



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2017

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 21 pages.

NOTE TO MARKERS/TEACHERS:

- In the examples of possible answers, a great deal more information has been provided as a resource for teachers and markers than, than is expected from the candidates.
- Bullets have been used in the memo to aid marking.
- Refer to the **Ability levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise students if the grammar or spelling used is incorrect. As long as the student's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). ***However, they may not be awarded full marks for essay/paragraph type questions if there are grammatical and spelling errors and the answer is not written in the correct format, or meaningfully addresses the question.***
- Look for what the candidate knows, not what they do not know.
- ***Markers should avoid awarding full marks for a question when the answer is superficial and minimal.***
- Where the learners have made careless mistakes e.g. numbering, they should be penalised by 10% but the marker and moderator should decide whether the learner is answering the relevant question correctly.
- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: WARMING UP/POSTURE/SAFE STRETCHING****MEMORANDUM:****1.1 LOW LEVEL – 5 MARKS****1.2 MEDIUM LEVEL – 6 MARKS****1.3 HIGH LEVEL – 4 MARKS****NOTE TO MARKERS:**

Many possible answers may be given. Use professional judgment when assessing a candidate's answers. Bullets are used to aid marking.

POSSIBLE ANSWERS:

1.1 *Allocate 5 marks for describing the principles of a good warm-up and what it consist of.*

- Warm-up before the class starts.
- Do warm-up exercises at a leisurely pace.
- Warm-up should be kept simple and repetitive.
- Always maintain good posture and alignment while warming up.
- Maintain control of your body. Keep your balance (alignment) with your weight over your feet and your shoulders over your hips and hips over the middle toes.
- In cold and draughty rooms, wear suitable clothing, such as a tracksuit or leg and body warmers while you warm up.
- Repetitive movements are needed to warm-up the body, but they also improve your ability to remember movement patterns.
- Gradually progress from small to bigger movements.
- Make use of your breathing pattern as this helps to relax the body.
- The increased breath intake will increase the oxygen in the blood for energy.
- Once the muscles are warm, some light stretching can be performed to improve their elasticity.

(Any 5 x 1) (5)

1.2 *Allocate 6 marks if a learner can explain which one of the two is the correct dance posture and how this posture can help prevent injuries.*

- Picture B shows the correct posture, because the body is well aligned with all the body parts in balance with each other.
- The shoulders and hips are level.
- The pelvis balance on top of the legs in such a way that the abdominal muscles, lower back, around and within the pelvis are equally contracted also known as core stability.
- A well-aligned body burns up the least amount of energy to perform all movements.
- The correct posture will help prevent fatigue.
- It ensures that the body is used correctly while dancing.
- Dance movements are done with ease and reduce the risk of injury.
- The correct posture avoids tension and imbalances that have an effect on the line and shape of movements.
- It ensures control and balance when performing movements.
- It prevents back problem especially later in life. (Any 6 x 1) (6)

1.3 *Allocate 4 marks if learner can provide 4 facts for safe stretching.*

- The slow sustained stretch is the safest way of stretching – you hold the stretch between 16–30 seconds until the tension starts to ease.
- Once it has eased, push further into the stretch to find the tension again.
- Stretching of muscles, ligaments and tendons must be done slowly and carefully and should only be done when muscles are warm as there should be no pain or stress felt.
- Focus on feeling the 'tension' of a stretch rather than 'pain'.
- Light stretching can be done as part of the warm-up (before the class) as it helps prepare the body for activity.
- The best time to stretch to improve your ROM (range of movement) is at the end of a class when your body is very warm.
- Use breathing techniques when stretching, for example breathe out on the stretch to release tension.
- Never force someone else into a stretch, as this will cause injury.
- Ballistic stretching is dangerous, can cause injury and is best avoided

(Any 4 x 1) (4)

[15]

QUESTION 2: COMPONENTS OF FITNESS/STRENGTH/INJURIES**MEMORANDUM:****2.1 LOW LEVEL – 3 MARKS and MEDIUM LEVEL – 3 MARKS****2.2 MEDIUM LEVEL – 5 MARKS****2.3 HIGH LEVEL – 4 MARKS****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:

2.1 *Allocate 3 marks for naming 3 components and 3 marks for explaining each one of them.*

- **Endurance** will give you the staying power to perform longer combinations and allow the muscles to produce continuous movement without getting tired.
- **Core strength/stability** will help you perform maintaining a strong torso and moving through space with ease.
- **Flexibility** will enable you to perform a large range of movement and show well-extended joint movements with ease and strength, particularly in the hip and spine.
- **Strength** will give you the ability to sustain your balance and hold the body firmly in any position or execute movements with strong and quick extensions such as high brushes/*grands battements* and elevation.
- **Neuromuscular coordination** will help you develop a good sense of balance, timing, rhythm and orientation in space.

(6)

2.2 *Allocate 5 marks if the candidate can explain how they would develop strength in dance.*

- Muscle strength is developed by **regular exercise** that involves developing both **agonistic and antagonistic** muscle actions.
- Muscle strength is developed by gradually increasing the demands placed on them called **progressive overload**.
- All muscle groups need specific conditioning exercises.
- Body weight exercises (e.g. using your own body weight as an external load), body conditioning with light weights or Pilates equipment can sufficiently improve your strength without creating massive muscles.
- A balance between muscle groups must be maintained for your body to be highly effective and strong.
- Specific activities that improve strength:
 - Gym: light weight training for specific muscle groups
 - Work with resistance band.
 - Body weight training at home.
 - Dance: increasing balance work, adage, arm and leg exercises.
 - Core: plank and abdominal exercises.
 - Upper body: pushups and pull ups.
 - Lower body: squats, lunges, tendus and plies.
- **IMPORTANT:** Must be done at least 3 – 5 times a week to see an improvement. (5)

2.3 2.3.1 **Fatigue:**

- When your muscles are tired, they are less likely to provide good support for your joints.
- When you are tired you may also find it difficult to control your body's movements accurately, which increases the likelihood of stressing or over-extending a joint.
- Muscles can become fatigued from over-work, which can cause muscle spasms and is extremely painful.
- Overusing the muscles without giving it time to repair itself is common in dance injuries. (2)

2.3.2 **Landing after a jump:**

- The way you land after jumping can increase your risk of injuring your knee or ankle.
- A landing should always be with your centre well lifted and descending softly through the feet, with the knees bending to aid shock absorption.
- If a dancer does not do this, they can jar their joints and cause serious injuries to their joints.
- Incorrect alignment such as rolling of the feet at the end of the jump also put pressure on the joints and may cause injury. (2)

[15]

THERE IS A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.**QUESTION 3: INJURIES/ALIGNMENT (CHOICE QUESTION)****MEMORANDUM:****3.1 LOW LEVEL – 5 MARKS****3.2 MEDIUM LEVEL – 5 MARKS****POSSIBLE ANSWERS:**

3.1 *Allocate 5 marks for listing 5 complications a dancer has to deal with following an injury.*

- Decreased cardio respiratory fitness
- Losing muscle strength
- Loss of fitness from missed classes
- Persistent swelling
- Stiffness in the injured area
- Stiffness in the joints (loosing flexibility)
- Recurring pain in the injured area
- Loss of learning of new movement exercises
- Increased weight gain from no exercise
- Loss of confidence as you are falling behind in the work (5)

3.2 *Allocate 5 marks if the learner can explain how incorrect alignment may lead to knee and ankle injuries.*

- In this picture the dancer's knees roll inward.
 - The knee no longer lines up in a straight line above the middle of the foot. Instead, it lines up with a spot on the floor in front of the foot.
 - You can also see that the foot must shift weight to the medial side of the foot and the big toe spreads to accommodate this extra weight.
 - This incorrect position is placing undue stress on the medial aspect of the knee and foot which can result in injury to the dancer,
 - Correct alignment is when the shoulder, hip, knee and ankle are in a line.
 - The alignment of the joints will allow the maximum functioning of your body and determines the way you perform or execute movements without tension.
 - The importance of the correct use of the feet and knees when the body is moving through space or in transferring the weight, e.g. a strong use of knee bends/demi-pliés, with knees over the middle toe before the jump and when landing safely, will help prevent injuries.
 - Too much pressure that is put on the knees and ankles through incorrect alignment may cause serious damage to the knees and ankles. (5)
- [10]**

OR

QUESTION 4: ACTIONS/MUSCLES (CHOICE QUESTION)

MEMORANDUM:

4.1 LOW LEVEL – 5 MARKS

4.2 MEDIUM LEVEL – 5 MARKS

ANSWERS:

4.1	4.1.1	Flexion	(1)
	4.1.2	Abduction	(1)
	4.1.3	Rotation	(1)
	4.1.4	Flexion	(1)
	4.1.5	Extension	(1)
4.2	4.2.1	Quadriceps	(1)
	4.2.2	Hamstrings	(1)
	4.2.3	Sternocleidomastoid	(1)
	4.2.4	Gastrocnemius	(1)
	4.2.5	Triceps Brachii	(1)
			[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE FORMS/CHARACTERISTICS/HISTORY/CAREER****MEMORANDUM:****5.1 LOW LEVEL – 5 MARKS****5.2 MEDIUM LEVEL – 6 MARKS****5.3 HIGH LEVEL – 4 MARKS****NOTE TO MARKERS:**

Many possible answers may be given. Use professional judgment when assessing the quality of candidates' answers.

POSSIBLE ANSWERS:

- 5.1 *Allocate 5 marks if the candidate can describe the characteristics of any one of your dance forms, for example, movements, steps, style, music, costumes, who would perform it and where it may be performed.*

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 barre work, centre work, *pirouettes*, *ports de bras*, *adage*, and *allegro* consisting of small and big jumps with and without *batterie*.
- 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. (5)

AFRICAN DANCE:

- African dance uses the natural bends of the body.
- Movements are danced towards the ground and compliment gravity instead of defying it.
- Basic and complex rhythmic patterns are used.
- Everyday movements are used or movements imitating or dramatising the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air are used as a stimulus for movement for example walking and striding
- 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 usually performed by the community and has a specific purpose/function.

(5)

5.2 *Allocate 6 marks for 6 interesting facts about the history of your dance major.*

History of Contemporary dance. *Mark only the first SIX facts given:*

- Contemporary dance developed at the beginning of the 20th century in America and Germany.
- It was an alternative dance form that emerged in response to the structured formulae of classical ballet.
- It was one that attempted to free the body and to highlight individual creativity and the expression of subjective feelings.
- Contemporary dancers, also referred to as modern dancers, were constantly searching for new means of dance expression.
- Each choreographer developed their own interpretation, resulting in a wide range of styles that are as varied and ever-changing as its practitioners.
- Specific techniques are associated with individual dance artists, drawn from their movement research and their training and choreographic works e.g. Cunningham, Ailey, Graham and Limon.
- Martha Graham is regarded as the mother of modern dance.

Candidates could also answer in this format:

Modern dance has three well-defined eras of development:

- The first was one of pioneering and experimentation, which laid down the philosophies and aesthetics of modern dance. Dance artists used natural and everyday movements to create their own dance vocabularies, techniques and choreographic forms for use in works in which they took the dual roles of both creator and performer. Also there was a rise in the research of cultural and ethnic dance forms that were incorporated in the choreographies.
- The second era saw the establishment of modern dance companies and schools. Out of this came the second wave of cutting-edge innovations.
- The third era, reflecting the cultural turbulence of the late 1960s and early 1970s, broke with established modern dance conventions. Theatre led the way; the expression of political and social ideas became important; mixed-media collaborations, performance art 'happenings' and different environments for dance performance changed the established modern dance aesthetic ideas.
- This era, often termed Post-Modern Dance, gave birth to a new technique, contact improvisation. The technique consists of the exploration of how bodies may move in relation to one another using everyday movement, the counterbalancing of weight and force, trust and instinctive anticipation. This is a technique that is also the basis for a dance/drama form known as Physical Theatre.

(6)

5.3 *Allocate 4 marks if the candidate can discuss ONE example of a possible dance career and the requirements needed for this career.*

A 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 the criteria.
- Some successful dancers have started in their teens and worked very hard to fast track their training.
- **Any other examples that may be discussed by the learner.**

(4)
[15]

THERE IS A CHOICE BETWEEN QUESTION 6 AND QUESTION 7.**QUESTION 6: INTERNATIONAL CHOREOGRAPHER – ALVIN AILEY
(CHOICE QUESTION)****MEMORANDUM:****6.1 LOW LEVEL – 10 MARKS****6.2 MEDIUM LEVEL – 16 MARKS****6.3 HIGH LEVEL – 4 MARKS****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 have been added to aid marking.

ONE POSSIBLE ANSWER:

6.1 The title of the work comes from the last book in the Bible. (1)

6.2 *Allocate 3 marks for describing each one of the 3 sections of Revelations.*

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, energetic and vibrant dancing.

(9)

6.3 *Allocate 3 marks for the costumes.*

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)

6.4 *Allocate 3 marks for the music that was used.*

Music:

- 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)

6.5 *Allocate 10 marks for providing information about the people who influenced Ailey's choreographic style and the dance style used in Revelations.*

- Ailey's dance style developed from the careful observation of human movement.
- Three other choreographers – Lester Horton, Martha Graham and Jack Cole – had a strong influence on Alvin Ailey.
- Lester Horton wanted his dancers to use as much space as possible while turning, bending or jumping across large distances. He combined many techniques from around the world, including Native American folk dance.
- Martha Graham's technique is built on contraction and release. In a contraction the dancer exhales and curves the spine; in release, the dancer inhales and lifts the chest.
- Jack Cole is one of the fathers of Jazz dance. He was known for taking everyday movements and making them theatrical.
- *Revelations* is an energetic, exciting and enticing dance that uses ballet, contemporary dance, African and jazz techniques.
- It makes statements with steps and patterns closely related to the music and the mood it sets.
- This mood is heightened through the use of costumes, lighting and kinaesthetic energy.
- The movement is always flowing and there is rarely a group of dancers doing the same step at the same time.
- It is very varied and busy.
- Ailey make use of interesting arm movements at the start of the work.
- The dancers work from the torso using the Graham technique of contraction and release.
- The use of gravity is evident as the work is well grounded and the dancers use the floor as a tool and not an object that is against them.

(10)

6.6 Allocate 4 marks for providing 4 facts on how the choreographer brought the intended message of the dance work across to the audience through the use of symbolic movements.

- The three sections of *Revelations* unite a narrative of themes and feelings.
- The first section shows the struggle of “black people wanting to get out”.
- In the second section dancers dance the ritual of baptism to *Wade in the Water*.
- The final section depicts the social occasion of churchgoing on Sunday mornings, with the company in their Sunday best.
- Ailey uses hand gestures and arm movements to great effect.
- The focus on arms and hands gestures relates to the theme of devotion.
- Many movements involve the upper body (torso and arms) reaching up desperately towards the heavens while the lower body (legs) remains on the ground.
- In the duet *Fix Me Jesus* the dancers strain their arms upwards, fingers splayed before contracting and crouching, their bodies speaking of pain and hardship.
- Dancers join their hands in prayer; stretch arms out with hands wide, tap gently on the ground and curve their arms, bird-like.
- The famous wedge shape formation of the dancers at the start of *Revelations* demonstrates magnificently the expressive use of arms that Ailey uses to great effect.

(4)
[30]

OR

**QUESTION 7: SOUTH AFRICAN or INTERNATIONAL CHOREOGRAPHER
AND DANCE WORK (CHOICE QUESTION)**

MEMORANDUM:

7.2 – LOW LEVEL – 10 MARKS

7.3, 4, 5 – MEDIUM LEVEL – 16 MARKS

7.6 – HIGH LEVEL – 4 MARKS

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 have been used to aid marking.

ONE POSSIBLE ANSWER: ALFRED HINKEL'S *BOLERO*

- 7.1 No mark allocated for the name of the choreographer and dance work.
- 7.2 *Allocate 10 marks for a description of the background and influences that led to the development of this dance work. Including origin, training and collaborations.*
- Bolero has been staged in diverse forms to fulfil numerous purposes.
 - Every performance of the work shows a shift in the attitude of the people and the country.
 - This is how Hinkel has kept this dance work alive.
 - *Bolero* is a work that has traced a fairly political path. *Bolero* has continually transformed through the process of being reworked on each of the several occasions that it has been staged.
 - The dance was originally choreographed in Windhoek on Hinkel's first dance company "Dial-a-Dance" in the 1970's and then reworked many times on Jazzart Dance Theatre from 1986 to 2006.
 - The original version was about, "*overcoming prejudice*," and focused specifically on the Immorality Act – arguably the most controversial of the legislative acts of the South African Apartheid government which attempted to forbid intermixing of couples of different races
 - With each version the choreography has been influenced by the participants – each bringing their uniqueness to the interpretation.
 - Initially, it served to comment on politics, then for celebration (it was performed at the inauguration of Nelson Mandela) and also as an incentive for collaboration between classical and contemporary dance companies as the giver of hope.

- Hinkel grew up in a conservative family in Namaqualand.
- He started dancing at the age of ten, although his father was against him dancing.
- In the early 1970s he continued his training at UCT School of Dance for a short time, there after returning to his home in Namaqualand.
- It was his daily experience of teaching in the 'coloured' communities (without proper facilities) that laid the foundation for a truly original and resourceful approach to dance teaching and choreography.
- In 1976, Hinkel met John Linden and Dawn Langdown in Okiep, Namaqualand, two people with whom he would consistently collaborate over the years to come.
- Together they formed the Namaqualand Dance Company.
- In 1981, he joined Jazzart Dance Theatre as a dancer and eventually took over as the director.

(10)

7.3 *Allocate 6 marks for an elaboration of the synopsis/theme/story.*

- *Bolero* is a work that has traced a fairly political path, *Bolero* has continually transformed through the process of being reworked on each of the several occasions that it has been staged.
- The original version was about, "*overcoming prejudice*," and focused specifically on the Immorality Act – arguably the most controversial of the legislative acts of the South African Apartheid government which attempted to forbid intermixing of couples of different races.
- The costumes for this version were tie-dyed T-shirts – gum boots had not yet been introduced to the piece.
- Then, in the 1980s, various artists boycotted the Grahamstown Festival and held an alternative, non-segregated festival at the Durban University of Westville.
- This was an era of imminent violence during which the South African government declared a national 'State of Emergency'.
- The volatile, turbulent tone of the era reflected in Hinkel's 1987 version of *Bolero* is augmented by the addition of gum boots.
- Hinkel said, "The dance with the gum boots came from a working class people, mostly miners and dock workers. The boots represented oppression. They were the shackles that bound not only those being oppressed directly, but also those bound by ignorance."

(6)

7.4 Allocate 6 marks for a detailed explanation of the costume, lighting and set design.

- ‘**Costume design,**’ is perhaps a deceptive term when referring to the first version of *Bolero* on the tape. In this version the dancers seem to be donning studio wear, in varying colours and styles.
- In the following version of *Bolero*, costume design has clearly been considered. All of the dancers, save one, are wearing outfits of a similar style and the same colour: black.
- In the following versions, black is the colour of choice. The costumes that Hinkel refers to as the, “*S & M Version,*” consist of imitation leather skirts, black fishnet tights, suspenders, black bras and metal chains.
- The leather look makes a bold statement in the all-female version of *Bolero*, suggesting that women are strong beings.
- In other versions, both men and women wear leather skirts which could be interpreted as an indication of gender equality.
- In Jazzart’s collaboration with CAPAB, costume design and lighting complement each other in that the reflective characteristic of the materials used on the costumes enable the audience to see the essential movement taking place when lighting is dim or has a dark filter.
- The costume design of the performance of *Last Dance* is arguably a perfect marriage of individuality and consistency. As in the first version on the tape, each dancer is wearing a unique costume but in this case individual costumes seem to have been considered more carefully as there is a degree of cohesion in the appearance of the cast as a whole.
- *Bolero*, as it was staged at the Spier Amphitheatre makes the most effective use of costume and lighting design. The costumes are not entirely uniform and yet the individuality does not compartmentalise dancers.

Lighting and design:

- The design is reliant on the lighting.
- There are **no sets**. In general, the lighting consists of **blue, red and white light**.
- The work begins with minimal lighting and silhouettes (shadows) followed by combinations of colours occurring throughout the piece and towards the end. The lighting gradually subdues until finally, the dance ends with a blackout.
- The lighting techniques are subtle although the colours can be stark.
- The use of the cold blue and bright white lighting is especially startling.
- The boldest moment of lighting comes at the end of *Bolero (Last Dance)*, when the dancers *chasse (slide)* and end in a position on the floor.
- The moment the dancers strike their pose, there is a blackout.
- Most other transitions between coloured lights or between dark and bright lighting occur gradually.
- The range of the lighting never changes too dramatically with most versions occurring in partial darkness.
- This does not, as one might expect, detract from the choreography as the dancer in the dark is elevated to an almost mythical status.

(6)

7.5 *Allocate 4 marks for a detailed explanation of the how the music was used in the dance work.*

- This dance work originally took its title from the music title – *Bolero* written by Maurice Ravel.
- The music score is written for a full orchestra and requires many instruments.
- It is classical with a Spanish flavour.
- The structure of *Bolero* is remarkably simple.
- It consists principally of a single melody repeated with different orchestrations for each repetition.
- The melody played in C-major by the flutes begins the piece *piano* (softly).
- A snare drum simultaneously pounds a rhythm which is sustained throughout the piece.
- Toward the end of the piece, two drums are played in unison.
- *Bolero* makes good use of counterpoint.
- The melody is passed between different instruments.
- The accompaniment broadens until the full orchestra is playing *forte* (loudly) at the end.

(4)

7.6 *Allocate 4 marks if the learner can discuss 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 practiced 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.

(4)

[30]

**QUESTION 8: MUSIC GENRES/CHOREOGRAPHIC ELEMENTS/
IMPROVISATION****MEMORANDUM:****8.1 LOW LEVEL – 4 MARKS****8.2 MEDIUM LEVEL – 7 MARKS****8.3 HIGH LEVEL – 4 MARKS****POSSIBLE ANSWERS:**

8.1 *Allocate 2 marks for naming the 2 music genres and 2 marks for their musical styles.*

TWO POSSIBLE EXAMPLES:

- Ballroom – waltz, foxtrot, etc.
- Folk – associated with traditional dance, e.g. the Irish Jig. (4)

8.2 8.2.1 **TIME:**

TWO POSSIBLE EXAMPLES:

- Time: the speed dancers perform at slow/fast/somewhere in between.
- Duration: the length of time that a movement takes to complete.
- Dancers interpret the quality of the music. Pace, rhythm, pulse, syncopation, etc. of the music influence the dance. (2)

8.2.2 **FORCE:**

TWO POSSIBLE EXAMPLES:

- Force relates to the amount of energy used within a movement.
- This relates to the dynamics of a movement to make meaning of it.
- Some movements require little energy – soft, gentle movements/movements that do not move much.
- Some movements require a lot of energy – big, powerful movements/movements that use a large space. (2)

8.2.3 **SPACE:****THREE POSSIBLE EXAMPLES:**

- Space refers to how we move in space. How you use the space available. Using large performance spaces or limited, small performance spaces.
- This can relate to the use of negative and positive space.
- Levels used within a dance work: high/medium/low positions.
- The actual stage space you perform on: conventional stage spaces/unconventional stage spaces.
- Direction and shape of movements.
- How you relate to other dancers within a performance space.
- The dancer's own kinaesthetic awareness of how his/her body moves in space.

(3)

8.3 *Allocate 4 marks for 4 ideas on how to obtain a high mark for improvisation during a practical examination.*

I would tell my friend to:

- Explore any idea or sensory stimulus in a manner that is uninhibited, honest and enquiring.
- Commit to the stimulus and the movement wholeheartedly your improvisation must not be done half-hearted.
- Do not rely on familiar steps but rather experience honest impulses that give rise to movement.
- Develop your range of movement through exploration and experimentation.
- Be daring, original, creative, courageous, and take risks (safely).
- Be aware of yourself in the space and if working with others to be aware of them and react immediately and spontaneously.
- Make sure your improvisation has a great beginning and ending.
- Keep the stimulus in mind.
- Respond to the music spontaneously – let the music inspire you.

(4)

[15]**TOTAL SECTION B: 60****GRAND TOTAL: 100**