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3

91594A



915941



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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## Level 3 Dance, 2017

### 91594 Analyse a dance performance

9.30 a.m. Friday 1 December 2017  
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 the question you have chosen from Question Booklet 91594Q.

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 2–8 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.**

Merit

TOTAL

06

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## Details of the dance performance

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## Themes

## NOTES

- Control/Dominance contrast to submissive ✓  
Male/Female.
- Limping and pushing and knee walking motifs. ✓
- Limping can be a result of the dominance and abuse. ✓
- Pushing is a visual to the dominance ✓
- Knee walking is submissive action. ✓

## Costumes unity.

Circle ✓

Issues of unity ✓

watching ✓ - who's next victim.

Spanish walk, flamenco style

Sweeping. pursuit and chasing

I → II  
 III ←  
 → IIIII

tosses violet  
 side to side  
 Throws herself to a male.  
 Peel of the head stack ✓

New Zealand's ✓  
domestic abuse.

Javier's use of circle  
 formations link to  
 the audience feels  
 excluded, which is  
 a theme of domestic  
 abuse, that stays  
 hidden.

Pulling her  
 arm makes  
 her hop  
 on one foot  
 → duo

## Intro

P1 - Contrast control/submissive behaviour.  
 small groups. (seen at the end dance.

P2 - Limping and pushing,  
 an effect  
 of abuse.

P3 - Formations and watching  
 (concentric circle single circle) single circle.

## Con

- Links to NZ domestic violence.

Trio flip ✓  
 her up side down.

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

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Question number: One

In Milagro's Choreographed by Javier de Frutos and performed by the Royal New Zealand Ballet company in 2003. In this dance there is a re-occurring theme of dominance and control shown mainly through the male dancer's movements and is contrasted by the females submissive movements. These two points of contrast is seen at the beginning and end of the 6 minute extract of the dance. Following the contrast there is three motifs to show the use of control, and submissive behaviour and the physical effects. And lastly relating to the circle formations used in the dance and a watching motif that is used in the circle formations. ~~These~~ This theme in the dance is ~~is~~ important for New Zealand audience member's to think about the domestic violence in our ~~our~~ own Country.

The use of contrast is seen at the very beginning and towards the end of the dance. The dance opens with the 12 dancer's on stage (6 female, 6 male) hugging and embracing each other, Kissing their wrists, this lasts a small 10 seconds, until they form a cocentric circle. (Refer to diagram on page 7.) This a formation where the dominance in the dance is first seen. Where the middle dancer pushes the dancer in front of them to the floor. The dancer gets pushed to the floor, and contracts forward sweeping one arm across the floor in front of her and jults back, and stands up.



This movement is repeated a total of 12 times. This movement is not mimed, and is full force showing on stage. This shows the power the dancer has over another, but it is also seen, where a male dancer will grab a female's arm and lead her around in a circle forcefully pulling her to walk beside him. But then we see towards the end of the dance a motif called Knee Walking. This ~~movement~~ movement is used by both male and female dancers at the end. This movement is suggestive that the dancers are submissive to the other dancer, because they are on a lower level. We see a trio in the small group section where there are 2 male dancers flinging a female dancer around their bodies and upside down, in a careless way. But when the female gets away the male dancer's knee walk up the female dancer, and as these two males stack their heads onto one another, the female peels them away from each other, sending them on their separate ways, however she walks away with one of the male dancers knee walking beside her <sup>hand on</sup> ~~with~~ his fore-head. It shows through-out this dance clear male dominance, however people may argue that there is female dominance also. As it's seen at the very end a female dancer is completely submissive to the male dancer who is holding her up, as she lays in his arms completely stiff and still. This would suggest that the female dancer is completely submissive to him and has given up.

In the dance there is two motifs that show the dominance and the effects of dominance. Referring back to paragraph 1, talking about the concentric circles where



The middle dancer and the dancer closes to the inner circle are pushed to the floor. The pushing motif is a visual aid to help recognise this theme. And during this section, the formation's transition into a single circle formation (refer to page 7 for diagram), this is where we see the dancers limping. The audience sees the limping motif appear in the concentric circle and single circle sections. The limping could suggest the effects the abuse has on the dancer. To see the dancer's being pushed to the ground and stand up and limping. The limping emphasizes the physical effect on a person / victim of domestic or any kind of abuse. The three motifs that tie into abuse. Starts with the hugging and embracing that we saw at the beginning of the dance to give the illusion of happy relationships, then we see the pushing, and we see the violent ~~and~~ control of the pushing. Then there is the submissive knee walk because the fear and paranoia of being abused, and the limping is a physical effect that is a representation of the abuse. The contrast is seen through these 3 movements, because it shows the rough violent behaviour of pushing and then the submissive behaviour is gentle and slow.

Finally the contrast is seen through the formations. Javier De Fruto's likes to use circle formations. Circle formations is not only used in his piece Milagros but also in the Anatomy of a passing cloud. There is 2 circle sections in this dance that I have referred to in the previous paragraphs and diagrams. Concentric circle and single circle sections. These formations creates interest to



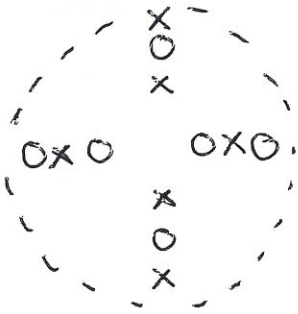
the dance piece and audiences own interest. It creates interest to the audience because the dancers do not face the audience during these moments. This can either make the audience interested in what is happening on stage, or can turn the audience away because they feel excluded to the dance. These formations can add to the audiences idea's of domestic abuse, because domestic abuse is a closed off matter and happens behind closed doors, is seen when the pushing limping movements only occur during the circle formations. This suggest that this is happening while ~~the~~ no one is looking, however there is a motif called watching. This occurs when the dancers stop in a circle and look at one another. This could be suggestive of two things. 1.) that they could stop and be watch one another of the ~~the~~ fear of being abused or pushed again. or 2.) they could be bystanders to a person being abused. Its like a situation that if they know something is going on but they are not sure weather to call the police, or to stay out of it. These motifs and movements all add to the tension and interest of the play. As being a New Zealander watching this dance would appeal to my interest because dominance and control is seen ~~in a~~ a lot in New Zealand.

In Conclusion, the two ways contrast is seen in the dance is through the movements of pushing to show control and dominance, and the ~~set~~ submissive movements of knee walking, and the audience can see the physical effects of the abuse through limping

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.

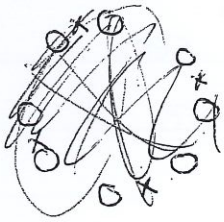
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Concentric Circle.



key  
-x = male  
o = female.

Single circle.



key  
\* male  
o Female



It creates interest and meaning to the dance work because it gives the dance a message to those of the audience who can see it. Where this dance goes from just an ordinary dance. To a dance that has a meaning and a purpose. People of New Zealand could become mindful of an issue that is in our own backyards. That the use of contrast was used by the movements and dancers. Female and male. Control and submissive. But seeing the contrast through the movements / motifs pushing, limping, knee walking ~~and~~ And by watching this dance it kept my attention through the contrasting movement that showed an issue that is seen in my country and an issue I want to be more aware of.



**Merit exemplar 2017**

<b>Subject:</b>	<b>Dance</b>	<b>Standard:</b>	<b>91594</b>	<b>Total score:</b>	<b>06</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
1	M6	Clear introduction identifying two ways contrast is seen in the dance. Describes in detail and with relevant examples from the dance – the two ways contrast is seen. Discusses in depth how the use of contrast creates interest in the dance work. Candidate makes reference to the bullet points given in the question and provides appropriate examples from the dance to support statements made.			