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91594A



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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.

Excellence

TOTAL 08

Details of the dance performance

Title of the dance performance: Milagros

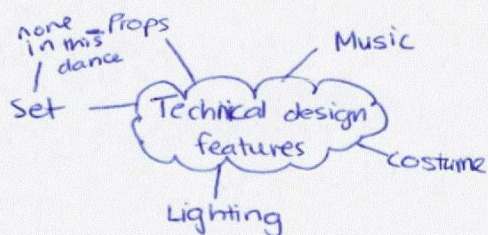
Choreographer/dance group: Javier De Frutos / Royal New Zealand Ballet

NOTES

Discuss how successfully separate aspects of the dance have combined to create unity

Intention - Pose more questions than answers

Perceived dominance



- Walking motif
- Pedestrian walk
 - Limp walk
 - Spanish walk
 - Knee walk

Jews in concentration camps

Circular lighting - bigger for more use of the stage, smaller for more focus on smaller groups movements (for example the duets)

~~Closing of the dance - duet at the end with man puppeteering woman~~



Mexico city rituals

Circular formations

dissonance
polyrhythms
polytonal
ostinato → constant repeated underlying 4 beat rhythm

The Rite of Spring

changing time signatures

~~Stravinsky~~
Composed by Igor Stravinsky
Choreographed by Vaslav Nijinsky
originally performed 1913

Sacrifice
Dominance/control
Paranoia/ambly
Pursuit/chasing
Rites/rituals

Limping in a circle reaching for skirts, repeating music, pursuit, idea of being trapped

Costume

Numbers on back

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

Question number: 3

Milagros (meaning 'miracles' in Spanish) was choreographed by Javier De Frutos after he was commissioned by the Royal New Zealand Ballet. The dance was first performed in 2003 and then made a return in 2011. Despite its recent choreography and performance, Milagros stems back to 1913, taking inspiration from the Rite of Spring choreographed by Vaslav Nijinsky for De Frutos to create his own contemporary ballet. The original Rite of Spring was performed to Igor Stravinski's orchestral composition called the Rite of Spring, and it was considered very modern for the time. The music itself featured constantly changing time signatures, and was considered to be very dissonant and unharmonious. The choreography by Nijinsky matched this uncommon approach, with movements such as turned in feet and hunched backs that were very much the opposite of the expected classical ballet. Alongside its uncommon/modern musical and choreographic approach, the Rite of Spring was inspired by pagan (pre-Christian) Russia and told the story of a girl who danced herself to death as a sacrifice, as in those times it was believed that human and/or animal sacrifices would bring the people a fruitful harvest. Due to the music, choreography and ideas of the Rite of Spring being so abstract, it was not well accepted by audience members whom were expecting to attend a classical ballet performance. Fist fights broke out and the police had to be called to control the crowd. So, if that is how the Rite of Spring was received by society, why did De Frutos choreograph a new ~~ball~~ contemporary ballet to an extremely

rare pianola version of the Rite of Spring and take choreographic inspiration from Nijinsky's work? The answer is the ideas. Milagros centers around themes such as sacrifice, dominance, paranoia, pursuit and rituals, many of which were alluded to in Nijinsky's choreography. De Frutos has put a modern take on these ideas, inviting the audience to question the themes in the dance and how they relate to their own lives. His specific intention was "to pose more questions than answers," something that he succeeds at throughout the performance. In order to display these key ideas of the dance, De Frutos uses unity between various production technologies such as music and costuming as well as movement. This is shown right from the start of this segment of the dance, where all 12 dancers (6 male and 6 female) stand one behind another with 3 in each line, creating a cross shape and concentric circles with each person facing towards the centre of the stage (see diagram ①). The people at the front and in the middle of the lines are pushed down to the floor by the people behind them, they writhe on the floor momentarily before getting up and repeating the process. Occasionally, the front and middle people of each line limp and move to another line in the circle, but the person at the back stays the same and they are never pushed to the ground. Unity is created between the movement and the music as there is a repeated low note that is played each time that the dancers are pushed to the ground, then it is left until the dancers are pushed to the ground again. While being successful on their own - the pushing movement to the ground still looks like a harsh pushing movement, and the low note in the music still appears sudden and abrupt -

when used simultaneously, the music and movement work in unity to add more emphasis to each part and the moment that they are creating together. With the sudden and abrupt music, the pushing movement appears harsher and more abrupt. With the harsh pushing movement, the music appears to sound harsher and more sudden. De Frutos used unity between the music and the movement to create unity between the dance and his intention/key themes. Through seeing the harshness of the pushing created through the unity of movement and music, we as an audience begin to ask questions, which is what De Frutos wanted for this dance. We are particularly drawn to the key idea of dominance, asking questions about 'who is dominant in the dance?' 'Why are those dancers being pushed?' etc. This is even furthered by the use of costume in the dance. Both the male and female dancers wear the exact same costume in the dance, the only difference/distinguishing factors between the two are the dancer's hair and their stature. The costume consists of a long white maxi skirt made of 6 metres of Egyptian cotton that is gathered at the waist, a white singlet with a number on the back, a white chiffon v-necked shirt with long fluted sleeves, white socks that are at a crew length, and ballet flats that have the elastics dyed the same redish purple colour as the numbers on the back of the singlets (see diagram (2)). The mens hair is styled naturally and the females have their hair in a half up half down ponytail, which like the music and choreography, is very different to the expectations of a classical ballet. The costume unifies this pushing moment in the dance further by the skirt moving upwards when

the dancer is pushed and then spreading out when they land on the floor, making the movement seem bigger and harsher as well as the music more harsher, sudden and abrupt. The costume again invites us to question dominance, is there a reason they are all dressed the same? Why are the men wearing skirts? From the audiences angle we see the lines that are facing side on to have two men behind a woman who is in the ~~front~~ front of the line and therefore is definitely being pushed to the ground, as is the man behind her. This formation further creates unity between the ideas, as the audience perceives the men as dominant over the women. On further inspection it is shown that in the other lines, there is a female dancer on either side of a male dancer in the middle, so it is not just male dancers doing the pushing, however due to the clever choice of formation we immediately view the men as doing the pushing and therefore see them as dominant and in control. (See ③ for male and female placements). The pushing movement used in unity with the music to make it appear bigger is used in unity with this choice of formation to challenge the audience's perception of dominance. Costume further unifies the moment by putting the dancers on an even playing field, confusing the audience and leaving them questioning who is dominant over who, which was De Fruto's intention. This moment of total unity in De Fruto's dance creates a modern take on the idea of dominance by exploring 'perceived dominance'. We as an audience are left to wonder whether the male dancers are actually dominant, or if we just perceive them to be due to our own rules, structures and experiences in society. The use of unity between

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.

①

Cross/concentric circle formation at the beginning of the dance, arrows show way dancers are facing. All dancers are looking towards the centre and are standing opposite another line of dancers, one behind the other. Concentric circles

②

FRONT BACK

Singlet is barely visible under overshirt

Numbers are 1-6 for males and females, meaning that one male and one female is assigned to each number.

Long white maxi skirt gathered at the waist. Very flowy and bunched.

white crew socks

ballet flats with dyed elastics

③

m = male
f = female

F
M
F
MMF FMM
F
M
F

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

3 music, movement, costume and formation put emphasis on this moment in the dance, highlighting the moment's importance to the audience and creating unity between this moment and the audience's understanding of the ideas of the dance.

Another important moment of unity in the dance is where all of the 12 dancers are in a circle in the centre of the stage, all facing the back of the person in front of them. They do a pedestrian walk around the circle—a motif that is repeated and varied throughout the dance—and stop a few times, where some dancers turn around in a full circle, then the group continues walking.

Throughout this moment, the dancers are staring across the circle at each other while they walk, and they walk somewhat fast. There is unity shown in this moment between the movement, music and costume as well as the formation to share another of De Frutos' key ideas. At this moment of the dance, the music is repeating over and over while the dancers walk in the circle. It is relatively fast and the dancers walk at the speed of the music. This in combination with the staring across the circle and the circle formation creates a sense of panic and paranoia, like the dancers are trapped and spiralling like their formation. The music is similar to that of a modern horror movie, making the audience feel suspenseful and uncomfortable, qualities that are only added to by the unity used in this moment.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

3 when the dancers stop and some turn around on themselves in a circle, we see the numbers on the backs of their costumes. It is realised that the dancers can see the numbers of everyone but themselves since it is on their backs, and after walking in a circle formation following a dancer with a number on their back, the audience feels the dancers' paranoia as they turn it is almost like they are 'watching their back'. The unity in this moment successfully shows us as an audience the idea of paranoia, and we meet De Frutos' intention by asking questions about ~~what~~ why the dancers have numbers on their backs and what the numbers could mean. The unity between the suspenseful music, repeated formation to match the repeated music as well as the paranoid walking and the numbers on the costumes work to unify De Frutos' intentions and help the audience to understand and question the ideas of paranoia and dominance. Could the dancers with higher numbers be dominant over the numbers? Or could they be going to be sacrificed? These questions that we ask have the potential to never be answered, De Frutos' intention was always to make us ask questions rather than give us answers, and he has done so through the unity between production technologies, ideas and movements in *Milagros*. Despite being successful on their own, the unity of these features of the dance gives the audience a better understanding of the dance's

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

3 ideas by emphasising moments and working together to make each other more powerful.

The presentation of the Rite of Spring from a more modern view while still taking inspiration from Nijinsky's choreography and using the pianola version of Stravinski's composition is commendable work from De Frutos. By using the pianola version of the Rite of Spring instead of the orchestral version, there is already unity created as the pianola version does not have such contrasts in music and volume like the orchestral version, but instead it ~~takes~~ creates a suspenseful atmosphere that makes the audience uncomfortable while still working alongside the movements in harmonious unity to portray the ideas of the dance instead of distracting from the movements and the ideas behind them. De Frutos has taken Nijinsky's ideas and made them more acceptable to today's society, while still sharing the themes and ideas that Nijinsky and Stravinski wanted to share. Despite the seemingly dissonant music full of mixed meters (changing time signatures), polytonality (playing multiple tones at once) and polyrhythms (playing multiple rhythms at once) and choreography that is very different to classical ballet, De Frutos has used these in unity with other features such as the flowy and unisex costumes and the formations of the dance to share his intentions and key ideas. Although many things in this dance seem like they are 'wrong', they all work in unity to make a 'right'.

Excellence

Subject: Dance

Standard: 91594

Total score: 08

Q	Grade score	Marker commentary
Three	E8	<p>The candidate clearly described, in detail, separate aspects of the dance. They have comprehensively discussed how these aspects combined to create unity through a clear essay structure.</p> <p>The candidate provided detailed examples from the dance to support the points they made, and perceptively linked them back to how this combined to create unity.</p>