



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

Exemplar for Internal Achievement Standard

Dance Level Three

This exemplar supports assessment against:

Achievement Standard 91588

Produce a dance to realise a concept.

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 assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to produce a cohesive dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying complex choreographic principles, e.g. climax and unity • making choreographic and design decisions that are integral to the development and communication of a concept through a process of evaluation and refinement. <p>This student has produced a dance which overall realises the concept cohesively in all aspects, e.g. movement, design. The dance is entitled <i>Gute Seele</i> (Good Soul) and is based on the White Rose movement. The title illustrates the depth of thinking that has gone into developing the concept. The choreographer explores ideas that have arisen as a result of the event rather than the literal reality of the event (1).</p> <p>There is a sense of unity, and interesting movement has been arranged well. There is complexity to the movement chosen to express the key ideas of the concept. Contrast, climax and perceptive formations are used, e.g. the strong use of the diagonal.</p> <p>A strong written explanation is included, e.g. a coherent justification for the use of the prop (mirrors) (2). The choreographic decisions are explained clearly and concisely, and most of these have been successfully realised in the finished product.</p> <p>For a more secure Excellence, the student could ensure that all design decisions are appropriate and have impact. The costume does not support the concept in an effective way, e.g. the pearls and aprons seem unnecessary (3).</p> <p>Further refinement could eliminate movements unnecessary to the communication of the ideas (e.g. the unison split leap), and the climax could have more impact (4).</p>

As Hitler came to power, the Nazi's controlled everything in Germany. They executed those who were not deemed as true Aryan German. Although this new way of life was not morally correct or humane, the German population supported this out of fear, they knew what Hitler was doing was erroneous. The White Rose movement was brave enough to speak out against this, with full knowledge of the consequences their actions faced. So this begs the question do we conform to society or follow what is morally correct? This decision is a risky and challenging decision that can mentally trap us. We can only be truly free when our conscious is clear, therefore we must have the courage to rebel, and follow our morals. This is what I want to convey in my choreography. I want to show the mental process of making this difficult decision and why it is so important we do follow our moral instinct. I want to communicate to the audience that fear should not encourage us to comply with society's rules and that we must always do what is ethically correct.

①

The hand held mirror is initially used as a focus point throughout my choreography. It remains at the opposite end of the stage and the dancers do not interact with it until after the climax. Until then all movement is choreographed to face away from the mirror or to avoid the mirror. The dancers are yet somehow attracted to the mirror, as they desire a clear conscience. This is shown when the dancers move closer and closer to the focus point and their energy becomes drawn to it leading up to the climax they cannot live the guilt of conforming with society, and begin to understand the consequence of their obedience, they want to resist in order to do what is ethically correct. This portrays the mirror as the truth the dancers/society are trying to avoid, however know they must eventually look in the mirror and accept their reflection in order for them to follow their morals.

②

The climax ends when one dancer forces herself towards the mirror and reluctantly touches it. Using careful, suspended, non-locomotor movements, she begins to interact with the mirror. This represents the dancer accepting her poor reflection and resisting against society and society's rules, this demonstrates the dancer following her moral instinct. This soloist then introduces the mirror to another dance, encouraging her to look at her reflection. The remaining 3 dancers then discover the mirror and dance with it reluctantly and cautious. As the dance continues the dancers become more and more confident with their mirror and their reflection, becoming free from their guilty conscience, now knowing that they can now act positively within society. Towards the end, each dancer has their own mirror. They perform strong, locomotor movements simultaneously to each other

④

③



A black ribbon with pearl beads threaded on is wrapped around the head. Pearls are a symbol of purity and honesty, they symbolise innocence and a pure heart. This is placed around the head to show how the dancers (members of society) are trapped by the decision to conform.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to produce an effective dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying choreographic principles, e.g. contrast and balance • making choreographic and design decisions that support the development and communication of a concept and enhance the presentation. <p>This student has produced an effective dance entitled <i>Torn</i>, based on the Black Civil Rights movement in 1960's USA (1). The title of the dance indicates some depth of thinking behind the concept.</p> <p>The dance effectively uses repetition of key movements at the beginning and ending of the dance to support the concept and give the dance balance. Contrast is evident in such aspects as tempo, dynamics and accompaniment.</p> <p>The beginning of the dance clearly introduces the concept. The voiceover is effective alongside the lighting choice and costuming (2). The chain-like movements that start the dance help to introduce the ideas. The joined hands through the costume help to communicate the limitations and restraints inherent to the concept (3).</p> <p>Some imaginative and challenging movements have been created. The symbolism of breaking free is clearly conveyed in the second half, and the end position reflects the concept and conveys a sense of unity to the work.(4)</p> <p>To reach Excellence, all movements must fit the purpose of the dance and provide some comment or support of central ideas. More imagination is needed in parts, e.g. some movements appear generic rather than derived for the purpose of communicating the concept, and the use of levels to portray involvement/status.is simplistic.</p> <p>The entrance of the character before the shooting as a re-enactment of the event is not necessary, and it detracts from the cohesiveness of the piece.</p>

Student 2: High Merit

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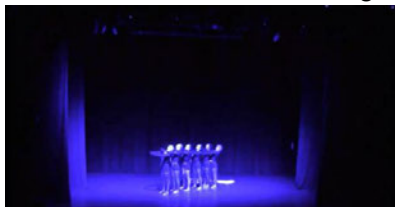
1 The main aspect of the movement that gave me inspiration was Martin Luther King Jr. How one man can bring a whole society together and help people realise they are more than just a white persons servant. How this one man sparked a flame in the black society of Americas hearts and gave them something to live for. He gave them hope. His 'I have a dream' speech has also been a huge influence to developing my ideas for choreography. His dream was to bring peace to the black and white citizens of America through passive protesting, and for me the fact that he pushed the idea of non-violence to gain collective peace throughout the country is the most inspiring thing. How one selfless act can lead to a complete positive change for generations to come. His legacy was carried on even after his death and is still looked upon in times of need. My choreographic intention is to show how when one person stands up and takes the lead on something they truly believe in, it can unite and inspire hundreds of people, giving them the confidence to fight through tough times to reach what they truly believe in. It shows how legacy is carried on through the toughest of times.

3 My first motif is one simple movement which represents the restrictions that the black society of America had before and during the black civil rights movement. The dancer's hands are attached (in their costumes and later on without their costume). This motif clearly represents the idea of how restricted the black society of America was as there hand are attached resulting in them being unable to be used, as the dance continues they slowly break their hands away from each other showing the idea of breaking free and breaking through the restrictions(gaining equality) as their hands are now useable. The first varied movement shows the sequence of breaking the hands apart, this represents the idea that the civil rights is in motion and nothing can stop them now because they are so filled with hopefulness.

4 My second motif and it variations relate to the civil rights movement as it represents the freedom the movement bought to the black society of America. With the dancers arms being wide apart it shows that they truly broken free from there restrictions. The motif clearly represents the idea of freedom, happiness, thanks and hope. This motif also looks like jesus on the cross in which this case symbolises martin Luther king which acted as a god to the black society and helped them believe in them self's and what they are worth. The stance also represents the idea of 'look at me now' something that would never have happened before the civil rights movement. It shows that they have gained peace in the community and within themselves.

At the beginning of my dance I wanted my lighting to be dark and gloomy with blues to show the tiredness and struggle of the black society's life before the civil rights movement began.

2 AS my dance continues i want the lighting to pick up to show how the civil rights movement brought light and hope into their lives. At the very end of my dance I want there to be a flash of white light to go with the last piece of my music to show that that is the final moment of their restrictions the white light represents freedom



This movement is also a diagonal where all the dancers are connected to each other by having their arms over one another. They then tilt their head back and walk backwards for two steps. This relates to my choreographic intention as it shows unity and walking together through tough times.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to produce an effective dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying choreographic principles, e.g. contrast and balance • making choreographic and design decisions that support the development and communication of a concept and enhance the presentation. <p>This student has produced an effective dance intending to show different ways that the protestors and US soldiers during the Vietnam war were fighting for peace, i.e. how both groups believed that they were ending the war but through contrasting methods. Appropriate research is evident in the development of the concept, which has some depth (1).</p> <p>A structure creates order in the dance, and a variety of effective groupings and relationships are used. Repetition, development and variation of movements and shapes are included in ways that have impact. The choreographer incorporates clear contrasts, e.g. between non-locomotor and locomotor movement in the opening section.</p> <p>Appropriate music enhances the atmosphere and represents the era. Careful thought is evident about the significance of the prop to support the communication of the concept (2).</p> <p>For a more secure Merit, the concept needs to be more clearly communicated especially during the middle section. The development toward the end moment needs further consideration. The inclusion of a climax created through movement and not merely lighting and technology choices would help with this.</p> <p>At times the movement (and explanation) are too literal, and need further exploration (3). Tempo could be varied more effectively, and entrances and exits need more fluidity and impact. All movements must directly relate to the ideas to be conveyed.</p>

-The event I am looking at is the Berkley University protest in the 60's against the Vietnam war (1955-75). The first protest came in 65' when the draft was increased sending more young Americans to Vietnam. As a protest a lot of young American men burnt their papers and marched with other protestors. The Berkley students were not so much against the soldiers but more against the war, they were protesting for peace.

1

Explain the aspects of the peace or protest movement that have been important in develop-ing your ideas for your choreography.

-Aspects of the movement were the differences between the protestors and soldiers. How differently they saw the situation and where they out themselves. Other aspects were the burning of the papers by young American men and the protestors placing flowers in the policemen's guns and how this was symbolic to 'fighting for peace'.



Lifting up my arm having my hand in a gun like shape. Then lifting my other arm up next to it in a fist and it extending it to the side.

3

I have varied this by adding an extra leg which points out to the side as I extend my arm out to the same side.

I enlarged all my movements using augmentation in this variation and have added a run at the end of it.

Prop -Flower

-During the Vietnam was protests, policemen would come to stop them walking hold-ing guns to the protestors. The protestors would place flowers in to their guns to promote their protest for peace and that they weren't fighting against the police force or the army, they were fighting against the war itself.

2

-Because the flower is so small and simple it shows the audience that something so insignificant is in fact very significant and can make a large impact on someone.

Explain how you have integrated this object or the projected image into your dance (e.g. physically, as a focus point, through spatial relationships).

-I use this flower to show the protest and policemen story of putting in the guns. With the soldiers holding arms up in a 'gun' position/shape it shows the two methods of war ending and two types of people when the protestors put the flowers in their guns.

-At the end both protestors and soldiers are standing/kneeling, faces to the front, and holding flowers up to the audience. This is significant as it portrays how the US soldiers withdrew their country from the war.

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to produce a dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying choreographic processes • applying basic choreographic principles • reflecting on and evaluating the choreography, design decisions, use of technologies, choreographic process, and the dance presentation. <p>This student has produced a dance to communicate ideas around the 1981 Springbok tour and protests. The dance communicates some ideas about resistance especially at the start of the dance and some literal images of rugby e.g. lineouts and scrums. (1)</p> <p>An overall structure has been applied. A range of shapes and movements have been manipulated, and a variety of relationships have been incorporated, e.g. contrasting two groups of dancers to represent the protestors versus the supporters (2). Generally the movement is developed and arranged attractively, although largely produced from familiar movement.</p> <p>To reach Merit, the student should include a more refined overall concept with more depth. The motifs mostly related to less important parts of the concept. Several key ideas were not clearly seen in the choreography, e.g. the 'kiwi spirit', and other types of protest such as flour bombing were not communicated (3).</p> <p>Further, the choreographer needed to explore more appropriate music to help communicate the concept and to make the relationship of movement to music less predictable and more effective. The lighting needed refinement - rather than distracting from the action on stage, it should enhance and relate closely to the ideas.</p> <p>The change in mood, music and movement halfway through the dance communicated the intended idea of peace and unity, but the transition into this section could be more effective.</p>

Student 4: High Achieved

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Write a paragraph to explain your choreographic intention

The main aspect of the movement that gave me inspiration was the protest that took place in 1981 and the flour bombing. The protest and the flour bombing will give me ideas towards my choreograph to show forms of protest that they used to voice their message.

My choreographic intention is to show how the New Zealanders protested against the Springbok tour. I want to show the ways they protested, such as the flour bombing and the ways they used signs. I want to show the unity of Kiwis even though it's not in our country we will still fight for what we believe in. (from a Kiwi perspective)

I want to show how strong the Kiwi spirit is and how even though the anti-apartheid event didn't necessarily affect New Zealanders but we still showed our support through the 'halt all racist tours' protest. This shows that we were on Nelson Mandela's side in one of the only ways we could. By wanting them to stop the tour, the Kiwis view and believe of what was happening in South Africa and this showed they were on Nelson Mandela's side. Protesting for peace will be one of my main ideas in my choreographic intentions. I will use two or four motifs to show the different ways they protested through signs being used at the start of my dance and at the end but the end will be a resolution. I will have two groups, one group being the protestors they will show high level movements that are strong, another group being the non-protestors they just want to sit back and watch the rugby, their movements will be more leveled to the ground. I will show the two different groups through movements and costumes, the protestors will have long sleeves this will portray the 'everyday' look, the non-protestors will have short sleeve tops portraying the look of a rugby top as they are the supporters. My end dance will show the peace, the peace will be shown through movements and the protestors and non-protestors coming together as one/group. Although there is no peace shown through the stopping of the protesting but there is peace through the unity of New Zealanders together.



Two dancers are facing each other, one is standing up (The protestor) and one is lunging on the ground beneath them (the rugby watcher/supporter)

Having one dancer on a higher level and one dancer on a lower level lunging shows two different variations of levels, this relates to my idea because the ones who are just wanting to watch the rugby are the ones that are performing low level movements and the protestors perform higher level movements. Having two different levels show a contrast between the two dancers and make their performance look more interesting to watch.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to produce a dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying choreographic processes • applying basic choreographic principles, e.g. repetition and variation • reflecting on and evaluating, throughout the process, the choreography, the design decisions, the use of technologies, the choreographic process, and the dance presentation. <p>There is currently no student work available at this grade boundary.</p> <p>A student at this grade would produce a dance of at least 2 minutes length that is a personal response to the given stimulus. They would create a choreographic intention and communicate some relevant ideas as a result of exploration into their chosen concept.</p> <p>The choreography would incorporate a variety of travelling movements and pathways. Repetition would be appropriately used, although more development and variation of movement and motif would be required. The dance may end as it began to create a sense of conclusion.</p> <p>Production technologies would have been considered, reflected on and evaluated. Music would relate to and support the concept of the dance, and costuming would have been sourced and presented along with an appropriate lighting plot.</p> <p>For a more secure Achieved, the student would need to develop a more refined concept. Including fewer overall ideas would result in a tighter concept more easily conveyed in the dance. Exploring a less literal approach to the stimulus would help.</p> <p>Shapes and movements would need to be manipulated in more interesting ways, and all movements must relate clearly to the concept. Choreographic principles would need to be applied in more sophisticated and refined ways, e.g. avoiding predictable timing and formations which are not effective.</p>

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to produce a dance to realise a concept.</p> <p>This involves:</p> <ul style="list-style-type: none"> • applying choreographic processes and basic choreographic principles, e.g. repetition and variation • reflecting on and evaluating, the choreography, design decisions, use of technologies, choreographic process, and dance presentation. <p>There is no work available at this grade boundary. A student at this grade would produce a dance of at least 2 minutes length in response to the stimulus. They would communicate some relevant ideas as a result of exploration into their chosen concept. They will articulate this concept but it will not yet be achieved or made real in performance.</p> <p>Some design decisions would match the concept, e.g. using an instrumental version of a track in which the lyrics discuss concept ideas. Costuming and lighting ideas may have been explored, but would not be fulfilled or would not adequately support the concept.</p> <p>The movement would be organised with a clear beginning and ending, ensuring that the dance has some overall form.</p> <p>To reach Achieved, the student would need to actually realise the concept in performance. The concept would need further clarification so that the message is clear and goes beyond basic ideas. There may be too many ideas resulting in a vague concept which is difficult to clearly convey in movement.</p> <p>Production technologies should be performance-ready. The student may have basic ideas about the technical design but not shown justification for the desired effects.</p> <p>Limited reflection during the process would result in a lesser quality of movement which needed to vary vocabulary and dynamics more.</p>