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91594A



915941



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 3 Dance, 2017

91594 Analyse a dance performance

9.30 a.m. Friday 1 December 2017
Credits: Four

ANSWER BOOKLET

| Achievement | Achievement with Merit | Achievement with Excellence |
|------------------------------|---------------------------------------|--|
| Analyse a dance performance. | Analyse a dance performance in depth. | Comprehensively analyse 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.

Use this booklet to answer the question you have chosen from Question Booklet 91594Q.

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 2–8 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

03

ASSESSOR'S USE ONLY

Details of the dance performance

ASSESSOR'S
USE ONLYTitle of the dance performance: Ta-whirimataChoreographer/dance group: Shona Macaulagh

NOTES

5.38 . silent scream
men watch
5.40 thigh slap

repeated!

Note: Space is provided on page 7 for diagrams and sketches to be included, if appropriate, in your answer.

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Question number: ③

Describe ~~at least~~ at least Two significant air and/or floor pathways seen in the dance, and discuss the reasons the choreographers may have chosen to use these in the choreography.

In the dance Tawhirimatea choreographed by Shona Macullagh Two air pathways used were the Fibonacci sequence and the giant leaps arounds. Two floor pathways used were the silent screams and thigh slaps both also used in Threnody. These pathways that Shona uses throughout Tawhirimatea help us viewers understand what the dancers are going through.

The Fibonacci ~~air~~ sequence air pathway is a floor sequence used by the dancers to scramble around on the floor. It is used to show confusion between the male and female. One step back, 3 three forward... Shona uses this ^{Fibonacci} ~~scramble~~ sequence to show the viewers what mood the dancers were in. Another air pathway used by Shona was the leaps the men did in-between the women. This was used to show that the men were fierce and strong enough to go to war. However the ^{women} ~~men~~ did not want to see them go off to war as the ~~if~~ sit and watch the men leap around. This is a strong air pathway as it symbolises the difference between men and women. Men are more ~~masculine~~ ^{masculine} than women.

These airpathways represent man and woman and how different both genders can be when it comes to letting ^{the} men ~~not~~ go off to war.

At 4.02sec, there is unity when they all grab onto each other and look into the light.

Two floor pathways used by Shona were the silent screams and thigh slaps both in which are repeated in front of the men as they stand and watch the women walk around.

The silent screams are used to represent the fear that women have. They do this by sitting on the ground and getting into a scream position/stance. Right leg up on the ground and right/left up as well. Body is stiff once this position is held. The silent ~~screams~~ screams are made by the women again as they walk around and have one hand just above their noses with the thumb touching their foreheads. This happens at 5.38sec. The thigh slaps are used by the women to show their frustration!! They are unhappy seeing the men head off to war and so they slap their thighs at 5.40sec just after their silent screams.

These floor pathways relate to the ideas that the women are angry at the men and are unhappy about them going off to war. These floor pathways show frustration as they ~~are~~ are repeated throughout the scenes. Both the men and women are shown in unity however when it comes to these two floor pathways Shona makes sure only the women do it. This is to show disagreement between the two genders.

These pathways are also shown in Therody, another dance choreography. These two choreographies link because again the women are in disagreement for the men to go off into war.

Shona has used these four pathways to show the viewers the ~~background~~ background of the older days. How tough it was for the women to watch their husbands, brothers, uncles, cousins go off to war and how ~~strict~~ strict life was. If we compare Shona's ~~for~~ choreography to reality in our generation we do not have to go through that. It isn't as hard as it is shown in Tawhirimātea and ~~for that reason~~ because it is all shown through ~~the~~ these pathways/movements.

To conclude Tawhirimātea has outlined the history of men and women. It has outlined all its pros and cons. It has also shown the differences between now and then. Shona has used these different pathways to show us an outcome of what life is like now compared to show it was like then.

Achievement exemplar 2017

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|-----------------|--------------------|--|--------------|---------------------|-----------|
| Subject: | Dance | Standard: | 91594 | Total score: | 03 |
| Q | Grade score | Annotation | | | |
| 3 | A3 | Candidate identifies two significant pathways that are seen in the dance and briefly describes them. Briefly discusses why the choreographer may have chosen to use the pathways but provides very limited supporting evidence. An introduction and conclusion have been used. | | | |