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91595A



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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 3 Dance 2023

91595 Demonstrate understanding of the development of dance in Aotearoa/New Zealand

Credits: Four

ANSWER BOOKLET

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of the development of dance in Aotearoa/New Zealand.	Demonstrate in-depth understanding of the development of dance in Aotearoa/New Zealand.	Demonstrate perceptive understanding of the development of dance in Aotearoa/New Zealand.

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 91595Q. 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 (DRAFT). 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 07

PLANNING

- audience perspective, tours internationally

accessible =

- ~~mother mother - fat Freddy's drop music vid~~
- ~~the art of black grace - 360 8 foot high LED screens, dancers on video~~

cultural influence

- ~~Gathering clouds - response to economist's paper in leading NZ paper saying Pacific people are a "drain on society", three scenes showing the dawn raids in 1970s, which is also when Neils parents came over~~
- ~~surface - represents Neils Samoan heritage, inspired by his dad's tattoo~~

development over time

- ~~minoio minoi - Samoan slap dance, uses Pacific dancers and clothing and music~~
- ~~Morpheus - inspired by the Opera Orpheus, blended with Pacific contemp styles~~
Opera blended with contemporary dance, Pacific lens

Intro -

- ~~opened BG in 1995 when he was 19, started with 10 male Maori/Pacificas~~
- ~~parents came over in dawn raids~~
- ~~talk about the question~~
- ~~started full time dance when he was 19~~
- ~~BG did 15 shows in their first year~~

development over time.

- started with all males and all Pacifics, now has girls
- movements, now a combination of Pacific styles and typical contemp
- testament to contemporary's ever-changing and growing dance style

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

Question number: 1

Neil Jeremia, is a Samoan ~~born~~, New Zealand raised, dancer and choreographer. His parents came over to New Zealand during the time of the dawn raids, which took place in the 1970s. He took part in martial arts as he was growing up, and then at 19 years old he joined a full time dance company without ~~o~~ having any previous dance experience. The year after he did his final year of full time dance, he opened his own dance company called Black Grace, which was in 1995. He started this company with only 10 males, who all came from Maori and Pacific backgrounds with no previous dance experience. **B** Straight away Black Grace became very successful, doing a total of 15 shows in their first year established. Because of Black Grace, Neil Jeremia has been able to influence dance in Aotearoa / New Zealand. He did this through a range of elements such as being accessible, his cultural influence, and also his development over time.

Neil Jeremia has been able to influence dance in Aotearoa by being accessible. One example of Jeremia's work that showcases his accessibility is "Mother *Mother". This is a music video for Fat Freddy's Drop, in which Black Grace dancers danced in, and Neil Jeremia choreographed. As this is a music video which is online and available to the whole world to watch, it means it is very accessible, as anyone can watch it, regardless of if they are interested or take part in dance or not. As it is a song by Fat Freddy's Drop, it also attracts a whole new fan base to Neil Jeremia's choreography, and Black Grace. Another example

of Neil Teremia's work which demonstrates his accessibility is "The art of black grace". This involves 360 degree, 8 foot high, LED screens which circle around the audience, as the dancers are being shown on these screens. This is accesable as since it's shown on video, it can be easily shown in more locations and more frequently, as it doesn't require the dancers to actually be ^{performing} there in person. Neil Teremia has also made dance more accessible for male dancers, specifically ones coming from a maori or pacific ~~dancers~~ background, while also influencing more males to take part in dance. He has been able to do this as his work challenges the stereotypes around males in dancing, as his choreographic style is not the typical balletic and frail styles ~~is~~ which is commonly shown in contemporary dance, meaning Teremia is giving NZ a fresh take on contemporary which had never really been done before him, and black grace. Typically the ~~males~~ males who take part in contemporary dance are white, skinny, and feminine, whereas Neil's dancers are strong, muscly, and come from athletic backgrounds. This influences young boys to take part in dance, even if they are not white and skinny. It also gives males the hope that they will be able to have an actual career in contemporary dancing. Neil Teremia's choreography is also accessible from an audiences perspective. This is because Black Grace did an international tour, visiting and performing in many countries around the world, meaning you didn't need to live in NZ to be able to experience and have access to a Black Grace performance. All this international touring was able to give Black grace the funds to tour nationally all over Aotearoa, as it is very expensive and hard to earn money touring and performing in NZ. Teremia wanted black grace to be accessible to everyone, including low economic households. This inspired him to do the "20 for 20" tour, meaning Black Grace toured 20 small NZ cities or towns, with tickets for just \$20. This

was able to influence dance in Aotearoa because he gave more people the chance to experience a live dance show, which hopefully made more people interested in dance. He also influenced dance by showcasing this new contemporary dance style which Black Grace does, demonstrating that contemporary doesn't always need to be balletic, instead it can be strong and hard hitting.

Neil Jeremia has also been able to influence dance in Aotearoa by his cultural influence. One example of Jeremia's work that demonstrates his cultural influence was "Gathering Clouds". This was a dance piece which was choreographed by Jeremia in response to an economist's paper, that was published in a leading New Zealand paper claiming that Maori and Pacific people are "a drain on society". This dance ~~was~~ inspired by has three scenes showing the dawn raids which happened in NZ in the 1970s, which is also when Neil Jeremia's parents came over to NZ. Former NZ prime minister Jacinda Ardern only publicly apologised for the way Pacifics were treated during this time in 2021. Choreographing this piece brings awareness to what Maori and Pacific islanders had to experience living in New Zealand, and influences white New Zealanders to appreciate their privilege. Another example of Neil Jeremia's work which demonstrates his cultural influence is "Surface". This dance piece represents Jeremia's Samoan heritage, and was inspired by his father's tattoo, which is a cultural design from his waist down to his knees. This is able to influence dance in Aotearoa as before Black Grace, there wasn't really any dance styles which involved Maori and Pacific culture, and was all the same type of balletic contemporary styles, which is what New Zealanders knew and thought of when they would picture what contemporary dance looked like. Neil Jeremia, and also Black Grace, has had an influence

on dance in New Zealand as they are the first ^{contemporary} dance company to ~~have a~~ have a dance group which includes all dancers being male, and all coming from a Maori or Pacific background. This inspires and influences more male dancers to take part in contemporary dancing, as ~~it has a~~ Black Grace has shown representation in contemporary dance with Pacific and Maori Male dancers who aren't the typical build (skinny, feminine, light), and instead strong, muscular, and athletic.

Neil Jeremia has also been able to influence dance in Aotearoa / New Zealand through his development over time in many aspects. One example in Jeremia's work that clearly demonstrates this is "Minoi Minoi". This is a modern version of the traditional Samoan slap dance. This piece uses Pacific dancers, as well as traditional Samoan clothing and music. This dance piece showcases how the slap dance has evolved over the years. Another example of Jeremia's work which demonstrates development over time is "Morpheus." This dance piece was inspired by the opera, "Orpheus", and then blended with contemporary dance. Jeremia included Pacific dance in this piece as well, as he looked at it through a Pacific lens. This influences dance in NZ through development over time, as it takes a classic opera, and develops and changes it into a fusion of Pacific contemporary styles, while still keeping some of the original opera. Neil Jeremia also shows development over time by the fact he now includes females in Black Grace, who come from all different backgrounds, doesn't need to necessarily be Pacific or Maori. This influences dance in Aotearoa as it inspires other dance companies to not only hire people with the typical contemporary dance body, instead just focus on their dance skills and potential regardless of what they look like. Neil Jeremia also shows development within his movements and ideas. He started off with only Pacific dance styles, and now he has dance pieces

Extra space if required.
Write the question number(s) if applicable.

QUESTION NUMBER

1

which are a combination of traditional pacific styles, while also incorporating classic contemporary, which is more balletic and soft. Neil Jeremia's work is a testament to contemporary's ever-changing and growing/developing dance style.

In conclusion, Neil Jeremia has influenced dance in Aotearoa, New Zealand, through accessibility, cultural influence, and development over time. He has a ~~range~~ wide range of dance pieces which demonstrate these elements, and inspire ~~and~~ and show to people all over the world, specifically in New Zealand, that contemporary doesn't always need to be the same, original, balletic and soft style.

Excellence

Subject: Dance

Standard: 91595

Total score: 07

Q	Grade score	Marker commentary
One	E7	<p>The candidate has demonstrated a perceptive understanding of how an established New Zealand choreographer has influenced dance in Aotearoa/ New Zealand, with specific reference to two of their influential dance works/ pieces.</p> <p>All points were supported with well-chosen and relevant evidence. This showed a thorough understanding of the choreographer's body of work and its influence on dance in Aotearoa/New Zealand.</p> <p>The response conveyed interrelated aspects of the referenced works of the choreographer and explained, with insight and accuracy, the reasons for the choreographer becoming established.</p> <p>The examination question was soundly addressed throughout the response.</p>