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91594A



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



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Dance 2023

91594 Analyse a dance performance

Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Analyse a dance performance.	Analyse a dance performance in depth.	Comprehensively analyse a dance performance.

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

Use this booklet to answer ONE question from Question Booklet 91594Q. Your sketched and written answers must be completed in ink.

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 2–12 in the correct order and that none of these pages is blank.

Do not write in any cross-hatched area (☒). 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.

Achievement

TOTAL 03

Details of the dance performance

Title of the dance performance: Anatomy of a passing cloud

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

NOTES

- 1° Repetition / motif
 - pose in second
 - left arm higher than the other in front of chest

- 2° The Structure of the dance
 - Six sections
 - all the dancers face the front
 - lotus flower women on the inside - male around the women
 - ritual

- 3° design element
 - costumes: all the same / similar style different colour
 - lighting: stay on stage the whole time

- 4° Transitions (link with 2) ✓
 - white noise
 - change of music
 - chanting in between

Note: Space is provided on page 7 for diagrams and sketches to be included, if appropriate, in your answer.

Question number: 3

In Anatomy of a passing Cloud choreographed by Javier De Fritos with the New Zealand Royal Ballet, the choreographer successfully separates different aspects of the dance ~~parts~~ and combined together to create unity. Such as Repetition and variations of motifs, the structure of the dance and ~~to~~ how it is in six different sections, costumes and lighting, and the transitions between each section. The choreography of the dance creates unity within these elements.

The structure of the dance is split up into six different sections of the seven minute choreography shown. The first is the trio. The sound heard is the book of genesis spoken in Te Reo Maori. The second, is where the twelve dancers are around the pool of light spectating other, while waiting for their time to perform. The third section of the dance is when the dancers are in pairs, dancing from ~~the~~ up stage left to down stage right. The fourth is when all dancers are standing around the circle of light facing inwards then in a canon coming into a smaller circle. ~~the~~ fifth when all the dancers are facing towards the audience in four lines. The final section is when the dancers are in pairs dancing ~~center~~ centre stage from up stage to down stage. Each six section shows unity in different ways, by doing similar movements.

For example in section five when the dancers are in four line. ~~the women~~ women, male, women male. The women within this section have soft, flowing & movement at a ~~the~~ low and medium ~~level~~ level whereas the male dancers, dance at a high and medium level, with strong, fast, sharp movements. Although the movements are contrasting that allows the choreography look entwined with each other.

Between each six sections there is a transition from one another. At the beginning of the dance we hear the book of genesis spoken in Te Reo Maori. This is the first ~~thing~~ sound we hear. The sound then changes, and sounds as though the radio is changing channels then onto white ~~noise~~ noise. After the white noise we hear the Pasifika drumming. During the white noise and Radio sound the dancers are walking around the stage to their next formation. Between each section of choreography ~~the sound~~ there is a white noise before the Pasifika drumming changes to a slow or a faster pace rhythm. ~~then~~ With each white noise a new section of ~~choreography~~ choreography begins, as well as a new formation. ~~then~~

Another ~~aspect~~ ~~used~~ technology used for within the dance is the lighting. Throughout the whole dance there is always a circle shape of white lighting, but with each formation and sections of the dance the lighting changes. For example when the dancers

are first dancing in pairs there is a big pool of ~~light~~ ~~the~~ white light, ~~the~~ however when the dancers go ~~to~~ to the next section when they all standing around in a circle facing inwards the lighting changes. There is a spot light on each dancer around the circle. By Javier using these two different technologies allows the choreography to be separate however still allows unity between each section.

- We can also hear chanting and cheering between each section as well.

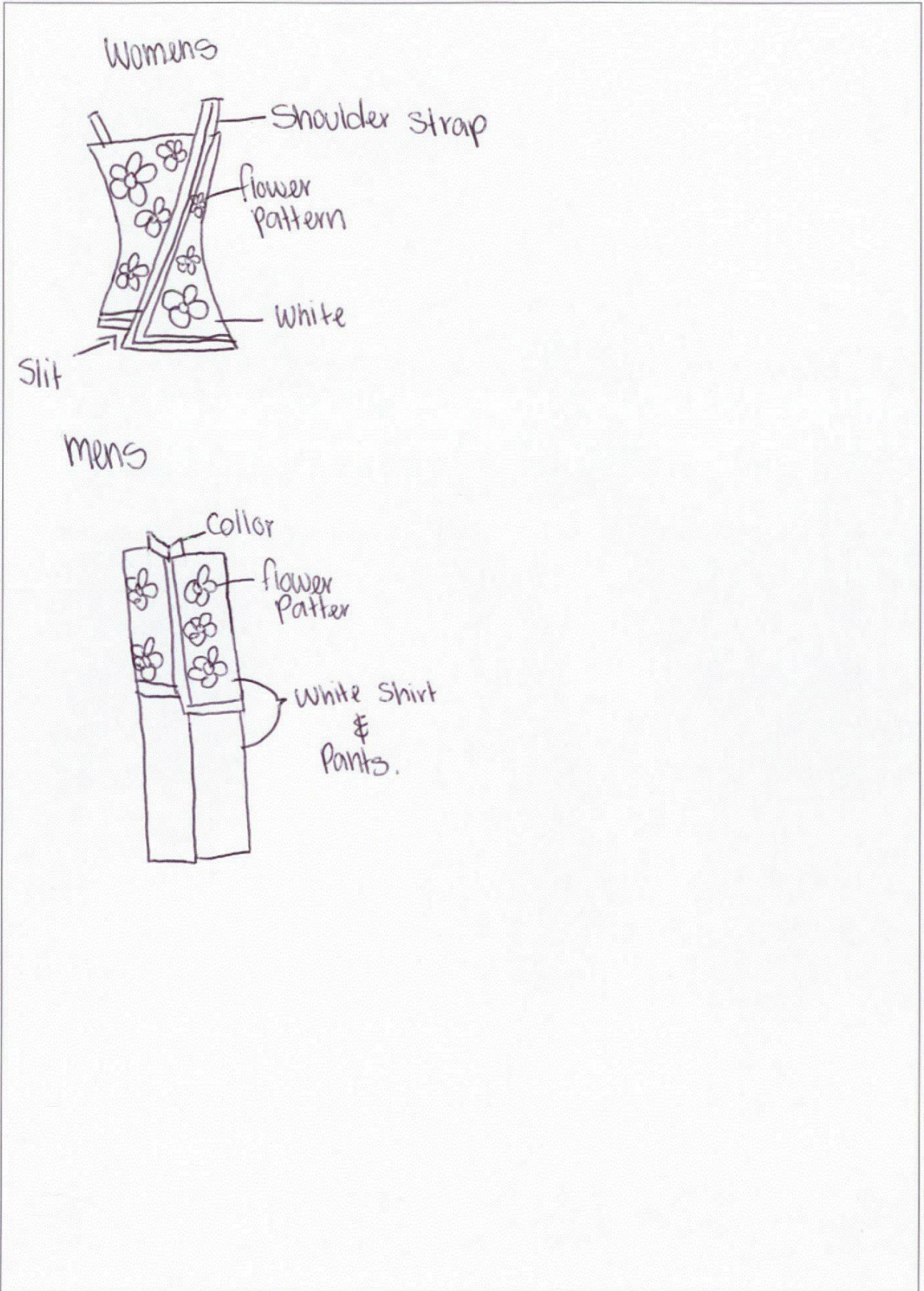
Another element used to successfully separate aspects of the dance but combined to create unity is the dancers costumes. ~~Each~~ Each dancers costume is different from one another, such as: the colours, design and flower pattern. However each costume has a similar design and or style. ~~The women's costume is a dress with a slit on the side of the dress. Whereas the men's costumes is a long singlet, with a collar, and long white pants. Although each costume has a different style and colour patterns, the costume also make the dancer look in unity, however still keeping the costumes allowing the dancer to look independent. The men and women's costumes ~~are~~ the audience looking similar for the women's costume, the dresses are all different in its own way. With one small elastic strap on one shoulder, the girls may have another bigger strap or none. The dress~~

includes a slit on the side of the dress allowing the dancers more movement. The colours of the dress is predominantly white with ~~extra~~ flower colours/patterns different to each other. The mens costumes are a two piece. A white long singlet with a collar and hidden buttons down the middle, with different colour flower patterns. and long white dress pants.

By Javier De Frutos having the dancers all in different colours and different styled costumes, however having similar patterns and a similar yet different styles of costumes allows the dancers to look in unity with one another ~~look~~ however still have the ~~is~~ independant look. ~~By~~ By doing this, it allow the audience to view the dancers as their own character, whilst still seeing the as a group.

Throughout each section of ~~The~~ The dance Anatomy of a passing cloud choreographed by ~~J~~ Javier De Frutos. ~~the choreography~~ each ~~aspect~~ seperate aspect of the dance has been ~~to~~ combined to create unity through the structure of the dance, lighting and music, ~~and~~ transition and costumes. Without the ~~the~~ dance wouldn't connect ~~an~~ each section wouldn't connect with the other with out these aspects.

Sketch on this page if you want to illustrate any part of your answer.
Label the sketch to explain the point(s) you are making.



Achievement

Subject: Dance

Standard: 91594

Total score: 03

Q	Grade score	Marker commentary
Three	A3	The candidate briefly identified and described aspects from the dance. There was a short discussion on how aspects have combined to create unity. Some examples from the dance were provided.