



National Certificate of Educational Achievement
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2008

Internal Assessment Resource

Subject Reference: **Dance 1.1**

Internal assessment resource reference number:
Dance/1/1_A5

Making New Moves

Supports internal assessment for:

Achievement Standard: 90001 v3
Compose movement sequences

Credits: 6

Date version published:

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**Ministry of Education
quality assurance status**

For use in internal assessment
from 2008

Teacher Guidelines:

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Context/setting:

This achievement standard requires students individually, in pairs or groups to compose and present at least two movement sequences for assessment. They must use a variety of movement vocabulary, dance elements and choreographic devices in interesting and imaginative ways to show their understanding of given briefs. If the dance is a duet or a group dance it must also have a structure.

Conditions:

Students will have the opportunity throughout the year to compose movement sequences for three different given briefs. To be awarded credits for this standard, at least two of the sequences presented for assessment must be assessed at Achievement level or higher.

Each sequence must:

- be created and performed by the students individually, in pairs or in groups
- be at least 45 seconds long
- demonstrate understanding of the requirements of the given brief.

The composition briefs are provided as part of the Student Instructions sheet.

Assessments will take place during normal class sessions. An example of the time frame for assessment could be:

- Brief 1 at the end of Term 1.
- Brief 2 mid Term 3.
- Brief 3 early Term 4.

Resource requirements:

1. The students will require an instruction sheet which includes:
 - a description of the performance requirements
 - details of the performance space and the orientation (e.g. where front is)
 - assessment information.
2. Authenticity sheets for students to sign as verification that the composition is their own work if the teacher has not observed the process.
3. A video camera to record work for formative feedback and moderation purposes.
4. Appropriate music provided by the teacher from which the students can choose accompaniment.

Additional information:

Students will have rehearsed in this space before assessment. Ideally, the video will be able to capture the dancers in this space without camera movement.

Teachers may wish to provide additional detail to the briefs outlined here, for example they may stipulate that the motif in Brief 3 is based on circles or use Kowhaiwhai patterns as a basis for the pathways dance. Teachers may require students to choose a theme or idea for their composition. For example, a composition for Brief 3 that uses a motif based on circles may have a theme of

cycles in nature or the four seasons. Teachers may also adapt these briefs or provide alternative briefs for the students to use.

Teachers are encouraged to provide scaffolded exercises so that students work through the process of creating their sequences together as a class activity. For example, the first step in creating a pathways dance for Brief 2 might be to explore a variety of curved pathways across the floor on high, medium and low levels. A starting point for creating a sequence for Brief 1 Making Contrasts, might be to explore non-locomotor movement in slow motion to provide material that is smooth and flowing. Another exercise might stimulate students to explore fast and sharp, non-locomotor movements to add to the composition.

When students are working on group compositions it is advisable to give them some exercises that they do individually to make material that they then take to the group. This process gives all students an opportunity to contribute to the choreographic process.

Teacher and peer feedback throughout the composition process is encouraged.

Judgments should be made holistically on the weight of evidence provided by the student or group. For example, if most aspects of the choreography are fulfilled and produce a dance that looks interesting and imaginative the lack of a contrasting exit should not affect the result. However, the intent of the brief as described in the boxed section of the student instructions must have been achieved.

All students in the group should receive the same grade unless there is clear evidence of some students contributing significantly less than others through, for example, absences. Students should be made aware that trialling, accepting or supporting another student's idea is a valid contribution to the process. Students need to understand that movements that are ultimately left out have still contributed to the process.

2008

Internal Assessment Resource

Subject Reference: **Dance 1.1**

Internal assessment resource reference number: **Dance/1/1_A5**

Making New Moves

Supports internal assessment for:
Achievement Standard 90001 v3
Compose movement sequences
Credits: 6

Student Instructions Sheet

During the year you will compose three different movement sequences, each to a different brief. One of these will be a solo and two will be group dances. You will use movement vocabulary that you have created yourself and vocabulary that you already know.

You will select and combine movements in original and imaginative ways to answer the brief or task given. You will also use choreographic devices to develop movement material and the group dances must also have a structure.

Each sequence must be at least 45 seconds long, but it is recommended that you aim for 1 minute.

Although this achievement standard is assessing your choreography, you will need to perform each sequence well so that your choreography looks effective. The movements need to be clear and precise, showing that your sequence is rehearsed, not improvised.

You will be given some time in class to develop your sequence. You may also wish to work on it in your own time.

No costume is required for these sequences but appropriate clothing should be worn. You will be given a choice of music for each sequence or you may perform without music.

Your sequences will be assessed within normal class time in the dance room with front facing away from the mirrors. The performances will be videoed for moderation.

To be awarded credits for this Achievement Standard, you must achieve in at least two of the briefs. Your best two results will be counted for your final grade.

- At least two sequences at Achievement level = Achievement.
- At least one sequence at Achievement level and one at Merit level = Achievement with Merit.
- At least one sequence at Achievement level and one at Excellence level = Achievement with Excellence.

Brief 1 Making Contrasts (A group dance).....assessed at the end of Term 1.

Brief 2 Making Pathways (A solo dance).....assessed mid Term 3.

Brief 3 Making Variations (A group dance).....assessed early Term 4.

A description of each brief and its assessment schedule will be given to you before the assessment date.

Brief 1: Making Contrasts

Compose an imaginative movement sequence (at least 45 seconds long) for a group of three or four dancers that focuses on showing contrasts in energy. Use slow, soft and smooth movements and contrast them with fast, sharp and jerky movements. You should also use some choreographic devices to extend your movement ideas.

Your sequence should also include:

- An entrance and exit that reflect the contrasts.
- Use of high and low levels.
- Use of a pathway that connects opposite corners of the performance space.
- A structure e.g. the first part of the dance is smooth and flowing and the second part uses similar movement but performed in a fast sharp and jerky way.
- Some non-unison movement.
- Effective transitions to link movements.

Brief 2: Making Pathways

Compose an imaginative solo movement sequence (at least 45 seconds long) that focuses on showing a chosen pathway, e.g. curving, circular or diagonal. Show your pathway both in the air and on the floor. You should also use some choreographic devices to extend your movement ideas.

Your sequence should also include:

- Use of a variety of body parts.
- Use of non-locomotor and locomotor movements to show your chosen pathway.
- Interesting still shapes to begin and end the composition.
- At least one change in the base of support.
- Effective transitions to link movements.

Brief 3: Making Variations

Compose an imaginative sequence (at least 45 seconds long) for a group of three or four dancers that shows a clear statement of a movement motif followed by at least three different variations of it. The original motif must appear at the beginning and end of the sequence as a signature of your composition and must be performed in unison.

To vary your motif, choose three of the choreographic devices listed below:

- Augmentation – make your movements bigger and/or slower.
- Retrograde – do your movements backwards.
- Embellishment – add extra detail to the movement motif.
- Instrumentation – put the movement motif into different body parts.
- Insertion – put new movement material, e.g. a roll, into the motif.

Your variations do not have to be performed in unison.

Your sequence should also include:

- Fluent transitions from one variation to the next.
- The same still shape at the start and finish of the sequence, selected from an interesting moment in the motif.

Assessment Schedule Dance/1/1_A5 Making New Moves

Brief 1: Making Contrasts

Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<p>The students present an original composed movement sequence for a group of dancers which is appropriate to the brief and is at least 45 seconds long.</p>	<p>Clearly demonstrates contrasts in energy from slow, soft and smooth to fast, sharp and jerky in a movement sequence composition.</p> <p>The sequence shows appropriate use of:</p> <ul style="list-style-type: none"> • A contrasting exit and entrance. E.g. dancers enter slowly and exit quickly • High and low levels. E.g. sections of the dance have all the dancers using a high level followed by all using a low level. • A pathway that connects opposite corners of the performance space. E.g. dancers cross from UR to DL walking in single file. 	<p>Clearly demonstrates contrasts in energy from slow, soft and smooth to fast, sharp and jerky in an interesting movement sequence composition.</p> <p>The sequence shows deliberate and effective use of:</p> <ul style="list-style-type: none"> • A contrasting exit and entrance. E.g. dancers enter slowly in a tight grouping and leave quickly via 4 different exits. • High and low levels. E.g. sections of the dance have some dancers simultaneously using a high level and others using a low level. • A pathway that connects opposite corners of the performance space. E.g. dancers cross from UR to DL in single file using a sliding step 	<p>Clearly demonstrates contrasts in energy from slow, soft and smooth to fast, sharp and jerky in an imaginative movement sequence composition.</p> <p>The sequence shows skilful and perceptive use of:</p> <ul style="list-style-type: none"> • A contrasting exit and entrance. E.g. dancers enter slowly in a tight grouping and leave quickly via 4 different exits crossing the space on diagonals as they leave • High and low levels. E.g. The choice of movements and groupings of dancers simultaneously using high and low levels heighten the contrast • A pathway that connects opposite corners of the performance space. E.g. dancers cross from UR to DL in single file using a sliding step. This crossing is repeated by individual dancers 3 more times in the dance with other dancers

	<ul style="list-style-type: none"> • Non-unison movement E.g. Dancers perform a simple canon • Structure E.g. The dance is divided into two sections which show some contrast between smooth, flowing movements and sharp jerky movements. 	<ul style="list-style-type: none"> • Non-unison movement E.g. Two dancers perform movements in turn while other dancers hold still shapes • Structure E.g. The dance is divided into two sections which show clear contrast between smooth, flowing movements and sharp jerky movements. 	<p>intersecting the pathway on the other diagonal or horizontally</p> <ul style="list-style-type: none"> • Non-unison movement E.g. One dancer performs using slow, smooth movements while others perform contrasting fast and sharp movements • Structure E.g. The dance is divided into two sections which show clear contrast between smooth, flowing movements and sharp jerky movements with an effective transition between the two.
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Assessment Schedule Dance/1/1A5 Making New Moves

Brief 2: Making Pathways

Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<p>The students present an original composed solo movement sequence which is appropriate to the brief and is at least 45 seconds long.</p>	<p>Clearly demonstrates a chosen pathway in the air and on the floor in a movement sequence composition.</p> <p>The sequence shows appropriate use of:</p> <ul style="list-style-type: none"> • A variety of body parts. E.g. Arms are used to show pathways through the air • Non-locomotor and locomotor movements. E.g. uses walking, running, waving and bending, movements facing forwards. • Still shapes at the start and finish. E.g. clear start and finish shapes are used. 	<p>Clearly demonstrates a chosen pathway in the air and on the floor in an interesting movement sequence composition.</p> <p>The sequence shows deliberate and effective use of:</p> <ul style="list-style-type: none"> • A variety of body parts. E.g. shoulders and hips are used to lead movement • Non-locomotor and locomotor movements. E.g. uses movement such as skipping, twisting, crawling, swinging, shaking and swaying facing forwards and backwards. • Still shapes at the start and finish. E.g. start and finish shapes are similar with one on a high level and the other on a low level. 	<p>Clearly demonstrates a chosen pathway in the air and on the floor in an imaginative movement sequence composition.</p> <p>The sequence shows skilful and perceptive use of:</p> <ul style="list-style-type: none"> • A variety of body parts. E.g. the torso is used in the creation of still and moving shapes • Non-locomotor and locomotor movements. E.g. uses movement such as rolling, leaping, sliding, falling, curling, creeping and turning using a variety of facings. • Still shapes at the start and finish. E.g. start and finish shapes reflect the design of the chosen pathway.

	<ul style="list-style-type: none"> • At least one change in the base of support. E.g. one section of non-locomotor movement is performed sitting on the floor. • Transitions. E.g. two or more ways of making transitions are used such as stillness and a change of level. • Use of choreographic devices E.g. a movement is repeated larger and more slowly 	<ul style="list-style-type: none"> • At least one change in the base of support. E.g. the knees, hands, feet and bottom provide support for both locomotor and non-locomotor movements. • Transitions. E.g. repetitions of the pathway are linked with a variety of transitions such as a change of levels, a turn, a still shape, a change of direction. • Use of choreographic devices E.g. several repetitions of a movement occur, larger and more slowly and performed again in reverse 	<ul style="list-style-type: none"> • At least one change in the base of support. E.g. the knees, hands, feet, bottom, back and shoulders provide support for movements with smooth transitions between each. • Transitions E.g. the choreography repeatedly flows from repetitions of the pathway and from high levels to the floor and up again smoothly. • Use of choreographic devices. E.g. several repetitions of a movement occur, larger and more slowly, performed again in reverse, fragmented and reintroduced with other movement.
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Assessment Schedule Dance/1/1A5 Making New Moves

Brief 3: Making Variations

Evidence	Achievement	Achievement with Merit	Achievement with Excellence
<p>The students present an original composed movement sequence for a group of dancers. The sequence clearly demonstrates a movement motif with at least three different variations of it and is at least 45 seconds long.</p>	<p>The motif shows evidence of a developing vocabulary of movement.</p> <p>The sequence shows appropriate use of:</p> <ul style="list-style-type: none"> • Variations. <ul style="list-style-type: none"> ○ E.g. use choreographic devices to show some change in movement content (by making movements larger and slower). ○ E.g. vary the relationships among dancers. 	<p>The motif shows evidence of a developing movement vocabulary and the ability to manipulate spatial elements effectively.</p> <p>The sequence shows deliberate and effective use of:</p> <ul style="list-style-type: none"> • Variations. <ul style="list-style-type: none"> ○ E.g. use choreographic devices to make changes to movement content (by performing movements in reverse order or with a different body part). ○ Variations show, for example, effective use of spatial design and contrast. 	<p>The motif shows evidence of the ability to combine, in unexpected ways, movements selected from a developed movement vocabulary and the ability to manipulate spatial and rhythmic elements effectively.</p> <p>The sequence shows skilful and perceptive use of:</p> <ul style="list-style-type: none"> • Variations. <ul style="list-style-type: none"> ○ E.g. use choreographic devices to make changes to movement content (by inserting movement and adding detail). ○ Variations show, for example, evidence of strong spatial and dynamic design and a variety of complementary and contrasting relationships among dancers.

	<ul style="list-style-type: none"> • Still shapes at the start and finish. E.g. shapes are performed using more than one level • Transitions E.g. use of stillness or a change of direction to connect movement. • Structure E.g. The motif is repeated at the beginning and end of the dance with three variations. 	<ul style="list-style-type: none"> • Still shapes at the start and finish. E.g. shapes are performed using more than one level, close proximity, and relationships over, under, around and through • Transitions. E.g. smooth changes of levels, a non-locomotor movement, a turn, a still shape to connect movement. • Structure E.g. The motif is repeated at the beginning and end of the dance with the three variations included in a logical order. <p>The choreographic choices result in an interesting movement sequence.</p>	<ul style="list-style-type: none"> • Still shapes at the start and finish. E.g. shapes are performed that use two or more levels and interconnected body parts • Fluent transitions. E.g. smooth changes of groupings, levels, formations, facings and directions to create flow. • Structure E.g. The motif is repeated at the beginning and end of the dance with three variations creating a sense of unity. <p>The choreographic choices result in an imaginative movement sequence.</p>
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