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2

91211



912110



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 2 Dance, 2016

### 91211 Provide an interpretation of a dance performance with supporting evidence

9.30 a.m. Wednesday 16 November 2016  
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 and prepare before the video recording begins to play.

**You should attempt ALL the questions in this booklet.**

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.

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

Excellence

TOTAL

24

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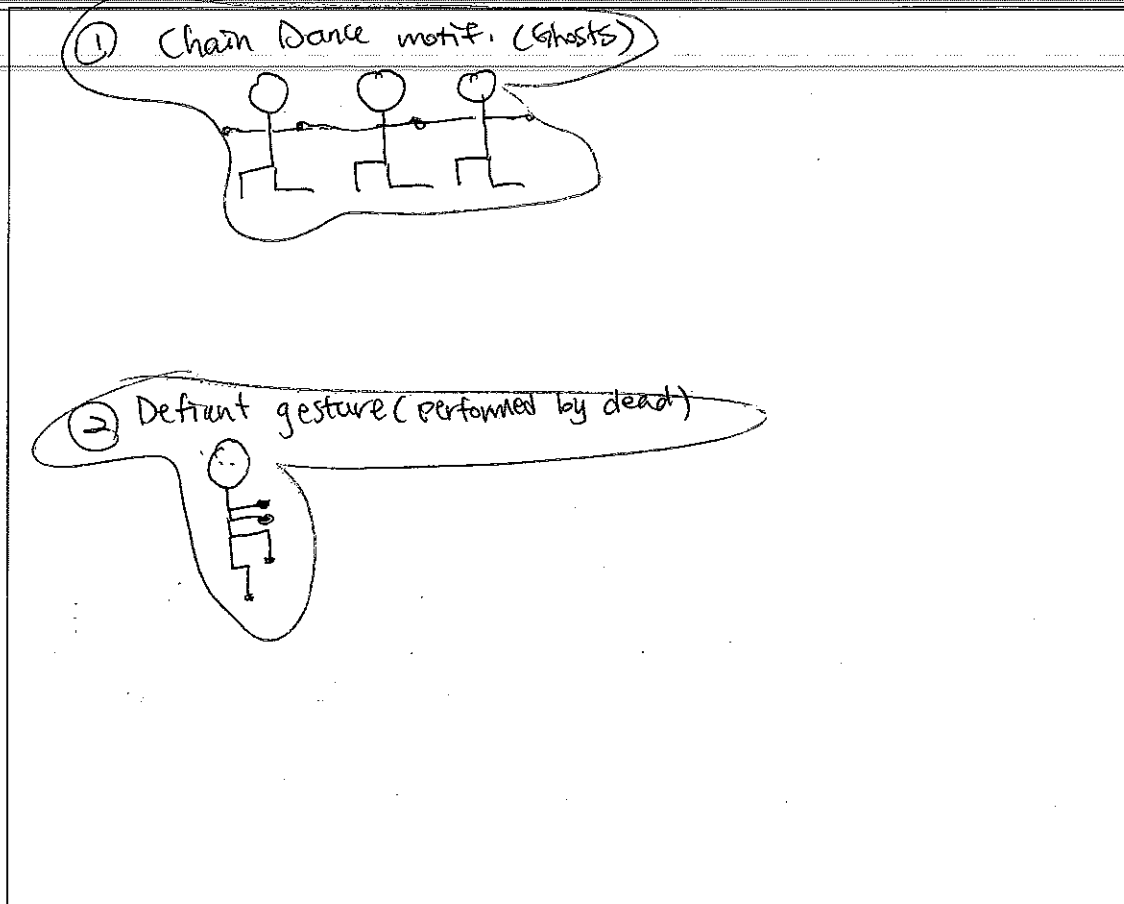
# QUESTION ONE: MOVEMENT THAT SUPPORTS THE CHOREOGRAPHIC INTENTION

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- (a) (i) Identify the key choreographic intention(s) of the dance performance.

As an artistic activist, raise awareness of the political oppression <sup>in the 1970s</sup> that existed in Southern Chile, and shed light on the plight of the innocent Chileans who faced injustice and brutality.

- (ii) Make a labelled sketch of one or two key movements that support the choreographic intention(s).



Describe aspects of the movement(s) that are not clear in the sketch.

① The chain dance motif, is a movement phrase where the ghost dancers form a ~~line~~ chain with their arms outstretched linked by their hands placed on each others' ~~upper~~ upper arms. Both feet are firmly on the ground, with one knee bent in a lunge position, and they swivel into profile facing stage right.

② The defiant gesture is a weighty squatting movement performed by the dead where they drop their weight with a downward thrust of energy. Arms are <sup>straight and parallel,</sup> ~~feet~~ shoulder width apart and palms are facing down. The dead step from left to right and repeat this movement.

(b) Explain in detail how effectively you think the movement(s) communicate the choreographic intention. You might consider, for example:

- shapes
- pathways
- energy quality
- repetition/variation

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Give specific details to support your response.

Both the Chain dance motif performed by the Ghosts, and the defiant gesture performed by the dead effectively communicate Bruce's choreographic intention of raising awareness about the political oppression that existed in Southern Chile. The chain dance motif, where the three ghost dancers form a chain in the opening emphasises the powerful and indestructible force Pinochet and his repressive regime had on the innocent people of Chile. The linear shape of the muscular arms of the ghost dancers supported with their powerful energy when swiveling into profile make the ghost dancers appear like an evil force that is menacing and reinforces how the Pinochet's people had the ultimate capacity to inflict harm on virtually anyone who opposed their presence. Upon witnessing this movement, the audience are able to immediately associate the ghost dancers with Pinochet's cruel and hate-filled government who so easily, ~~with his~~ exploiting their power and authority, took away the freedom of many Chileans. Thus, this chain dance motif successfully correlates the choreography with Bruce's ~~part~~ intention. Furthermore, the defiant gesture performed by the dead also supports Bruce's choreographic intention of shedding light on the plight of the innocent Chileans who faced hardship and brutality under the control of Pinochet's authoritarian leadership. This weighty squatting movement reflects the perseverance and resilience the Chileans had even in the most adverse social conditions. This movement highlights how the Chileans "... [kept] fighting no matter how many times they got knocked down", and "remained strong at will against all opposition created around them."

★ EXTRA PAPER

E8

## QUESTION TWO: AURAL DESIGN, AND ITS EFFECT ON THE AUDIENCE

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(a) Describe the aural design of the dance performance. You might consider, for example:

- the use of music
- the use of instruments, or voice
- changes in sound
- the absence of sound.

The aural design of the dance performance consists of the folk music taken <sup>from</sup> ~~by~~ Inti-Illimani, the aural motif of drops along with the wind effect, and the use of silence. Each section of the dance is named after the title of a song by Inti-Illimani, a folk group who were abroad on tour during the coup in 1973. <sup>Huayra, Papel de plata, Mis Hamitas are the</sup> ~~The first section of the dance Huayra.~~ three sections of the dance that generally have an ~~up~~ upbeat and lively tempo in sound. The strong folk style heard in each of these songs increases the energy of the dance, also. Doleneías and ~~Siempre~~ Sireniadas are the two sections where the songs played have a minor tune and slower in pace. The aural motif of the drops and the wind effect can first be heard in the opening of the dance and is repeated at the end of each section. The use of silence is maintained throughout the entire dance whenever the ghost dancers are active. This silence is ~~broken~~ broken as soon as the dancer appear on stage.

(b) Explain in detail how the aural design influenced your personal response at key moment(s) during the performance. You might consider, for example:

- your emotional response
- connections within the performance
- links with other performances
- links with past experiences.

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Give specific examples to support your response.

The use of ~~the aural~~ ~~music~~ silence and the aural motif are the two aspects of aural design that influenced my personal response ~~at the~~ most significantly at key moments of the dance performance. In the opening, I was disappointed to hear no music, as music is a key aspect of a performance that catches my attention and triggers my various emotions. However, this disappointment was very short-lived, as the use of silence was the very thing captivating me. This silence forced me to think more intently about the purpose of the dance ~~and why it was~~ as a whole, leading me to come to the important realisation that it was to establish an eerie mood. Due to the effect of silence, I was drawn to more attentively focus on the movements, costume and set of the dance. The silence carried on for quite a long period of time which made me feel uncomfortable and disturbed, as the sound of the movement of the ghost dancers was clear and, clearly, "animalistic". After much contemplation, I was caught in an even more sinister atmosphere of the dance as I came to the conclusion that 'silence' is a universal symbol of tribute and commemoration for those who pass away. I was petrified to watch more of the dance as I knew that it would be associated with grief and death. My predictions were very much correct, <sup>because</sup> whenever the dead were taken away by the ghost dancers at the end of each section,

E8

### QUESTION THREE: CHOREOGRAPHIC STIMULUS AND ITS RELEVANCE

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Do not repeat information from your previous answers.

(a) Select ONE key stimulus that may have influenced the choreography of the dance.

☐ Culture/social beliefs

☐ Past experiences

☒ Historical events

☐ Protest

☐ The natural environment

☐ Other:

☐ Other artwork

(i) Describe the stimulus. (For example, "A key stimulus was the Crimean War, fought between Russia on one side and France and its allies on the other, between October 1853 and February 1856.")

An important stimulus was the Chilean Coup that took place on September 11, 1973, by military general Augusto Pinochet, resulting in a dictatorship being established.

(ii) Describe ways the stimulus can be seen in the dance performance. You might consider, for example, how the stimulus is seen in:

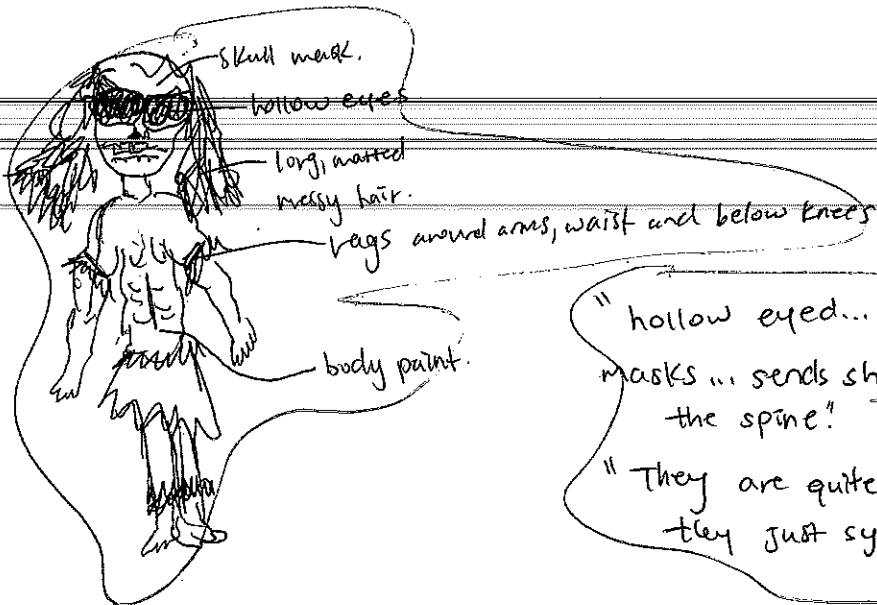
- costume
- movements
- formations
- set/props.
- lighting

The stimulus of the coup can be seen through the costume of both the ghost (representative of Pinochet and his people) and the dead (representing innocent Chileans), along with the set. The ghosts wear skeletal masks and have long matted hair which have negative connotations of danger and terror, thus mirroring the immorality of Pinochet's coup had on people. The body paint which outlines the muscle groups is also associated with the dominance and strength Pinochet's people had during the time of the coup. The rags around the upper arm, waist and below knees ~~also~~ links the ghost dancers to the image of warrior/tribe, again, highlighting the savage nature of Pinochet's bloody coup. The costume of the dead are colourful, representing life and humanity of the innocent Chileans. The dead appear, however, dishevelled in their costumes, evidently making them appear as vulnerable victims, like they were during the coup. The costume of the dead range from suits, dresses to shawls emphasising that the coup had an impact on the whole socio-economic strata in Chile.

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

ASSESSOR'S  
USE ONLY

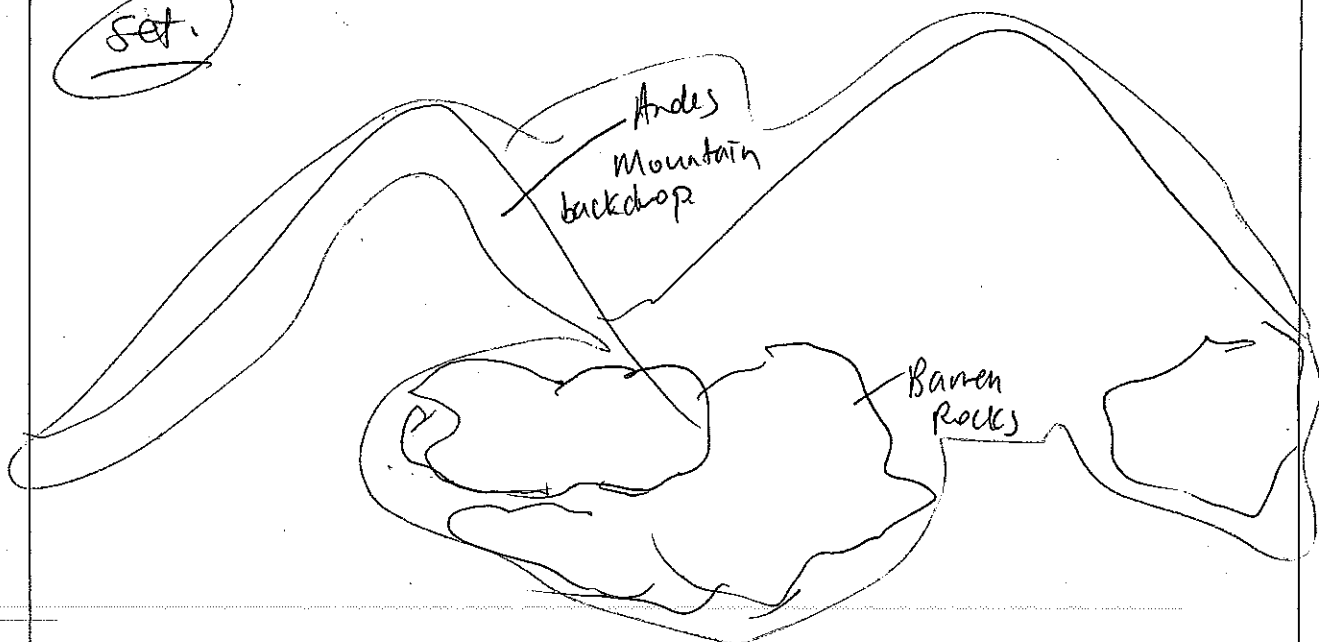
costume of ghosts.



"hollow eyed... skeletal masks... sends shivers down the spine!"

"They are quite objective. they just symbolise death!"

set.



The Andes mountain backdrop also links the choreography to the geographical location where the corp took place in South America.

(b) Explain in detail how this stimulus was presented in ways that were relevant to a particular audience, for example:

- people your age
- dance students
- an ethnic group
- other artists and performers.

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USE ONLY

Give specific examples to support your response.

In ghost dances, the stimulus of Pinochet's bloody coup was presented in ways that were particularly relevant to the Christian community. Strong biblical references were made in the dance, which allowed Christian viewers to draw strong parallels with the choreography as a whole. This was primarily done through the crucifixion pose at the end of Section 1 (the first) and through the "animalistic" movement of the ghost dancers throughout the piece. The crucifixion pose is where the three ghost dancers bring the dead above their heads, holding them by the under arm respectively. The dead have limp placed legs and arms and are relaxed with their heads tilted to one side. This pose can be representative of Jesus being crucified on the holy cross to sacrifice his life for the betterment of humanity. This dead being held up by the ghosts, it could perhaps suggest how the innocent Chileans also, much like Jesus, put their lives on the line to fight for their basic rights of having a political voice in the <sup>midst</sup> ~~presence~~ of Pinochet's forces undermining democracy and freedom. Upon witnessing this movement, Christian viewers are more easily able to associate the dead as the protagonists of the choreography and the ghost dancers as the antagonists, as they evidently a metaphor of Pinochet and his heartless followers during the coup in 1973. Moreover, the "animalistic" movements of the ghost dancers further emphasise how they represent evil and hatred. Bruce commented that the ghost dancers are

which strongly

EXTRA PAPER //



Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S  
USE ONLYQUESTION  
NUMBER

Q1

(b). The powerful straight arms <sup>of this movement</sup> represent the determination and courage these people had towards the oppressive government, as the shape of their arms are controlled and sharp. Bruce once mentioned that "[The Chileans'] lives were disrupted by tragedy but they remained with dignity, and the fight for freedom continued...". ~~Through~~ These two movements thus complement Bruce's choreographic intention.

"... I made this ballet for the <sup>innocent</sup> people of South America who have been continuously devastated by political oppression"

"... I want people to be moved and feel something for these people... that is the way I, as an artist, can do my bit for humanity."

Q2 (b)

The aural motif of the drops and wind effect would play. I immediately associated the drops as sheds of blood and tears of the innocent Chileans who were silenced by Pinochet's regime. It was horrific to imagine that the dead were in the hands of the ghosts who had the power to <sup>ultimately</sup> determine their fate. Although there were upbeat and lively music playing when the dead were dancing, I was not satisfied as I knew this was merely a retrospect of the happy daily lives of ~~the~~ for the Chileans before Pinochet <sup>came to</sup> ~~exercised~~ ~~take~~ such a ~~vast~~ <sup>powerful</sup> community power and took away the happiness of the Chileans.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S  
USE ONLYQUESTION  
NUMBER

Q3

(b) "birds and reptiles" as well as men". At the beginning of the dance (opening), the ghost dancers slide and slither across the stage, almost mimicking the ~~the~~ properties of a snake. In terms of Christianity and the story of Adam and Eve, the snake was representative of temptation and sin, helping the Christian viewers to automatically associate the ghost dancers as an evil force. Hence, through representing ~~the~~ Pinochet's government these biblical references, Bruce enhances the universality of his message, as Christian viewers are significantly affected. "Although it has a South American setting, it is a universal story." <sup>to be drawn in to the injustice of the coup that took place in Southern Chile in 1973.</sup>

**Excellence exemplar 2016**

<b>Subject:</b>	<b>Dance</b>	<b>Standard:</b>	<b>91211</b>	<b>Total score:</b>	<b>24</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	E8	The candidate obtained E8 because they gave a clear, detailed and relevant answer containing accurate detail / evidence. Their personal responses in part (b) were well linked to the socio-cultural context of <i>Ghost Dancers</i> . This candidate used quotations as evidence to articulate a response that showed originality and perception.			
2	E8	As above.			
3	E8	As above.			