



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

Exemplar for Internal Achievement Standard

Dance Level 3

This exemplar supports assessment against:

Achievement Standard 91593

Demonstrate understanding of dance performance practices

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 demonstrate in-depth understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • justifying the selection of specific dance performance practices • applying a range of dance performance practices for specific purposes and contexts • evaluating the effects and purposes of a range of practices in enhancing the communication and expression of the performance. <p>This student has demonstrated in-depth understanding by analysing how the performance practices used informed and affected the performance (1). There is detailed and thorough understanding of the choreographic intention of the dance being performed, and research was undertaken into the subject of the dance (2).</p> <p>The student has critiqued the refining and rehearsing of movement, with reference to the desired effect on communication of ideas. Specific examples are given that show insight and support their application and justification (3).</p> <p>The student has performed the dance at Excellence level, showing perceptive understanding and application of the practices chosen.</p> <p>For a more secure Excellence, the student should make further reference to why the practices identified were chosen, and rely less on detailed description of the action in favour of more critical analysis on the effects and purposes of the practices used, e.g. explaining how expression and projection could be enhanced.</p> <p>More reference to the ideas that the student personally brought to their interpretation of the choreographic intention, and explaining how this impacted on their performance, would further strengthen the work. A wider range of processes could be explored, analysed and justified.</p>

Today we worked on the beginning of the dance. At the beginning we all line up at the front of the stage. For ensemble awareness I use my peripheral vision to check we are in a complete line. After this we start 2 retirés across the stage. I am downstage right in the line and need to travel upstage center with two retirés and three Chené turns. I need to work on covering more ground with these moves. We also worked on the placement of our right foot behind our knee. I found we lead with our left arm as it comes around shaping our face. I also worked on the transition from the retirés into the Chenés. I worked on my arms in first. My arms were too cramped up and my teacher helped me relax my shoulders so my arms were not so rigid. I also discovered that my hands ~~there~~ need to be my head width apart. ①

① I found that when performing to the class, especially when not in costume it is hard to draw emotion of the dance and portray the pain and suffering in my facial expressions and the quality of my movement. I found when performing in front of the class my eyes would roll up in recalling steps. To correct this in my performance in front of an audience I had to catch the eyes of others I interact with and respond to them. It's a mistake to think the audience is too far away to see my eye movements, or that they are watching someone other than myself. My facial expressions and eye focus are clear to the last row of the balcony, and I should assume that least one person is watching me closely at every moment, even if I am in the rear of the stage.

I found that when performing to an audience their responses became the energy I feed off to cause emotion in my performance. For example the silence of the audience in the gas chamber scene means that the audience is focused on what is happening and saddened as the prospect of death for all the dancers/Jews. Feeding off the reactions of the audience means that in rehearsals where I am performing to just the class, it is hard to feed off their emotions because they have seen it so many times, they know what is going to happen. The atmosphere when performing to both the class and an audience is very different. To show the raw emotion that is needed to evoke emotion from the audience means that I have to *become* the characters I'm portraying as completely as possible in order to retell her story. ③

- 1.) In a still image of the reaching out of arms and spread of fingers forward (as if pleading for help) needed to be projected out to the audience using body projection. This movement is representing the Jews begging for someone to help them with their 'silent screams' that were never heard. The projection of this movement (which is repeated several times – using embellishment and insertion) is the dancers asking the audience 'would you help us?' The final death of the Jews in the gas chamber in the dance shows stirs emotion in the audience because they in fact did not help the Jews.
- 2.) Another moment in which the audience is included in the performance is the first section of the dance. The audience is allowed an inside look into the lives of the characters, all individually representing themselves through the use of the prop. The placing down of the props on the group at the front of the stage is very close to where the audience is. This is represented as the Jews/dancers giving their personal items to the audience and surrendered their identity and freedom. ①
- 3.) Yet again body projection is used to acknowledged and included in the lives of the dancers/characters as all dancers raise their straight right arm in unison, then use it to slap our thigh sharply, quickly and directly. This slapping of the thigh intergrade body percussion which we all had to practice loud enough and in time enough that the audience would be able to hear the slap, so the physical sound could alert the audience to the change of situation for the Jews (from freedom to oppression).

and especially how they dealt with the threat of death by execution. ②

My Research
Article 1:

WOMEN DURING THE HOLOCAUST — PERSONAL HISTORY.

http://www.ushmm.org/wlc/en/media_ol.php?ModuleId=10005176&MediaId=1129

Fritzie's father emigrated to the U.S., but by the time he could bring his family over, war had begun and Fritzie's mother feared attacks on transatlantic shipping. Fritzie, her mother, and two brothers were eventually sent to Auschwitz. Her mother and brothers died. Fritzie survived by pretending to be older than her age and thus a stronger worker. On a death march from Auschwitz, Fritzie ran into a forest, where she was later liberated.

This is her story:

We needed to show that we still had strength left, to, whether it was to work or to live another day. I recall some women, um, were beginning as their hair grows back, they were beginning to get gray hair, and they would go and take a little piece of coal from one of the pot-bellied stoves that were in a barrack. And they would use this coal to color their hair with so that they would look a, a little younger. I mean one grayed at the age of maybe eighteen or nineteen under those conditions. And they would run...we would run in front of whomever it was that was doing the selections to show that we could survive one other day. If one had a scar, a pimple, if one didn't run fast enough, if one didn't look right for whatever reason to the particular person that was doing the selection—they would stand there with a stick, to the right or to the left, as you ran by them. One never knew if they were in the good line or the bad line. One line would go to the gas chambers; the other line would go back to the camp and to the barracks to live another day.

This ~~real~~ research depicts the stressful and soul destroying experiences of women in the labour camps. The fact that they had no idea if they were going to live another day shows the anxiety and hopeless my character would feel. The colouring of their hair shows the lengths these Jewish women went to in order to stay alive one more day. I will use this to help in my understanding of the will to live as I clutch onto my ~~throat~~ throat and try to fight to save my daughter from the gas. The will to survive never ceases. This will influence the tension in my body when contracting toward as well as the

③

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to demonstrate informed understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • explaining and evaluating the effectiveness of a range of dance performance practices • selecting and applying aspects of the performance practices in dance exercises. <p>This student has demonstrated informed understanding by analysing a small range of practices in dance exercises. They have interpreted, explored and applied performance practices which are explained suitably in written work. The effectiveness of these has been evaluated, and some examples have been included to provide supporting evidence (1).</p> <p>The student has selected several practices to apply to a section of a dance that they were finding difficult, and explained how these practices can be applied and their purpose. They have then effectively applied their understanding of the practices in their performance work, and provided some evaluation of the effect of these (2).</p> <p>To reach Excellence, demonstrating in-depth understanding, the student needs to give more specific examples of actual movements that they applied the practices to, in order to back up their points and provide much more detail on the success or otherwise of their selected practices.</p> <p>The student needs to further explore a wider variety of practices, such as the emotional content of the movements being performed. They also need to evaluate how to enhance the expression and communication of the dance ideas.</p>

①



The practice of learning movement through using mirrors is great as it allows you to see if you look the same as the teacher, and sometimes also how other dancers around you are doing and if their process of learning can help you. It is also useful in means of the teacher physically teaching the dance, as it means they can watch the dancers who are learning and see if they are picking up the movement, while continuing to demonstrate the movement themselves. Without a mirror it is more difficult as the teacher has to turn to face the students and mirror image them in order to both do the

movement at the same time. In terms of a student learning a dance, having a mirror makes it a lot easier as you can adjust your movement if it isn't quite right according to what you look like in the mirror. For example when learning an adage combination in a jazz class, you have to have the positions of your arms correct, the position and turnout of your legs and feet, certain height when lifting the leg, and sometimes a certain direction in which your head should be facing. These are all things to think about and can be hard to perfect when there is no mirror to see yourself in. Using a mirror has many advantages to not only the student who is learning the dance, but also the teacher who has to ensure each student has picked up the movement correctly.

How and when is this practice most appropriately used in the process of learning movement?

This practice is used most appropriately sometimes towards the end of the process of learning movement. This is because a dancer can learn a sequence of movement by copying a teacher in front of them without a mirror, and generally pick up the idea of the dance and in which direction the movements go etc. When it comes to perfecting each precise detail of the movement and using facial expression and certain energy qualities, the mirrors become extremely useful. This is usually towards the end of the process of learning movement as the general idea of the dance is learnt first, and it is not till later that precise details become important. These are usually easier to display when the movement is learnt as you can match the expression with the dance.



Practice: Learning movement through demonstration without a mirror This practice is useful for picking up on intense detail when the teacher faces you that sometimes you cannot see when they are facing the same direction as you. It is also good in the way that if you are behind other dancers, you can learn from their mistakes or learn how to improve yourself from seeing their style and technique. It is easier for the teacher to criticize movement when they are face on and give feedback that will help you, as it is more like an audience watching rather than seeing the reflection in the mirror.

How and when is this practice most appropriately used in the process of learning movement?

This practice can be used appropriately throughout the process of learning movement as it can be helpful at the start and the end. At the start it is helpful as the teacher can physically teach you the steps whilst demonstrating to you face on and seeing if you are learning correctly. At the end it is

Improving a Challenging Phrase of a Dance Strategy and Plan:

The movement that I have found challenging is in the dance “Rainbow Etude”, where there is a fast high kick to the side then a turn and bend to the front, then a turn in the opposite direction in which you go to the ground with your back on the floor and knees to the side. This movement is challenging as I find it hard to get on the ground quickly enough and my knees always end up facing the wrong way. Also my arms feel uncoordinated as they have to sweep right around your head and I always run out of time (I get behind in the music). Timing is crucial in this section as if you get behind the beat, the movement is put behind the lyrics for the rest of the dance and it is hard to correct.

To help myself succeed in this small section of the dance I will:

- Video and reflect on my performance of the movement
- Gather advice from the dancers around me and see how they perform the movement
- Practice the section constantly, getting faster each time

REFLECTION ②

Gathering advice from the dancers around me and seeing how they performed the movement was a very helpful practice that helped me to improve this movement that I was finding challenging. It is good to have a physical mentor that you can watch and see how they move quickly onto the ground for example, so you can easily follow them and apply their strategy when you do the movement. Also when I showed them the movement I was struggling with, they could watch me and see where it was that hindered the flow of the movement and verbally describe to me what I had to change.

Practicing the section over and over again is also a good practice to improve a movement as it sticks in your mind until your body automatically does the same thing without you having to think about it. Instead of having to stop and think about how I will get on the ground, having practiced it over and over, my body almost naturally knows what it has to do.

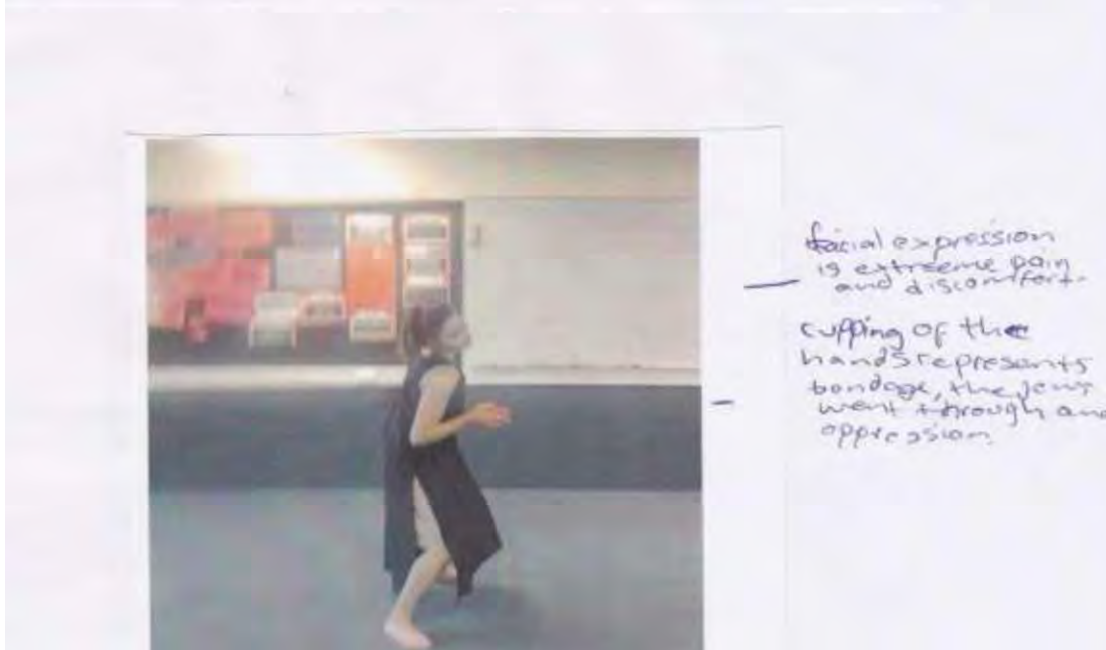
Practicing the movement constantly every day is probably the most important component of accomplishing a challenging movement, as it is practice that enables you to perfect it for the final performance. Videoing and gathering advice etc. are all great ways to improve on the movement as well, but without practicing it physically these practices won't have the same effect for the performance. When you practice the movement physically over and over again your body recognises what it has to do eventually and soon as you move through the dance this movement will come naturally to your body. It is when you have perfected this movement alone, that you can integrate it into the dance to make it flow nicely.

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to demonstrate informed understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • explaining and evaluating the effectiveness of a range of dance performance practices • selecting and applying aspects of the performance practices in dance exercises. <p>This student has used appropriately selected performance practises to perform the dance with competence, and thereby has demonstrated the successful effects of the chosen performance practices. The student has further demonstrated informed understanding by identifying the application of the choreographic intention to the movement choices, and explained this with some insight.</p> <p>The student has made some evaluative comments on practices and how they assist in refining movements during the learning and rehearsing process (1).</p> <p>For a more secure Merit, the student needs to describe in more detail the effectiveness of the practices used in enhancing the performance, and use more explanation rather than mere description, e.g. in the dynamics section and in the costume section, where the student has not actually explained how the costume assisted the portrayal of the movements and key ideas in the dance (2).</p> <p>In addition, including some evaluation of how the selected quote was interpreted in relation to the way the student performed the movements, rather than just giving more detail about the dance and ideas, would have strengthened their work (3).</p>

The dynamics I used through out this dance was the contrasts in the movements in the two different sections in 'shindlers list'. The first set of movements are smooth and gentle in the section 'the loss of identity' for example the graceful pivot turn where I make sure that my arms are lengthened on an angle and the movements are slow and controlled. Showing the audience of the 'caged freedom' where they still feel they have some hope left and are savouring it as they suffer silently. This is a comparison to the 'mechanical' section of the dance where I made sure I performed the movements very rigid and forced such as the movement sequence ; side slap, arm grab, turn etc, with those movements done in a sharp manner it then communicates to the audience the trap that they are now finding themselves in, as they are not humans any more but merely controlled by the Germans as their animals or robots, pending on their every word. The use of the floor is very important in this dance as it shows the grounding of the Jews, that they are trapped. It also shows the Jews at a low level in a literal and metaphorical sense as they are literally pushed into the grounds by the Germans, but also that they are of a lower class than them and to the Germans considered part of the ground (dirt,scum). When I perform the movement of the back stretch 'silent scream' movement, I over dramatise it as this helps communicate the pain and suffering of the Jews, which was unheard. My focus is very direct ad positioned throughout the whole dance as communicates to the audience the mood set.

Photo 2.

As I cup my hands I am reminded of the bondage that the jews went through. The expression on my face is extreme pain and discomfort and I try to push out the bonded wrists. As I am performing this movement I am using every strength in my body to push these wrists forward. As I am using all my strength, I reflect upon how they would have been trying, straining with all their might to get out of their 'death-trap'.



Describe the costume worn for the performance. Explain how you used the costume to help convey the feelings / ideas in the dance. (2)

The costume we wore were black plain 'sack' dresses. This was accompanied by nude undergarments. We all wore our hair slicked back and all had red lipstick on. We each carried/ had with them, a prop of a red colour. This prop represents your dignity and the most treasured thing in your life. They are all the colour red as this is the colour of wealth, but can also be the colour of pain, blood. With the clear colour symbolism the dance immediately is set in a serious tone and this helps the audience to be more engaged. The big ideas that the colour and costuming represent is definitely dignity as near the end of the dance the dancers strip off the black costume and continue the performance in their under garments. Just as the Jews had to strip in the gas chambers, so we also have our dignity stripped from us, as we remove our black dresses. The costume helped to convey the feelings of the dance as suffering as the red lipstick stays as a 'stain' across our lips, and helps to emphasise our facial expressions. Overall though the simple costumes portray the movements the best as it allows them to stand out, and the black colour sets the mood for the audience.

TASK 8 – Quotes


(3)

-Martha Graham- "The body says what words cannot"

- **Discuss in detail how this quote relates to your dance.**
- **The way it relates to the way you choose to interpret and perform the movements.**

Martha Graham's quote – "the body says what words cannot" relates directly to my dance as in this dance they can't speak out for themselves. An example of this is the hand reaching out movement where I (Jew) are staring out into the distance hoping for a savour some last chance of hope renewal. A lot of the Jewish people were too afraid to speak out in my dance, otherwise they would be murdered. This dance choreography has a lot of relevance to this quote, as there are numerous still images and sequences of unheard cries. The most perfect example is the stance / movement of a backbend , hands on back and knees bent, arms also bent parallel at the elbows and the head is tilted backwards , mouth outstretched as if to scream, but no one can hear. The way in which this quote relates to the way I interpret the dance and perform it relates to the quote, as the facial expressions, body projection, and dynamics I use that make the way I perform this dance my own interpretation relate directly back to the quote for instance the unity as a culture being reflected as I perform my weight bearing movement with Sophie (dancer) .


	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to demonstrate understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching, exploring, and applying a range of dance practices such as: <ul style="list-style-type: none"> • the generic steps involved in rehearsing for dance performance • variations in learning and rehearsing dance • using aspects of performance practices in dance exercises. <p>The student demonstrates understanding by researching, exploring, using and applying a range of dance performance practices, for example by applying a thought or feeling to significant movements to inform their expression and intention (1) (2). The student researched, recorded and briefly discussed the main points of the choreographers intentions (3).</p> <p>The student clearly identifies practices and ideas that have informed their movement, and the intended/desired effect and purpose of the movement (4). This has helped the student to then effectively perform the dance to clearly communicate the choreographic intention, and show the desired dynamic qualities of the movement.</p> <p>To reach Merit, demonstrating informed understanding, the student needs to explain how the movements shown in the photographs have been developed or refined as a result of using performance practices. They also need to explore, identify and evaluate a wider variety of practices, and to further evaluate the effectiveness of the practices used to rehearse the dance.</p>



1


This sequence. I am getting out of costume, which is what I think is stripping away the rest of the Jews dignity. Through the death scene I am thinking of feeling pain and hopelessness.

4



2

This gesture is the final moment with my prop. I am thinking of how it's like I'm giving up my individuality and freedom by giving it up.



4

This shows us reaching out for help and for freedom. I am thinking in hope and for the want to live and be free from my bondage.

The dance 'The Oppression of the Jewish Race' was based on the stimulus 'Schindlers List' directed by Steven Spielberg. The dance is in narrative structure based on the journey of the Jewish race from freedom to oppression. The feelings within this dance vary. In the first section, the dance begins with a light playfulness where happiness and hope are portrayed by the dancers. This hopefulness gradually fades however, as the dance steadily progresses into bleakness and has a numbing quality to it. The dancers continue in this despair with outwards signs of pain being expressed. The feeling in the end section of the dance is one of utter hopelessness and anguish. The dance concludes with this feeling as it is how the Jews felt by the end of the Holocaust and as many of their lives ended when the Holocaust was taking place during World War II. This was the motivation that the choreographer used to choreograph this dance. The overall choreographic intention is to convey the oppression of the Jewish race. Through five sections of the dance this is displayed as each section gets progressively worse in a narrative structure that depicts different parts of the 'Schindlers List' movie - the stimulus.

3

I was given the role, by the guest choreographer, of a teenage Jewish girl who is a similar age to me. Using the Stanislavski techniques I developed my character for each section of the dance. In the beginning I am happy and free, using emotional memory to get into character before I begin dancing. As the dance progresses my character becomes less and less happy and free. By the second section, I have lost all emotion and my movements are no longer free but more mechanical. My facial expressions slowly transform into those of pain and my movement reflects this as they are bound. When in the gas chambers I brought the idea of pain in my movements and expressions as my character passes away. I brought the understanding of what the Jewish race would have gone through during this time, through my character.

Moment/Movement one:

4

I had to work quite a lot on my chore in the second section. I needed to make sure that my left arm is support and is strong in second position. I also to make sure that my left foot connects with my right leg on the side of my knee. I need to focus on my left hand as my right arm is circling around. In the performance, because I practised them, I performed this movement with clarity and confidence, whilst think of how I practised it.

Moment/Movement 2:

In the beginning I had to work on becoming my character, the teenage Jewish girl who is happy and free. Using Stanislavski techniques, I remembered a time when I was feeling happy and free, using my emotional memory to get into character before I begin dancing each practise. During the actual performance I got into character before entering the performance space, remember how I was happy and free from the practises prior to the performance.

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to demonstrate understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching, exploring, and applying a range of dance practices such as: <ul style="list-style-type: none"> • the generic steps involved in rehearsing for dance performance • variations in learning and rehearsing dance • using aspects of performance practices in dance exercises. <p>This student has demonstrated understanding by exploring, using and applying aspects of several performance practices. For example, they have identified and noted some of the practices used in class exercise, and have generally explained the purpose of performance practices.</p> <p>The student has also explored and applied appropriate performance practices to inform their own performance work, such as fragmenting the work into smaller pieces to practice. The student has then made a brief judgement on the success of this practice. Further, they have briefly reflected on aspects of expression and dynamics (1).</p> <p>For a more secure Achieved, the student should describe at least one effect that these practices had on their performance, e.g. by describing how their performance was enhanced or influenced by the use of these practices.</p> <p>The student's reflection is brief, and the descriptions require more depth, e.g. there is no evaluation of whether the identified practices improved the movement or not. Moreover, the student needed to include more detailed and specific examples to back up their points, i.e. to explain which moments in the group dance were the most effective, and therefore which practices had been successful.</p>

Practice: Learning movement of a dance through Fragmented sections

In the ballet workshop, the instructor taught us a dance in only one and a half hours. He taught us by describing the moves verbally to us. He then at the same time demonstrated the movements to us and we copied him. It was really easy to learn because I could actually see the details of the movements. Also with him describing the movements I am able to understand the requirements of a particular movement e.g. the required leg position of the front working leg in the stag jump or the arm movement in the drag run sequence. It also helped with a mirror in front of us. I could still see his movements clearly even though his back was facing us. Also with an instructor there helped a lot as I could ask him questions when I don't get a movement or a phrase. He also taught us in fragmented movements. He broke the dance into little phrases and then put them back together at the end again. Learning through fragmented movements helped me to remember the movements faster and being able to do the movement correctly. But learning in fragmented movements is not really good as when it is all put together I tend to forget what comes next and the transition to the next phrase is not flowing enough. I tend to dance it with a kind of little pause in between the fragmented phrases. It would help more if we had more time to do the dance over and over again until it eventually is smooth and flowing.

Prep Me Up - Activity Three

Improving a Challenging Phrase of a Dance Strategy and Plan:

In the dance Rainbow Etude I found many movements that are quite challenging for me. A phrase that I found most challenging to do is when we had to do a chaine and then doing arabesque at the same time turning and then kneeling down and lying down on the floor. This move is really fast that I can't get down on a kneeling position and lying down on the floor to be in time for clasping my hands together. I have always been a beat behind others. In order to get this movement right, I practise this little phrase separately from others and do it over and over again until I get it. I keep doing the leg movements first before I put in hand movements with it. I also seek help from the other dancers of how that little phrase is like. Also in order to help me more I kept looking back at the video where I originally learnt this dance from. I planned of doing it for five minutes a day this very single phrase. I

Prep Me Up - Activity Five

Throughout the process of learning the dance Rainbow Etude, I have learnt through a number of ways. I had learnt the whole dance work by watching a video of it. I copied from a demonstration of the dance through fragmented movements. I have also learnt ways of developing movement memory by repeating it again. I also understand how important it is to do the movements of the dance at a right timing and the accuracy of the use of space. Other than that I also had to learn how to enter and exit the stage in darkness. We had stand behind the wings and when the light was dimmed we would have to walk quietly into the centre stage and stand in our starting positions and freezing until the music starts. The most useful practice was learning the importance of the accuracy of timing and spatial elements. Through the process of learning this I understand how important it is so that we would be in unison with other dancers as this is a group dance. It also helped me to be in time to do the next movement so I would not miss a single movement. Also being in a good spacing is also very important so that I wouldn't walk into another dancer and I won't block the dancer behind me from being seen by the audience. The least useful part of the process was learning how to entry and exit the stage in the darkness. It is not that useful as there was only one entry and one exit at the beginning and at the end of the dance. We did not have much entries and exits throughout the dance. It would be better if learning the entries and exits was removed from the practice and learning the appropriate energy is added in as one of the practices. It would help more if we learnt that the energy in most parts of the dance should be. This is because heavy movements portray the

- 1 frustration and the anger of the slaves. It also shows that they can't stand working under such a bad condition anymore. It tells us even when they work they were doing it unwillingly as they were forced by the whites in the past.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to demonstrate understanding of dance performance practices.</p> <p>This involves:</p> <ul style="list-style-type: none"> • researching, exploring, and applying a range of dance practices such as: <ul style="list-style-type: none"> • the generic steps involved in rehearsing for dance performance • variations in learning and rehearsing dance • using aspects of performance practices in dance exercises. <p>This student has begun to demonstrate understanding of performance practice.</p> <p>These samples of work have begun to demonstrate understanding by identifying expressive qualities that should be present in the performance of the dance, and by describing the choreographic intention of the dance (1). The student has described and shown some understanding of the symbolism of the costumes (2).</p> <p>To reach Achieved, this student needs to explain and explore more fully how performance practices were used to communicate key ideas in the dance. Further, the student needs to apply the quotes chosen to an exploration of performance practices (3). Explaining what Martha Graham techniques are and how these are applied, or how the submitted photo is related, would further strengthen the student's work.</p> <p>There needs to be a shift away from just narrating and describing what is happening on stage, moving towards an explanation of how performance practices have influenced the way that the movement is performed. For example, there is no explanation of how the costumes were used or the impact they had on the dance.</p>

Activity #6. Technologies

A

The music that Laura Beth chose for the dance choreography 'Oppression of the Jews/Schindler's List' was the main music from the film 'Schindler's List.' The music is an orchestra piece with a dominant violin base. When listening to the instrumental piece you can hear the ascents that Laura Beth choreographed certain movements for. The music piece is extremely sad and depressing when you listen to it. You can almost feel the pain that the Jews went through as you listen to the music. Because the music is so expressive it was easy as a dancer to connect to the music and feel the choreography through the music. Laura Beth cleverly crafted the dance to compliment the music. I enjoyed dancing to the Schindler's List music as it really helped me as a character to connect to the back ground story of the forced oppression on the Jewish race. The music helped me accentuate my movements so that I could project the expression of my movements to the audience.

2 The costume worn for the performance were long black dresses that came down to our ankles with high cut neck with broad sleeves. The dresses have slits on either side of our legs so that we could move freely with in them. The dresses were black because in the film 'Schindler's List' the entire movie is in black and white with only the hint of red of the little girls coat. The black costumes allowed our bright, rich red props to stand out against the dark costumes showing the importance of the props. The black dresses were worn for the section 1-4. In the fifth section was the scene of death. Us dancers then helped one another to take off the black dresses revealing out nude coloured nighties, which symbolized us in the gas chamber being prepared either a cleansing shower or choked by death from the gas. The nude nighties just expressed to the audience that the Jews were stripped from all their dignity and pride and were treated with disrespect.

Martha Graham is an influential lady to the world of dance. She is highly known for being a pioneer of contemporary dance her quote - "The body says what words can not" is widely known in the world of dance and she is highly respected for her insightful comments of dance. This quote is perfect for this choreography as the Jews didn't have a voice during the Holocaust and as dancers we tried our best to express through our body projection the pain and agony the Jews would have been through. All the screams of pain and the desperate pleading for deliverance fell on deaf ears during the Holocaust and the Jews were left to push through the oppressive times. As our dance class progressed the dance choreography we spoke with our bodies and this expressed more to the audience than words would have been able to. The audience connected more with the story of the Jews through our performance than listening to the history.

I decided the quote that I would like to use is a quote from Oskar Schindler himself, Schindler's List - "I was now resolved to do everything in my power to defeat the system." The quote is a perfect statement made by Oskar I felt it worked well with the choreography because the concentration camps were a programmed systematic state-sponsored murder by Nazi Germany Party leader Adolf Hitler. 3

A large majority of Jews were systematically killed in gas chambers. When Oskar states that he was now resolved to fight and defeat the system he is talking about the mechanical death machines that were used to kill over 6 million Jews. The courage Oskar Schindler had to stand up against the Nazi Party even though he was a member of the Nazi party himself was admirable and helped me to perform the choreography with passion as I thought of all the people that were killed in the Holocaust. The people that the courageous Oskar Schindler saved made the choreography so impactful and gave me a new found respect for Mr. Schindler. He was a saving icon of the Holocaust for many Jews. 1

