



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

National Qualifications Framework Levels 1–3, 2005

Dance

National Moderator's Report

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General Guidance for Assessors of Achievement and Unit Standards

The purpose of external moderation is to provide reassurance that assessor judgments are at the national standard and are made on the basis of assessment materials that are fair and valid.

All assessment materials are expected to:

- give the learner the opportunity to meet the requirements of the standard
- have an assessment schedule that gives evidence of appropriate learner responses and clear judgments at all levels.

The Ministry of Education contracted subject experts to write assessment resources for achievement standards. These are not pre-moderated. The intention is that they are modified to suit teaching programmes and learner needs. They do not provide 'rules' but suggest different ways of assessing to the nationally registered standard.

General Overall Comment

Teachers are using TKI resources but need to give more attention to modifying/detailing the tasks to suit their local context. For example, assessment conditions such as the time, date (or week), place of assessment, and clothing requirements should be indicated for learners. For performance standards, detailed assessment schedules identifying the required performance criteria relevant to the genre and the idea/expression to be communicated need to be provided.

The quality of video evidence and its match with the submitted paperwork are factors that can affect successful moderation of learners' work and assessor judgments. Learners' written notes and placards for identifying students on video are preferable to faint sound recordings of learners' voices. For group performances, it may be necessary to identify learners with a diagram of their position in the group at a particular point in the dance, along with a description of any distinguishing features, eg costume, hairstyle.

In all standards, learners should aim to 'dance' the choreography with a clear understanding of what is to be expressed or communicated to an audience, rather than 'going through the motions' in an unconscious or casual manner. Performing with projection and musicality is also important in gaining Merit or Excellence.

AS 90294: *Choreograph a solo dance*

This standard requires learners to choreograph a solo "*to communicate an idea, mood or image*". Therefore, it is important that the choreography is more than rehearsed movement. The solo should show there is a good understanding of what is to be communicated to the audience. For Merit and Excellence, what is to be communicated through the choreography must be shown in an "*interesting or imaginative*" way.

To help the assessor to make appropriate judgments at all levels of achievement, the learner should provide a clear description or explanation of the idea, mood or image intended for communication (Explanatory note 12). Identification of the idea/mood/image is often not enough. It would be useful if learners explained the reasons why "*the elements of dance, choreographic devices and structure*" have been used and selected to support what they intend to communicate.

For moderation purposes, the learners' choreographic intention(s) should accompany samples of work in written form, as this is not always obvious from the choreography alone.

The solo should also be performed with a good understanding of what is to be communicated to the audience. Clarity and preciseness of the solo performance can affect what is, or is not communicated (Explanatory Note 10). Learners should be made aware that unless the choreography is performed with expression appropriate to the idea/mood/image meant to be communicated, it cannot be assumed that motifs or particular movements communicate what is intended. For example, low movements do not automatically convey sadness unless they are performed with appropriate expression.

While a costume for the solo is optional (Explanatory Note 8), a school uniform is not suitable dress for dance, unless it is suitable for the theme. Likewise, wearing socks or footwear is not desirable unless it can be justified with relevance to the theme.

Among "*the elements of dance*" to be manipulated, the learner should include comments about the design of the space being used and how this contributes to the expression of the idea/mood/image to be communicated. It should be clear where in the space the dancer is moving relative to the boundaries (which have been clearly defined for performance) and when the dancer is on- or off-stage.

AS 90594: Produce a dance for performance

This is a major piece of work where the learner is expected to have undergone a lengthy period of exploration and experimentation before presenting work for assessment. For this reason, it is suggested this standard be assessed in Terms 3 or 4 to enable learners the time to refine their ideas, ways of working, and the finished production.

Explanatory Note 2 provides good guidance on what is expected to be considered and recorded when "*developing a concept*". Learners should be given a template for recording this information so they are able to present their concept in an organised way for assessment. For Achievement, the concept should give some specific details about the choreographic intention with some depth of interpretation, ie how "*the elements of dance, choreographic devices and structure, and production technologies*" have been consciously selected and used to support the choreographic intention. For Merit and Excellence, depth of thinking and consistency of detail, particularly in justifying choices, should be evident in the concept.

Stage Challenge productions are not always suitable for assessment against this standard, eg the choreography is not sufficiently in-depth for NCEA level 3 expectations. However, ideas and movement material explored for Stage Challenge may be adapted and/or developed further with greater depth or complexity for the purposes of this standard.