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## Level 1 Dance 2024

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

# EXEMPLAR

**Excellence**

**TOTAL 07**

**Time stamp: 18s - 1:04s**

### **Introduction**

This dance sequence was created in response to the prompt "Meeting and parting". Our dance focused on the ideas of navigating friendship through individual journeys. There are 3 dancers – one duet, and a soloist. Through the contrasts, we explore ideas of unity and individuality; coming together and moving apart. One way we explored this is through relationships – meeting and parting (spatial relationships), groupings as well as weight-bearing. Another way this is portrayed is through shapes – positive and negative shapes, open shapes, as well as curved shapes.

### **Element 1: Relationships**

Relationships in dance are used to represent ideas and relationships with people. In our dance, the use of meeting and parting (spatial relationships), contact sequences and groupings help us portray ideas of meeting and parting as friends.

#### ***Meeting and parting (Spatial relationships)***

**Definition:** Spatial relationships refer to where dances are in relation to each other. In our dance, we included sequences of meeting and parting.



**Description:** This sequence of screenshots is from a meeting and parting sequence performed as a duet. Our starting positions are two metres away from each other, with our torso twisted towards the audience in the same frozen shape. Our arms are twisted around our torso (not touching the body), with our legs stabilised in a base. Then, we contract the movement with a high energy spin. I travel towards my partner using a floor locomotor pathway, whilst my partner travels towards me with an air locomotor pathway. My partner grabs me by the hand, and we skip together in a circle.

**Explanation:** The use of this spatial relationship helped us embody the ideas of childlike excitement that an individual feels when reuniting with their best friend. Through the distant formation, same starting pose and contraction, we symbolise two individuals apart, yet both awaiting to meet each other. As they travel to each other, the playful, eager energy is able to build through the use of skipping, smiling and free-flow movements. Finally, when the individuals meet, it's a moment of inner release within them. Through the use of the spatial relationship (meeting and parting), the audience is able to understand the significance and emotions felt when reuniting.

### ***Groupings***

**Definition:** Grouping refers to the number of dancers who dance together. In our dance, we are divided into a duet and a soloist.



**Description:** In this particular image, the soloist is performing the same sequence from the previous duet. Simultaneously, the duet is apart from the soloist – both dancers standing straight to face the audience.

This grouping is followed consistently throughout the dance. At many points, a duet will be performing whilst the soloist is still, and vice versa.

**Explanation:** Using groupings reflects on real life ideas of different relationships between individuals. The duet symbolises two friends who can share themselves and rely on each other, whilst the soloist is going through their individual journey alone. Throughout the dance, every dancer shifts between performing in a duo or solo. This reflects on relationships in real life – individuals have their own lives and journeys, and do not always have someone to rely on. We all go through phases where we are codependent, and phases of solo exploration. Through the use of groupings, we're able to give the audience a clear distinction of relationships between dancers, in order to paint the story of meeting and parting between friends.

### ***Weight-bearing (lifting)***

**Definition:** Lifting occurs when one dancer supports some or all of another dancer's weight.



**Description:** This weight bearing movement is performed after a duet. Me and my partner stand next to each other (touching sides) and facing towards the front. I stand on the left,

and she stands on the right, My partner holds my waist with their left hand. My right arm is around her shoulders, as she holds onto my right hand (with her right hand) for support. I lean my side onto theirs – digging my hip into the side of their pelvis – to place all my weight into them. Through my partner's guidance, we lean to the right, and then to the left. Then, we lean back towards the right – spinning 270° clockwise to face the left side.

### **Explanation**

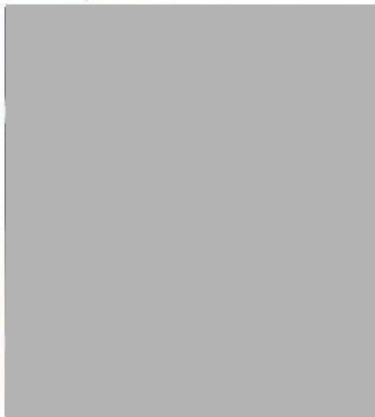
We used this movement to portray emotional intimacy and support. For example, me *physically* leaning my weight into my partner, symbolises my trust and vulnerability. My partner lifting and holding my *physical* weight, symbolises her supporting my mental burdens and her supporting a friend. Through the use of this relationship, the audience is able to understand a moment of deep connection and friendship.

### **Element 2: Shapes**

Shape is a strong visual element in dance. Shape can refer to individual body shapes and to pair or group shapes. Shapes can be still or moving. Some types of still shapes we used in our dance were positive and negative, open, as well as curved shapes. These shapes suggested friends meeting and parting through individual journeys.

#### ***Positive and negative shapes***

**Definition:** Positive shapes are made by the dancer's bodies. Negative shapes are formed in the spaces around the bodies.

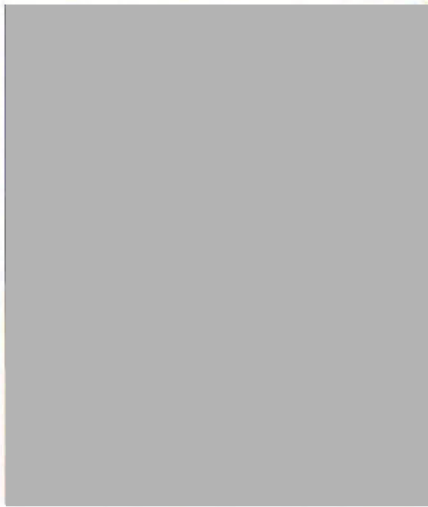


**Description:** My partner makes a positive shape with her body. Her feet are planted into the floor and shoulder width apart. Her knees are slightly bent. Her arms are out towards me, and bent slightly – parallel with her legs. I fill in the negative space, mirroring this shape. To the audience, this shape appears to be a hug, however both dancers are not actually touching.

#### ***Open shapes***

**Definition:** Open shapes have spaces that allow the audience to see into the shape. Open shapes typically appear larger and use more space than closed shapes.





**Description:** All three dancers occupy the same space. We make a triangle formation. I sit facing stage left, with my knees on the ground; posture straight. I have my left hand on my heart, and arm straight to my side (palm facing outwards, similar to a "salute" pose). My chest is open, and my chin is *slightly* upturned. Another dancer mirrors my shape to stage right, however sits with her right knee up. Her chest is open, however her chin is *slightly* downturned. The third dancer stands behind me, her body facing 90° towards stage left. Her left arm is parallel with the ground whilst her right arm is raised up, levelled with the top of her head. Her head faces directly towards the audience, with her body straight.

### ***Curved shapes***

**Definition:** Curved shapes help create a more natural, unified and flowing visual, compared to straight or angular shapes.



### **Description**

Dancer #1 is at a low level, her entire torso twisted towards the left. Her right arm rests along her side body, just behind her right leg, which is resting straight on the ground. Her left leg is bent inwards, and her foot points towards the right. Her head faces towards the ground, parallel to the other dancer. Her left arm rests straight and relaxed, on the other dancer's left shoulder.

Dancer #2 is at a medium level, crouching on the floor. She sits on her right knee that is bent and parallel to her right shoulder. Whilst this, the left leg is also bent, however the knee remains off the ground. Her entire torso is twisted to the left. Her head is facing towards the ground, at the angle of her left leg. Her right arm extends towards the dancer behind her, whilst her left arm bends and curves to touch the right arm of Dancer #3.

Dancer #3 stands facing the audience, with her legs straight and parallel to each other; shoulder width apart. Her torso is twisted straight to the audience in front, with her focus directed to them. Her upper body slightly leans towards the right. Her left arm is naturally extended by her side; touching the left arm of Dancer #2. Her right arm is extended upwards, right beside her head.

### **Explanation**

We used this component as shape is a powerful tool to portray a visual message. Through creating the shapes, we played with levels and facings, in order to explore different aspects of meeting and parting. For example, through the positive/negative shape, filling in each other's spaces signifies meeting or "filling the gaps" in someone's physical life. To the audience, this shape appears as a hug, suggesting closeness. Contrastingly, through more open shapes, we're able to indicate moments of individuality or separation. In our example of this shape, all the dancers are close in proximity, however face different directions. This symbolises each individual going through their own journeys in life or having parted, however still having the unconditional support of their friends behind them; growing together. Shapes such as the curved shape, helped us also symbolise the process of *both* meeting and parting. The shape curves from a low-level, closed dancer, to a high level, open dancer. The first dancer shows reliance and vulnerability, whilst the last is still connected to the rest, however almost going free. The dancer at a medium level in between, symbolises the bridge between meeting and parting. Choosing this particular curved shape as our ending pose, encompassed the entire purpose of the dance for our audience.

The effect of using different shapes allows the audience to understand different aspects of meeting and parting in life as friends, through a cohesive visual storyline.

## Excellence

**Subject:** Dance

**Standard:** 91939

**Total score:** 07

Grade score	Marker commentary
E7	<p>The candidate accurately used a wide range of “elements” vocabulary to discuss how components work together to communicate the purpose. For example, the Meeting and Parting section also uses twisted, contract, high energy, spatial relationship, distant formation, free flow, floor pathway, air pathway, and locomotor. Definitions show some insightful understanding of positive, negative, open, and curved shapes.</p> <p>Read as a whole, the Shape section discusses the value of shape in communicating the purpose of the sequence. There are three specific and detailed examples, e.g. “positive and negative”, “open”, and “closed” shapes. The examples were well-chosen to illustrate the value and contribution of shape in the sequence.</p> <p>The Explanation opens with a value statement: “We used this component as shape is a powerful tool to portray a visual message.” The remainder of the paragraph links the specific and detailed examples to the purpose, to other examples, and to the value statement. The discussion is focused on the elements and components, and includes effects, e.g. “contrastingly”.</p> <p>There is depth and breadth in the response. The discussion considers factors related to the central focus of the response, to provide a broad picture of inter-relationships. For example, open shapes are contrasted with the positive and negative shape. The response explains how the curved shape is linked to both meeting and parting, and why it is an apt ending to the sequence. The specific example is explained and linked to its context of the wider sequence.</p> <p>The discussion focusses on one or more key components in depth through an example or moment. It explains how components work together to communicate the purpose in that example. The discussion considers ideas and factors related to the component and example, such as its positioning in the sequence. This helps evaluate the contribution in the wider context of the sequence.</p>