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SUPERVISOR'S USE ONLY

2

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.**

Merit

TOTAL 16



## 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: Milagros

Choreographer/dance group: Javier De Frutos - Royal New Zealand Ballet



## NOTES

## QUESTION ONE: Repeated movement

spanish walkcannon line  
single

chin up

flat feet

hands holding skirt

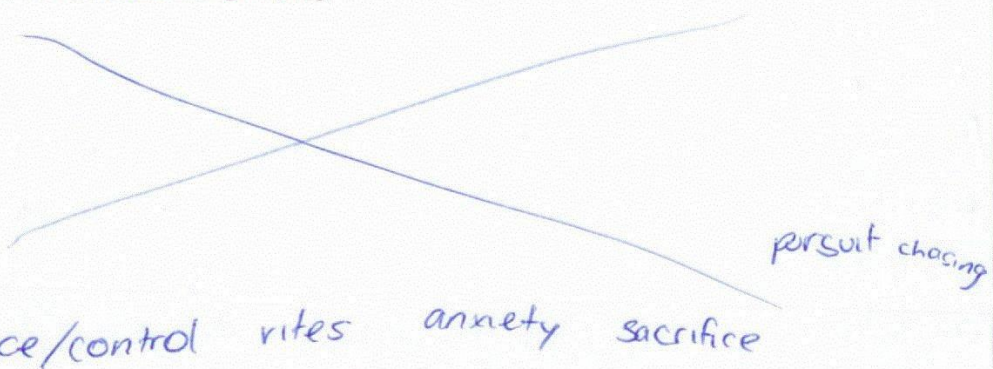
rites/rituals

limpingconcentric  
singlestarts hand  
on skirtright arm  
grabs other  
skirtWWII  
hitter  
sacrifice pursuit chasingpushing

concentric

dominance/control

## QUESTION TWO: Formations and groupings



pursuit chasing

dominance/control rites anxiety sacrifice

## QUESTION THREE: TWO production technologies

lycra costume  
white egyptian chiffonutterly interesting  
pose questions  
stripped down

music

- fast steady beats  
frantic high pitched and low  
fast tempo- speeds up high pitch  
fast tempo uncontrolled  
beats- slows down slow tempo low  
with fast high steady  
she gives up so music does too

## QUESTION FOUR: Non-unison

cannon line

up stage right to downstage left 12 dancers

Step swoor <sup>spin</sup> in fold 5 steps ball change <sup>and</sup> over

Spanish walk

everyone interperate  
moves differentrise tension excluded and now  
Climax first time facing audience



### QUESTION ONE: Repeated movement

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

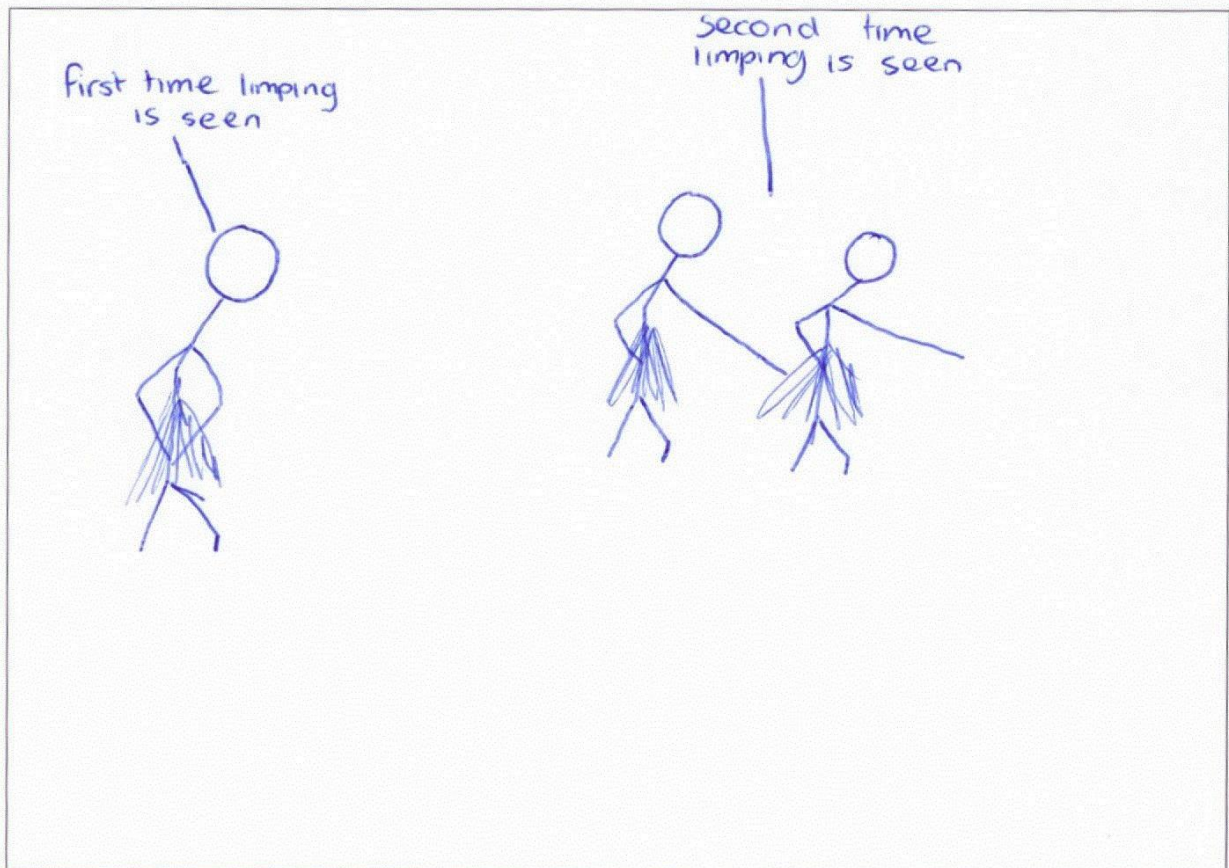
Give specific examples to support your response.

In the dance <sup>Milagros</sup> choreographed by Javier De Frutos, he uses the repeated movement of limping to support the key ideas of being an outsider, sacrifice and pursuit and chasing. The first time the limping movement is seen is during the concentric circle section. Dancers are seen with their right foot on demi pointe and left foot is flat, they have a hunch in their back and have both hands holding their skirt. The limping movement firstly supports the idea of sacrifice and being an outsider. The limping shows a sign of weakness and not being like others. Javier connected the movement to be like World War 2 where Hitler would kill the weak and the people who aren't the same as him. The limping movement shows the audience that they are injured and struggling being an outsider. This movement supports the key ideas Javier wanted the intent of the dance to show because the dancers are seen being different and becoming an outsider which leads to them being the sacrifice. In the single circle section the limping movement is embellished and developed into the dancers following each other round in a circle with their right hand holding the person in front of them ~~by~~ by their skirt. This supports another key idea in the dance performance.



which is pursuit and chasing. The movement shows this idea because dancers are seen following each other around grabbing on to each other which gives the audience the impression and the feeling of the dances chasing each other and ~~the~~ the audience is trying to figure out whos going to get caught. The limping movement supports the key ideas of being an outsider, sacrifice and pursuit/chasing through the way the dancers perform the movement, embellishing it making the audience think and question. The audience seeing the dancers limp and be an outsider will make them..

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.





**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?

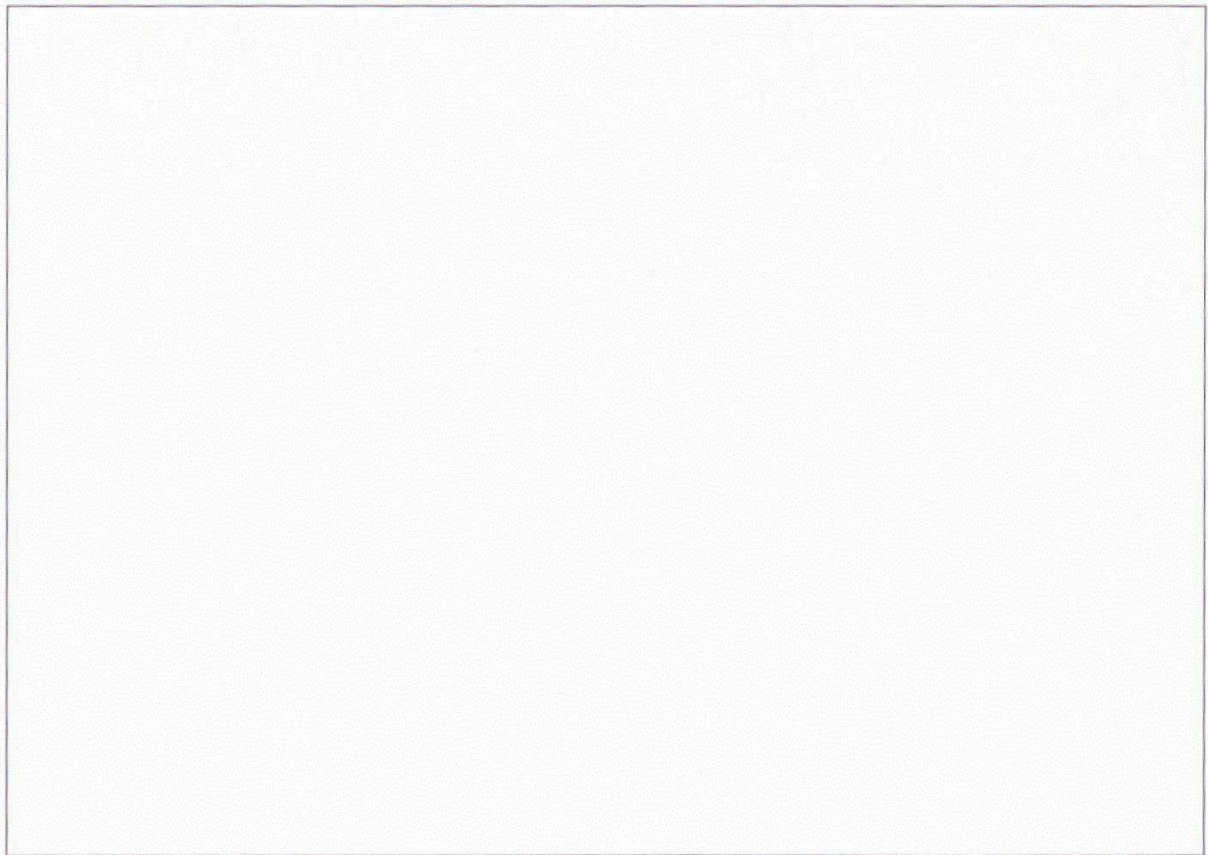
Give specific examples to support your response.

In Milagros both the costume and music is thought out well to create an impact for the audience. Both men and women are wearing the same thing. They wear a flowy 6 metre long white egyptian cotton skirt which Javier chose ~~to~~ because he wanted the dances to show power in their legs instead of perfect control and lines. The dancers wear a white lycra undershirt and each dancer has a different periwinkle number on the back of their shirt to create paranoia and fear with the dancers because they don't know what number is on your own back. The dancers also wear a chiffon overshirt for delicacy and women have their hair half up half down and men naturally styled. The music<sup>composed by Igor Stravinsky</sup> in Milagros is frantic, starting off with fast steady beats and then speeding up even more in the middle with an uncontrolled tempo. In the end of the dance the music slows down with steady beats and soft quiet music because as the sacrifice gives up, so does the music. Both the music and the costume work together to create the stripped



down feeling Javier wanted. The fast uncontrolled music with the different numbers on the dancers back and skirts flying everywhere creates an impact on the ~~dancers~~ audience wondering and questioning what's going to happen. The audience hears a frantic tune and sees the different numbers and makes the viewers feel a bit of fear and anxiety themselves wondering what will happen in the end and whose number is the chosen one. The impact the ~~the~~ uncontrolled music and matching unusual costumes helps Javier communicate his...

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.





#### QUESTION FOUR: Non-unison

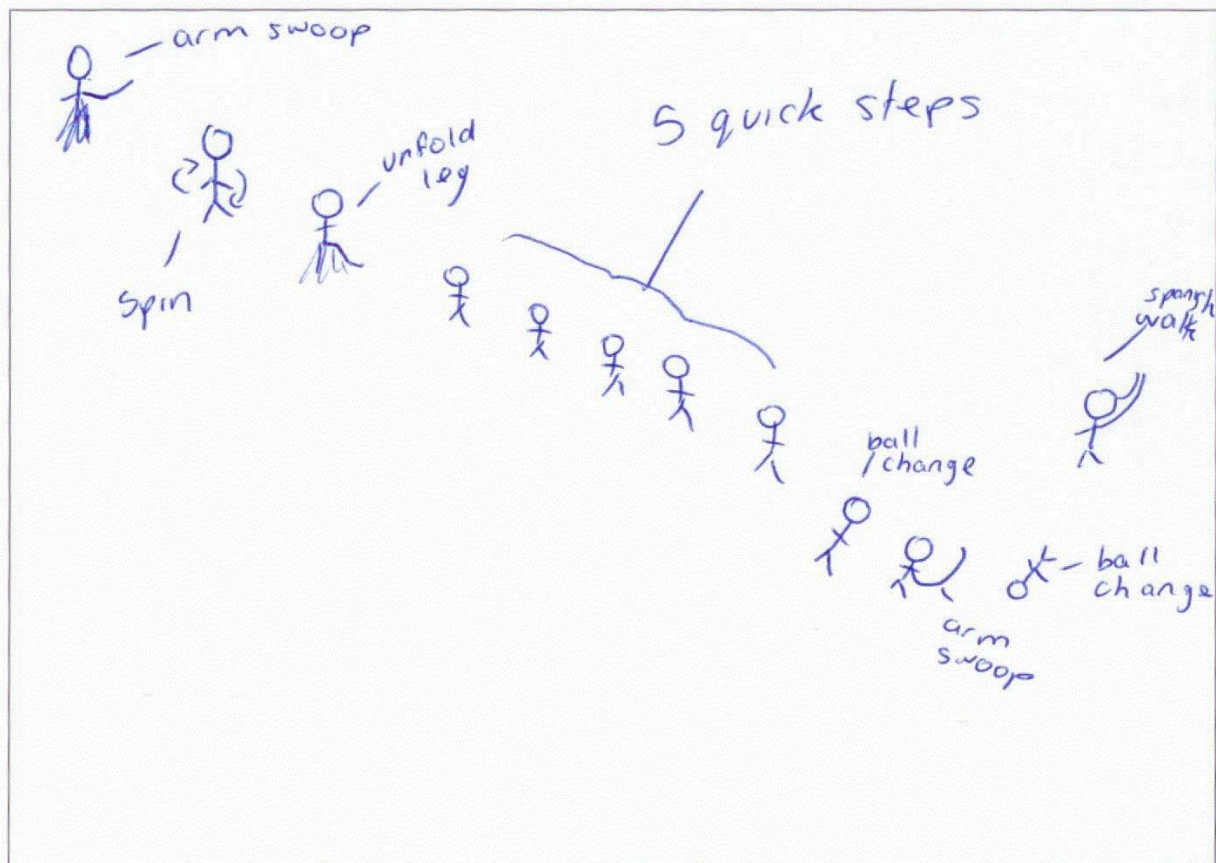
How does non-unison contribute to the effectiveness of the dance performance?  
Give specific examples to support your response.

In the dance *Milagros*, Non-unison is seen in the Cannon line section. 12 dancers are seen in a diagonal line from ~~at~~ upstage right to down stage left doing a two count cannon consisting of a swoop of an arm, a spin, an unfold of the leg, 5 quick steps, a quarter turn ball change with a swooped hand twice and then the spanish walk motif. The non-unison cannon contributes to the effectiveness of the dance performance in many ~~an~~ ways, one of which is it creates a climax. The cannonline is quick and frantic and is seen near the middle of the dance which creates a peak in the dance. The peak of the dance helps its effectiveness because it is an exciting cannon which keeps the audience interested. Throughout the beginning of the dance all dancers were facing inwards excluding the audience and dancers were doing everything at the same time. The cannon-line is the first time where dances are facing the audience and including the viewers and its the only time where the dancers are performing in non-unison. This contributes to the effectiveness of the performance because the audience now feels included and involved but then pose questions of why the dances aren't dancing together anymore and why they dance excluded the audience at the start. These



questions are what Javier wanted the audience to think about whilst watching the dance performance to keep engaged and wondering.

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





Extra space if required.  
Write the question number(s) if applicable.

QUESTION  
NUMBER

Q1 think about a time where they have ever felt alone and different and make them feel empathy for the dancers.

Q3 choreographic intention because he wanted the audience pose questions and feel utterly confused which is exactly the impact he made. Javier also wanted to not take away from the choreography so made the costume and music stripped down and work together to still make an impact posing questions but not take away from what the dancers were performing



## Merit

**Subject:** Dance

**Standard:** 91211

**Total score:** 16

Q	Grade score	Marker commentary
One	M6	<p>The candidate has explained how and why the repeated limping relates to the key ideas of being an outsider, sacrifice, pursuit, and chasing.</p> <p>To achieve at E7, the candidate would need to more closely analyse one of these key ideas and place it in the context of the intention for the dance.</p>
Three	M5	<p>The candidate has explained how the costume and the music created a stripped-down feeling.</p> <p>To reach M6, the candidate would need to provide a specific example of when this occurred in the dance and how it created the effect.</p>
Four	M5	<p>The candidate explained how non-unison contributes to the effectiveness of the dance by providing contrast.</p> <p>To gain M6, the candidate would need to provide clearer reasons as to why they think the choreographer created this contrast at this point in the dance.</p>