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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 (DŌ KĀHĀ, DŌ KĀHĀ, DŌ KĀHĀ). 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.**

Merit

TOTAL 06

first person to receive NZ creative award 2022

Established choreographer

PLANNING

Neil Ieremia born 1970 Poutia Cannon creek Wellington

Parents immigrated 1960 (Samoan)

Rheumatic fever 6 -> Not playing rugby -> 11 Marcial arts

1995 - Black grace to create his own choreographic style

Intergral mana creative enterprise award - support excellence in creative Pacific entrepreneurship

19 years old got asked to join auckland pe arts 2nd year invite to douglas Wrights company

Paragraph 1 - Cultural background

Samoan heritage - grew up trying to figure his culture

Works

"Handgame" (1995) first work - About abuse (Samoan)

choreographic choices - Unique rythem. - The theme was Fa'ataupati (slap dance) - touching the parts that were injured as a child. Contributing had all men talk about their childhood abuse share stories

Samoan born New Zealand

"Surface" (2003) First women included - About pe'a traditional Samoan tauta (tattoo) and associated legends. - Inspired from his father (66) great honor the sound of the pe'a chipping can be heard throughout

Paragraph 2 - Contemporary fused with kung fu.

Trained in marcial art 11 he wasn't allowed to be physical as a child and play sports - found kung fu. favors function

later he used it in his choreography explosive over esthics

- Ieremias work utilises specific dance elements and choreo devices unique to his choreographic references and esthics. Making all his pieces unique. specific choreoghic Physicality, Musicality, fast paced rythem and spiral patterns

Works

"Mindai" (1999) traditional samoan nursery ryme combined with some count elements of western choreographic devices such as canons and unison. Kung fu sharp quick movements

Paragraph 3 - Oppertunities, company values, awards

20 for 20 - 20 places 20 dollars short works (2023)

Scores in NZ

youth - mixed I am renicessence. never thought they get

Core values encapsulates in ones

Fa'amoni - Honesty and diligence work

Fa'amolosi - Perervence and determination in the face of adversity.

Fa'aloalo do do - Humanity and respect Purpose - creative high level to all people in every walk of life.

International travel - Australia, holland, USA, Mexio

Renueve from the company to continue to create oppertunities Networking with other establish choreographers and compaies around the world.

This was a massive honor for him. Made him start This ~~was~~ gave him the confidence to start his own company

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

Question number: 1

\* When he was 19 he got asked to join 2 Auckland Reforming arts school. Here he learnt ballet, he found this hard as a Samoan man he had to work so much harder than everyone else. In his 2nd year he was invited to join Douglas Wright company

Neil Ieremia is an established choreographer who has influenced dance in Aotearoa. He was born in 1970 in Pouria Cannon Creek. He wasn't allowed to play rugby due to getting sick, <sup>through</sup> this ~~is~~ how he found his love for dance. In 1995 he founded the company Black Grace for the purpose of having creative freedom to create his own choreographic style, unique to <sup>the</sup> dance already in New Zealand. Black Grace has created lots of opportunities for all New Zealanders, dancer and spectator and <sup>have had</sup> ~~all~~ <sup>great</sup> ~~over the world~~ presented many influential dance works.

Neil is of Samoan heritage, his parent <sup>migrated</sup> ~~migrated~~ from Samoa to New Zealand in <sup>the</sup> 1960s. He grew up trying to figure out <sup>who he was</sup> his culture as a ~~and~~ New Zealand born Samoan man. His <sup>works</sup> ~~works~~ are impacted <sup>by the</sup> ~~by the~~ themes of his <sup>work</sup> ~~work~~. His cultural background of being Samoan, <sup>the</sup> ~~the~~ themes of his work are very evident in his works. "Surface" was presented in 2003; it was about <sup>the</sup> ~~the~~ traditional tatau (tattoo) pe'a and associated legends. <sup>the</sup> ~~the~~ work was inspired by his father who had the honor of ~~now~~ receiving a pe'a at the age of 66. Ieremia incorporated the sound of the tattoo instrument chipping the pe'a into the skin. This was heard throughout the whole performance, <sup>the</sup> ~~the~~ choreographic choice to create a rhythm for the dancers to dance to. ~~The~~ ~~the~~ piece was also inspired for Ieremia's <sup>another</sup> ~~desire~~ to figure out who he was as a Samoan. An influential dance

\* He made his company 10 male all with Maori, Samoan and Pasifika heritage. This was important to him.

work that was inspired by his cultural background was "Handgame". This work was presented in 1955. <sup>it was</sup> His first work. It was based on abuse in childhood. The theme was very confronting but important and real. <sup>Jeremia got</sup> The men in the company Black Grace <sup>and share</sup> to talk about ~~the~~ stories of their childhood abuse. <sup>gesturing and</sup> touching the parts of the body that were injured as a child. Jeremia then <sup>processed these and into</sup> took these and used a traditional Samoan slap dance Fa'ataupati and created a rhythm <sup>and</sup> <sup>piece</sup> of slaps while sitting on a chair. His choreographic <sup>made unique piece</sup> choice is what ~~made~~ these works so influential he <sup>changed the</sup> that changed the way dance was in Aotearoa.

Neil Jeremia fused ~~on~~ contemporary with Marical arts specially Kung fu. He developed ~~stematic~~ fever at the age of 6 it made him so sick that he wasn't allowed to be <sup>physically</sup> active. It was <sup>very</sup> common for boys to play rugby but he wasn't able to so he struggled. He joined Marical arts at 11 years old cause he wanted to dance and it was the ~~closest~~ he could get to dance. He later used his training in Kung fu in his works with his company Black Grace. "Minoi" is an example of this, it was presented in 1999 and was ~~the first work~~ about a traditional Samoan nursery <sup>rhyme</sup> "minoi minoi", <sup>and</sup> combined with sesame counting and elements of <sup>western</sup> choreographic devices ~~of~~ such as canons and unison. The movements were Kung fu style that favoured <sup>athletic function</sup> over aesthetic. It was explosive in nature, kicking out the leg <sup>and</sup> arm using fast paced <sup>sharp</sup> movements to create <sup>and</sup> effective and unique piece of <sup>work</sup> dance. That tells a captivating

story. <sup>what</sup> Jeremiah's work utilises specific dance elements and choreographic devices ~~over~~ <sup>unique</sup> to his choreography preferences and aesthetics. This means his pieces are always unique and different from each other. He ~~uses~~ <sup>uses</sup> specific choreographic elements <sup>he uses to</sup> such as his physicality, musicality, fast paced movements, rhythm and complex spiral patterns. He has been given awards for his <sup>creativity</sup> an example in 2022 he received the <sup>ifengval</sup> Herugural moana creative enterprise award <sup>supported by creative New Zealand</sup> awarded to someone who shows excellence in creative Pacific entrepreneurship. He is the first person to ever <sup>to</sup> receive this award. This award shows <sup>achievement</sup> how he ~~has had~~ is an established <sup>NZ</sup> choreographer who has had a great influence in dance in Aotearoa.

Black grace has created many opportunities for all New Zealanders. The company's core values are Fa'amoni which is a Samoan term that encapsulates the term diligence and honesty in ones work. Fa'amolosi is a Samoan term that encapsulates the term perseverance and determination in the face of adversity. Fa'alalo is another Samoan term that encapsulates the term Humanity and respect. These are all the values that Black Grace follow. Their purpose is to create <sup>high</sup> ~~write~~ rich Pacific stories and share them to every walk of life. They have lots of initiative in place to succeed. Some of these include 20 for 20 and urban youth. 20 for 20 ~~is~~ was created to tour short works all over

\* This is so beneficial, young dancers learn so much and work as a dancer.

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New Zealand 20 place and charge \$20 <sup>to allow</sup> for people to watch ~~in~~ their works. This an opportunity for both dancer and spectator because it is assible. Urban Youth initiative is to give oppertunities for tertiary dancers who would never get an oppertunity like this. Black grace created this initiative because the oppertunities in New Zealand dance are very scares. ~~There is~~ Under Urban youth there is company B the company is a mix of ~~teritary~~ tertiary dancers and highly experience Black grace dancer. They teach and work with the younger dancer and create <sup>short</sup> works\*. 2023 they created "I am renisence" ~~&~~ about teenage struggles living in the world today. Black grace also travels internationally all over the world. They have been to Australia, holland, mexico switzaland, Germany and USA. Touring is an integral part of the black grace company <sup>the revenue they make</sup> it allows them to contive to run intives that give the oppertunities to dancer and the rest of New Zealand. It also allows Black grace to network ~~a~~ with our established choreghers and companies all over the world. All these reasons make Neil leremia an established choreographer.

(New paragraph)

His works Handgame, surface and Minoi <sup>are evidence that he has had</sup> have had a massive influence to dance in New Zealand. He fuses his cultural background into his choreophy as well as his training in marcial arts. The way he intergates <sup>traditional</sup> samon culture and kung fu into contemporary is what ~~is~~ makes his works so ~~effin~~ impactful and unique. Neil leremia has created an increable company that contives to give oppertunities to All New Zealanders

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

QUESTION  
NUMBER

1 Continued conclusion:

He has had massive influence on dance in New Zealand and will continue to with his themes characteristic movement styles and choreographic choices.

## Merit

**Subject:** Dance

**Standard:** 91595

**Total score:** 06

Q	Grade score	Marker commentary
One	M6	<p>The candidate has demonstrated in-depth understanding of how an established New Zealand choreographer has influenced dance in Aotearoa/ New Zealand, with reference to at least two dances.</p> <p>The response included detailed supporting evidence and a depth of understanding of the body of work of the choreographer. Reasons for the influence of the established New Zealand choreographer on dance in Aotearoa were discussed in depth. Detailed supporting evidence was given, with reference made to the themes and ideas he has used in his choreography.</p> <p>The response might have reached Excellence if it had included more selective evidence to support a critical discussion of the influence of the established New Zealand choreographer and the relationship between the body of work/ referenced dances and the influence.</p>