

91595Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
 MANA TOHU MĀTAURANGA O AOTEAROA

## Level 3 Dance, 2014

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

9.30 am Wednesday 26 November 2014

Credits: Four

## QUESTION 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.

There are four questions in this booklet. **You should attempt ONE question.**

Write your answer in Answer Booklet 91595A.

Check that this booklet has pages 2–4 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

## INSTRUCTIONS

There are four questions in this booklet. Select ONE question to answer.

Write your answer in Answer Booklet 91595A. At the beginning of your answer, write the number of the question you have chosen.

Answer in paragraph form. The use of notes in bullet-point form is acceptable to support your answer.

You may refer to more than one genre or style of dance, and you may also comment on aspects other than those suggested in the bullet points included in the question.

Support your answer with **details and specific examples**.

Space is provided in the answer booklet:

- on page 2 for you to plan your answer
- on page 7 for diagrams and sketches to be included, if appropriate, in your answer.

### ***EITHER: QUESTION ONE***

In 2013, Javier de Frutos, from Venezuela in South America, choreographed a Pasifika-inspired dance for the Royal New Zealand Ballet.

Describe one or more examples where New Zealand choreographers, dancers, or dance companies have had international experiences or contact with international artists. Discuss, with specific examples, whether international contact has had a positive and/or negative impact on the development of dance in New Zealand.

You might comment on:

- overseas choreographers who have worked with New Zealand dancers
- New Zealand choreographers or dancers who have studied or performed overseas
- overseas dance trends that have been adopted in New Zealand
- New Zealand dancers who now live outside New Zealand
- New Zealand dance companies that have been enriched with the talents of dancers from overseas.

### ***OR: QUESTION TWO***

Some people say that in 1961 the Twist brought an end to couple dancing in New Zealand, because it was a style that you could dance without a partner.

Describe aspects of social dance in New Zealand before and after 1961, and discuss the changing role of social dance in New Zealand society.

You might comment on the role of dance as a means of:

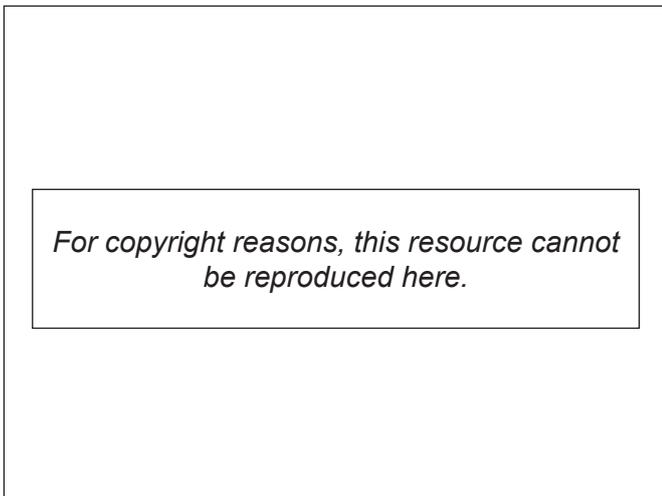
- meeting people
- learning social behaviours
- showing off the skills of the participants
- developing a sense of community
- sharing an appreciation for the music danced to.

**OR: QUESTION THREE**

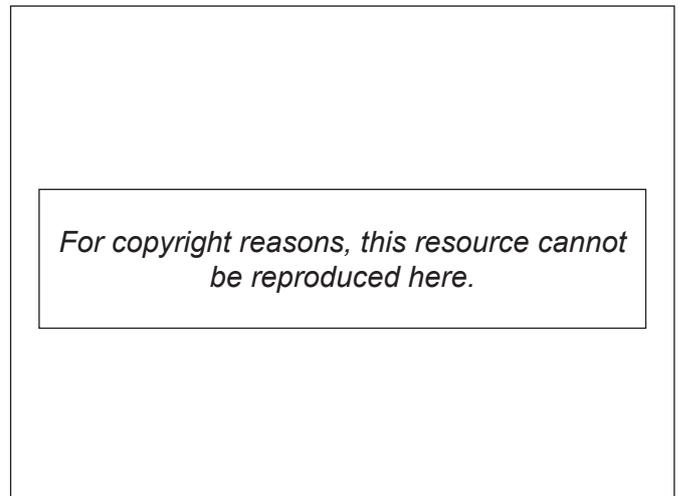
Describe the similarities and differences in the following photographs of haka performances. Use the photographs to discuss the development of, or changes in, the performance of haka.

You might comment on:

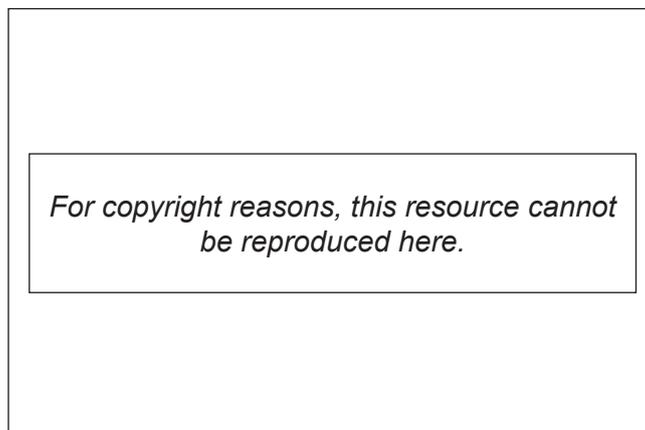
- the reasons for performing haka
- the context of the performance
- the participants
- the clothing
- the movements.



Men of Ngāti Tūwharetoa at Tokaanu, c. 1910



Members of the Māori Battalion in Egypt, c. 1941



Secondary school students from Gisborne at a recent Tamararo festival

**OR: QUESTION FOUR**

Describe typical features of the work of TWO of the following choreographers:

- Mary-Jane O'Reilly
- Michael Parmenter
- Shona McCullagh.

Identify relationships between the **work** of the two choreographers, and discuss how these relationships have contributed to the development of dance in New Zealand. You might comment on:

- innovations they have made
- their teaching
- themes in their work
- people they have worked with or influenced.

## Acknowledgements

Material from the following sources has been adapted for use in this examination:

### Question Three (clockwise from top left)

- “Men of Ngati Tuwharetoa performing a haka at Tokaanu”, 1/2-057024-F, Alexander Turnbull Library.
- “Members of the Maori Battalion performing a haka, Maadi, Egypt”, DA-01067, Alexander Turnbull Library.
- <http://foulkmaori.wikispaces.com/Haka>.