



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2018**

**DANCE STUDIES  
MARKING GUIDELINE**

**MARKS: 100**

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This marking guideline consists of 19 pages.

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**NOTE TO MARKERS/TEACHERS:**

- In the examples of possible answers, a great deal more information than is expected from the candidates has been provided as a resource for teachers and markers.
- Bullets have been used in the marking guideline 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 the question has not been addressed meaningfully.***
- Look for what the candidate knows, not what they do not know.
- ***Markers should NOT award 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 has answered 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: DANCE CONVENTIONS AND VALUES/INJURIES/  
MUSICALITY (CHOICE QUESTION)****MARKING GUIDELINE:****1.1 – LOW LEVEL – 3 marks****1.2 – MEDIUM LEVEL – 4 marks****1.3 – HIGH LEVEL – 3 marks****NOTE TO MARKERS:**

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

**POSSIBLE ANSWERS:**

1.1 *Allocate 3 marks for describing 3 dance conventions and values in the dance class and how applying them will affect the dancers' training.*

- Learners should be punctual or on time for the dance class so that they are able to take part in the warm-up process before the class starts so that injuries may be prevented.
- They should remember to bring their dance clothing and be neatly groomed. Clothes should be clean as this shows self-respect and ensures that they are comfortable while moving.
- Learners must show respect in the way they think and act towards others in the class, how they work together as a group, etc., so that a fellow dancer is not injured.
- Consistent attendance is essential as missing classes will prevent them from achieving a strong, flexible body and this could lead to injuries.
- All learners should use the environment or space they dance in a safe and responsible manner.
- Whilst others are dancing, do not run across the dance floor or bump into others so that no-one gets hurt.
- Maintain a good posture without slumping between exercises.
- Avoid attempting movements that you are unsure of, have not been taught or are above your level of ability.
- Any other relevant answer.

(3)

1.2 *Allocate 4 marks for an understanding of how to use their bodies safely during dance classes to prevent injuries.*

- Warming up at the beginning of a class will prevent stiff/cold muscles from being injured.
- Cool down at the end of the class will prevent stiffness/soreness and pooling of blood in the muscles.
- The correct dance posture is also important for control and balance of the body and movements.

- The correct landing and take-off from a jump is important, so you do not sprain your ankles or knees.
- It is important to understand where turnout comes from so as not to force joints into unnatural alignments.
- All dancers need to understand how to stretch safely so that they do not tear muscles and ligaments.
- Dancers must know how to develop their bodies to be the best they can (understand their physical limitations).
- Dancers must understand how to develop levels of fitness safely as this will help enable a long dance career.
- Any other relevant answers.

(4)

1.3 *Allocate 3 marks if learner has discussed how to develop musicality to enhance dancing.*

- You can develop your musicality by improving your listening skills when you are dancing.
- Developing your neuromuscular skills will improve your musicality.
- Performing to different genres, tempos and rhythms in the dance class will also help to improve musicality.
- Learning about music elements and then understanding how to listen for this within a piece of music will improve musicality.

(3)

**[10]**

OR

## QUESTION 2: ACTIONS/MUSCLES/INJURIES (CHOICE QUESTION)

### MARKING GUIDELINE:

2.1 – LOW LEVEL – 3 marks

2.2, 2.3 – MEDIUM LEVEL – 4 marks

2.4 – HIGH LEVEL – 3 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.

### POSSIBLE ANSWERS:

2.1	2.1.1	Flexion	(1)
	2.1.2	Plantar flexion	(1)
	2.1.3	Extension	(1)
2.2	2.2.1	Biceps femoris	(1)
	2.2.2	Semitendinosus	(1)

- 2.3    2.3.1    Gastrocnemius (1)
- 2.3.2    Quadratus Femoris (1)
- 2.4    *Allocate 3 marks if the learner has discussed how the correct warming up affects the muscles and joints.*
- Your heart rate increases so that oxygen-rich blood can be pumped to the muscles.
  - The oxygen helps break down fuel for muscle action.
  - The increased blood flow also helps to get rid of waste products, e.g. lactic acid which causes cramps.
  - Your body temperature rises, increasing the elasticity of the muscles and making them more pliable/can move freely.
  - This reduces the risk of injury as cold muscles cannot perform fully.
  - Synovial fluid is released from the synovial membrane into the joints to lubricate them and prevent friction.
  - You begin to focus your mind on the class/activity you are about to take part in and clear your mind of other matters not related to dance.
- Any other relevant answer. (3)
- [10]

### QUESTION 3: COMPONENTS OF FITNESS

#### MARKING GUIDELINE:

3.1 – LOW LEVEL – 5 marks

3.2 – MEDIUM LEVEL – 6 marks

3.3 – HIGH LEVEL – 4 marks

#### POSSIBLE ANSWERS:

- 3.1    *Allocate 5 marks for 5 tips on how to stretch safely.*
- Light stretching can be done as part of the warm-up as it helps prepare the body for activity.
  - The best time to stretch muscles and tendons to improve your ROM (range of movement) is at the end of a class when your body is very warm.
  - The best way to stretch is SASS (Slow and Static Stretch). It means taking your body into a stretch position where you feel the tension in the muscle (but no pain) and hold it there while the muscle adapts, usually for 16–32 counts.
  - It is essential to breathe and relax during stretching. If you hold your breath, the muscles tense up and this makes stretching dangerous.
  - There should be no pain or stress felt while stretching a muscle. Focus on feeling the 'tension' of a stretch rather than 'pain'.
  - Be aware of your comfortable working range and recognise pain as a warning as injuries occur if this is ignored.

- All parts of the body should be stretched so there is a balance between muscle groups. If one group is more flexible than another, the imbalance could lead to injuries.
  - Stretching needs to be done regularly and slowly developed over time. Excessively long stretching classes done on an irregular basis can lead to injuries.
  - The safest way to stretch is when the dancer is not concerned with balance, e.g. lying down or sitting.
  - Never force a stretch or allow someone to force you into a stretch – use your own body weight when stretching.
  - Dynamic stretching – where the actual exercise/movement improves flexibility, power and range of movement, e.g. grand battements, arm swings, leg swings, etc. – should be incorporated into the dance class.
- Any other relevant answer.

(5)

3.2 3.2.1 *Allocate 3 marks if the learner has explained how muscle strength can enhance a dancer's performance.*

- It increases physical performance, muscular endurance/staying power because the muscles can contract for long periods of time without tiring.
  - It reduces the risk of injury because movements will be controlled.
  - It increases the strength in the joints to move and lift the arms and legs against gravity.
  - It improves balance as the muscles can firmly hold the body in a position.
  - It allows the dancer to jump higher because there is muscle power in the legs – this allows for powerful explosive movements.
  - Enables lifting of partners.
  - Increased ability to change directions quickly with agility.
- Any other relevant answers

(3)

3.2.2 *Allocate 3 marks if the learner has explained how cardiovascular endurance can enhance a dancer's performance.*

- 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, 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 begin to feel heavy like lead.
  - The dancer will not get out of breath. The lungs will have become stronger and the dancer can inhale more deeply.
  - Can move quickly and change directions (agility).
- Any other relevant answer.

(3)

3.3 *The learner must answer only TWO of the neuromuscular skills. Allocate 2 marks for each neuromuscular skill. Mark the first two only.*

3.3.1 Balance

- Adage: Performing slow movements standing on one leg/transferring weight.
- Turning on one leg.
- Jumping on one leg/alternative legs.
- Improving/Strengthening posture and alignment.
- Any other relevant answers.

3.3.2 Spatial awareness

- Working with partners or a group requires awareness of the patterns, directions, shapes, etc. to be made.
  - Dancing using a different 'front' in a classroom could also develop this rather than always facing in one direction.
  - Dancing in different performance spaces.
  - Exercises that develop coordination of the right and left sides of the body.
  - Improvisation to develop spontaneous responses and to increase awareness of music, stimuli, space, other dancers, etc.
- Any other relevant answers.

3.3.3 Agility

- Moving in different directions within an exercise.
  - Dancing to fast music/accompaniment so the body has to adapt and change quickly.
  - Travelling combinations that challenge the dancers' use of space.
- Any other relevant answers.

(2 x 2)

(4)

**[15]**

**QUESTION 4: COMMITMENT/HYDRATION/KINAESTHETIC AWARENESS****MARKING GUIDELINE:****4.1 – 5 MARKS – LOW LEVEL – 5 marks****4.2, 4.3 – MEDIUM LEVEL – 7 marks****4.4 – HIGH LEVEL – 3 marks****POSSIBLE ANSWERS:**

4.1 *Allocate 4 marks for 4 responsibilities of being part of a group dance.*

- When dancing in a production, you are reliant on everyone's commitment, trust and effort in achieving a group goal. Everyone has a part to play in the final result of a performance.
  - Attend all rehearsals.
  - 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.
  - When doing contact work, be very careful that you do not break 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.
- Any other relevant answer. (5)

4.2 *Allocate 4 marks if the learner can explain the importance of hydration during training and performance.*

- 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 and lose their optimal function.
  - Lean muscle tissue is made up of water so if the body is not sufficiently hydrated, this will affect the efficiency of the muscles and reduce the amount of work they can do.
  - The brain is also affected as far as concentration and judgement is concerned, which can cause loss of balance and cause injury.
  - Water regulates the body temperature, helps carry the nutrients and oxygen to the working cells and is necessary for the excretion of waste products, which will prevent the dancer from becoming fatigued and not performing properly.
  - Fatigue will affect concentration and the speed of muscle response.
  - Muscle cramps, tiredness, nausea, faintness and headaches can result from dehydration, which in turn will affect the quality of performance.
- Any other relevant answers. (4)



4.3 *Allocate 3 marks if the learner can explain how kinaesthetic awareness can improve a dancer's performance.*

- It will give you a developed sense of your own and others' bodies in space and time without looking/being corrected.
- It will improve your co-ordination and control, and your movements will become more spontaneous.
- The dancer will be able to interact with other dancers and project to the audience better. This will increase the quality of a dancer's performance.
- A developed kinaesthetic awareness will enable the dancer to relate to other dancers, shapes, patterns, etc.
- The dancer's artistic/aesthetic quality will be developed, and this is vital for the way they express themselves through dance.
- It will also affect the artistic judgments the dancer makes in interpreting dance and movement.

Any other relevant answer.

(3)

4.4 *Allocate 3 marks if the learner has discussed how to develop kinaesthetic awareness.*

- Dancers can sense the movement of the body through looking and correcting themselves in the mirror and listening and applying verbal corrections from the teacher.
- The teacher can move the dancer's body into the correct position.
- The dancer can use repetition of movements with correct technique, until they become automatic.
- The body can practise certain movements continuously and this will eventually develop skills where the brain sends messages instantly to the body to perform without conscious thought.

Any other relevant answers.

(3)

[15]

**TOTAL SECTION A: 40**

**SECTION B: DANCE HISTORY AND LITERACY****QUESTION 5: DANCE FORMS/CHARACTERISTICS/PRINCIPLES****MARKING GUIDELINE:****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 candidate's answers

**POSSIBLE ANSWERS:**

- 5.1 *Allocate 5 marks if the candidate can describe the characteristics of their dance major.*

**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.

**CONTEMPORARY DANCE:**

- **Moves** from the pelvis; use strong, natural movements; gives into and resists gravity; floor work; use of breath in contraction and release; constantly changes vocabulary; broad movement vocabulary; flexed and pointed feet; uses body weight; powerful movements; fall and recovery.
  - **The costume** is simple everyday clothes; flowing dresses; dance with bare feet. Costumes may also be very elaborate.
  - **Uses improvisation**; choreography often abstract; makes emotions visible through movement; socio-political; mirrors the real world.
  - A wide range of **music** is used; uses sounds and silence.
- Any other suitable answers.

(5)

5.2 *Allocate 3 marks for 3 principles of any other dance genre.*

### AFRICAN DANCE

- African dance uses the natural bends of the body.
- Movements are danced towards the ground and complement 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.

### Principles of Contemporary Dance

- **Centering:** Dancers need to find their centre (solar plexus). Movement should be controlled from the centre and a strong centre allows for freedom of movement of extremities: the arms, legs, head and neck. It also assists with balance.
- **Alignment:** Posture has to do with alignment, which is the placement of all the parts of the body in relationship to one another.
- **Fall and recovery:** Combines breath, suspension and gravity. 'Fall' is the complete release of the muscles as the body gives in to gravity. 'Recovery' is the rebound of the energy passing through the bottom of the fall and continuing on the same path like a pendulum swing.
- **Suspension:** A prolonged high point. It is created at the peak of the movement by continuing the movement and delaying the takeover of gravity.
- **Balance and off-balance:** Inner balance relies on an awareness of weight and pressure. In order to stand upright, we have to have our weight over our feet otherwise gravity will cause us to topple over. The part of the body where the weight is centred, is called the 'centre of gravity' which is inside the body at hip height (the pelvis). When displacing the pelvis, the body will go off-balance as in a tilt or in fall and recovery. Using off-balance movements gives a sense of urgency, vitality or danger.
- **Gravity:** Movements that give in to the pull of gravity, and rebound from gravity; use of the floor and weight.

- **Swings and momentum:** Swinging movements, like a pendulum, depend on the force of gravity. The downswing gives in to gravity but the momentum gained as it falls causes it to swing up again. There is a moment of suspension at the end of the swing before gravity causes it to fall again.
- **Breathing:** Breathing is an expressive tool e.g. moving with a sense of breath brings a feeling of freedom and harmony.
- **Contraction and release:** Martha Graham focused on the physiological effects of the act of breathing – the ebb and flow of breathing and its effect on the torso as it expands and contracts and on the function of contraction and release in the muscles.
- **Tension and relaxation:** Muscles tense and relax to enable us to stand and move. Tension and relaxation also express how we feel. All movement exists between two opposite poles – absolute tension – so tense you cannot move – to absolute relaxation – so relaxed you cannot move.
- **Opposition:** Opposition implies two things working one against the other or in the opposite direction.
- **Succession:** Succession is the opposite of opposition. It is a sequential path of movement through parts of the body – a wave-like reaction i.e. body parts go in the same direction rather than in opposite directions or movements, one after the other.
- **Spiral:** This is the turn of the body on its axis (around the spine). It is used for balance, control and turning.

(3)

5.3 *Allocate 3 marks for 3 principles of the learner's dance major.*

#### CLASSICAL BALLET

- **Stance:** the torso well held and supported with the main movement occurring in the arms and legs.
- **Turn-out:** outward rotation of the legs in the hips, essential for classical ballet technique.
- **Placing:** arranging the head, spine and limbs in alignment with each other to achieve an ordered, balanced form.
- **Laws of balance:** a counter-poise of limbs in order to maintain equilibrium (equal weight around a central point).
- **Basic rules of the head, legs, arms and body.**
- **Transference of weight:** changing of weight from one body part to the next.
- **Co-ordination:** bringing parts of the body into proper relationship with each other.
- **Gravity:** ballet defies gravity.

(3)

5.4 *Allocate 4 marks if the learner can give an opinion on the importance of learning about other cultures.*

- Learning about another culture in our country helps us to be proud citizens.
- It also makes us understand the different cultures without prejudice and discrimination.

- We are better informed and have respect for one another despite our differences.
- It gives us new ideas and new ways of doing things (broadens our perspective).
- Any other suitable answer.

(4)  
[15]

**THERE IS A CHOICE BETWEEN QUESTION 6 AND QUESTION 7.**

**QUESTION 6: GREGORY MAQOMA AND *FOUR SEASONS* (CHOICE QUESTION)**

**MARKING GUIDELINE:**

**6.1 – LOW LEVEL – 8 marks collaborations and influences**

**6.2 – MEDIUM LEVEL – 6 marks production elements**

**6.3 – MEDIUM LEVEL – 6 marks music**

**6.4 – HIGH LEVEL – 6 marks dance style and movement vocabulary**

**6.5 – HIGH LEVEL – 4 marks symbolism used**

**NOTE TO MARKERS:**

Use professional judgment when assessing the quality of the candidate's 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.

**POSSIBLE ANSWERS:**

**6.1 Influences and collaborations**

- His early influences were varied, ranging from traditional hostel dancers, to pop stars like Michael Jackson.
- He started his formal training in 1990 at Moving into Dance Mophatong under the direction of Sylvia Glasser.
- Getting a scholarship at the Performing Arts Research and Training School (PARTS) in Belgium was a defining moment and an intense experience.
- He was given the chance of collaborating with great artists there. He established himself as an internationally renowned dancer, choreographer and director and founded Vuyani Dance Theatre (VDT) in 1999 while in Belgium.
- He was associate director of Moving into Dance – South Africa and contributed to the development of important works for this company reflecting society and the times.
- He was commissioned as head choreographer for the World Summit of Arts and Culture, as head choreographer for the FIFA World Cup Kick-Off Concert and has served on many other high-profile events.
- He was artistic director of the Afro-Vibes Festival in the Netherlands showcasing the cultural talent from South Africa.
- He teaches at various universities in South Africa, the USA and Europe merging information from different cultures and backgrounds into his teachings.

- He has created dance repertoires for many leading companies in South Africa.
  - He challenges both male and female dancers equally (gender equality). He never thinks in terms of quotas or systems – recognises talent and nurtures it.
  - He believes in exploring the rich history of South Africans and holding up a mirror to society.
  - Through dance he finds creative ways to heal the burden of the past. The company is a place where dancers and artists feel safe and can collaborate with confidence. VDT collaborates with artists who have a vision to change the world.
  - Maqoma has collaborated with many well-known artists such as Sylvia Glasser, the founder of Moving into Dance Mophatong, British based choreographer Akram Khan, Belgium choreographer Sidi Larbi Cherkaoui, Faustin Linyekula from the Congo and theatre director James Ngcobo, amongst others.
- Any other suitable answers.

(8)

## 6.2 Lighting and technology

- There were sections where Maqoma wanted the band to be visible to the audience, and others when he needed them to disappear.
- The answer to this was a white shark's tooth gauze or scrim placed in front of the band forming a backdrop for the piece.
- When lit from the front at an oblique angle, the scrim appears opaque. When lit from the back, the scrim becomes transparent revealing the upstage scene.
- So, in conjunction with the lighting he could make the band disappear and reappear whenever he wanted.
- The gauze was also used as a projection surface for all animation.
- Colour was, for the most part, the most important part of the lighting design.
- The colours needed to complement the projection and help set the atmosphere for each section.
- Lighting angles were also important. He needed to control the light accurately, to reveal the band as subtly as possible without compromising the "dissolve" illusion.
- The lighting also needed to complement the costume designs.
- Spring and autumn projections were created in very much the same way.
- Slow abstract fluttering of leaves and flowers moved as if they had a mind of their own.
- The animations were very basic but delicately complemented the choreography on stage.

**Spring**

- The video of flowing flowers enhances the scene.
- The lighting becomes warm and highlights the costumes.

**Autumn**

- The lighting uses gobos, creating floor patterns to reflect a dry land.
- The video projection reflects brown leaves, depicting the dry season.
- This is enhanced by the lighting that creates pools of floor patterns symbolic of a dry land.
- Any other relevant answer.

(6)

**6.3 Band and music enhanced the production**

- The music is played live on stage by four musicians; violinist, lead and bass guitarists, drummer/percussionist.
- These musicians are placed at the back of the stage behind a scrim and are visible during some sections and disappear during others.
- The music reflected the mood in all the seasons:

**Winter:**

- The musicians were not visible but provided the rhythmic drive to the dancers' marching movements.
- The music created an eerie feeling of a waste land/abandonment at the start. It became loud/harsh and powerful.

**Spring:**

- The musicians are revealed for the first time adding a feeling of depth to the stage.
- The music becomes more rooted in African rhythms as does the dance.

**Autumn:**

- The music sets the scene with the sound of wind blowing, building to a rock and roll feel, depicting chaos and loss.
- The mournful sounds of the violin accompany the two dancers left on stage echoing their sense of pain and loss.

**Summer:**

- The music is vibrant with a Brazilian samba feel to it.
- This influences the dance movements which include the sensual use of hips as performed in a samba.

(6)

**6.4 Dance style and movement vocabulary**

- Maqoma describes his dance style as a fusion of African contemporary urban styles, music and culture with those produced by contemporary European counterparts.
- Vuyani Dance Theatre produces work that questions and challenges social values, while simultaneously exploiting history as a launch pad for research and development.
- Maqoma uses everyday things as an inspiration. He tends to live in the now, interpret the past and think about the future.
- His works are around the planet's decay and history – it's about our collective and individual history.
- He does not want VDT to be categorised as an African dance company. He wants them to be unique.

- He sees his work as 'a cocktail of genres; he was influenced by the traditional dancing of migrant labourers he watched growing up next to a hostel in Soweto.
- He used to impersonate Michael Jackson and fused that with traditional forms.
- The culture of his work is embedded in his Xhosa tradition and history.
- In *Four Seasons*, during Winter, the dancer's movements are staccato, sharp, forceful and square responding to the music.
- The dancers march around the stage creating a feeling of soldiers/war.
- In Spring the dancers become creatures in the wild depicting spring as the beginning of life, the greenery, flowers blooming, antelopes galloping, different birds priding themselves on their feathers.
- In Autumn the dancers become victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger.
- In Summer we see hope and bursts of joyful movements showing unity among the dancers and support for each other. Their movements are influenced by Brazilian samba rhythms.

(6)

6.5 **Symbolism used in Spring and Autumn**  
**Spring**

- As the dancers shed their winter costumes to reveal their light pink and flower-like costumes, it symbolises the beginning of new life.
- The dancers symbolise creatures in the wild depicting flowers blooming, antelopes galloping, different birds priding themselves on their feathers.
- The video projection of flowing flowers also symbolises the beginning of spring.

**Autumn**

- The autumn costumes symbolise freedom and depicts chaos.
- The dancers become the victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger.
- The video projection symbolises the leaves turning brown, change, chaos and struggle.

Any other suitable answer.

(4)

**[30]**

**OR**



**QUESTION 7: SOUTH AFRICAN OR INTERNATIONAL CHOREOGRAPHER  
AND DANCE WORK (CHOICE QUESTION)****MARKING GUIDELINE:****7.2 – LOW LEVEL – 8 marks collaborations and influences****7.3 – MEDIUM LEVEL – 6 marks production elements****7.4 – MEDIUM LEVEL – 6 marks music****7.5 – HIGH LEVEL – 6 marks dance style and movement vocabulary****7.6 – HIGH LEVEL – 4 marks symbolism used****NOTE TO MARKERS:**

Use professional judgment when assessing the quality of the candidates' answers. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets have been used to aid marking.

**NO MARK ALLOCATION FOR QUESTION 7.1**

7.1 No marks allocated for the name of the choreographer and dance work

**7.2 ASPECTS THAT COULD BE INCLUDED IN THE ESSAY:****Influences and collaborations**

- People/Teachers/Choreographers/Directors, etc.
- Training
- Political environment
- Social environment
- Collaborations with companies/teachers/directors/dancers/students and any other relevant information that influenced the choreographer's development and that he/she collaborated with.
- Any other relevant information.

(8)

**7.3 Production elements used**

- Costumes/Make-up:
  - Colours
  - Styles
  - Effects
- Sets/Props:
  - Imagery
  - Design
  - Position
- Use of Staging:
  - Type of stage
  - Size of stage
  - How it was used
- Lights:
  - Colours
  - Effects
  - Positions
- Any other relevant information.

(6)

- 7.4 • **Significance of the music**
- Accompaniment:
  - Genre/Style
  - Instrumentation/Songs/Words
  - Music elements
  - Quality
  - Effects
  - Any other relevant information.
- (6)
- 7.5 **Dance style and movement vocabulary used by this choreographer in his/her dance works e.g.:**
- Choreographic elements:
    - Canon/Unison/Symmetry/Asymmetry, etc.
  - Dance elements:
    - Space/Time/Force
  - Dynamics of Style(s):
    - Mix of styles
    - Actual movements
    - Characteristics/Principles
  - Unique features of the choreographer:
    - Partnering/Pas de deux
    - Movements
    - Gender specific roles
    - Characteristics
    - Groupings
    - Any other relevant answers.
- (6)
- 7.6 **The symbolism used to enhance the dance work could include:**
- Production elements:
    - Symbolism being the costumes/colours/styles used, etc.
  - Movements:
    - Gestures/Mime
    - Motifs
  - Synopsis/Intent:
    - Meaning other than the obvious
    - Universal meaning
  - Music/Accompaniment:
    - Effects symbolising something other than the obvious
    - Songs/Words symbolising intent
    - Any other relevant answers.
- (4)
- [30]**

### QUESTION 8: QUALITY OF MOVEMENT/DANCE ELEMENTS/ IMPROVISATION

#### MARKING GUIDELINE:

8.1 – LOW LEVEL – 5 marks

8.2 – MEDIUM LEVEL – 6 marks

8.3 – MEDIUM LEVEL – 4 marks

#### POSSIBLE ANSWERS:

- |     |   |   |             |
|-----|---|---|-------------|
| 8.1 | 8.1.1   | Dynamics  | (1)         |
|     | 8.1.2   | Fluency   | (1)         |
|     | 8.1.3   | Transitions   | (1)         |
|     | 8.1.4   | Musicality  | (1)         |
|     | 8.1.5   | Style   | (1)         |
| 8.2 | 8.2.1   | <b>NOTE: LEARNERS MUST PROVIDE ANY THREE OF THE FOLLOWING:</b> <ul style="list-style-type: none"> <li>• Negative space</li> <li>• Symmetry</li> <li>• Levels</li> <li>• Contrast</li> <li>• Direction</li> </ul>  | (3 x 1) (3) |
|     | 8.2.2   | Negative space – The open spaces provided by the dancers<br>Symmetry – The two sides of the dancer's body are identical<br>Levels – Low, medium and high levels are visible<br>Contrast – Some dancers are up, while one is down<br>Direction – They are facing opposite directions | (3)         |
| 8.3 | <b>PLEASE NOTE: THIS WILL BE THE LEARNER'S OWN INTERPRETATION.</b><br><b>ONE POSSIBLE ANSWER:</b> <ul style="list-style-type: none"> <li>• We would do a group improvisation.</li> <li>• We will decide on a story/theme or we will do an abstract improvisation.</li> <li>• Then we will decide how and where to start our improvisation, which could be on the stage, off the stage, or some dancers on the stage and some off and coming in from the wings.</li> <li>• We would then decide on the locomotor and non-locomotor movement, our patterning, directions and also make use of time, space and force.</li> <li>• The image will definitely be used as an ending, so we should have a climax and then end as in the image provided.</li> </ul> Any other suitable answer. |   |             |

(4)  
[15]

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 100**