



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard Dance Level 2

This exemplar supports assessment against:

Achievement Standard 91210

Demonstrate understanding of a range of choreographic processes

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessments

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to demonstrate in-depth understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • providing reasons for the selection of specific choreographic processes in choreographic exercises • showing understanding of the purposes and/or appropriate applications(s) of a range of processes • demonstrating critical understanding of the effects of a range of choreographic processes <p>This student has demonstrated in-depth understanding by using a previously taught phrase to develop variations of the phrase for a group showing awareness of decisions relating to space, time, and relationships. They have then critically analysed the positive and negative effects of these processes (video 1) (1).</p> <p>The student has reflected on and evaluated the choreographic processes used to create movement to show key ideas from the original stimulus of the story of Ranginui and Papatūānuku (video 2) (1) (2). These demonstrate understanding of a small range of processes and their purposes.</p> <p>For a more secure Excellence, the student needs to apply the choreographic processes more appropriately and effectively in practical tasks. The written analysis shows critical understanding of these processes but the practical application could be stronger. For example, after reflecting on what was effective and what was not the student could further refine the dance sequences to show the effects of implementing these choreographic decisions.</p> <p>Further, a wider range of processes could be addressed, explored and analysed.</p>

1

Evaluation of choreographic processes worksheet.

Discuss what changes you made to the original sequence you were taught and how effective these were?

- we varied the tempo quite a bit. We started slowly but then at the end of the sequence I was going double the speed. This had a positive effect as it helped to create a climax to the sequence i.e. a building up of speed to help show the piece was going somewhere
- we also added in several sequences in canon - this helped to make the dance look more exciting and interesting for the audience (instead of all just doing the same thing all the time). It gives the audience some different aspects to look at but as the movement is the same (but done at slightly different times) it still has a sense of unity and cohesion.
- We changed it so we were facing different directions - again this makes it more interesting for the audience and also gives a different perspective and focus point than the original sequence had.
- Another thing we did to make it more interesting is to add contrast by me going faster at the end than the others.
- One thing that was not as effective was our spacing - we quite often just had even gaps between the three of us (except when we turned into the line and did the lifts). It would have provided more contrast if we varied the spacing more and didn't always stay the same distance away from each other but at least we used different directions.
- Another thing we could have done would be to add in more levels (again to add contrast).

2

Evaluation of choreographic processes

Discuss how effective you three freeze frames were in communicating you ideas and any changes you could make to improve them. Be sure to focus on the processes you used to come up with the freeze frame shapes.

- They told the story quite well I think but the start of our sequence could have been improved. After watching the video I see that a lot of what we were doing could not actually be seen well by the audience. If I was the choreographer I would change the angle of what we are doing so we are not hiding each other. Maybe we should have been on a diagonal line instead of two vertical lines. We did use some good levels though and were trying to stay close together to show we were joined and couldn't be separated. This was actually not that clear and we probably should be even closer together to more clearly show this idea.
- We discussed what ideas we wanted to show and all contributed ideas – each of us came up with our own shapes and then agreed what to use. This worked well as we could choose something that suited our own bodies and ways of moving but still had discussion and showed each other so that we made sure we were all on the right track and showing the ideas that we wanted to e.g. each of the gods were actually shown in our shapes.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate informed understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • demonstrating understanding of the advantages and disadvantages of a range of choreographic processes • selecting and applying aspects of the processes in choreographic exercises • evaluating the effectiveness of a range of processes to produce dance. <p>This student has demonstrated informed understanding by researching choreographic processes used by two choreographers, succinctly identifying key aspects and providing reasons for the selection of these processes in the choreographers' work (1).</p> <p>The student has developed a clear choreographic intention, made informed decisions about how to develop movement to show this and explained how that movement can be varied and developed (video 1).</p> <p>Aspects of the processes in choreographic exercises have been implemented by manipulating a taught phrase to develop and vary the original movement through repetition, unison, canon and varying direction and formations (video 2).</p> <p>Choreographic processes have been appropriately applied to create a group sequence, with informed understanding of how the movement has been choreographed to communicate central ideas from the original stimulus of the myth (video 3) (2).</p> <p>To reach Excellence, the student needs to make more detailed reference to why the choreographers researched have used the processes identified and back this up with examples demonstrating in-depth understanding. Further, the taught phrase needs to be manipulated in more interesting ways and critically evaluated to highlight the effects and purposes of the processes used.</p>

Name of choreographer	Moss Patterson	Stephen Bradshaw
Starting point, stimulus or inspiration for choreography	Kura Waves Kowhaiwhai patterns Movement section that draws out, then in and loops around- with basic unison	Dramatic About the earth Inspired by New Zealand heritage – maori Culture
Methods used to develop movement	Lets the dancers change his movements slightly to suit them and their own personal style. Unison, elongating body and cycles of movement are often used.	Slow motion movements Inspiration for moves comes from trying to represent the earth through movement.
Communication of ideas throughout movement	Cycles of movement coming back on each other Dancers touching is important communicates trust -especially the touching of the neck	The movements communicate how the Maori saw the earth. Tells about their culture/heritage
Design decisions e.g. music, costumes etc	Plans ideas before starting the dance but allows for change -knew he wanted to use something red, fluid for costume -wanted a heavy beat to symbolise pulse, give idea of heart pumping/blood flowing	Basic traditional simple music (drums beating) Costume is Maori warrior type clothes, natural and earth like. (primitive)
Why do you think the choreographer works in this way?	Comes from history and can continue on/ has no edges Portraying heritage Continuing from his first two choreographies Based on kowhaiwhai patterns	Comes from his heart

Rang and Papa-

Photograph 1 - Trying and failing to split up lovers.

'photo' shows the two lovers side by side with someone slightly in front. pushed forwards. This represents failing to split up the lovers - lovers are upright at the same level showing their connection while the other is slightly bent forward representing being defeated. The two lovers being upright & directly facing the camera shows strength & confidence at not being separated.

Photograph 2 - Succeeding in separating two lovers

'photo' is of two lovers on either side of image - reaching for each other not wanting to be split. Other person is in the middle between them breaking them apart. Anger/tension/jealousy of middle person is shown by the way they are pushing the others apart. The wide space between all three characters also shows this tension and how the two lovers don't like the middle person. Outer two are also facing away from the middle person exaggerating their dislike towards this person.

Photograph 3 - Grieving

three people sitting on floor with heads in their knees. The low level & lack of eye contact show the mourning & feeling alone. All three are also facing slightly on an angle and not directly at the camera. This creates a feeling of dis-jointment and alone-ness which relates to the grieving.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate informed understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • demonstrating understanding of the advantages and disadvantages of a range of choreographic processes • selecting and applying aspects of the processes in choreographic exercises • evaluating the effectiveness of a range of processes to produce dance. <p>This student has used the visual stimulus of a kōwhaiwhai pattern to create a clear, detailed and thoughtful choreographic intention. Further, the student has shown informed understanding by creating choreographic exercises to explore potential movement to show this intention (video 1) (1).</p> <p>The student has described one way the movement could be manipulated and what the effect of this manipulation would be (video 1).</p> <p>Appropriate choreographic processes have been applied to change movement by manipulating a taught phrase to create variations of that movement, e.g. in size, speed, direction (video 2).</p> <p>The student has developed and selected appropriate movement to show key ideas in the myth and described how these selected movements were successful in showing these ideas (video 3) (2).</p> <p>For a more secure Merit, the student should demonstrate informed understanding of the disadvantages of choreographic processes used in the exercises they explored, e.g. identifying movement not chosen to be included in the dance and explaining why these were not included. Describing which of the manipulated movements in video 2 were most effective and why would strengthen the evaluation aspect of the work.</p>

This pattern looks as though there is a lot of things going on but there is a clear steady flow running through the clutter, it has ups and downs but there are spots in the middle where its steady making it seem constant. To me it symbolises life that is taking the right path and dodging the darkness and clutter around it, it has ups and downs but it is heading the right way.

do a locomotive movement that shows you moving through drama and darkness to keep on a clear path

do two non-locomotive movements to show the ups and downs in life. one being how you feel when your happy and another when your down with life.



Rangi & Papa When Tane beats Rangi & Papa.

My freeze is when we finish the dance and me (Rangi) and Jerry (Papa) are on the ground defeated and separated by (Tane) Shane, who is in the middle of us acting like a champ (but he is not) This shows that Shane has gotten what he wants and has made Rangi (The Sky) go into the sky and leave Papa (the ground) stay away so he can have space between them. We show this by Shane standing in the middle of us, feet shoulder width apart, looking into the sky with hands in fists above his head. I am on the ground hugging my legs in defeat, with my face not visible to show I am sad. Jerry is to Shane's right, he was half sitting half lying sad, alone and defeated.



	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching and/or practically exploring a range of choreographic processes • demonstrating understanding of the generic steps involved in making a dance • demonstrating understanding of variations in choreographic processes • implementing aspects of the processes in choreographic exercises. <p>This student has demonstrated understanding by exploring and implementing aspects of several processes. For example, practically exploring a range of choreographic processes such as identifying a choreographic intention and creating movement to communicate that intention (video 1) (1).</p> <p>The student has used a taught phrase to develop variations of the phrase for a group showing awareness of decisions relating to space, time, and relationships (video 2). They have then selected, combined and structured movements to convey ideas from the given myth (video 3) (2).</p> <p>To reach Merit, and demonstrate informed understanding, the student needs to discard some movement material in the Ranginui and Papatūānuku sequence that did not communicate ideas and justify this decision. Further, they could provide an explanation for the variation of the movement in the taught phrase and evaluate the effectiveness of the processes used to create the movement in videos 1, 2 and 3.</p>

6/6/11

This pattern is like my life
 it's fast and sharp it has many
 twists and turns it shows how
 I live my life it has ruff edges
 to show the bad and smooth edges
 to show the good

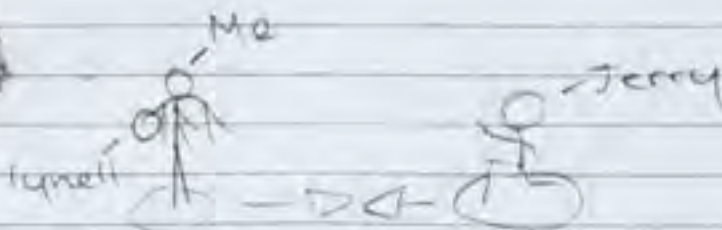
Do two movements that show
 the bad and good about the
 Journey through life. # loco. Moka

8/6/11

Rangi - Tane - Papa

- My Freez frame is when I RPTed Papa up onto my shoulders. Papa was Lynell and we had a fight because I didn't want to live in darkness between Rangi - (Jerry) and Papa - (Lynell) So I pushed and showed my way through to separate them by using contemporary dance movement showing the free movement through the fight because I am a part of nature, swirling and twisting like trees.

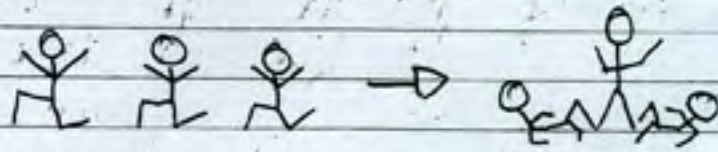
- My 2nd Freez Frame



My Second Freeze frame is when I pushed Ranggi away by herself and pap comes at me trying to fight me trying to get back to Ranggi while in the way. This show the How much ~~love~~ Papa ~~Papa~~ loves Ranggi.



My third Freez frame is when we all moved together as one as a family until I broke it apart because I didn't want to live in darkness every again between Papa & Ranggi.



	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching and/or practically exploring a range of choreographic processes • demonstrating understanding of the generic steps involved in making a dance • demonstrating understanding of variations in choreographic processes • implementing aspects of the processes in choreographic exercises. <p>This student has demonstrated understanding by exploring and using aspects of several choreographic processes. For example, they have identified and noted some of the choreographic processes and choices of two choreographers (page 1). The student has also selected an appropriate stimulus (kōwhaiwhai pattern) and identified a simple choreographic intention from this (video1).</p> <p>Using the visual stimulus and choreographic intention, the student has created and explored simple shapes and loco-motor movement (video1). They have selected appropriate movements and then combined these to communicate ideas in the story of Ranginui and Papatūānuku in a group dance sequence (video 2) (2).</p> <p>For a more secure Achieved, the student could ensure the written analysis of the choreographer’s work identifies the actual processes used by the choreographer, not just what is seen in the dance as a result of those processes. Explanation of which moments in the group sequence were most effective and therefore chosen to be included in the dance also needs to be included.</p>

Ashtley, Ara, Shane, Jerry

Name of choreographer	Moss <i>By Ashley</i>	Stephen <i>By Ash and Shane</i>
Starting point, stimulus or inspiration for choreography	Kowhaiwhai patterns, waves washing. establishing the idea. Movement section that draws out and in and loops around. Unison	Mystical, The world, Dramatic, Spiritual.
Methods used to develop movement		Canon, slow movements, very controlled movements.
Communication of ideas throughout movement	in cycles, coming back on each other. unison. the dancers touching is really important. touching of the neck shows trust. and connection.	there touching - shows trust and connection, slow movements, big open movements, controlled. slow bird or sky or water movement. They also did weaving and directional movements.
Design decisions e.g. music, costumes etc	work with the colour red, and something that created movement with the light. music - heavy beat, Pulse, pumping of blood with the movement.	slow mystical sounds, windpipes, controlled movements, music gets faster as the dance progresses, loud stomping, maori talking.
Why do you think the choreographer works in this way?	he likes kowhaiwhai patterns, big movements, story lines. his heritage feeling of past, present, future, levels, pathways. Blood, pulse driving humans forward.	Big movements, shows his heritage. It shows his love of the earth and sky and water, and showing about his life.

1. This shows them being pulled apart because this shows me & ants pulling them apart.
2. ~~The~~ This shows the brothers fighting we are showing this by the the hand actions & the facial expressions
3. ~~That~~ This image shows them greiving because rongi & papa have sad faces and crunched in & they are apart.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of a range of choreographic processes.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching and/or practically exploring a range of choreographic processes • demonstrating understanding of the generic steps involved in making a dance • demonstrating understanding of variations in choreographic processes • implementing aspects of the processes in choreographic exercises. <p>The student has begun to demonstrate understanding of choreographic processes by selecting appropriate movements and then combining these to communicate ideas in the story of Ranginui and Papatūānuku in a group dance sequence (see student work).</p> <p>To reach Achieved, the student needs to further explore the use of choreographic devices, such as canon to manipulate and develop movement in more varied ways. The implementation of choreographic exercises needs to be less limited. For example the development of the movement needs to be more than a slight contrast in the directions or tempo.</p> <p>Further, the student needs to explain and explore how choreographic processes were used to communicate ideas about Rangi and Papa. Some key moments developed to communicate ideas are identified but the processes used to develop this movement have not been explained (see student work).</p>



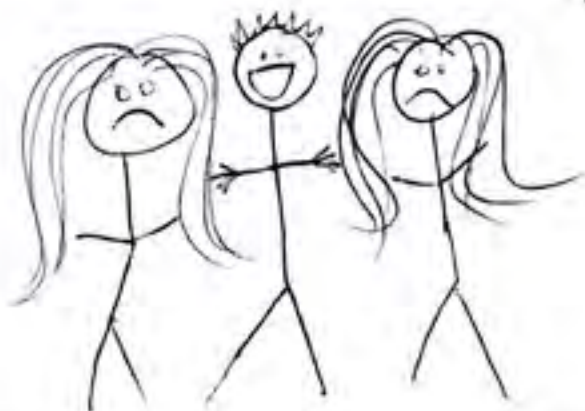
Antz + Rau
fighting.

1



Ash & Tawn
connected.

2



antz pushing
ash and Tawn
away from each
other.

3



Rau and Antz
happy they split the
parents up. parents
sad.

