



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 32 pages.

NOTE TO MARKERS / TEACHERS:

Adhere strictly to this memorandum when marking. In some qualitative questions, exercise your professional and informed judgment.

This question paper must be marked by experienced dance teachers as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included in the Focus Table above each answer.
- Do NOT award full marks for essay / paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he / she does not know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Safe dance practice / injuries	√					
Application – 1.1					3	
Evaluating – 1.2						3
Analysing – 1.3					3	
Remembering – 1.4				3		

NOTE TO MARKERS:

Many different answers will be given. All answers must relate directly to a dance class / performance. Evaluate the candidate's knowledge / understanding and the relevance of their answer.

POSSIBLE ANSWERS:

- 1.1
- Increases your heart rate, breathing and body temperature.
 - Prepares your body for vigorous exercise.
 - Increases blood flow and oxygen to your muscles.
 - Mobilises your joints – increases your range of movement.
 - Makes your muscles warm and flexible.
 - Prevents injury.
 - Helps you to focus – prepares you to be clear headed and responsive. (3)
- 1.2
- Continue moving but gradually reduce the speed and size of the movements performed e.g. you may choose to perform an adage (a slow movement sequence) or gentle floor exercise.
 - Slow movements should be done until the heart rate and breathing has returned to normal.
 - Follow this with a stretching routine. (3)

1.3 **Basic treatment for injuries:** Most injuries can be treated at home using self-care techniques. Self-care techniques include:

- **Protection / prevention** – protecting the injured area from further injury for example, by using a support.
- **Rest** – stop the activity that caused the injury, and rest the injured joint or muscle. Avoid activity for the first 48 to 72 hours after injuring yourself. Visit your clinic or local doctor for a professional opinion if necessary.
- **Ice** – for the first 48 to 72 hours after the injury, apply ice wrapped in a damp towel to the injured area for 15 to 20 minutes every two to three hours during the day.
- **Compression** – compressing or bandaging the injured area to limit any swelling and movement that could damage it further. You can use a crepe bandage, a simple elastic bandage, or an elasticised tubular bandage. Wrapping the injured joint, should not be too tight. Remove the bandage before you go to sleep.
- **Elevation** – keeping the injured area raised and supported on a pillow to help reduce swelling.
- **Non-weight bearing exercises** – in the case of an ankle injury, plantar and dorsi-flexing the foot in an elevated position will be beneficial for reducing swelling.
- **Weight-bearing exercises** – start with partial weight-bearing exercises and progressing to full weight-bearing exercises using a balancing board / cushion.
- **Floor work** – maintaining core strength, continue with floor exercises during the healing period of an injury.
- **Physiotherapy** – avoid stopping with exercise completely; your doctor will be able to teach you a range of exercises that will help you to improve the mobility of the joint. In cases of severe ankle or knee sprains, the joint should be immobilised.

(3)

1.4 Injuries can cause major complications such as:

- Decreased cardio respiratory fitness
- Loosing muscle strength
- Persistent swelling
- Stiffness in joints (losing flexibility)
- Psychological effect

(3)

[12]

THERE IS A CHOICE BETWEEN QUESTION 2 AND QUESTION 3.

QUESTION 2 (CHOICE QUESTION)

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Commitment / concentration / mental health	1	2	3	LOW	MEDIUM	HIGH
Recognising – 2.1	√					
Analysing – 2.2				3		
Analysing – 2.3					3	
					2	

NOTE TO MARKERS:

Many different answers will be given. All answers must relate directly to a dance class / performance. Evaluate the candidate's knowledge / understanding and the relevance of their answer.

POSSIBLE ANSWERS:

- 2.1 2.1.1
- Attend dance classes regularly.
 - Practise the work, consistently applying the correct technique and safe dance practice, applying corrections from your teacher.
 - Try to improve on each class from the lesson before.
 - Practise on your own work and sections you are weak in.
 - Ask other more experienced learners to help you outside of dance class.
- (1)
- 2.1.2
- Dance is a communal activity and except for when you are dancing a solo, you always dance with others and are reliant on their commitment, trust and effort in achieving a group goal. Everyone has a part to play in the final result of a performance.
 - Always be aware of the other dancers sharing the space and treat others' bodies with respect and care.
 - Watch the other dancers within your peripheral vision to keep in time and to keep your spacing within dances and exercises, etc.
 - When doing contact work, be very careful that you do not break their trust by hurting your co-dancer(s) or not being mindful of what is occurring around you.
 - Make eye contact with other dancers when appropriate and interact with them in an authentic way; be real. The audience can see whether the interaction is real or pretence.
- (1)
- 2.1.3
- Be fully involved emotionally and physically in the movement – making meaning of movements.
 - Understand where the movement comes from and how to take it to the next level and apply the basic principles of the dance form being learnt.
 - Understand how musicality affects your movement quality.
 - Understand how the elements of dance – time, space and force- affect your movement quality.
- (1)

- 2.2
- Physical space / environment (i.e. floor, surface, room size, temperature, noise, distractions)
 - Anxiety
 - Thoughts and emotions
 - Lack of sleep
 - Fatigue
 - Poor diet (i.e. food high in processed sugar such as cakes, sweets, fizzy drinks, etc.)
 - Taking drugs or alcohol
- (3)

- 2.3 I can tell them to take charge of their:
- Thoughts (concentrate, think positively and stay in control when you recognise a stressful situation, talk about it or keep a diary)
 - Emotions (stay calm, believe in yourself and overcome your fears)
 - Schedule (stay committed and plan your short and long term goals and stick to it)
 - Environment (create a safe place for yourself, apply relaxation techniques)
 - Relationships (communicate clearly, respect other learner's opinion and their space)
- (2)

[8]**OR****QUESTION 3 (CHOICE QUESTION)****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Anatomical actions / muscles	1	2	3	LOW	MEDIUM	HIGH
	√					
Analysing – 3.1					4	
Recognising – 3.2				4		

ANSWERS

- 3.1 3.1.1 Quadriceps (1)
- 3.1.2 Gastrocnemius (1)
- 3.1.3 Gluteus Maximus (1)
- 3.1.4 Hamstrings (1)
- 3.2 3.2.1 Abduction (1)
- 3.2.2 Extension (1)
- 3.2.3 Rotation (1)
- 3.2.4 Flexion (1)

[8]

QUESTION 4

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Components of fitness	1	2	3	LOW	MEDIUM	HIGH
	✓					
Remembering – 4.1				2		
Analysing – 4.2					3	
Solving problems – 4.3						3
Analysing – 4.4					2	

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the answer. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets are used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:

4.1 STRENGTH

- This is the capacity to exert a muscle contraction or force against resistance.
- When a muscle is exercised regularly certain **functional** and **structural** changes take place in order to cope with the work it needs to carry out.

FLEXIBILITY

- Flexibility is broadly defined as range of movement (ROM) about a joint. It can be more accurately defined as freedom of movement (mobility) and an absence of restriction to movement (stiffness).
- Flexibility is joint specific and is influenced by structural and functional factors.

ENDURANCE

- Endurance is the ability to perform work over an extended period of time.
- It is a function of both the **cardiorespiratory** and **muscular** systems.
CRE (Cardiorespiratory Endurance) is:
 - The ability to effectively deliver oxygen to muscle tissue over long periods
 - Needed for muscular endurance and strength and should be considered the baseline of training.
 - Achieved when a well-conditioned heart muscle pumps a greater volume of blood into the general circulation, which improves transportation of oxygen to the muscles and organs, therefore improves the breakdown of fuel for use by the body.

ME (Muscular Endurance) is:

- The ability to sustain many muscle contractions over a given period of time closely related to CRE because an active muscle needs sufficient oxygen and nutrients to work optimally.

CORE STABILITY

- The strength you have in your torso (which involves the abdominal and back muscles).
- These muscles must be strong in order to support the weight of the body and prevent stress to the joints and spine.

(2)

4.2 STRENGTH

- It increases physical performance, endurance / staying power.
- It reduces the risk of injury.
- It increases the strength in your joints to enable you to lift your leg higher in the air.
- It improves your balance and strength to firmly hold the body in any position.
- It allows you to jump higher.
- It ensures that your body is well-aligned with your weight over the centre of your feet and your shoulders over hips, hips over knees and knees over the middle toes.

FLEXIBILITY

- To increase your range of movement.
- To move freely with ease.
- To add ease and grace to all movements.
- To move the joints and body through its full range of movement.
- To avoid stress and tension on body parts.

ENDURANCE

- Dancers can rehearse or perform for longer and at a higher quality because the muscles are constantly being supplied with oxygen-rich blood which is needed to perform.
- Reduces fatigue: As a dancer becomes fitter, he / she can do more than before and work for longer periods, as well as work the body harder.
- Improves concentration: The dancer can focus on the class / routine and not on how tired the body is.
- The supply of oxygen to all parts of the body boosts the immune system which reduces the chances of getting ill and increases the rate of recovery.
- Reduces the risk of injury: The mind is focused on technique and is alert to changing circumstances and does not have to worry about how tired the body and muscles feel.
- Makes dance movements look effortless: When the muscles do not have a constant supply of oxygen they become heavy and feel like lead.
- The dancer will not run out of breath: The lungs will have become stronger and they can inhale more deeply.

CORE STABILITY

- Good posture and balance will be maintained. The upright position of the body will be controlled and maintained and the trunk will be stabilised which allows the dancer to dance with a sense of freedom.
- The body will be able to move freely without putting strain on the joints and spine.
- Powerful movements of the arms and legs can be performed.
- Movements will be controlled.
- Body weight can be shifted quickly (quick changes of direction).
- It will enhance your performance.

(3)

4.3 STRENGTH

- To develop strength you need to submit your muscles to an overload in the form of increasing the amount of work placed on them.
- Muscles will only adapt to cope with the demand placed on them so the only way a dancer can develop strength in the muscles is to sustain the limbs in a held position.
- Body weight training (i.e. using your own body weight as an external load), body conditioning with light weights or pilates equipment work can sufficiently improve your strength without creating bulky muscles.
- Exercises could be dynamic – the ability to overcome resistance through a complete range of motion”, (isotonic, concentric, eccentric, isokinetic) or static.
- The ability to apply resistance against an immovable force is called isometric strength. In this contraction the muscle does not change length. isometric strength is important for holding positions against gravity e.g. in an arabesque position, your back and abdominal muscles will be working isometrically to stabilise your posture.

FLEXIBILITY

- Work within your physical limitations.
- Follow with relevant stretching exercises – sustained stretch is preferred, especially in the early stages of activity. During a slow stretch, the brain can override the stretch reflex.
- Breathing correctly while stretching is also important to help relax the body and override the stretch reflex.
- To overcome muscle soreness and stiffness – follow a programme of gradual stretching at the beginning of an intense exercise period and to follow up with the same stretching regimen at the end of the class.
- Stretching at the end of a class helps to reduce muscle tension.
- Cool-down.

ENDURANCE

- Endurance involves doing movements in the dance class that travel or jump-aerobic-type movements.
- You could increase the amount and length of time you spend on jumping sequences in the class as well as combinations that move across space and are continuous – not stop-start.
- You also need to keep adapting your exercises so the body is continually challenged with new and different demands, i.e. progressive overload.

CORE STABILITY

- Practise good posture at all times.
- Use the abdominal muscles during all movements.
- Pull the abdominal muscles inward and upward towards the spine.
- Maintain a balance between the abdominal muscle in the front and the lower back muscles at the back.
- Do regular strength training exercises for the abdominal and lower back muscles.

(3)

4.4 STRENGTH

- Leg exercises / Developpes for strength / grand battements / brushes for power.
- Floor exercises / Arabesques – holding this position will strengthen the back and abdominal muscles while stabilising your posture as well as the muscles of the legs.
- Jumps / Sautés – this will develop strength in the legs to propel the body off the floor as well as muscle speed.
- Arm exercises / Port de bras – developing strength in the arms.

FLEXIBILITY

- Hamstring stretches – sitting on floor with head on straight knees.
- Quadriceps stretches – hold the ankle behind the pelvis and lift the leg into a parallel attitude.
- Adductor stretches – sitting on the floor with the legs in a wide second – stretch the body forwards / sideways.

ENDURANCE

- Jumping, e.g. sautés / echappe sautés, etc.
- Enchainment / combinations rather than single steps
- Travelling sequences, e.g. grand jetés
- Performing full dance sequences

CORE STABILITY

- You need to exercise ALL the muscles that stabilise the spine and pelvis (insure that you are doing conditioning exercises for the abdominal AND back muscles) i.e. (optional)
 - Rectus Abdominis
 - Internal and External Obliques
 - Transverse Abdominis
 - Erector Spinae
 - Multifidus
 - Quadratus Lumborum
- Skip with a twist (works the core and increases heart rate).
- Increase floor work to include e.g. plank and side plank, bicycle crunch, bridge exercise.
- Conditioning exercises must be done 2–4 times a week to see an improvement.
- Increase the length and amount of exercises you do – progressive overload.
- Pilates and yoga exercises are also excellent to strengthen the core.

(2)

[10]

QUESTION 5**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Posture / diet / hydration / eating disorder	1	2	3	LOW	MEDIUM	HIGH
	✓					
Application – 5.1					3	
Remembering – 5.2				2		
Analysing – 5.3					2	
Evaluating – 5.4						3

POSSIBLE ANSWERS:

- 5.1
- A well-aligned body where all your body parts are in balance with each other.
 - Stand upright, lengthen your spine, extend your neck, stretch your legs and put your weight over both your feet.
 - Your weight should be on the ball of the little toe, the ball of the big toe, the middle of the foot and the heel with your legs over your feet and your knees over the middle toe.
 - Your shoulders, hips and knees should be level.
 - There should be an imaginary straight line from the head to the toes.
 - This line runs from the crown of your head, in front of your ears, through the centre of your shoulders and hips, behind the knee cap and in front of the ankle.
 - The head balances on top of the spine with the crown of the head over the insteps.
 - Your pelvis balances on top of the legs in such a way that the abdominal muscles, lower back muscles, around and within the pelvis muscles are equally contracted – also known as core stability.
- (3)
- 5.2
- Eat a variety of whole foods (naturally grown foods such as fruit and vegetables).
 - Include essential fats such as oils from fish, nuts, avocado and seeds.
 - Include antioxidants which protect you from feeling sore, such as citrus fruits and brightly coloured fruits and vegetables (tomatoes, beets, carrots, blueberries, etc.).
- (2)
- 5.3
- The body comprises 70% water. Without this vital nutritional requirement, body / brain functions are impaired.
 - Dancers lose a lot of water through strenuous physical activities by sweating in class / performance / rehearsals.
 - Muscles are reliant on water and without this resource being continually supplemented; they tend to cramp / lose optimal function.
 - The brain is also affected as far as concentration and judgement is concerned.
- (2)

5.4 There are many stereotypes associated with dancers.

- One of the main ones being that dancers need to be thin in order to present themselves on a public stage. This stems from a belief (largely informed by classical ballet) that an audience is there to be taken into a fantasy world and the performers need to encapsulate all that is perfect physically and aesthetically.
- Although other dance forms have proved this requirement unfounded, this conception still remains in many dance environments. Pressure is then placed on dance learners (teachers / peers / media) to conform to this requirement. If dancers cannot conform to this requirement through normal eating habits, they often tend to take extreme measures to meet this standard.
- This could be a result of external pressures / peer or media pressure / mental dysfunction, etc.
- When dancers are on stage under the spotlight, appearance can be crucial to the performance as all is revealed. This can also be very intimidating for performers if they are not confident about their bodies.

(3)
[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Dance forms / Styles	1	2	3	LOW	MEDIUM	HIGH
			√			
Analysing – 6.1					2	
Applying – 6.2					6	
Evaluating – 6.3						2

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing the candidate's answers.

POSSIBLE ANSWERS:

6.1 *Allocate 1 mark for an explanation of cultural dance and 1 mark for an explanation of theatrical dance.*

CULTURAL dance forms:

- These dance forms involve the members of the community that they represent.
- The dances are passed on from generation to generation, telling the history and the culture they represent.
- These dances join people together as they celebrate rites such as birth, initiation, marriage or death.
- E.g. the Reed Dance

THEATRICAL dance forms:

- They are dances that are performed with the purpose of entertaining the audience.
- These dances are done mostly by professional dancers / performers.
- Classical ballet, Contemporary dance and musical theatre are all examples of theatrical dance.

(2)

6.2 *Allocate 3 marks for recognising each one of the two dance forms.*

EXAMPLE OF ONE POSSIBLE ANSWER:

CLASSICAL BALLET

- This dance form is recognised by the outward rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.
- The style of classical ballet is to defy gravity with grace and a very strict technique.
- Classical ballet consists of bare work, centre work, pirouettes, ports de bras, adage, and allegro consisting of small and big jumps with and without batteries.
- Female dancers do pointe work – blocked toe shoes are worn and dancers perform on the tips of their toes.
- The dancers usually wear elaborate costumes – tutus / velvet jackets and skirts etc.
- Classical ballet originally only used classical music scores but today you would find a variety of music used.
- For the traditional ballets such as Swan Lake / Sleeping Beauty, very elaborate stage sets would be used.
- Ballet works are performed by professional dancers usually in a theatre

AFRICAN DANCE

- African dance make use of natural bends of the body
- Dancing towards the ground and complimenting gravity instead of defying it
- Articulation of basic and complex rhythmic patterns
- Imitating and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air.
- Dances generally have a theme (fertility, courtship, work, hierarchy etc.) and purpose (protest, socialisation, celebration, questioning social issues etc.)
- African dance costumes vary greatly depending on the cultural and age group that performs the dance.
- Animal skins are commonly used as well as elaborate bead work, brown or brightly coloured material, ankle rattles, feathers, etc.
- Musical accompaniment usually consists of drums, singing, clapping and / or chanting.
- The drums, singing, clapping and rattles together with the stamping of the feet create polyrhythmic sounds.
- African dance is normally performed by the community and has a specific reason / function.

(6)

6.3 *Allocate 2 marks for a detailed discussion of how African dance has influenced the South African industry.*

- Dance is always changing and growing. Indigenous elements are fused with modern elements which produce a uniquely South African flavour.
- Indian dance, Spanish dance and ballet has been influenced by and incorporated African dance ideas and movements in their performances.
- Ceremonial dance has been exposed to a wider audience by incorporating it into popular dance works and this has influenced dance choreographers e.g. Vincent Mantsoe.
- Indigenous dance styles are preserved by means of public performances for tourists.
- Influences on international stages include Lion King, IMOJO, Kat and the kings.
- Indigenous dance festivals held throughout the country e.g. Langa, Tribal Dance Festival in KZN, Nama Festival.
- The development of popular African dances in the townships e.g. pantsula, Kwaito.

(2)
[10]

QUESTION 7 (CHOICE QUESTION)

THERE IS A CHOICE BETWEEN QUESTION 7 AND QUESTION 8

BELOW IS A PRESCRIBED LIST OF THE INTERNATIONAL CHOREOGRAPHERS AND THEIR DANCE WORKS.

INTERNATIONAL CHOREOGRAPHER	DANCE WORKS
George Balanchine	<i>Appollo / Jewels</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Lamentation / Errand into the Maze</i>
Christopher Bruce	<i>Ghost Dancers</i>
Mathew Bourne	<i>Swan Lake / Cinderella</i>
Pina Bausch	<i>Rites of spring</i>
William Forsythe	<i>In the middle, somewhat elevated</i>
Mats Ek	<i>Giselle / Swan Lake / Carmen</i>
Rudi van Dantzig	<i>Four Last Songs</i>
Jiri Killian	<i>Wings of wax</i>

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International Dance work			√			
Remembering – 7.2				4		
Remembering – 7.3					6	
Analysing – 7.4					3	
Evaluating – 7.5						2

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

7.1 No marks for the title and name of the choreographer.

Ghost Dancers by Christopher Bruce

7.2 Allocate 4 marks for a description of the synopsis / theme of the dance work.

- Death is symbolised by three male dancers who wear masks and whose bodies are painted in such a way as to suggest a skeleton.
 - Their movement is strong and animalistic and they appear to be always waiting like birds of prey.
 - The group of dancers known as the Dead represent the villagers whose lives are under a constant threat of death.
 - These characters are brought together in this meeting place said to represent a 'stopping off place' or some kind of underworld.
 - The Dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutality interrupted by death, represented by the three Ghosts.
 - Ghost Dances are divided into seven sections.
 - The opening scene sets up the atmosphere of the dance and introduces the audience to the Ghosts.
 - Their movements are strong and animalistic as these beings fight against each other.
 - This scene ends with the arrival of the Dead, and the story unfolds.
 - The final section gives the audience a sense of the power of the people.
 - They are defiant and will rise up in the face of the hardships they are subjected to.
 - Their sense of community and the strength of their traditions cannot be crushed.
 - "It is like their last remembrances, their last statements, before they go on proudly at the end, to Death."
- (4)

- 7.3 7.3.1
- Costumes: Belinda Scarlett
 - The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure and they wear rags around their waists, wrists and below their knees which gives them an animalistic look.
 - Bruce was inspired by the death masks worn by South American Indians when they celebrated death rites and the skeleton masks worn by the Ghosts were the product of this.
 - The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled.
 - All the costumes enhance the characterisation but do not hinder or over shadow the movement. (2)
- 7.3.2
- The music for the piece was by the Chilean group Inti-Illimani and it includes two songs and four folk tunes.
 - The music is often performed live.
 - The instruments used include classical and bass guitar, side drum, and various percussion instruments.
 - The wind sounds in the opening scenes are recorded (2)
- 7.3.3
- Lighting: Nick Chelton
 - The set remains the same throughout the dance.
 - It represents a stark and rocky area which could be both a plain and a cave.
 - On stage there are seven structures like rocks on which the Ghosts lie and wait for their victims.
 - The lighting enhances the atmosphere, giving the stage and set a shadowy appearance.
 - While the Ghosts dance, a deep green light is used and their bodies are enhanced by the use of side lighting giving them a sculptural look.
 - Certain moments are emphasised with particular lighting effects such as a powerful down light on the characters at the moment of their death. (2)

7.4 *Allocate 3 marks for a clear explanation of the symbolism used in this dance work.*

- Bruce uses clear characterisation to bring his ideas across in *Ghost Dancers*. Death is symbolised by three male dancers who wear masks and whose bodies are painted in such a way as to suggest a skeleton.
- Their movement is strong and animalistic and they appear to be always waiting like birds of prey.
- The group of dancers known as the Dead represents the villagers whose lives are under a constant threat of death.
- These characters are brought together in this meeting place said to represent a 'stopping off place' or some kind of underworld.
- The Dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutality interrupted by death, represented by the three Ghosts

(3)

7.5 *Allocate 2 marks for the learner's opinion on why they think it is important to learn about international dance history.*

- Helps me to have an open mind.
- Have an understanding of the origins of different dance forms.
- To know what the trends are.
- Keep in touch with global changes in dancing.
- Helps me to remain true to myself as a South African dancer.
- Able to differentiate between originality and copied style of working – help me to not duplicate what has been done.

(2)

[15]

OR

QUESTION 8 (CHOICE QUESTION)**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International Dance work			√			
Remembering – 8.1,8.2				1 + 3		
Application – 8.2, 8.3, 8.4					3 + 3 + 3	
Evaluation – 8.5						2

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

8.1 *Allocate 1 mark for where the title of the work comes from.*

The title of the work comes from the last book in the bible.

(1)

8.2 *Allocate 3 marks for the names of the 3 sections and 3 marks for a detailed explanation of each section.*

Revelations is divided into 3 sections:

- **Pilgrim's sorrow** – This section shows the suffering of the people, their struggle and resistance. The movements are simple but powerful and show gestures of spiritual need. The section is danced by a trio. This part shows angry expression and a revolt against oppression of Blacks in the 1930's.
- **Take me to the water** – This begins with a joyous dance with a number of people coming from the church to the lake. The scene represents a spiritual cleansing / baptism. There is a woman with a big white umbrella. The cloth rising and falling is representative of the tides of the river. The male solo dancer ends under a spotlight using heavy contractions and spasms to create the feel of anguished repentance for his sins.
- **Move members move** – This is a fast dramatic trio where three men run around the stage in attempt to shake off the burdens of their sins. A group of elegantly dressed women arrive at the church at the end of the day to gossip and chat. Finally the whole company fills the stage with cheerful and vibrant dancing.

(6)

8.3 *Allocate 3 marks if the learner can adequately explain the costumes ed in each section.*

Costumes designed by Lawrence Maldonado.
Each section is different:

- Section 1: neutral colours of red, orange and yellow dresses.
- Section 2: white long dresses, men in mesh tops and pants.
- Section 3: Sunday “best”, men in black pants, white shirt and gold waist coats, women in gold / yellow dresses, broaches and hats. (3)

8.4 *Allocate 3 marks for a detailed explanation of how the music enhanced the dance work.*

- There are a number of different songs which are traditional spiritual / gospel music.
- The music tells the story of sadness, love, trouble and deliverance.
- The music sets the mood for the dances.
- The Gospel score was able to bring about the emotions that the Alvin Ailey wanted to portray to communicate his ideas and themes. (3)

8.5 *Allocate 2 marks if the learner can adequately explain the significance of the sets and props used.*

- Revelations uses very minimal sets on stage to allow the dances to express and communicate their emotions unhindered.
- The backdrop of the night shows the darkness of the times.
- The Baptism scene used props like umbrellas and a very long piece of blue cloth representing the river where the Baptism takes place.
- The last section uses chairs and fans carried by the women which give a relaxed atmosphere after church while people are socialising. (2)

[15]

QUESTION 9 (CHOICE QUESTION)**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Careers	1	2	3	LOW	MEDIUM	HIGH
			√			
Recognising – 9.1				2		
Analysing– 9.2					3	
Remembering – 9.3				2		
Evaluation – 9.4						3

TWO POSSIBLE EXAMPLES GIVEN BELOW:

9.1 *Allocate 2 marks for a detailed description of the job / career.*

Dance teacher

Description of job:

- Dance teachers teach people to dance in community centres, public or private schools, dance studios and universities.
- A career as a dance teacher offers a growing range of opportunities.

Professional dancer

Description of job:

- Dancers entertain people by expressing ideas and emotions, usually to music, using body movements.
- Dancers may dance in a professional dance company or as freelance dancers in musicals, opera, television shows, music videos, festivals, commercial shows, on ships, etc.

(2)

9.2 *Allocate 3 marks for an explanation of the skills and experience needed to do this job.*

Dance teacher

- The most important ability is a love of and understanding of people especially children.
- Dance teachers need to know their subject well.
- They should be able to dance well themselves and should be life-long learners, always ready to learn from others and to share their knowledge with others.
- They should have knowledge of how children learn and develop at different stages; they should understand curricula and teaching methods.
- Teachers wishing to teach in schools or universities may also need to know theoretical aspects such as the history of dance, anatomy, physiology and dance notation.
- They should be good organisers – they often need to plan and market productions and choreograph shows.
- Dance teachers who teach privately, must have the ability to manage their own dance schools.
- Dance teachers will require specialist skills in the dance form they will be teaching and should have some ability in other dance forms as well.

Professional dancer

- You will need a passion for dance and self-discipline.
- You will need to develop an understanding of music and rhythm, creativity, performance skills, the ability to memorise dance sequences, excellent fitness, good co-ordination and a flexible body.
- Be prepared to work for long hours and attend dance classes daily. You will often be performing in the evening as well.
- To be a dancer you normally start dancing at an early age but that need not be the criteria. Some successful dancers have started in their teens and worked very hard to fast track their training.

(3)

- 9.3 *Allocate 2 marks for a description of the type of tertiary qualifications is needed for the job.*

Dance teacher

To become a dance teacher for an educational institute you need to have the following:

- A tertiary qualification in dance or dance teaching.
- A teaching qualification from a reputable dance teachers, university, dance academy.

Professional dancer

Dance training differs depending on the dance form:

- There are university programmes and schools associated with professional dance companies for specialised training in classical, contemporary and African dance.
- There are also smaller, privately owned dance studios where students may train in a variety of dance forms (such as ballet, contemporary dance, jazz, Spanish, Indian, etc.), including competitive dance forms (e.g. Latin dance, ballroom dance, etc.) as well as ethnic / traditional dance forms.
- Dancers can start auditioning for shows and companies when they are old enough or as dancers further their skills 'on the job' through regular training and performance.

(2)

- 9.4 *Allocate 3 marks if the learner can provide an opinion of what skills attitudes, skills and values was learnt from doing Dance Studies as a subject.*

- Respect in the way I think and act towards others
- Accountability for my own actions
- Self-discipline
- Preparedness
- Appropriate behaviour at all times
- A code of conduct to ensure good work
- Punctuality
- Commitment, responsibility

(3)

[10]

QUESTION 10

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
South African choreographer	1	2	3	LOW	MEDIUM	HIGH
			✓			
Remembering – 10.2				1		
Remembering – 10.3				4		
Analysing – 10.4					3	
Analysing – 10.5					4	
Evaluating – 10.6						3

NOTE TO MARKERS:

Many possible answers could be given according to which choreographer the candidate has studied. Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets have been included in the memo to aid marking. **Do not award full marks if the answer is not written in the correct format of a biography.**

ONE POSSIBLE ANSWER:

10.1 *No mark allocation for the name of the choreographer and the dance work.*

Alfred Hinkel – *Bolero / Last Dance*

10.2 *Allocate 1 mark for where the choreographer was born.*

Nababeep

(1)

10.3 *Allocate 4 marks for a clear description of the choreographer's training.*

- Hinkel's desire to dance defied the traditional boundaries of the small copper mining town he was brought up in.
- His father did not wish him to dance as he thought it was for women only.
- Hinkel had to sneak off to ballet lessons with a friend at the age of 10.
- There were also very few dance outlets in the area which further hindered his progress.
- He went to UCT to study drama and was inspired through the movement lessons offered to pursue further studies in dance.
- He later enrolled at the UCT Ballet School but was disillusioned with the ballet training he was receiving.
- He moved to Namibia to train with Diane Sparks.
- He returned to Nababeep where he started teaching in the poor communities with few facilities – this experience would lay down the foundation for his original and resourceful way of teaching.
- He later joined Jazzart under Sue Parker.
- He trained with Val Steyn and others briefly and studied the Alexander Technique.

(4)

10.4 *Allocate 3 marks for an explanation on what influenced the choreographer's style of work.*

- His primary influences were his father who did not want him to dance and this did not help his early training.
- John Lindon and Dawn Langdown who initially helped him to run Jazzart Dance Theatre, Diane Sparks, Sue Parker, Jenny van Papendorp, Abamanyani, Jay Pather and South African politics.
- He has worked with a variety of directors and he is inspired by his dancers, relationships and human rights.
- Hinkel was deeply influenced by his exposure to social African dance, after which he rapidly began to develop choreographically.
- The element of Alfred Hinkel's personality that possibly has the greatest impact on his choreography is his socio-political awareness.
- His works are synonymous with an all-inclusive philosophy regarding dance training and performance.

(3)

10.5 *Allocate 4 marks for a detailed explanation of the choreographer's dance style.*

- Hinkel did not always produce works that would entertain and the content could often be disturbing.
- Hinkel works predominantly with untrained dancers and develops their talent through his own training methods developed from working in underprivileged areas.
- He mostly invented his own way of working using body intelligence and his excellent eye for developing movement.
- Hinkel's ideas of costuming are not about beauty but functionality and relevance.
- Hinkel has an artistic ability to light his stages magnificently.
- Hinkel combines a mixture of styles as well – contemporary, African, Indian as well as classical elements of dance.
- Hinkel was hugely influenced by African dance which revolutionised his way of choreographing.
- He developed his own style of training and developed a method that he would use over the next 30 years to train his dancers. His method is predominantly release technique.
- The choreographer has used the socio-political influences around him as inspiration for his works.

(4)

10.6 *Allocate 3 marks for the choreographer's contribution to dance in South Africa.*

- Hinkel has directed and produced many works that deal with the socio-political situation in South Africa.
- It was Hinkel's exposure to African dance through the 'Abamanyani Project' that revolutionised the way that Hinkel perceived choreography and how he began to use improvisation as a powerful tool to develop his works.
- His teaching in the coloured communities and rural areas made formal dance accessible to these communities.
- Prior to Hinkel's intervention, dance had been solely a social activity that was practised in an informal context.
- The idea of concert as opposed to cultural dance forms was one that was foreign to many of the communities in which Hinkel taught.
- It was in such areas that Hinkel pioneered the notion of choreographed dances as a form of entertainment, performed by some and viewed by others.
- When Hinkel became director of Jazzart in the mid 80's the name changed to its present title-Jazzart Dance Theatre.
- In the early days Jazzart audiences were mainly white but as Jazzart evolved, so did its audiences.
- Hinkel effectively adapted the company to the country's changing political and artistic context.

(3)

[15]

QUESTION 11**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Choreography and production	1	2	3	LOW	MEDIUM	HIGH
Recognising – 11.1		√		2		
Analysing – 11.2					2	
Analysing – 11.3					4	
Evaluating – 11.4						2

POSSIBLE ANSWERS:

11.1 *Allocate 1 mark for the role of the learner and 1 mark for the definition of the role.*

DIRECTOR:

- There are many different types of directors:
- Mostly, the role involves being responsible for the overall artistic vision of a production.

ARTISTIC DIRECTOR: He / she may also direct shows.

EXECUTIVE DIRECTOR:

- Manager in charge of the administration of a venue.
- He / she would also be responsible for the non-production personnel such as the administrative assistant, director of marketing, facilities manager, the photographers / film makers, and so on.

FRONT OF HOUSE MANAGER

- Member of theatre management, responsible for the day to day running of the front of house (FOH) area (as opposed to the backstage areas).
- He / she may oversee the running of the box office where ticket sales will take place, any merchandising / catering stands as well as managing and directing the ushers and any part of the building the public may enter during their visit to the theatre.
- He coordinates the start of the show with the stage manager, and records the start and end times of the performance, as well as the size of the house (number of people attending the show).
- In the event of a fire or emergency, he or she takes charge.

STAGE MANAGER (SM)

- Manages everything that happens on the stage and backstage such as the set and prop changes (assisted by stage hands), and will also communicate with the sound and lighting technicians.
- The SM usually wears a headset during the performance and directs members of the cast and crew to ensure that all aspects of the production - sound and lighting cues, the placement of sets and props on-stage and off, and the exits and entrances of the performers – are executed at the right time and in accordance with the choreographer's directions.
- The stage manager is also responsible for the safety of the performers and crew while in the theatre.

ASSISTANT STAGE MANAGER (ASM)

- An assistant stage manager supports the stage manager in preparing for performances.
- The assistant stage manager may be one of many stagehands working backstage during a performance.
- The Stage Manager (SM) and Assistant Stage Manager (ASM) work very closely with the director of the show during the rehearsal period.
- After the final dress rehearsal the director hands the production over to the SM (and possibly the assistant director) to run the show.

DESIGNERS:

(Scenery, costumes, lighting, sound, hair and make-up and their assisting crew / s.)

- **A technical director** oversees all technical aspects of a production and has knowledge of many aspects of stagecraft. He or she is often required to problem-solve in the days leading up to the performance.
- **A lighting designer** creates lighting that complements or highlights the movement. Once the lights have been hung and adjusted, individual lighting cues can usually be programmed into a computerised lighting board. The lighting designer works closely with the choreographer.
- **A set or décor designer** researches and designs sets that complement the theme, storyline or setting of the choreography. The set designer will also advise on the materials to be used and the colour scheme for the décor. The set designer works closely with the choreographer.
- **A wardrobe manager** supervises all costumes, including shoes, hats and headdresses created and worn during the show.
- **A wardrobe assistant** supports the wardrobe manager in carrying out his or her work. The wardrobe assistant may also work backstage during the show, assisting dancers with costume changes.

DANCE CAPTAIN

- In some dance companies, a dance captain is a senior dancer who is appointed to direct rehearsals, coach new dancers and give notes or corrections after performances.
- He or she can also be called upon to substitute when another dancer is injured.

MANAGING DIRECTOR

- A managing director or general manager usually has many years of arts management experience and works to support and realise the vision of the artistic director of a dance company.
- He or she directs the administrative and financial activities of the company

MARKETING MANAGER

- A marketing manager coordinates the marketing and promotions of a dance company.
- He or she aims to brand the organisation through consistent and eye-catching media campaigns, the company's website, newsletter and house programmes, as well as its logo and letterhead.
- He or she will book advertisements in the print and broadcast media, arrange and distribute posters and flyers and coordinate photo shoots and media calls.

PUBLIC RELATIONS (PR)

- A publicist / PA is hired to promote a performance or tour.
- He or she writes and distributes press releases and photos to the media, creates press kits, recommends appropriate avenues for promotion and ensures that journalists and other invited guests receive complimentary tickets to the performance.

(2)

11.2 *Allocate 2 marks for a detailed explanation of ONE marketing strategy.*

There are many different ways to go about advertising your production such as posters, pamphlets, flyers, billboards, press releases in the newspaper, networking, radio and television interviews, by word-of-mouth as well as sending out personal invitations, emails and e-bulletins and on your school's website.

- **Adverts** in newspaper / magazines – these can be very expensive.
- **Press releases** – write short articles about the show / dancers / choreographers, etc.
- **Posters / flyers** – these may be distributed in shopping malls or libraries, usually where there are lots of people. You will need to concentrate in areas which are the target group you want to reach.
- **Adverts for radio and television** – perhaps you have a contact in this connection. Otherwise it is a very expensive way to advertise.
- **Invitations** – maybe to people in the media, your school heads or to celebrities.
- **Networking** – Using social media is an excellent way to advertise your show, e.g. Facebook 'Events' which allows you to contact all of your Facebook fans. You could also advertise through your school database and Twitter – Twitter is a great tool for connecting people online and offline to your event.
- **Websites** – Link to various websites for example the local 'what's on' in your town / events calendars, etc. Using the Internet will enhance and support your overall marketing objectives.

(2)

11.3 *Allocate 4 marks for a detailed explanation of the compositional structure of a dance.*

- **Beginning, middle, ending:** dancer or dancers may begin onstage, or they may enter from the wings, back of the stage, etc. The middle is where the choreographer develops his or her material, bridging the opening and closing sections. To end, the dancer or dancers may remain onstage or they may exit through the wings, back of the stage, etc.
- **Climax:** The high point in a piece e.g. the gradual slowing down of the movement to a powerful designed position or stillness, or increasing the tempo to a climax (high point) and then winding down, or returning to the initial opening movements of the work.
- **Transition:** the way you move from the one shape to the other. The movements between the shapes are the 'transitions'.
- **Sequencing:** a short movement phrase. Changing the duration, direction, etc. of a sequence affects the meaning and form.
- **Contrast:** working with opposites, for example, high – low, strong – weak.
- **Form / theme and variation:** a basic movement theme is stated and then changed in various ways.

(4)

11.4 *Allocate 2 marks if the learner can give a clear understanding of how writing in a journal helped with the choreography process.*

- Keep up with all my ideas, input from other people, problem areas, strengths and successes.
- Considered the structure of the dance, i.e. beginning, ending, climax, patterning, use of devices, and use of design elements: space / time / force
- Check if my intention is evident.
- Considered the style of the dance. Is it clear?
- See if my accompaniment is suitable. Does it add value to the piece?
- Consistently record my journey and progress into my journal including problems resolved and decisions / choices made.

(2)
[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100