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91595A



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

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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

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 the question you have chosen from Question Booklet 91595Q.

If you need more room for your answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Excellence

TOTAL

7

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PLANNING

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~~Paragraph 0~~

Paragraph One

Russell Kerr and June Greenhalgh

- traditional pas de deux
- traditional ballet technique
 - pointed toes and the correctly aligned arms
- delicate lift
- traditional 'balletic' costuming
 - leotard with elegant garters
 - tights (full length)

Passchendaele

- all-male production
- introduction of contemporary style
 - bent knees - grounded quality and abstract points of contact
- suspensful, abstract lift
- more modern costume
 - grey tights and long 3/4 sleeve t-shirts

Reasons

- The RNZB's traditional background
- developed versatility in style and narrative,
- Increase in diversity of choreographers

Paragraph Two

Beginnings (refer to Prismatic Variations)

Paragraph Three

Development - (refer to Coppélius for 'dancer')
(refer to Duke of Verona for 'character' and family element)

Briefly list current success and Francesco's goals

Question number: 4

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

The Royal New Zealand Ballet has a rich history right from its early beginning to its recent past and current success. This is largely due to ~~its development~~ the progression of its development, evident in a comparison between the company soon after establishment and how it currently exists today. This comparison, along with an explanation of the ballet's development reveals why performances by the Royal New Zealand Ballet (RNZB) have become such a deeply rooted national tradition.

A comparison between the photographs of "Prismatic Variations" (1960) and "Passchendaele" ^{the more recent} reveals the progression of the RNZB overtime. Performed just over 50 years apart, the key differences in these photographs provide insight into the success of the company. Prismatic Variations contains a traditional pas de deux between a male and female while Passchendaele includes an all-male production. Initially, ~~that~~ the ballet world was dominated by female dancers, with the strength of the males used for lifting and supporting. While Prismatic Variations shows a traditional delicate lift, Passchendaele depicts a suspenseful, abstract lift more characteristic of contemporary dance. This shift shows a celebration of male strength as opposed to using it in the background. The RNZB has seen a dramatic ~~increase~~ increase in versatility of style but also in its use of gender roles. This versatility of style is also evident in the change between traditional ballet technique of pointed toes and correct alignment to the introduction of

contemporary characteristics. The bent knees and grounded ~~stances~~ stances as well as the more abstract points of contact in relationship work (e.g. foot to neck) in the most recent photograph shows the way in which the RNZB has ~~at~~ developed to embrace a wider range of styles and narratives. There is also a notable difference in costume. While Russell Kerr wears traditional ballet tights and June Greenhalgh wears a traditional leotard embellished with gathered ~~material~~ material, the males in 'Passchendaele' all wear grey 3/4 tights and long sleeve t-shirts. The more modern costuming inspired by everyday dress is representative of the RNZB's ability to embrace change while still upholding the traditional conventions of ballet. These key differences reveal the company's traditional origins, development in versatility of style and an increase in the diversity of choreographers and their work.

These differences are well informed by an examination into the beginnings and general development of the Royal New Zealand Ballet. Ballet originated in colonial society in which dance 'art' performances were given at balls and dances. During the 20th century, ballet companies would visit New Zealand, including a visit from Anna Pavlova in 1926. This inspired many hopeful ballerinas and many people in New Zealand began to attend classes. Following World War Two, ballet company visits to the country increased ~~at~~ with the Borovansky Ballet touring in 1952. ~~From~~ Former ^{principal} ~~principle~~ dancer, Paul Grott came with this company, coming from a ballet family born in Baden, near Vienna^{in 1923}. ~~His~~ He was encouraged to pursue ballet, especially by his mother Kaja Olsen who once danced

privately for the King of Denmark. Deeply passionate about ballet, Gnatt trained with the Royal Ballet school in Copenhagen before joining the Royal Danish Ballet and later becoming a principal dancer. During his visit to New Zealand, it came to his attention that the country had no ballet company and he returned in 1953 at the age of 30 to establish one. The company was initially named the New Zealand Ballet company and was based in Auckland. Their premiere performance was at the Playhouse Theatre on June 30th and opened with a piece titled 'Dance without Tears'. The company would tour ~~to~~ New Zealand in a ten-seater Volkswagen, clearing nails and sheep droppings off stages and being billeted to local families. In 1959, Russell Kerr (born in 1930 in Auckland) returned to New Zealand to collaborate with Gnatt on 'Prismatic Variations' (1960, photograph one). Before performances, Gnatt would give talks to the audience, demonstrating with a partner different elements of style, choreography, design and music. It was these intimate connections with audiences that first led New Zealand to understand and embrace the art of ballet. Russell Kerr was an imaginative child, equally talented in ballet and piano. His choice to pursue ballet led him to train at the Sadler Wells school in London before working with the José Greco Dance Company, Ballet Rambert and Festival Ballet. He brought a dramatic character to the ~~group~~ ^{company}, informed by his deeply-seated musicality.

From its initial establishment, the ballet continued to develop. In the 1960s and 70s, the company faced severe financial hardship due to low government funding. In 1962, the

National School of Ballet was opened in Wellington to train dancers to one day join the company. This was later named the New Zealand school of dance. In the early 1970s, Sir Jon Trimmer and Jaqui Oswald broke their contracts with the National Ballet Company of Washington DC to assist the company through financial hardship. A former principal dancer with the New Zealand company, Trimmer had played the prince in Sleeping Beauty as well as Doctor Coppélius in Coppélia (1983, photograph two). ~~the~~ Queen Elizabeth II granted the right for the company to use 'royal' in 1984 in recognition of great artistry and achievement. The company was henceforth named the Royal New Zealand Ballet and dance in New Zealand flourished throughout the 1980s, 90s and 2000s. The ~~the~~ RNZB worked with a diverse range of choreographers, both international, modern and classical. Some of these were Mark Morris, George Balanchine, Javier de Foy and Liam Scarlett. Some notable ballets during this time were Patricia Rianne's 'The Nutcracker' in 1980, ~~an~~ ~~se~~ which was to be revived for numerous return seasons and Jiri Kylicin's ultimate 'Soldier's March' (1998) which continues to be one of the ballet's most highly acclaimed productions. 'Peter Pan' (1999) using choreography by Russell Kerr is also one of the company's most enduring pieces.

The RNZB has also been credited with a large amount of recent success. Gary Harris was an artistic director recognised for his versatility and flair for storytelling, particularly in Don Quixote (2005) and his revival of ~~the~~ The Nutcracker (2008). In 2010, the company received great publicity following the award-winning TV3 series titled 'The secret lives of dancers'

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Write the question number(s) if applicable.

QUESTION
NUMBER

which provided backstage insight into the dancer's lives. The RNZB of UK tour of 2011 received rave reviews with Andrew Simmons as the choreographer and Ethan Stiefel (star of NYC Ballet, American Ballet Theatre Company and 'centerstage') became the artistic director the same year. The company performed record-breaking NYC in 2012 and received high success with 'Giselle' and the announcement that it would be made into a full-length film. In 2013, the company celebrated its 60th anniversary with the revival of Russell Kerr's Swan Lake, Tulus on tour reaching 46 centers around the country and the release of the book 'The Royal New Zealand Ballet at Sixty'. Franco Ventriglia became the artistic director in 2014, having danced with the La Scala Ballet Company ~~and~~ in Milan and directing the Maggio Danza company in Florence since 2010. His main goal is "improving on the company's classical repertoire while building new works that will take the company into the future." He hopes to bridge the gap between Europe and New Zealand ~~while~~ ^{by} bringing in a range of international choreographers. A large element of the ~~com~~ RNZB's success is its cohesive 'family' element. Sir Jon Trimmer continues to play character roles with the company, including Duke of Verona in 'Romeo and Juliet' (2003, photograph 3) and Hook in 'Peter Pan' (2003~~3~~ and 2009). He celebrated his 50th anniversary with the company in 2008 and the other dancers see him as their mentor. Trimmer says that he sees himself as "the grandfather" of the company, it having been a large aspect

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of his life for so long-

A culmination of the Royal New Zealand Ballet's establishment, development and recent success gives the company a rich history and make it a long-standing ~~and~~ national treasure. Its versatility in incorporating fresh ideas from international choreographers (e.g. George Balanchine's 'NYC') while still utilizing kiwi culture (e.g. Gaylene Sciascia's 'moko') allows it to stand out on a world class stage. The connections built with the audience in shows like 'The Secret Lives of Dancers' and its ability to bring ballet to a range of audiences ^(no matter how new to the style or narrative) while still preserving the traditional conventions of ballet truly makes it a unique and successful ballet company.

Excellence exemplar for 91595 2015		Total score	07
Q	Grade score	Annotation	
4	E7	<ul style="list-style-type: none"> • Similarities and differences of the photographs are described in detail. • References to the costumes, movements and context of the performance are made. • Demonstrates knowledge about the Royal New Zealand ballet and provides detailed evidence. • Discusses in detail the development of the company and changes are supported with evidence. 	