crashing onto the shore. So that's why it's always repeated. <sup>Throughout the dance, it was repeated about 7 times</sup> The energy quality of this movement is very strong and powerful. That's because Moss always saw the waves crashing in strong and powerful when he was a young boy, so that's why he made the dance movement strong and powerful.

## QUESTION TWO: AURAL DESIGN, AND ITS EFFECT ON THE AUDIENCE

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- (a) Describe the aural design of the dance performance. You might consider, for example:
- the use of music
  - the use of instruments, or voice
  - changes in sound
  - the absence of sound.

The aural design of the dance <sup>performance</sup> ~~performances~~ was called 'Piton black' by Reptile Room. In the dance Kura, a soft synthesizer beat comes in at 0:04s. This soft synthesizer beat stayed until 0:47s. At this time ~~or~~ a more upbeat ~~to~~ drum type noise came in. It sounded like a haunting noise. Moss wanted the beat in the dance to ~~have~~ represent the pumping of blood. That's how it represents Kowhaiwhai. He wanted the pumping of the blood to connect to his whakapapa (ancestors). This would have effected the audience by listening to the haunting type beat and realised it was about the blood pumping to the heart. This haunting type beat stayed ~~at~~ until about 1:37s, at this point, the beat in the music stops. This represented the blood not pumping, that the heart has died. This ~~re~~ communicates to his ancestors ~~during~~. ~~The audience would realise what the music~~ <sup>realised</sup> Moss decided the song Piton Black because he thought the music in it, represented the intention perfectly and that the audience could relate to it.

(b) Explain in detail how the aural design influenced your personal response at key moment(s) during the performance. You might consider, for example:

- your emotional response
- connections within the performance
- links with other performances
- links with past experiences.

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Give specific examples to support your response.

The aural design influenced my personal response by the beating of the heart. I thought it was really clever of Moss to represent the beating of the heart because it meant something to his ancestors and it could also me connect to my ancestors (whakapapa). I think what Moss was trying to do when the beat stop was the heart stopped. This connect to me because of my past experiences with my whakapapa, <sup>especially my</sup> passing <sup>grand</sup> <sup>dad</sup> could also be like Moss's. Its painful. That's why I think people would have such good connections within this performance because they would think about their whakapapa. I know I had a good connection. So when the beat haunting type beat <sup>went away</sup> ~~came that~~ at 1:37s. I think it had a connection to everyone.

A4

### QUESTION THREE: CHOREOGRAPHIC STIMULUS AND ITS RELEVANCE

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Do not repeat information from your previous answers.

(a) Select ONE key stimulus that may have influenced the choreography of the dance.

☐ Culture/social beliefs

☐ Past experiences

☐ Historical events

☐ Protest

☒ The natural environment

☐ Other: \_\_\_\_\_

☐ Other artwork

(i) Describe the stimulus. (For example, "A key stimulus was the Crimean War, fought between Russia on one side and France and its allies on the other, between October 1853 and February 1856.")

"The ~~key~~ key stimulus was ~~the~~ the ~~booth~~ ~~what~~ which represents waves and blood."

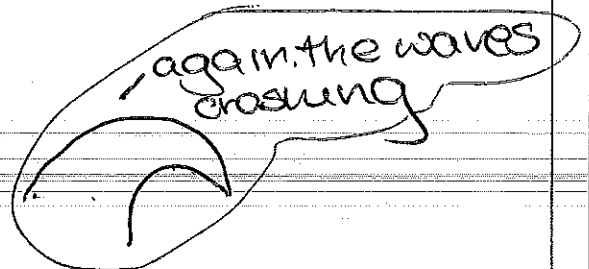
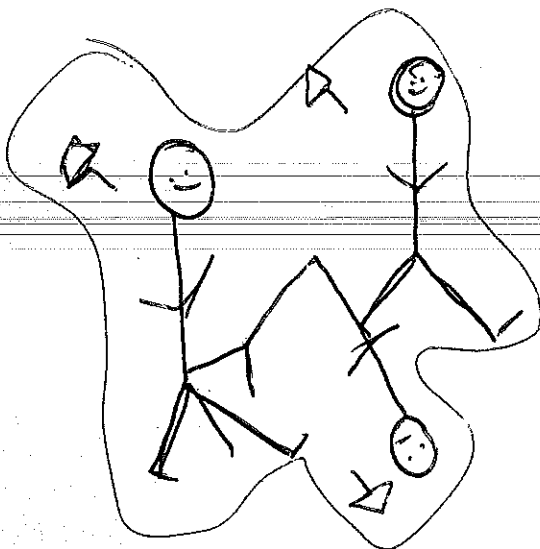
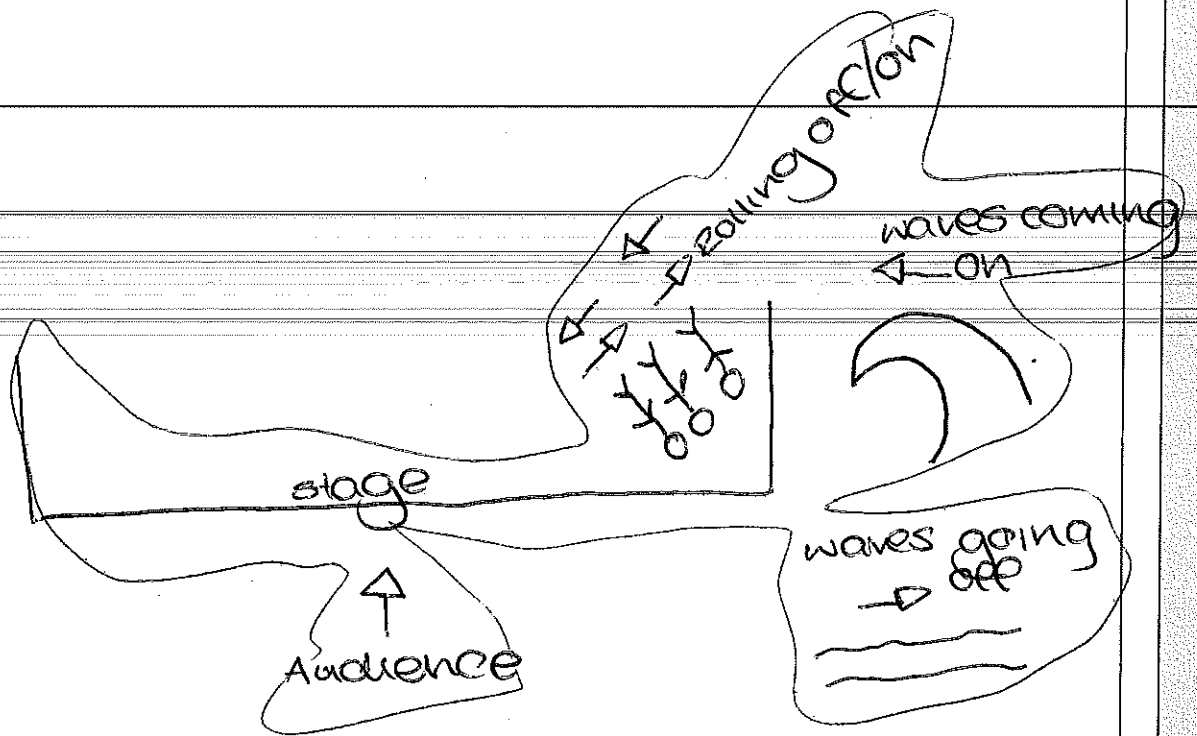
(ii) Describe ways the stimulus can be seen in the dance performance. You might consider, for example, how the stimulus is seen in:

- costume
- movements
- formations
- set/props.
- lighting

The stimulus was shown plenty of ways in this performance. Firstly, it was obviously shown in the movement. As I have said, one one the movements when the 3 girls were in an undulating lunge and sway back and forward to represent the wave. There were also the dancers lying on the ground and were rolling on and off stage, this also represented the waves crashing in and out. The blood was represented by the aural design and costume. The music had a beat that was the pumping of the heart and the costumes were red.

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

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(b) Explain in detail how this stimulus was presented in ways that were relevant to a particular audience, for example:

- people your age
- dance students
- an ethnic group
- other artists and performers.

Give specific examples to support your response.

The stimulus was presented to an ethnic dance group because they would believe in dances like this. They would connect a lot with this dance because they would understand Moss's intention of the kowhaiwhai theme and would really look into this dance with depth.

I think people who are older would really connect with the blood side of this dance because they would be losing some of their close whakapapa as they are getting older and would start to ~~rep~~ be losing some of their whakapapa. I think anyone would be able to connect with the waves because I think from when anyone is at a young age, their whakapapa would take them out to the ocean and they would watch the waves crash.

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## Achievement exemplar 2016

<b>Subject:</b>	<b>Dance</b>	<b>Standard:</b>	<b>91211</b>	<b>Total score:</b>	<b>10</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	A3	<p>The candidate provides enough detail and evidence towards A3 rather than A4 because they have provided one key movement and linked it to the intention of waves without the detail needed. The student needs to link and explain the connection to kowhaiwhai for A4.</p> <p>Side note: the student should be encouraged to use the choreographer's surname throughout the exam and could use the quotes from the interview that is inferred in (a) (i) to give more evidence</p>			
2	A4	<p>Question Two is answered in more detail with more evidence (such as the name of the composers, names of instruments and even time when sounds are heard). There is some inaccurate information. Part (b) shows a clear personal response but the candidate does not explain their answer enough for M5.</p>			
3	A3	<p>This question provides evidence towards A3 rather than A4 because some of their examples were already described and explained in Question One. The sketches on page 9 provided enough new evidence for A3.</p>			