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3

91594A



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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.

Merit

TOTAL

05

ASSESSOR'S USE ONLY

Details of the dance performance

Title of the dance performance: MilagrosChoreographer/dance group: Javier De Frutos / Royal New Zealand Ballet
2003

NOTES

#1: limping } sacrifice
costuming }#2: watching / staring } fear / anxiety / paranoia
music / sound }#3: concentric circle } dominance
pushing motif
spotlight }Limping: 13:24
pushing: 4:09:36
watching: 1:57:45
knee walks: 4:44
spanish walk: 2:30
sweeping: 3:00duet: 4:09
headstak: 5:05

"when the mind is not..." ✓

"there is a lot of emot..." ✓

"physically and emot..." ✓

"pushed down towards the centre..." ✓

"the men look so handsome in..." ✓

"like a vulture..." ✓

"seeks to pose more..." ✓

"it felt absolutely right..." ✓

"you have to sacrifice,..." ✓

"a higher power was playing the..." ✓

"the walks on the knees came from..." ✓

"it is terrifying to dance to..." ✓

"see the music, hear..." ✓

"I wanted to create unity..." ✓

"who will be sacrificed?" ✓

cycra undershirt
chiffon white shirt
white egyptian cotton skirt
ballet slatspas de deux
el rea: loose limbs

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

Question number: 3

In the dance performance milagros, choreographed by Javier De Frutos for the Royal New Zealand Ballet in 2003, the movements and technical design have been combined successfully in order to communicate key themes and ideas. The movement motif of limping and technical design of costuming reveal sacrifice, the movement motif of watching/staring and the technical design of music and sound reveal fear/anxiety/paranoia, and the movement motif of pushing in the concentric circle with the technical design of lighting reveal dominance. These 3 themes are significantly portrayed due to how the dance is communicated. Milagros and the creation of it ~~was~~^{was} heavily inspired by the Rite of Spring. The Rite of Spring was composed in 1913 by Igor Stravinsky. Milagros has an overall choreographic intention ~~of~~^{of} "seeks to pose more questions than it answers."

The costuming and the limping movement motif significantly reveal the theme of sacrifice. The historical and societal sense that are associated with meanings within the performance also initially create a sense of sacrifice. The dancers are all dressed identically because De Frutos wanted unity. "I wanted to create unity within the group." The 12 dancers are wearing white Egyptian cotton skirts that are ankle length. The undershirts are created from white Lycra cotton, alongside having a number on the back. The overshirts are white chiton, that are long sleeve with a large amount of freedom of movement. When designing the shirts,

De Trutos portrayed that they reveal the idea of vulnerability. As a part of humanity within society, we may feel extremely vulnerable, (especially within ourselves) when being sacrificed. The pink numbers on the undershirts are all different to one another, and the dancer ~~seen~~ is unable to recognise their own number. Associated with this aspect, audience members are uncertain of "who will be sacrificed next?" Does each number represent anything different?; Do they differ from one another or do they all have the same meaning? This use of production/technology design successfully works alongside the movement motif of limping - the first limping scene occurs at 13 seconds, with it being performed several times afterwards; it is repeated. The second set of limping (dancers grabbing one another's skirts) is seen at 1 minute, 36 seconds. The use of the skirts is significantly conveyed in this particular movement because of how the movement and the costumes work together - the dancers are holding onto one another's skirts, revealing vulnerability due to the unknown of who will be sacrificed. The limping motif is done through the dancers having one foot on demi-pointe, and the other flat - they are wearing ballet flats with a pink tip, creating contrast with the pink numbers. They contract their spines creating a "C-curve" shape and have an eye focus towards the ground in front of them. Referring to ^{the} historical sense within the dance, sacrifice was largely significant in WW2 and the concentration camps. ^{"you have to sacrifice even from within."} People within society had to sacrifice themselves and their individuality ^{which made them} ~~in order to~~ ^{to be} presented as having power, but ^{but} alternatively resulting in a weakness. In society today, we see similar scenarios such as the Ukraine war, where individuals are being sacrificed for themselves, or others,

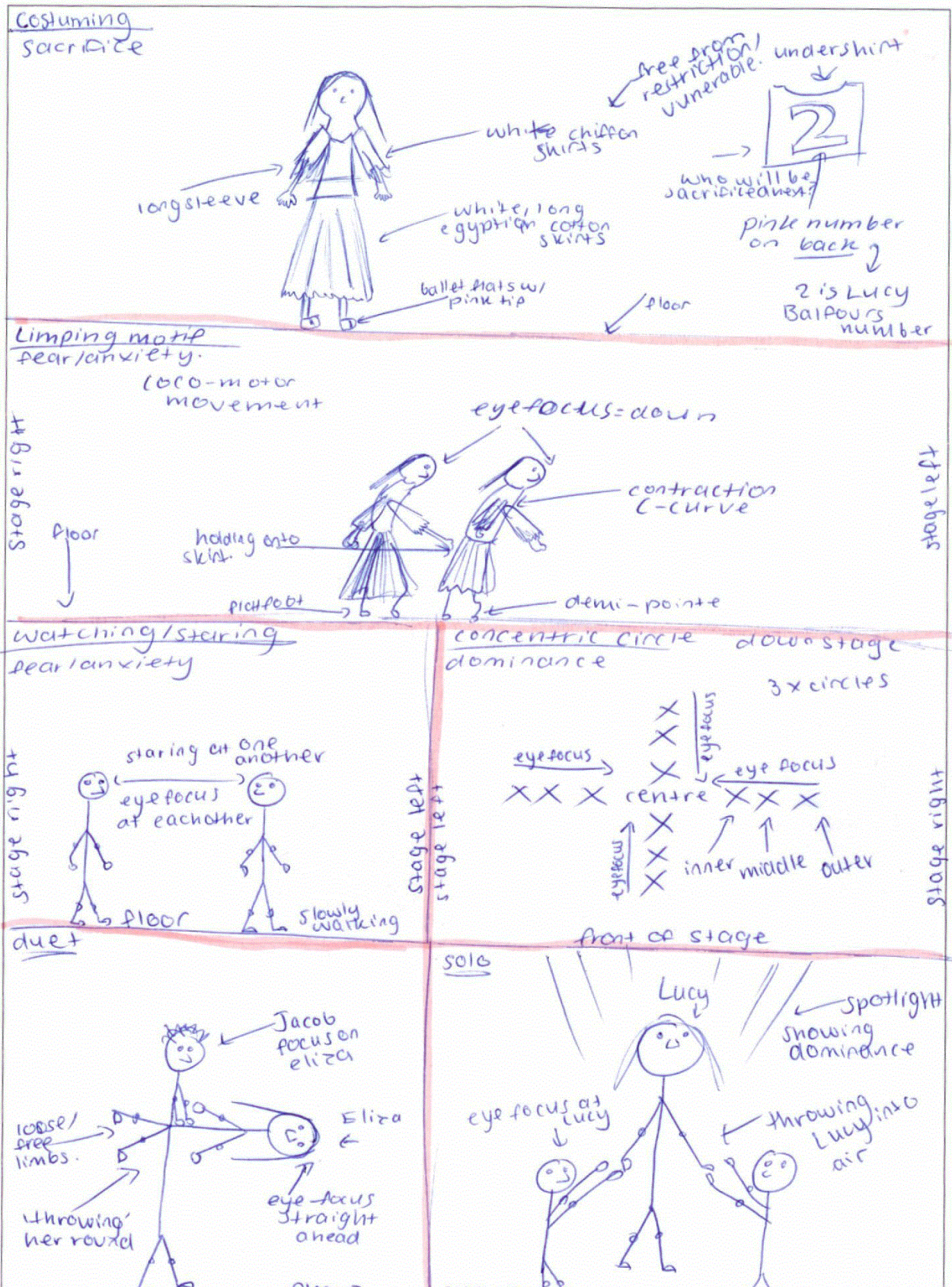
of sacrifice is successfully communicated throughout the dance, due to the unity (unaware of who will be sacrificed next due to all having the same design) and design of the costuming. This was combined significantly well with the movement motif of limping which also represented historical and societal factors. "The walks on the knees came from a trip to the churches in Mexico city"

The music/sound and the movement motif of watching/staring are successfully combined to portray the idea and theme of anxiety and fear. Paranoia within the performance can be felt and expressed by the audience, and the dancers themselves. "There is a lot of emotional paranoia." "It is physically and emotionally draining." ← Lucy Balfour reveals that she is able to experience anxiety and fear, due to the way the movements work with the music. The sound/music significantly enhances the movement due to the feeling that it creates. DeFtutos didn't want to choreograph to the full orchestral version that Stravinsky composed in 1913, so a pianola was used alternatively. The pianola is a self playing piano that is free from errors and change in tempos. The music has very little differences, apart from substantial, uncertain beats. "A higher power was playing the Piano," meaning an initial feeling of fear is created because it gets the audience and the dancers unsettled due to the inconsistency and gradual yet sudden changes within the "stripped-down" musical score. The pianola is poly-rhythmic and "stripped-down" which ^{"see the music, hear the dance."} creates a contrast with the basic yet effective costuming. DeFtutos stated that "It felt absolutely right because it was other-worldly"

terrifying to dance to. "This production / design technology works successfully with the movement motif of watching and staring. This movement occurs at 7 minute, 57 seconds and is performed when the dancers are in the concentric circle. They are staring at one another, with a confused face revealing distress. Due to the choreographic intention being "seeks to pose more questions than it answers," we are able to recognise how the dancers feel alongside this aspect. The staring shows how people within society today may be associated with anxiety and fear. The unknown of situations can lead to substantial effects of anxiety and fear due to a sense of overwhelm, which leaves us in shock / disbelief. This can be seen within this particular movement motif. ~~The~~ The movement occurs when the music has a repetitive tempo, yet is still considered to be upbeat and ^{is said to be} ~~affected~~ revealing of Paranoia. The successfulness of using this type of sound/music with a more still, non-locomotor and subtle movement, reveals ~~the~~ and enhances the theme of fear / anxiety to the audience and the dancers.

The lighting and concentric circle formation combined with the pushing motif convey the theme of dominance significantly well. Dominance and having a greater hierarchy in society today reveal a lot about one's morals and independence, whether that's good or not. Gender roles and gender equality play a large part within the aspect of dominance and shape the way society is today. In the performance *milagros*, 3 concentric circles of 12 dancers are enhanced greatly due to the spotlight. Alongside

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.



Extra space if required.

Write the question number(s) if applicable.

QUESTION
NUMBER

continued

3 also reveal the key idea of dominance. Lucy Balfour has a 'soloist' moment when she is thrown into the air. The use of production technology (lighting / spotlight) enhance her movement, which is revealing how she has an aim to make femininity more dominant in our everyday lives. This contrasts with the idea of sacrifice because she is sacrificing herself and her gender to result in gender equality. The duet moment reveals dominance of males over females due to the way the movement is being performed. Elita is almost being "thrown around" and has "loose, flimsy limbs". "The men look so handsome in the costumes" Detrutos States. The formation of the concentric circle that reveals the ~~through~~ throwing motif also reveal dominance. The males are "pushing the women down towards the centre." Wider context, this portrays how having a higher societal hierarchy results in you having a higher power ^{/more control} and being more dominant compared to those who are below you. "Is one more dominant due to others having disabilities ^{and} of differing from one another? or do we change ourselves ~~with~~ to fit in?" The first throwing movement occurs at 4 seconds, ~~continuing~~ ^{repeating} at 9s and 19s. "When the mind is not open, there is no where to go." Lucy ~~State~~ Claims. The concentric circle is said to be seen "like a vulture circling its prey" which ^{one is dominating another by closing them in.} get again reveals dominance. The circle is largely lit by the spotlight on all dancers,

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Write the question number(s) if applicable.

QUESTION
NUMBER

will be dominant next and who will be considered weak. the production technology ^{design} of lighting is combined successfully with the formation of the ^{shape of the} concentric circle ^{which} reveals the pushing/throwing motif. The soloist and duet moments also create contrast with the lighting which all represent the idea/theme of dominance + control.

The dance performance Milagros, choreographed by Javier De Frutos for the Royal New Zealand Ballet in 2003 successfully combines production/technical design in order to communicate the key themes and ideas of Sacrifice, fear/anxiety and dominance. The performance is inspired by the Rite of Spring, ^{composed} Igor Stravinsky in 1913, which also added historical and societal sense to the piece. The dance Milagros has a choreographic intention of "seems to pose more questions than it answers" which resulted in the audiences' ^{dancers} interaction of feelings towards the performance and its ideas.

Merit Exemplar 2022

Subject	Dance	Standard	91594	Total score	05
Q	Grade score	Annotation			
3	M5	The candidate addressed the question in their outline. They discussed in depth how the movements and technical design have combined to communicate the key ideas in the dance, with supporting evidence. The response directly addressed the question and included appropriate examples from the dance to cover all aspects of the question. For example, the candidate included descriptions of movement and costumes, and how they have combined to communicate the ideas in the dance, although lacking detail at times.			