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Level 1 Dance 2024

91939 Demonstrate understanding of the elements of dance in a dance sequence

EXEMPLAR

Achievement

TOTAL 04

Section 1

The purpose of the dance sequence is to create a dance that had patterns from a picture we choose as a group.

We have chosen to use the patterns as the basis for our dance, incorporating them into our choreography through various movements and patterns. This is our take on the kowhaiwhai patterns. We demonstrate the patterns using various configurations and accounting for their arrangement. The way we move through the dance from formation to formation is also a way of showing our patterns and showing how they continue to repeat the pattern.



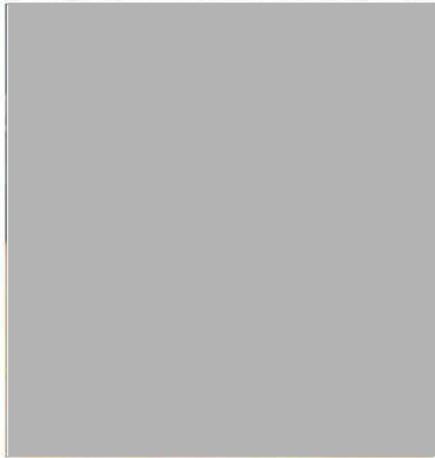
This came from google. We were researching our Kowhaiwhai.

Section 2 - Element / Component 1: Space/levels



This shows that everybody is on different levels with three people fully on the floor then two people on their knees and two people fully standing up, we came from a wider separate formation and travelled together into the formation from above, the students that are on the low level transitioned from knees as a body base to there bottom and those you can see on there knees travelled from their feet. There are dancers in this formation that are still on a medium level allowing us to make a heart shape with our hands. We choose to use both low levels and medium levels well gathered close

together in order to create the koru pattern which you can see in the purple panel. It also was more interesting and easier for the viewer.



Everyone here is on the same level, and standing altogether in a group with the same stance, this shows that we are dancing in unison, our body bases our feet and we are in two lines facing the camera. And after this moment it allowed the front section to move forward and down into a scooping motion which further reinforcing our pattern well the back dances raised their arms up and were visible to the audience.



Here you can see that two groups are standing all the way up, and you can also see that there is one dancer who is doing an aerial. So the dancer that is doing the aerial is on a high level. She has no body parts touching the ground and is completing what is essentially a sideways flip. The reason why this is effective is because it is showing the pattern above. It is the red pattern where you can see triangles with the circle in the middle of the triangle. The rest of us dancers that are on our feet represent the triangles and the dancer who is doing the aerial is the circle in the pattern. From an audience perspective this is an interesting decision because it was very energetic and what was otherwise a very slow moving sequence allowed them to see the circle more clearly as it was created.

Section 3 - Element / Component 1: relationship/formation

The element that the connection is that a dancer has to everything else, to space and to time and to music and to others.



This formation shows that we are all coming from different angles of the room and all coming together in a group with our heads down and walking straight. We are all equally spaced and what looks like a semi circle formation. This formation is effective because it relates to the koru design and the blue part of our pattern above and it is intersected by the zig zag pattern. This was also an effective formation from the audience perspective and it allowed them to see all of us clearly and we all were moving in unison which is often restful for audience.



This image is showing the audience that there are four people creating a sort of triangle with their arms going up into the air and their legs which are spread apart, and then there are two people which are on their knees and their arms are out wide also and their legs close together. There is also one other person that is fully on their bottom calves in a seated position which the arms are behind.

X X X X Standing
 X X Kneeling
 X Bottom on calves in seated position.

The effect of this formation was to see the stacked triangles that you can see in the purple pattern above. We used not only our formation of the triangle itself but also our legs and arms to create the triangle within triangles. From an audience perspective this is an effective formation because they can see all of us participating in creating the multiple triangles however on

different levels which is contracting which is interesting to watch for audience.



This

formation shows the audience that we are all in different parts of the room where you can see two people each on different parts standing at each end of the side and a single person in the front doing an aerial. In front of the person who is about to do an aerial you see a duo about to do a fan kick.

XX	X	XX
X		X

This shows us the positions we were in and what it looked liked in a way with the red pattern in the photo at the top. The girl in the middle when completing the ariel looks like circle. The girls on either end look like they are each is a zag which looks like the pattern. From an audience perspective this is really interesting as a formation because they are spread apart and the other times our formations were not spread apart.

Achievement

Subject: Dance

Standard: 91939

Total score: 04

Grade score	Marker commentary
A4	<p>The response shows understanding of level, correctly identifying standing as medium level. It identifies the Elements “family” and the component within it, e.g. Space – Levels. Further elements vocabulary is used to describe examples, e.g. body base, shape, unison. This helps to demonstrate understanding of dance elements.</p> <p>Formation is described, e.g. equally spaced, semi-circle. A link to the purpose (stimulus) and an effect of unison are provided.</p> <p>Movement examples are appropriate and largely illustrate the component described. Elements and components are applied in creative work.</p> <p>Simple links to purpose and effects are made, “it allowed (the audience) to see all of us clearly” or “because it relates to the koru design”.</p> <p>Effects are identified without explaining how the components work together to realise the effect.</p> <p>Noting that “unison is often restful for the audience” shows understanding of unison. The response implies understanding of contrast without using the word, until Formation Example 2 (“contracting”). The last formation example shows awareness of maintaining interest by varying proximity, without using this vocabulary.</p> <p>“Travelling” implies but does not demonstrate understanding of locomotor movement.</p> <p>The description of purpose is brief and general, and can be expanded by:</p> <ul style="list-style-type: none"> • a clearer, more detailed purpose description • identifying the boundary between low and medium levels, e.g. in a definition • identifying the aerial as a circle air pathway with head and feet or travelling on a straight floor pathway. <p>To reach Merit, the response would need to demonstrate further understanding by:</p> <ul style="list-style-type: none"> • describing and explaining formations in more depth and detail, e.g. symmetrical and asymmetrical, balanced, and unbalanced • describing other components in more depth, e.g. non-locomotor movement (including axial, gestural, extending and contracting, rising and falling) or uses of body parts (including isolation, emphasis, extend, contract, successive, sequential, simultaneous, flex, rotate, stillness, or as a base) • identifying contrast as an effect of example 2 • explaining how components work together • explaining how effects are created.