

91595Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
 MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
 KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Level 3 Dance, 2015

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

2.00 p.m. Wednesday 2 December 2015
 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

Dance often reflects the concerns or interests of society. For example, several dance companies have recently performed work to commemorate the centenary of the First World War.

- (a) Describe one example of a dance you have seen that reflected the issues or concerns of New Zealand people.
- (b) Discuss how this dance and other New Zealand dances have reflected the concerns of society both recently and in the past. You might comment on:
- waiata-ā-ringa and haka that reflect issues important to Māori
 - choreographers who have dealt with important issues in their work
 - dance that has been used as a form of protest.

OR: QUESTION TWO

- (a) Describe the part that Pasifika dance plays in an important event in New Zealand.
- (b) Discuss the ways that various Pasifika dance styles and Pasifika people have contributed to the development of dance in New Zealand. You might refer to some of the following:
- new dance genres that have been brought to New Zealand from – or via – a Pacific island
 - Pasifika styles that have influenced other genres
 - Pasifika dancers and groups who have performed in festivals
 - Pasifika choreographers who have developed new work.

OR: QUESTION THREE

The teaching of dance in New Zealand schools has focused on many different genres and styles over time, including military drills, creative movement, European folk dance, and Māori dance.

- (a) Describe one or more significant developments in dance education in New Zealand.
- (b) Discuss how dance education has contributed to the development of dance in New Zealand. You might comment on how:
- dance education has been a starting point for some of New Zealand's dancers and choreographers
 - learning about a variety of dance styles has created new audiences
 - dance education has promoted greater awareness and knowledge of dance in the community.

OR: QUESTION FOUR

- (a) Describe the similarities and differences between TWO of the following photographs of performances by the Royal New Zealand Ballet. You might refer to:
- the participants
 - costumes
 - movements
 - the context of the performance.
- (b) Discuss the development of the Royal New Zealand Ballet over time, referring to at least THREE of the photographs in your response.

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Russell Kerr and June Greenhalgh (Kerr) in *Prismatic Variations* (1960), choreographed by Russell Kerr and Poul Gnatt

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Jon Trimmer as Doctor Coppélius and Karin Wakefield as Swanhilda in *Coppélia*, choreographed by Nicolai Sergeev and recreated by Harry Haythorne in 1983

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Jon Trimmer as the Duke of Verona in *Romeo and Juliet* (2003), choreographed by Christopher Hampson

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Dancers from the Royal New Zealand Ballet performing *Passchendaele*, choreographed by Neil Ieremia, one of the dances in *Salute: Remembering WW1* (2015)

Image sources

Top left, top right, bottom left: Jennifer Shennan and Anne Rowse (eds), *The Royal New Zealand Ballet at Sixty* (Wellington: Victoria University Press, 2013), pp. 49, 143, and 147.

Bottom right: <http://www.boosted.org.nz/projects/london-2015>.