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3

91594A



915941



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Level 3 Dance 2022

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 the question you have chosen 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 (XXXX). This area may 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

ASSESSOR'S USE ONLY

Details of the dance performance

Title of the dance performance: MilagrosChoreographer/dance group: Javier De Frutos, Royal New Zealand Ballet Company

#3 Key ideas/themes

NOTES

The Rite of Spring

Milagros meaning "miracle" in Spanish composer - Igor Stravinsky
choreographer - Vatslav NijinskyThemes:

- Rituals - Spanish walk, "roll down" pas de trois, knee walk ^{laminco}
- Sacrifice - limp motif
- Dominance - Male catch female - manipulating body - circling vulture _{ending}

"We intend to ask more questions than answers"

"Dancing to it is terrifying"

"Makes the dancers bigger than them selves, the rite is coming from them."

"Again, ~~not~~ ~~fe~~

"to learn the history of it which, again is not something to be feared but to expand from, which is something we as dancers don't do and should!"

#3

Discuss how successfully the movements and technical design of the dance have combined to communicate the key ideas of themes.

- * Sound enhances the movement — both unique + controversial
- * shapes and patterns support the motif — ^{Knee walk - dominance}
- * costumes relate to ideas and movement — unity enhance shape
- * technologies and movements unite to create atmosphere.

Symbolic, other worldly

formation
concentric circle

x male o female

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

Question number: 3

"Milagros" choreographed by Javier De Frutos and performed by the Royal New Zealand Ballet in 2003 is the prime example of controversy in dance. Inspired by the ballet and music The Rite of Spring in 1913, composed by Igor Stravinsky and choreographed by Vatslav Nijinsky, De Frutos took the same themes of ritualism, sacrifice and dominance to not recreate but influence his own Ballet "Milagros" to Rite of Spring. This ballet was so controversial that it caused fist fights to break out in the audience due to opposing opinions. Along with its ahead of the times music score the costuming De Frutos chose is absolutely intriguing and enhances the unique themes in the dancework. "Milagros" is a Ballet that tells a story and commands the audiences attention by disregarding every thing Ballet is meant to be "I basically went against everything that I was taught in school"-De Frutos said and to "ask more questions than answers".

The Rite of Spring, the ~~Ballet~~^{music} that De Frutos used was so ahead of its time when it was created in the early 1900's that people today still criticise it. These people fail to see the revolutionary ideas it has created for a whole new form of music. Igor Stravinsky wrote it as he heard it in his head, with mixed meters

polyrhythms, ostosims, ~~creating~~ contradicting everything that music was meant to be. De Frutos tried to mirror this in his work, "Dancing to it is terrifying" ^{attempted} ~~claimed~~ De Frutos as it has so many layers to work with. De Frutos found ^{the last} piano version with luck and decided to use that version for this performance as by stripping back the music it allowed the ^{chorus of} ~~dance~~ 12 dancers to become the orchestra and create the drama. By not having the whole orchestra play the song, ^{the piano} the Rite of Spring sounds like it is being performed by a ^{godly} ~~ghost~~ above, as well as the fact that the piano version was at least 3-4 minutes faster than the orchestral version. The solo piano allows you to hear all the underlying rhythms of the music such as Jazz that you don't normally hear with the rest of the orchestra. As Igor Stravinsky was inspired by rituals for his piece, Javier De Frutos found it important to use that name. He did this through ritualistic movements one being the "Spanish Walk". This motif requires the dancers to create tension and stiffen their backs, holding their skirt up with their left hand and their other arm curving in 5th position over their head, ^{fingers} ~~hands~~ spread around, folded wrist, (something that should never be done in ballet, tension in hands), echoing the Spanish dance style Flamenco. This motif was locomotor and used to travel by only stepping with the left foot, creating a type of gallop without elevation / lifting from the ground. This ^{stylised movement} ~~movement~~ reflected the Flamenco Spanish style of dance with its flat footed, fast, stomping footwork. This type of

rituals such as De Fantes own religion of ~~the~~ ^{not} being Catholic. and widened the audiences views to the theme of rites/ rituals. ^{from more cultures than just their own.} ~~As well~~ This motif brought out an underlying rhythm in Stravinskys work as the stamping added depth to not just the music but the whole performance, exposing just how fast the music was, ~~the~~ Fantes nerve to keep up with it and the unifying idea of rituals.

The theme of Sacrifice was very well executed throughout De Fantes dance work "Milegros". The original 1913 Rite of Spring tells the story of sacrificing a virgin to the gods as a ritual of renewal as they enter Spring. ~~She would have to dance herself to death~~ Although De Fantes keeps to that story and adds his own twist, he uses the theme sacrifice in more everyday ways, such as sacrificing your identity and individualism to fit in. He shows this through to motif of limping, ~~that~~ ^{the} dancers walk with one flat foot, the other on demi point, their backs curved but supported necks (contradicting the C shape ^{as used in} ~~commonly seen in~~ contemporary). This puts the dancers in quite uncomfortable and vulnerable position, it. Three dancers limp like this in a concentric circle, looking around at one ~~another~~ ^{another}, becoming closer together ~~and~~ ^{until} the "chosen one" is caught in the centre. ~~this~~ The dancers have numbers on their backs, male and females ranging from 1-6. This adds an element of peripetia (another theme in Milegros) of

Seemed it is then. These numbers make the audience look deeper into the intention of the dance and ask themselves the meaning of the numbers. Is the chosen one the highest or lowest number, boy or girl? This section of limping also references World War 2 and how the Nazis would prosecute/punish anyone who wasn't seen as perfect such as Jews, homosexuals, special needs, gypsies, the disabled and mentally ill. The limping poses the question that if we are all acting as though we have a disability who's to know which of us genuinely is? The motif represents the sacrifice to fit into society's ways. ~~as~~ By diminishing who you truly are in order to protect yourself. The numbers ~~and~~ don't actually provide clues they just cause more anxiety in a turbulent time. De Frutos costume enhances the ideas of Sacrifice, "the chosen one", paranoia by linking directly to the movements and his intention of sharing history so that the audience and dancers can learn from it. I found this theme very relevant to our society, as a teenager I felt great empathy for the chosen one as I know what it is like to hide away in fear of being judged/hurt. The questions that the chosen one provoked stayed with me as an audience member in that I wanted to know why, what did she do that made her a target when she was doing so well to fit in. In my reflection I admire De Frutos skill as an artist even more.

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.

All in white.

hair half up half down
See facial expression

See through shirt

Still see the forms and shapes from across

Signal with number on back

in at the waist

full skirt

Concentric circle formation leading into the chosen one

6 male 6 female
X = male O = female

Spanish Walk

- referencing
 - Spanish culture and flamenco style and
 - ritual movements as motifs

chin up

head holding shirt

flexed fingers

tense back

pelvis moving forward and back

number

- caused paranoia
- chosen one
- sacrifice them

gallop step with no height

Limping motif

- disabled or injured
- reference to WW2 Jews hit for Nazis

curved shape back

supported head

tension in neck

holding shirt to move better

demi point

flat foot Gives the limping effect.

This costume allowed unity in the dances and enhanced their movements by making them bigger and more dramatic.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

The final moment in the dance was a plot twist and incredibly empowering. The dance addresses the theme of dominance and weakness in gender roles. The theme of dominance is shown throughout the whole dance work, from the ritualistic movement of ^{the dancers} walking on their knees (done in ^{places like} ~~some~~ New Mexico to approach the church out of respect) being lead by another, or dominated? As well as the "roll down" in a pas de trois to prostrate to gods above, being dominated by a higher source. De Frutos even addresses the idea in his costuming. Both genders ^{wore} ~~were~~ the exact same thing, a full length white skirt, a cotton lycra singlet that had a number from 1-6 on the back in dark purple/Black, and a white see through long sleeve top. On their feet they wore ^{white} ballet shoes and white socks with black elastic to give a present look. The women's hair was in a simple half up half down. These costume choices elevated the performance as the skirt, sleeves and hair made each movement appear bigger and gave a dramatic effect as it happened after the dancers as they moved and swished around them. The choice to make males and females the same gave a sense of unity to the performance and gave the dancers the same silhouette/form; by enhancing the waist and having a fitted out skirt to increase uniformity.

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

dominance in strength as the only difference between the two genders was size. This costuming ~~was~~ effectiveness was reflected greatly in the theme ~~of~~ of dominance in the final moment of the dance.

The "chosen one" stands centre stage as a male circles her, limping culture like, then performs the limping motif and gets closer to her, eventually bumping into her repeatedly. The female becomes sick of this and moves him to where she was standing, she begins to circle him as if to say 'How do you like it?'. She repeats what he was doing, bumping into him until she steps draws him in, kisses him and then kills him. This change in authority is incredible powerful. ~~as~~ the females have been overruled throughout the whole dance work. The simplistic costuming enhances the ~~scene~~ ^{dance} and shock of the ending by not giving away who holds the real power and ~~what~~ how the ritual should actually go. The way the dominance in the relationship switched was empowering to everyone to say, don't let yourself be pushed around and make your own destiny.

Javier De Frutos ~~was~~ ^{is} an incredible choreographer, not ~~afraid~~ afraid to be criticised and try new things. ~~The~~ His unique take on The Rite of Spring reminds audiences of the history of how revolutionary

Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

highlighted by the music and costuming successfully
told a story through dance that is one to
learn from, and be inspired by and remember.
As De Fries said "The rite is coming from them
(the dancers)" by embracing the controversial he
has created a master piece for generations to
learn from.

Achievement Exemplar 2022

Subject	Dance		Standard	91594	Total score	03
Q	Grade score	Annotation				
3	A3	The candidate's response mostly addressed the question. There was a brief discussion on how movement and technical design combined to communicate the ideas in the dance. The response included descriptions of the movement and technical design, and some examples.				