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SUPERVISOR'S USE ONLY

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91212



912120

Draw a cross through the box (☒) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Dance 2023

91212 Demonstrate understanding of a dance genre or style in context

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of a dance genre or style in context.	Demonstrate in-depth understanding of a dance genre or style in context.	Demonstrate comprehensive understanding of a dance genre or style in context.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

There are four questions in this booklet. You should attempt only THREE questions.

Your sketched and written answers must be completed in pen.

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.

Do not write in any cross-hatched area (DO NOT WRITE). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Achievement

TOTAL 09

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 10 minutes between screenings.

Answer any THREE of the four questions in this booklet, using this dance performance. You may refer to parts of the dance performance that are not seen in the video recording. Write the details of the dance performance in the box below.

Do not repeat information in your answers to different questions.

Title of the dance performance: Passchendaele

Choreographer/dance group: Neil Jeremia / Royal NZ Ballet

NOTES

QUESTION ONE: Repeated movement

- Section 1
- Haka stance
 - A wide second plie
 - One arm bent in front of torso / the other behind.
 - Stage left then right (direction).
 - Bouncy jumps
 - Small jumps on the spot, looking ahead, arms at side.

Fighting at war - rapid/unexpected movements.

Repeated again in section 3, this time more rapid.

QUESTION TWO: Formations and groupings

Section 3:

Men walk onstage slowly in 3 lines. from stage right.

Arms linked heads facing down

Turn to face front line by line as whistle blows.

Shows them preparing to fight / building courage

Unity.

QUESTION THREE: TWO production technologies

QUESTION FOUR: Non-unison

Series of

- high hops in arabesque
- Grabbing air motions
- Cabrioles arms by side
- Stabbing motions.
- Finish at different levels line by line.

QUESTION ONE: Repeated movement

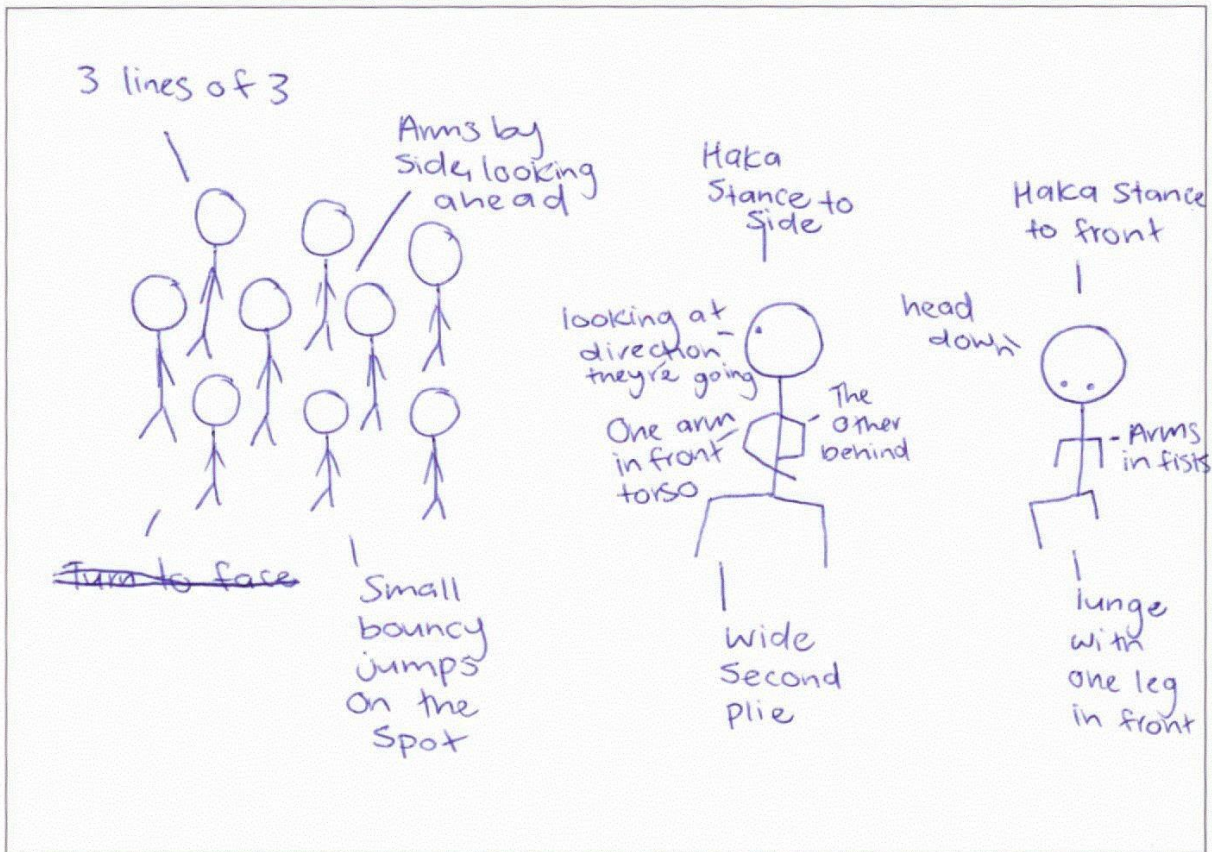
How does a repeated movement support the key idea(s) in the dance performance?
Give specific examples to support your response.

A repeated movement in the dance Passchendaele is in section 1, then again in section 3, and supports the key ideas of strength / courage.

The first movement when the men are onstage is bouncy jumps on the spot, with their arms by their side, looking straight ahead. The second movement is a haka stance, with their legs in a wide second plie, with one arm bent in front of their torso, and the other behind. They begin these movements with the bouncy jumps, then they do ~~the~~² haka stances, one to side left, then right. They repeat the bouncy jumps again before doing another two haka stances, this time to the front, then side. These movements are then repeated again in Section 3, this time at a more rapid/intense pace.

These repeated movements support the key ideas in the dance, as the small bouncy jumps portray the idea of the soldiers preparing to fight, and the haka stances support the idea of unity between the soldiers, and them trying to scare of the oppositions.

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



QUESTION TWO: Formations and groupings

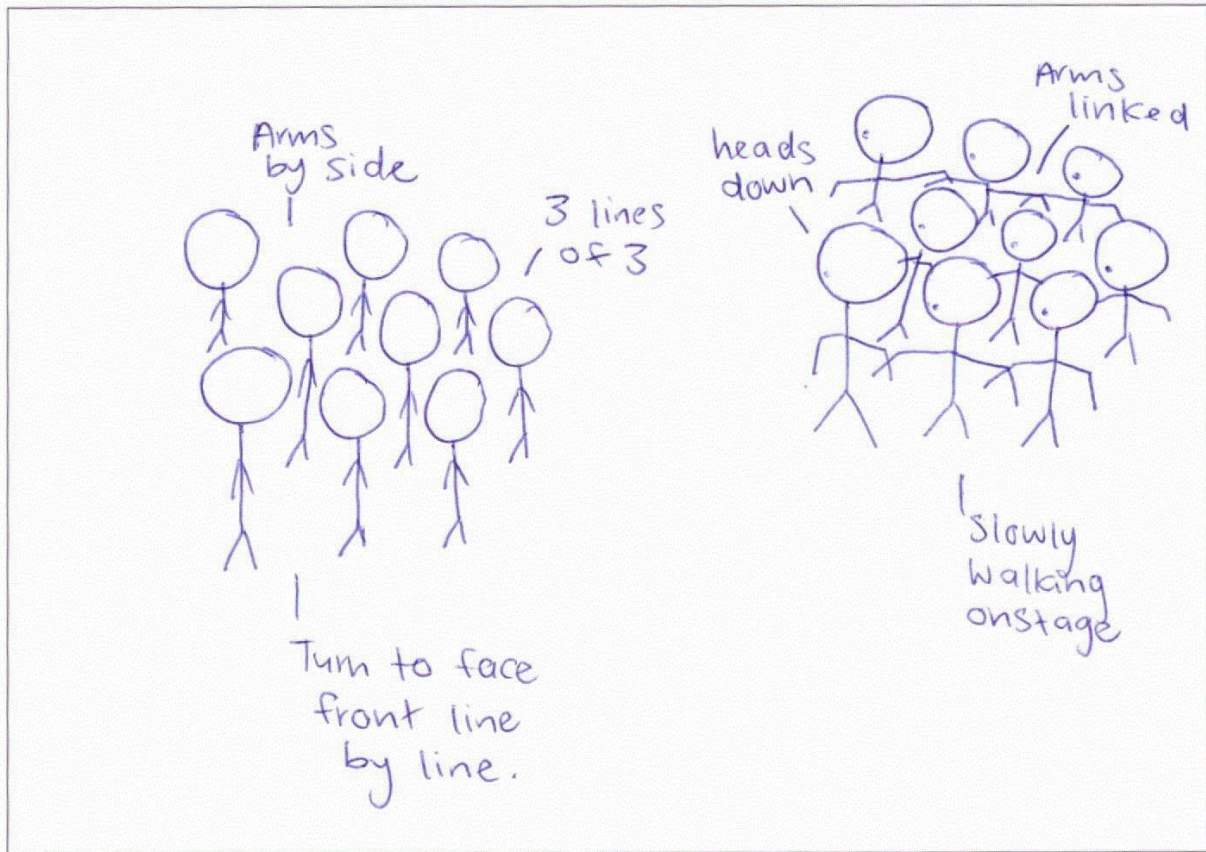
How do different formations and groupings contribute to the dance performance?
Give specific examples to support your response.

A formation in ~~see~~ the dance Passchendaele which contributes to the dance performance, is in section three when the men slowly walk on.

This formation is three lines, ^{where} ~~and~~ the men slowly walk on ~~stage~~ with their arms linked and heads down. As the whistle sounds in the music, they turn line by line from back to front, to face forwards with their arms by their side.

This formation contributes to the dance performance, because it supports the ideas throughout of unity between the soldiers, which is shown when they have their arms linked, and are walking on in unison. When they turn line by line as the whistle blows, it ^{represents} ~~shows~~ them preparing for war, ~~and~~ following instructions, and uniting as one nation.

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



QUESTION FOUR: Non-unison

How does non-unison contribute to the effectiveness of the dance performance?

Give specific examples to support your response.

In the dance Passchendaele, the non-unison sequence in section 1 contributes to the effectiveness of the performance, as it is contrasting for the audience to watch, and rapid.

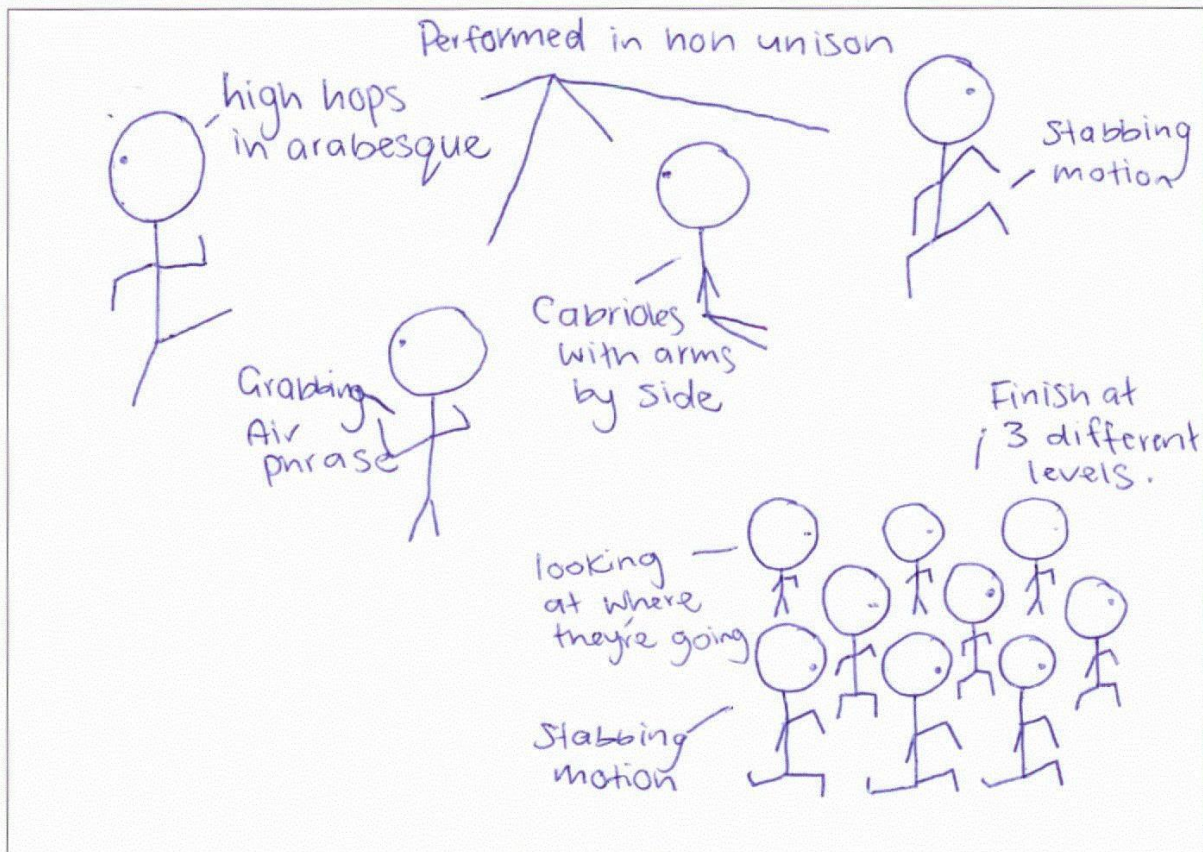
The non-unison sequence is a series of high hops in arabesque, grabbing air phrases, cabrioles with arms by their side, and stabbing motions, in different directions at separate times.

This contributes to the effectiveness of the performance, because it is contrasting to watch, as the dancers do the same series of movements at different times, ~~which~~. This shows the stress and the rapid fighting ~~during war~~ the soldiers experienced during war. These movements visually impact the audience, as the rapid sequence draws them in, and makes them experience how the soldiers felt while they were fighting. It makes the dance more effective as the quick movements are contrasting to the next section of the dance which is slower and more flowy.

The series of movements finishes line by

line ~~of~~ with the dancers doing a stabbing motion ending on three different levels, which represents the soldiers finishing their fight.

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



Achievement

Subject: Dance

Standard: 91212

Total score: 09

Q	Grade score	Marker commentary
One	A3	<p>The candidate described key movements and/or embellishments, and made a link with limited or implied evidence.</p> <p>The candidate described key movements used by Bob Fosse, with some evidence as to where it has been used. A limited explanation was given as to why it is important to the style. Some drawings were made as further evidence to support the descriptions.</p>
Two	A3	<p>The candidate described clothing and/or changes, and made a link between this and why clothing changed or remained the same, with limited evidence.</p> <p>Descriptions of the historical situation regarding dress codes and the difference between the 'norm' and Fosse costumes were given. A description of Fosse costumes was provided, and the influence on why Fosse chose to make his costumes the way he did was also described. Drawings were made to further support the descriptions of costumes.</p>
Four	A3	<p>The candidate described participants and/or audiences, and made a link as to why they changed, and/or described influences on the Bob Fosse style, with limited evidence.</p> <p>Changes occurring in society were described, along with the influence they had on Bob Fosse Jazz. Acceptance of women as performers and being the focus on stage (rather than men) was highlighted and described. Drawings provided further support.</p>