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91211



Draw a cross through the box (X) if you have NOT written in this booklet

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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 2 Dance 2023

91211 Provide an interpretation of a dance performance with supporting evidence

Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Provide an interpretation of a dance performance with supporting evidence.	Provide an in-depth interpretation of a dance performance with supporting evidence.	Provide a perceptive interpretation of a dance performance with supporting evidence.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You will be given five minutes to read the questions before the video recording begins to play.

There are four questions in this booklet. You should attempt only THREE questions.

Your sketched and written answers must be completed in pen.

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (DO NOT WRITE). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL 24

INSTRUCTIONS

During the first five minutes of the examination, carefully read through the questions in this booklet. You may begin writing during this time.

Five minutes after the start of the examination, you will be shown a video recording of a dance performance you have studied in class. It will be shown TWICE, with a pause of 10 minutes between screenings.

Answer any THREE of the four questions in this booklet, using this dance performance. You may refer to parts of the dance performance that are not seen in the video recording. Write the details of the dance performance in the box below.

Do not repeat information in your answers to different questions.

Title of the dance performance: Mass Solitude
 Choreographer/dance group: Sarah Foster - Sproull

Low Shee Hoe - lighting
 Zhen Zhen Zhong - the costume
 Eden Mulholland - music

NOTES

QUESTION ONE: Repeated movement

circle of dancers on low level watch inwards.
3 dancer series of sharp, staccato movements.
frustration and desire to be freed.

7/8 time signature - audience cannot keep up.

slap thigh, stepping back before bringing leg back.

surrounding dancers watch closely. Dancers sweep in and out seamlessly - everyone knows where to go

"abstracted beyond its initial evence."

KI-society forced in conformity -
wanting to be free and rebell.
'rebellion.'

QUESTION TWO: Formations and groupings

low stance, initiated from the

head, mechanical movements.

throw heads in precise unison.

appear as one mass.

stable low stance - strength of
united whole. Christy at front -
peak in power and status.

Christy solo - Christy centre
while mass crumples upstage
in shadows. Solitude - Christy
is isolated from the mass
and being watched.

"impossible to see who was doing what." Theatreview 2020 April

"optimistic and introspective" "cleanse the space." "Push the size and scope."

QUESTION THREE: TWO production technologies

white top light - shoulders and
upper torso of dancers in light,
casting shadow over their faces.

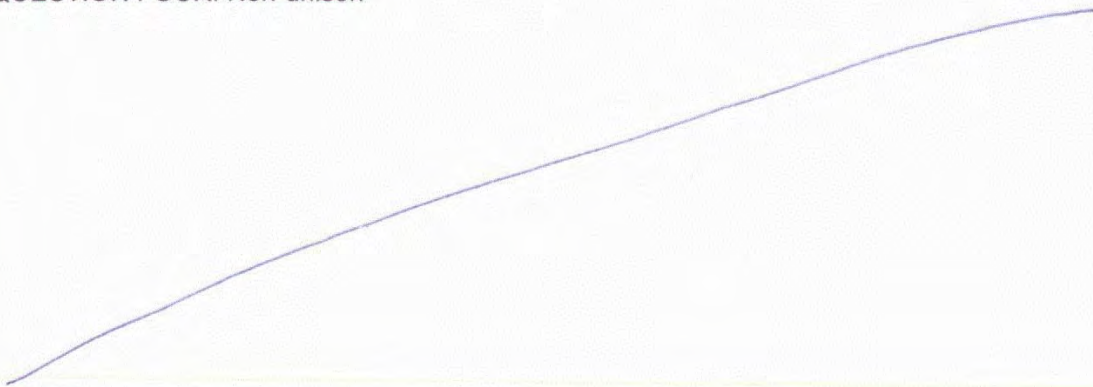
cannot differentiate dancers.

blue wash of light -
reflective.

cotton, red tunic style bodice
style had no relation to
gender, culture & country.
draping pieces of fabric
over dancers legs.
arms left bare as they are
important.

"cut from the same cloth." - 222

QUESTION FOUR: Non-unison



QUESTION ONE: Repeated movement

How does a repeated movement support the key idea(s) in the dance performance?

Give specific examples to support your response.

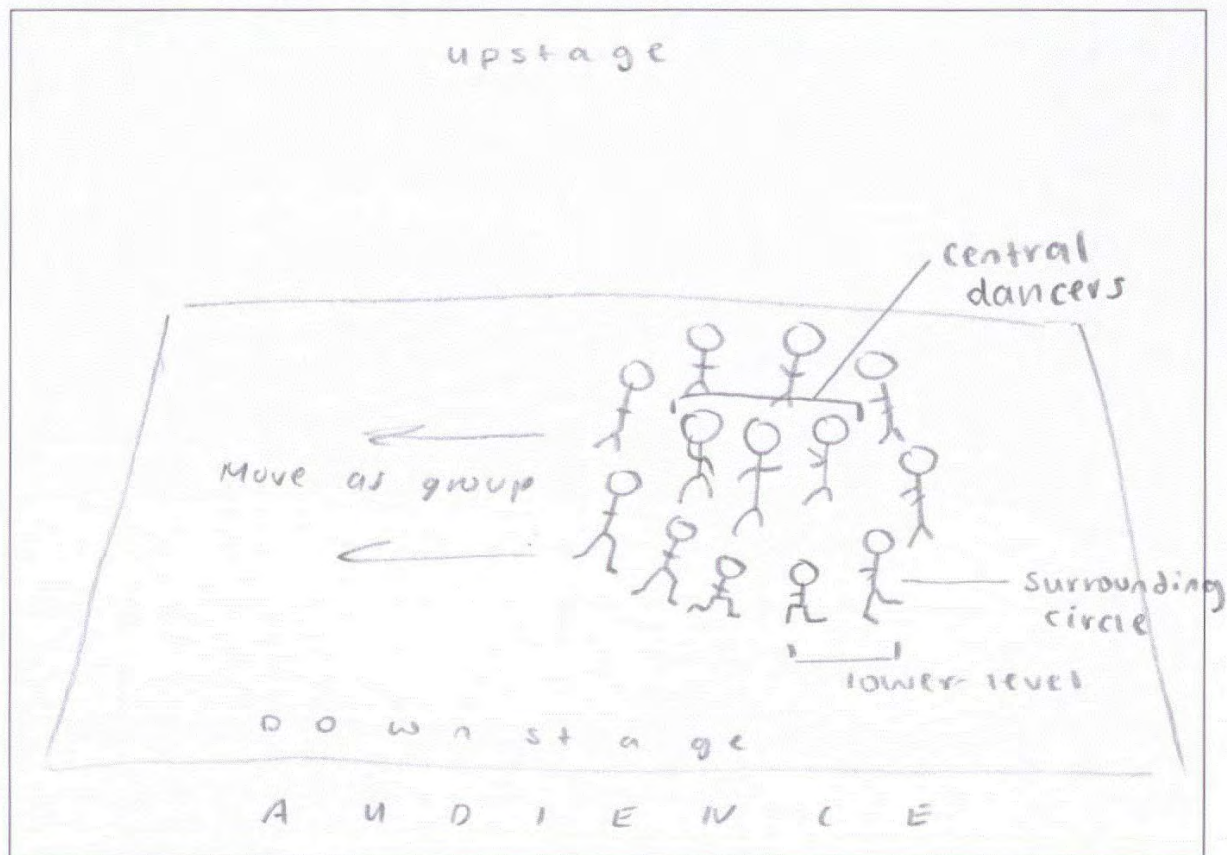
In the dance performance 'Mass Solitude', choreographed by Sarah Foster-Sproull, repeated movement is utilized throughout the choreography to support the key ideas of the dance performance. Tapping Rituals is a sequence where intense repeated movement is used, highlighting the key ideas of a constrictive society leading to the dancers ^{hope} ~~and~~ for rebellion.

The sequence 'Tapping Rituals' begins with three dancers placed in the center of the remaining dancers making a circle around them. The surrounding dancers face inwards, watching the three central dancers perform the tapping ritual sequence. Dancers at the back of the circle stand on a higher level compared to the ~~dancers~~ lowered dancers at the front, ensuring the audience can see every dancer - especially the dancers in the center. The central dancers perform an intense, erratic sequence ~~of~~ where their hands tap and slap various parts of their body repeatedly. The dancers step back on their left foot, slapping their thighs before bringing the foot back to a stable standing position. ^{Page 13} These movements are repeated as the central dancers and the surrounding dancers crawl and run to different corners of the stage, repositioning themselves to continue the tapping rituals in a new space. As the sequence continues,

we see dancers from the outer circle begin to swap into the ^{center} ~~central circle~~, new dancers performing the tapping movements. The dancers interchange seamlessly and perfectly, not one dancer bumping into another despite the sequence being very fast-paced and chaotic. It appears that every dancer is always exactly where he/she is supposed to be, as the sequence continues smoothly as dancers find their correct spots to swap into. This highlights the key idea that the dancers are apart of an organized and controlled community, or 'mass' as presented in the title. However, the frustrated way the dancers perform their sequence indicates they are not content

Sketch in the space below if you want to illustrate any part of your answer to Question One. Label the sketch(es) to explain the point(s) you are making.

→ Page 12



QUESTION TWO: Formations and groupings

How do different formations and groupings contribute to the dance performance?

Give specific examples to support your response.

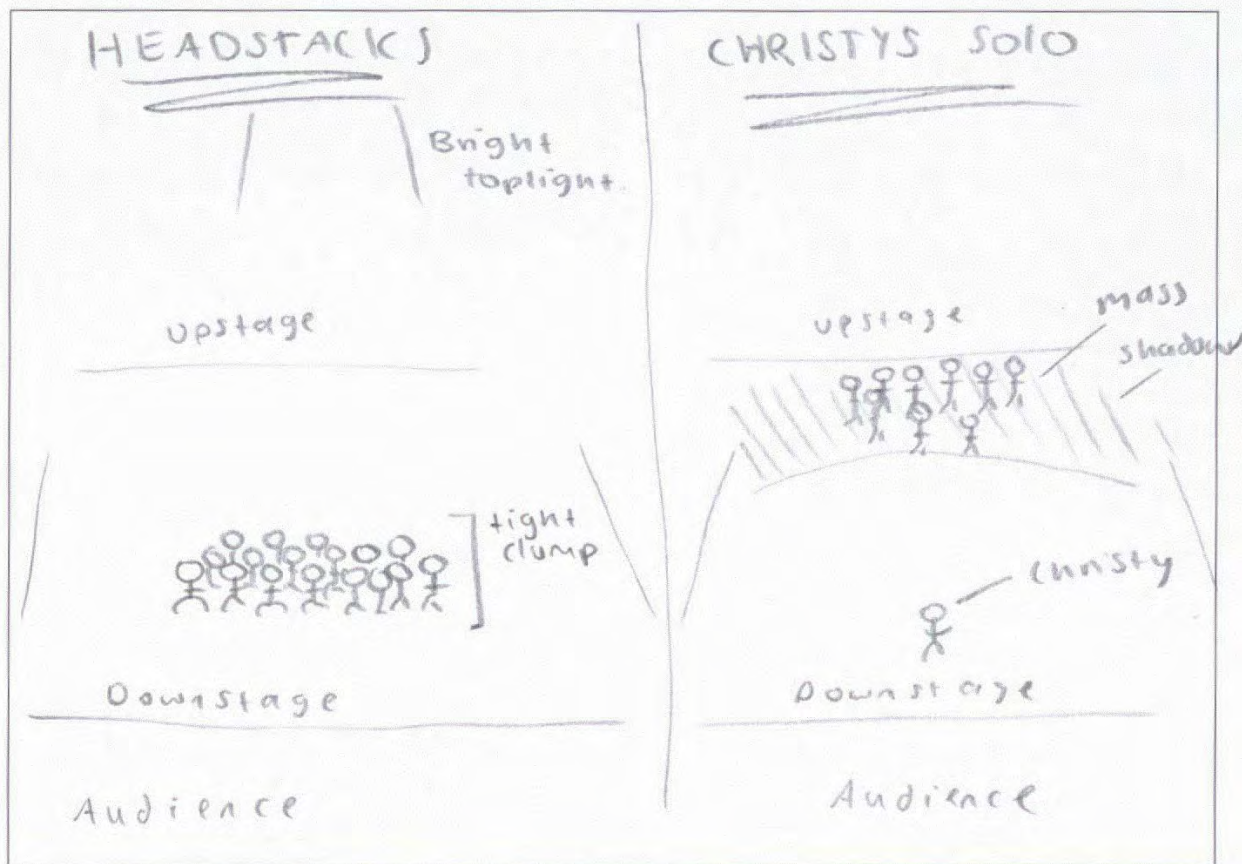
In Sarah Foster-Spauls dance performance 'Mass Solitude,' the use of groupings and formations in the choreography greatly contribute ~~to~~ to the dance performance. The standing headstacks sequence and Christys solo are examples of contrasting formations within the dance, both sections contributing ~~to~~ to the reflective and introspective tones of the overall piece, providing audiences with a greater understanding of society and human nature.

Firstly, the standing headstacks sequence contributes ~~to~~ to the commentary the dance piece provides on human nature, and how people commonly behave when within ~~the~~ a mass. The dancers are tightly clumped together in the center of the stage, the dancers at the front on a lower level to the dancers at the back, allowing each dancers movements to be seen. All dancers stand in a lowered, wide stance, showing their strength as a unified whole. Christy stands front and center of the mass, indicating she is at the peak of her power and status within the group. In this clumped position, the dancers then begin to perform a series of intense, staccato movements initiated from the head. The dancers aggressively throw their heads to the side, every dancer moving in precise unison. As the sequence continues, we see ~~a~~ the use of ~~both~~ slower,

smooth movements that are suddenly interrupted by a sharper 'hit'. The dancers move as one cumulative whole in this section, one dancers mistake noticeable from the audience. Sproull explains the intention of the sequence was to "push the size and scope of the movement material". In the standing headstaps sequence, the rigid, unison movements, ^{and tight grouping} give the illusion of the dancers appearing ~~as~~ less human and more mechanical. We lose a sense of human connection with the dancers from an audience perspective, as they are no longer expressing themselves individually but rather as one entity, sharing a consciousness. I believe this mechanical aspect contributes to the dance

Sketch in the space below if you want to illustrate any part of your answer to Question Two. Label the sketch(es) to explain the point(s) you are making.

→ page 14



QUESTION THREE: Production technologies

Select (✓) TWO of the following production technologies to discuss in your answer below:

☒ Costume

☒ Lighting

☐ Music/sound

☐ Set

☐ Props

☐ Other: _____

How do these two production technologies work together to create impact?

Give specific examples to support your response.

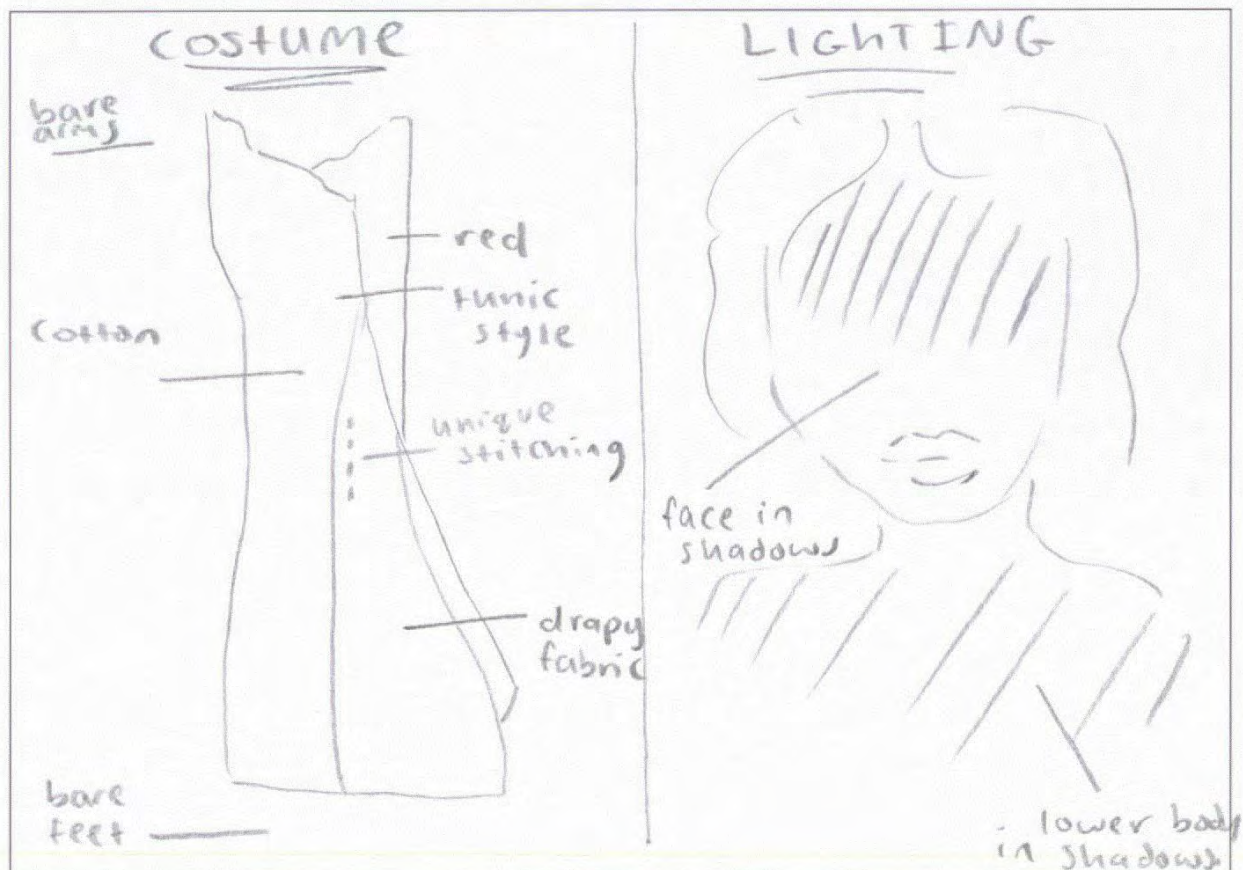
Production technologies are utilized in the dance performance 'Mass Solitude' choreographed by Sarah Foster-Sprull, working together to create impact within the dance. I believe the use of costuming and lighting are most effective at creating impact, as they jointly communicate Sprull's choreographic intention and enhance key moments throughout the piece.

Firstly, costume is a production technology used to create impact in the dance performance. The dancers are dressed in a red, tunic-style bodice made from a cotton material, draping pieces of fabric over their legs. All of the dancers' arms are intentionally left bare, to draw attention to the arms when certain elongated movements are performed. The red colour of the costume relates to Chinese culture, as the colour of red is very symbolic of fortune. However, the style of the costume has no relation to gender, culture or countries. Costume designer Zhen Zhen Zhong describes his mindset when creating the costumes as "cut from the same

Cloth." This is because the costumes for each dancer are very similar, showing the connection each dancer has with each other and how they are all apart of a community. This also makes it easy for dancers to interchange in and out of the mass, the similar costuming allowing every dancer to 'blend in' when needed. However, there are small differences in each costume, such as intentional small rips and stitching differences. This was done intentionally by Zhong, to demonstrate that even within the mass, each dancer has a unique sense of individuality and something that sets them apart from the others. Unfortunately, from an audience perspective, these subtle changes are not

Sketch in the space below if you want to illustrate any part of your answer to Question Three. Label the sketch(es) to explain the point(s) you are making.

Page 16



Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

Q1 (continued)

→ living in a uniform society like this. ~~their~~
 They perform the aggressive movements at impossibly fast speeds, each dancer seeming to struggle with keeping up with the demanding tempo. Furthermore, this particular sequence is choreographed in bars of 7, as the time signature of the music supporting it is in $7/8$. This makes each bar seem 'unfinished', as we do not usually see dances (or music) in this time signature. The strange time signature and fast tempo both contribute to the audience's understanding of the key ideas of conformity and rebellion. The audience feels a similar sense of frustration and an urge to 'break free', as the intense sequence is almost impossible to keep up with and enjoy from an observer's point of view. The audience understand the constrictive ^{rules of the} society the dancers are forced to abide by, and thus understand the hope for rebellion, as this would provide a release for the dancers. In human nature and society it is often easier to stay safe within a mass, rather than being in the spotlight. Yet in many cases it becomes difficult to 'keep up' with when inside a greater group of people, and taking the risk to rebel seems more appealing. In the tapping ritual sequence we can see that despite the dancer's frustration no dancer decides

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

Q1 (continued)

to rebel until Christy solo, at the risk of leaving the mass and being isolated is daunting. Thus, the use of repeated movement within the dance performance support the key ideas of a constrictive community and rebellion.

* Choreographer Sarah Foster-Sprull came up with these movements from her trip to China where she observed "people tapping their bodies as a way of pushing in energy" at parks she visited. Inspired by this element of Chinese culture, Sprull then "abstracted the movement material beyond its initial essence," creating the fast-paced Tapping Rituals sequence that was significantly more intense than what she had observed in China.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

Q2 (continued)

→ performance, as it ~~shows that~~ comments on human nature and greater society. This is where I believe the mass acts as a kind of 'safety net', providing ~~a~~ the dancers with the ability to hide and observe. This hints at the greater theme of surveillance, as while the dancers are within the mass, they are able to judge and scrutinise those who dare to rebel and remove themselves. ~~An~~ An example of this is Christy's solo. Christy's solo contrasts with the formation of the standing headstack sequence, as Christy ~~is~~ ~~is~~ is completely isolated downstage center, while the mass keeps in a clump upstage, watching Christy from the shadows. Christy then performs a heartbreaking solo to a calming, Celtic harp instrumental, a ^{shocking} ~~quite~~ contrast from the intensity of the previous sequences. Spruill expresses the solo was a way of "cleansing the space after there had been a lot of output of energy physically by the dancers." Christy moves both smoothly and delicately as well as fast and expressive, using the entirety of the space. The solo acts as a moment of reflection, both for the audience and the dancers. We are able to take a breath with the interlude of Christy's solo, ^{as there is} a great release of energy onstage. Christy ~~has~~ finally has a moment of freedom,

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBERQ2 (continued)

but without the safety of the mass surrounding her she struggles with this freedom. This is communicated by the way she violently throws herself to the ground repeatedly, almost begging for help. Yet when Joshua from the mass extends his hand, the surrounding dancers pull him back, disapproving of the idea. I believe this is a visual representation of how society often treats people who are struggling. It is easier to watch from afar and let them heal alone, all while safe within the mass. This hints ~~are~~ at the more introspective tones of the dance piece, as the audience can most likely understand and identify with the behaviour of the mass. We are also watching Christy from afar, sitting safe in the shadows while she ~~dancing~~ dances in the spotlight. Thus, the use of contrasting formations and groupings contribute to the dance performance, as they heighten the reflective nature of the piece and enhance the ^{deeper} messages within the choreography.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBERQ3 (continued)

noticeable. This means the dancers sense of individuality and uniqueness is lost, as the costumes appear identical without a close-up look. This creates impact within the dance, as this makes the dancers appear as one whole more often than they are perceived as individual people. This is especially prevalent in sequences such as the standing headstacks, where the dancers are tightly packed together and moving in unison. ~~For~~ ~~As~~ ~~the~~ The dancers are now a mass, unable to express their individuality. I interpret this as a comment on the importance of having a sense of identity. I can draw parallels to being a student in a school environment, where everyone is controlled by a strict dress code. It is easy to lose a sense of identity, as one can begin to feel like the others surrounding them. The use of lighting in the dance performance further enhances this idea, ~~creating~~ ~~into~~ making it more impactful and significant. In the standing headstacks sequence, there is a bright, white top light pooling down from above, creating a spotlight on ~~the~~ the clumped group of dancers. The light only illuminates the dancers heads, shoulders and upper torso as they bend forward. This

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To be completed by candidate

Achievement Standard Number

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QUESTION
NUMBER

Q3 (continued)

★

means that the dancers faces are completely cast in shadows, eliminating any chance of ~~the~~ differentiating dancers by looking at ~~their~~ them from the audience. This further illustrates how the dancers individuality is completely lost when they are apart of the mass, and they only get this individuality back when they rebel from the mass and become isolated.

This implies that when a dancers removes themselves from the mass they have a better chance of understanding themselves, as there is no longer the overwhelming influence from the Mass to affect them. A review of the dance performance expresses "It was impossible to see who was dancing what" - Theatreview, 2020. I believe this highlights the importance of not always following the crowd, and remembering to take a step back every now and then to maintain a sense of individuality. Thus, the use of costuming and lighting both work together to create impact within the dance piece, highlighting the parts of the dance performance audiences can identify with and understand.

Excellence

Subject: Dance

Standard: 91211

Total score: 24

Q	Grade score	Marker commentary
One	E8	<p>The candidate has provided comprehensive supporting evidence to explain how the repeated movements show the key ideas of conformity and rebellion.</p> <p>The candidate has linked the key idea to the details of the movement, such as the tempo, as well as the ways in which the movement is repeated. There are perceptive comments relating the repeated movements to society and the original inspiration.</p>
Two	E8	<p>The candidate has provided perceptive links between formations and groupings to the title of the dance. Comprehensive supporting evidence has been provided. The contrasts in the groupings and formations are highlighted and examined perceptively.</p>
Three	E8	<p>The candidate has discussed how costume and lighting work together to create the idea of identity or lack thereof.</p> <p>There is detailed evidence to support the perceptive links with specific examples from the dance of when the two production technologies worked together in one moment.</p> <p>This candidate has provided a personal response and related it to their own life.</p>