



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 24 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 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: CO-ORDINATION/STRENGTH****MEMO**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Co-ordination/strength	√					
Recognising – 1.1				2		
Analysing– 1.2					2	
Analysing – 1.3					3	
Evaluating – 1.4						3

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 2 marks for listing 2 qualities that will help to improve good co-ordination in your dancing.*

It will give me:

- Agility
- Balance
- Posture
- Flow of movement

(Any 2 x 1) (2)

- 1.2 *Allocate 2 marks for 2 tips of how to help improve your co-ordination, other than your daily practical dance class.*

- Practise at home jumping rope
- Do running movements, change the rhythm (fast, slow)
- Hop on one leg
- Jump from leg to leg
- Extend one leg forward in the air with your toes pointing

(Any 2 x 1) (2)

1.3 *Allocate 3 marks if a learner can explain 3 facts of what happens to the body if a dancer does not have muscle strength.*

- Your arms, legs and body will feel heavy and fatigued
- Muscles become **inefficient** and can no longer work for long periods of time and at high intensities
- Your dancing will become strenuous
- You will increase your risk of injury
- You no longer have muscle tone or firmness in your muscles
- You no longer have strong muscles power (necessary for performing lifts)

(Any 3 x 1) (3)

1.4 *Allocate 3 marks if learner can discuss 3 different ways how you can develop muscle strength.*

- 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 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
- Specific activities that improve strength:
 - Gym: light weight training for specific muscle groups
 - Work with a resistance band
 - Body weight exercises at home
 - Dance: increasing balance work, adage, arm and leg exercises.
 - **Core:** planks and abdominal crunches
 - **Upper body:** push-ups, pull ups
 - **Lower body:** squats, lunges, tendus, pliés
- **IMPORTANT:** Must be done at least 3–5 times a week to see an improvement.

(3)

[10]

QUESTION 2: POSITIVE BODY IMAGE/STRESS/NUTRITION**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Positive body image/stress/nutrition	1	2	3	LOW	MEDIUM	HIGH
	√					
Recognising – 2.1				3		
Analysing – 2.2					3	
Evaluating – 2.3						4

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 if the learner can describe a positive body image.*

A positive body image will give you confidence and make you:

- Feel at home in your own body.
- Feel happy and confident with who you are.
- Be able to resist unrealistic pressures to look like somebody else.
- Feel more positive emotionally/mentally.
- Give off positive energy instead of negative energy.

(3)

2.2 *Allocate 3 marks for 3 facts giving advice on how to cope with examination pressures.*

- Do gentle stretching exercises when you take a break from studying.
- Cut down on caffeine (coffee and chocolates). If you take in a lot of caffeine, it worsens stress symptoms.
- Follow a balanced diet and drink plenty of water.
- Get enough sleep, lack of sleep results in a lack of energy and concentration.
- Maintain your sense of humour. Laughter releases stress.
- Watch a funny film or share a joke with your friends or family.
- If you feel overwhelmed, talk to someone you trust. Share your problems, it may not be that huge.
- Attend your practical classes regularly.

(3)

2.3 *Allocate 4 marks if the learner can discuss 4 facts about how incorrect eating habits can negatively affect a dancer's performance.*

- The body will have no energy.
- You may have decreased mental awareness.
- You may not be able to handle stress.
- Your body strength will decrease.
- The immune system will become weak and prone to injuries and illnesses.
- The body may take longer to recover from any injuries and illnesses.
- It could affect your weight.
- It could cause a negative attitude towards training and performing.

(4)
[10]

THERE IS A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.

**QUESTION 3 (CHOICE QUESTION): JOINTS/ANATOMICAL ACTIONS/
NEUROMUSCULAR SKILLS**

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Joint/anatomical actions/ neuromuscular skills	√					
Recognising – 3.1				5		
Analysing – 3.2					3	
Applying – 3.3					2	

ANSWERS:

- | | | | |
|-----|-------|---|-----|
| 3.1 | 3.1.1 | Move in 2 directions only – like a door | (1) |
| | 3.1.2 | Move in any direction | (1) |
| | 3.1.3 | 4 fused bones | (1) |
| | 3.1.4 | Flexing the foot upwards | (1) |
| | 3.1.5 | Lifting the outer border of the foot | (1) |
| 3.2 | 3.2.1 | Extension/rotation/abduction/adduction | (1) |
| | 3.2.2 | Flex/extend/rotate | (1) |
| | 3.2.3 | Extension/flexion/rotation | (1) |

3.3 *Allocate 2 marks if the learner can explain 2 benefits of a good posture.*

- A well-aligned body burns up the least amount of energy to perform the movement.
- It prevents fatigue.
- Ensures that muscles are used correctly.
- Dance movements are done with ease.
- Reduces the risk of injury.
- Avoids tension and imbalances that have an effect on the line and shape of movements.
- It ensures control and balance.

(2)
[10]

OR

QUESTION 4 (CHOICE QUESTION): MUSCLES/SYNOVIAL JOINTS/POSTURE

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Muscles/synovial joints/posture	1	2	3	LOW	MEDIUM	HIGH
	√					
Recognising – 4.1				5		
Analysing – 4.2					3	
Applying – 4.3					2	

ANSWERS:

4.1	4.1.1	Sternocleidomastoid	(1)
	4.1.2	Pectoralis major	(1)
	4.1.3	Sartorius	(1)
	4.1.4	Gluteus Maximus	(1)
	4.1.5	Deltoid	(1)
4.2	4.2.1	Hinge joint	(1)
	4.2.2	Ball-and-socket joint	(1)
	4.2.3	Pivot joint	(1)

4.3 *Allocate 2 marks for an explanation of any TWO components of motor fitness developed through the neuromuscular system.*

- **Balance** is the ability to control movements.
- **Agility** is the ability to move quickly.
- **Kinaesthetic awareness** is how sensitive you are to the movement of your body through space.
- **Spatial orientation** describes the awareness you have of the space your body occupies.
- **Rhythm** is ability to match movements to music.
- **Reactivity** is the ability to respond to changing circumstances

(2)
[10]

QUESTION 5: FEET/DANCE FLOORS/SKIN SPLITS/INJURIES

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Feet/floors/skin splits/injuries	√					
Recognising – 5.1				2		
Applying – 5.2					3	
Applying – 5.3					3	
Evaluating – 5.4						2

POSSIBLE ANSWERS:

5.1 *Allocate 2 marks for 2 descriptions on why the feet are important to a dancer.*

- Different dance styles require different dance actions and some of these actions are unnatural to your feet.
- Dancers turn or stamp their bare feet or dance on their toes.
- Non-dancers would not come across these actions in daily life or sport.
- For this reason special attention should be given to a dancer's feet as a preventative measure to ensure that their feet are in a good condition, so that they can perform to the best of their ability.

(2)

5.2 *Allocate 3 marks if the learner can explain 3 facts on how to take care of skin splits.*

- Treat splits immediately to avoid infection.
- Wash feet with cream based soap.
- Apply disinfectant to the torn skin.
- Pull the split close and apply a plaster.
- Wrap the foot with flexible adhesive.
- Change the dressing regularly.

(3)

5.3 *Allocate 3 marks if the learner can explain what type of floor dancers should use to dance on and why this type of surface is so important.*

- Dancers should use a sprung wooden floor because this type of floor is suspended on supports and rubber.
- This type of floor has 'spring' in it so that when you land from a leap or a jump it absorbs the shock of your landing and prevents you from jarring your spine or legs.
- There should be no cracks and holes in floorboards as they can tear the skin of your feet.
- The floor should not have too much resin that can create sticky spots which will make turning difficult and result in twisted knees or ankles.
- The floor should be dry, as a wet floor creates a slipping hazard.

(3)

5.4 *Allocate 2 marks for 2 discussions on what type of exercise can be done by somebody who would like to maintain mobility of their muscles during an injury.*

- **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 ankle or knee joint injury.
- **Physiotherapy** – avoid stopping with exercise completely; your doctor or physiotherapist 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.

(2)

[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: INDIGENOUS DANCE/PRINCIPLES/MUSIC****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Indigenous/principles of dance major/music	1	2	3	LOW	MEDIUM	HIGH
Remembering – 6.1			√	3		
Analysis – 6.2					4	
Evaluating – 6.3						3

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing the candidate's answers. No mark must be given for the names of the dance forms in QUESTION 6.2.

POSSIBLE ANSWERS:

- 6.1 *Allocate 3 marks if the candidate can explain what they found interesting about indigenous/cross cultural dance.*

What I found interesting about the dance form was the following:

- The history of how this dance form developed.
- How the dance, practices and belief systems of the African people are related.
- How the dances performed in different cultures, are for different age groups and different ceremonies.
- The relationship between the music (singing and drumming) and the dancing.
- The polyrhythmic sounds made by stamping of the feet together with the music.

(3)

- 6.2 *Allocate 4 marks for 4 principles of the dance major.*

Principles of 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 of 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.
- **Pointe work:** This is performed by females and requires extensive training to enable the dancers to perform on their toes.

(4)

6.3 *Allocate 3 marks if the candidate can discuss how the dancer can become the musician by using their bodies as instruments to dance.*

- Body movement can create sound, for example the sound of breathing and the sound of the feet against the ground.
- In African dance, the most widely used musical instrument is the human voice.
- There is often only voice accompaniment and the stamping of the feet against the ground.
- You can compose music through the use of gumboots, where the dancers use different rhythms by slapping their gumboots.
- They also use voice calls.
- In Spanish dance the dancer claps or stamps a rhythm for the performance and in Tap dance the feet tap the beats.
- **Any other examples that the learner may discuss.**

(3)

[10]

QUESTION 7: INTERNATIONAL CHOREOGRAPHER

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International choreographer			√			
Remembering – 7.2				4		
Analysing – 7.3, 7.4					4 + 4	
Evaluating – 7.5						3

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:

7.1 Christopher Bruce

7.2 *Allocate 4 marks for a detailed description on the choreographer's background and dance training.*

- As a young boy he contracted polio which damaged his legs.
- His father encouraged him to dance believing it would help improve his legs and it could provide a good career.
- He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance.
- Elements of all these early styles are evident in his choreography.
- At the age of thirteen Bruce joined the Ballet Rambert School and was accepted into the Company in 1963. At this stage it was primarily a ballet company. In 1966 the Artistic Director Norman Morrice reformed Rambert to include contemporary work into the repertoire.
- Bruce emerged as one of the company's leading dancers and was recognised as an intense and dramatic performer.
- He performed mostly for the Rambert Dance Company with some guest appearances for other companies.

(4)

7.3 *Allocate 4 marks if the learner can explain some of the artistic collaborations and influences in the choreographer's career*

- He performed largely for the Rambert Dance Company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet.
- Bruce's choreographically talents were both inspired and encouraged by the Rambert Company.
- The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent.
- He is recognised as the last choreographer to be nurtured by the company's founder Marie Rambert.
- Bruce created his first work, *George Frideric* in 1969. He choreographed a further twenty works for the company, and was associate director and then associate choreographer.
- Bruce was increasingly in demand as a choreographer all over the world. He has built a relationship with the Netherlands Dance theatre, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television.
- From 1994 to 2002 Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographer such as Merce Cunningham (USA) and Jiri Kilian (Netherlands).
- He worked with Joan Jara, the widow of the Chilean musician, Victor Jara. He worked with the Chillian folk group Inti-illimani, whose music he used for Ghost dancers.
- Belinda Scarlet produced the most astounding costumes for his works.

(4)

7.4 *Allocate 4 marks if the learner can elaborate on the choreographer's dance style.*

- His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation.
- In a sense, his ballets have a narrative quality or some kind of subject matter.
- However, it is often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work."
- Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimuli such as music, art or writing.
- In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.
- Bruce has used a wide range of music from classical to folk to popular tunes.
- Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography.
- Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training.
- His choreography will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work.
- 'Everyday' movements and gesture are incorporated and often used.
- He is also known for the way in which he integrates various dance styles, as well as everyday movements, and for setting them to popular music by artist such as the Rolling Stones (*Rooster*, 1991).

(4)

7.5 *Allocate 3 marks for a discussion on the major contributions this choreographer has made to society.*

- Christopher Bruce continues to be an inspirational choreographer and teacher.
- He has worked with both classical and contemporary companies throughout the world.
- His openness in expressing his own personal socio-political interests through his choreography shows how easily and effectively dance can be used as a medium to communicate and express ideas about important issues.
- After overcoming polio as a child, Bruce's determination and hard work proved that nothing is impossible, that we are all in control of our own destinies.
- His choreography succeeds in exposing his audiences to difficult issues in a way that is easy to understand and to relate to.

- He believes that dance has the power to be highly influential in education and development, as well as to uplift and enlighten performers and viewers.
- Christopher Bruce is one of Britain's leading choreographers, in collaboration with both the classical and contemporary companies all over the world.
- In June 1998 Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE (*Commander of the Order of the British Empire*) for a lifetime of service to dance.
- He has developed a vast repertoire of works that companies are still using today.
- He continues to have great success as a choreographer and is known for his skill in grafting folk dance steps into balletic movement vocabulary and his use of social themes as a source of inspiration for dance works.

(3)
[15]

THERE IS A CHOICE BETWEEN QUESTION 8 AND QUESTION 9.

QUESTION 8 (CHOICE QUESTION): SOUTH AFRICAN DANCE WORK

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African dance work			✓			
Remembering – 8.2				4		
Analysing – 8.3					4	
Analysing – 8.4					4	
Evaluating – 8.5						3

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:

8.1 No mark allocated for the name of the choreographer and dance work.

8.2 *Allocate 4 marks for a detailed description of the synopsis/theme/story.*

- Maqoma wrote this piece to create awareness of our contribution as human beings to the deterioration of our planet.
- He wanted to highlight the beauty of nature and how cultures and traditions are important in upholding humanity.
- It is also to celebrate life.
- The work is about humans in need of healing.
- It also embraces the beauty of the planet and provides hope to future generations.
- With climate change high on the list of concern for all of us, this is a most relevant piece.
- It is an uncomplicated piece yet portrays a hard hitting message identifying with the world, from where it has come, to where it is going: how the world is at the mercy of human hands.
- It is an exploration of the way we treat our planet and the inevitable consequences.
- *Four Seasons* takes the audience from the winter season of loss and despair meandering through to summer as hope for new beginnings starts to shed light and prosperity for the human race to start living again.
- This cyclical movement is also seen as symbolic to our own experiences as we each have a time of seasonal change within ourselves. Each season describes not only the world and the human effect on the world but the state of the human psyche.

(4)

8.3 *Allocate 4 marks for a detailed description of the production elements like costume, lighting and set design.*

Winter:

- The dancers are dressed in black capes with hoods, adding to the coldness of the unknown
- The lighting promotes a grey, cold feeling.
- The atmosphere of winter is captured by the grey lighting and the video projection of a dilapidated building seen through falling snow.

Spring:

- The dancers shed the capes worn in 'winter' to reveal the spring colours in their costumes.
- The lighting becomes warm and highlights the costumes.
- The video projection of flowing flowers sets the scene.
- The lighting becomes warm and highlights the 'spring' costumes

Autumn:

- The costumes reflect brown leaves depicting a dry season.
- The lighting uses gobos, creating floor patterns to reflect the 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.

Summer:

- The dancers are dressed in red costume.
- The lighting is warm and glowing reflecting the reds of the costumes.
- The video projection is a map of Africa, green in colour, showing that there is a future in Africa.

No sets are used, only the projections.

Learners can explain all four seasons, or ONE, or TWO. (4)

8.4 *Allocate 4 marks for a detailed explanation of the how the music enhanced the atmosphere of the dance work.*

- 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 creating 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 influence the dance movements which include the sensual use of hips as performed in a samba.

Learners may explain ONE or TWO seasons also. (4)

8.5 *Allocate 3 marks if the learner can discuss the choreographer's contribution to dance in South Africa.*

- Maqoma's contribution to dance is through the sustainability of Vuyani Dance Theatre, as a home for artistic development, job creation and audience development, a home for established and emerging artists and for talent to be moulded.
- He has been an effective ambassador for South African dance abroad and is known for making Art that is accessible and relevant to the public. Also for being bold in dealing with contentious political and gender issues.
- He is an award-winning South African dancer and choreographer whose work is internationally recognised.
- He has a style of dance developed as a fusion of contemporary African urban styles, music and culture with those generated by their contemporary European counterparts.
- Maqoma is respected for his collaborations with many artists of his generation.
- He was the head choreographer for the World Summit of Arts and Culture and presented '3 colours' with Brett Bailey.
- He was also selected as head choreographer for the Fifa World Cup Kick-Off Concert held in Johannesburg, in June 2010.

AWARDS

- Maqoma and VDT have won many prestigious awards over the years.
- Among these was the Gauteng MEC Award in 2006 and 2007 for Beautiful Us and Beautiful Me respectively.
- He won 'The Dance Manyano Choreographer of the Decade' dance award in 2011.
- Also the FNB Vita Choreographer of the Year, Standard Bank Young Artist award, the 2012 Standard bank ovation award (National Arts Festival) and the Tunkie Award, presented annually to a South African who has elevated the standard and visibility of dance in South Africa.

(3)
[15]

OR

QUESTION 9 (CHOICE QUESTION): SOUTH AFRICAN DANCE WORK – BOLERO

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
South African dance work – <i>Bolero</i>	1	2	3	LOW	MEDIUM	HIGH
			√			
Remembering – 9.1, 9.2				2 + 2		
Analysing – 9.3, 9.4					4 + 4	
Evaluating – 9.5						3

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.

POSSIBLE ANSWERS:

9.1 *Allocate 2 marks for a relevant description of what the choreographer's intention was for doing the Fifth version of the dance work.*

- This version of the piece was created as a farewell to three of the foremost members of the company, Sbonakaliso Ndaba, Sifiso Kweyama and Ondine Bello who were leaving to continue work at Phenduka Dance Theatre in Durban.
- In honour of them, *Bolero*, was performed for audiences of Cape Town for the last time, featuring these dancers who was an integral part in the shaping of this piece.
- This version was about celebrating and remembering the past rather than confronting violent issues.

(2)

9.2 *Allocate 2 marks if the learner can describe how the choreographer used the content of this work.*

- The performance starts with a solitary female dancer stamping and clapping her gumboots as she talks to the audience.
- She is joined by five other dancers.
- They too chat and laugh amongst themselves.
- The final dancer appears.
- As she makes a gesture with her finger, the music begins.
- Throughout the piece there are solos, duets, trios and quartets, but as the music becomes more intense, the dancers begin to dance as a group, sometimes, but not always, in unison.

(2)

9.3 *Allocate 4 marks for a detailed explanation how the choreographer used production elements like costume, lighting, set and props.*

- This all-female version was very much about sensuality.
- 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.
- The women also wear gumboots.
- At the beginning of the piece, the gumboots are hardly used.
- As the work progress towards the climax, the boot are increasingly used and approximately half way through the dance, they are used to create a thunderous, angry surge of sound in combination with the ever-intensifying music.

Lighting, sets and props.

- Lighting is an element of the production that has remained constant throughout all the productions.
- The design is reliant on the lighting.
- The lighting never changes too dramatically, with most versions occurring in partial darkness.
- This does not retract from the choreography as the dancer in the darkness is elevated to an almost mythical status.
- 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 dancers strikes a pose and 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.
- Most other transitions between coloured lights or between dark and bright lighting occur gradually.
- There is no set as Hinkel did not want to distract from the dancing.
- Gumboots are used both as part of the costume as well as a prop.

(4)

9.4 *Allocate 4 marks for the name of the composer and an explanation of the music genre/style or accompaniment used. Include examples of instruments used.*

- *Bolero* works magnificently as a score for the *Last Dance/Bolero*, which was composed by Maurice Ravel for a ballet created in 1928.
- The work moves from a place of calm, gradually building up to a passionate climax.
- As the music starts 'piano' a solo dancer starts on the stage moving slowly.
- As each new instrument is added more dancers appear and as the music grows in volume on each repeated melody more dance styles are added.
- At the end when the music is playing 'forte' the stage is full of dancers pounding out their movements.
- As the music ends in its huge climax the dancers end in a blackout which is extremely effective.
- The constant beat of the snare drum throughout the piece compliments the gumboot dancing used in this work.
- 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.
- It is a piece lasting 17 minutes, of one long gradual crescendo (build-up). (4)

9.5 *Allocate 3 marks for a discussion of the symbolic elements that featured in Hinkel's movement vocabulary that made this work innovative.*

- While it may not be innovative by today's standards, *Bolero* was a novelty in its time. Hinkel's work featured elements seldom (or never) seen on stage before:
- **African dance was staged as performance art.**
Previously, African dance had been viewed as a quaint tourist attraction. It established a recognised place for African contemporary dance in the world of South African performance art.
- **African dance was set to classical music.**

- **Gumboots were worn by women and in particular, white women**
One needs to appreciate that gum boot dancing arose from, “a working class people, mostly miners and dock workers,” and that it was not a practice performed by women, let alone white women.
Thus, when the female cast of *Bolero*, marched proudly onto stage, they crossed a cultural and societal threshold.
- **Gumboots were used in an ‘avant-garde’ way.**
Traditionally performed with a bent back, Hinkel demonstrated how an established technique could be manipulated for creative purposes when his dancers were seen performing their own, upright version of gum boot dancing.
- **The contact work featured in *Bolero* was very innovative for its time – the traditional roles of men and women were disregarded.** In *Bolero*, men lift men, women lift women, women lift men and so on. The traditional roles of the male and female were turned upside down when Hinkel’s piece subversively suggested that women were entitled and able to initiate action and assume leadership and that men could feel weak and vulnerable.

(3)
[15]**QUESTION 10: COMMUNITY PROJECT/PROPOSAL****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Community project/proposal			√			
Remembering – planning				2		
Analysing – plan/persons involved					4	
Evaluating – advantage						4

NOTE TO MARKERS:

Many possible answers could be given. 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. Learners should not use numbering.

POSSIBLE ANSWER:

Dear School Governing Body

I am writing on behalf of the high school dance department, where I am currently a Grade 12 Dance Studies learner. It has come to our attention that the school's learners who misbehave through smoking and doing drugs on the school premises, do detention on Saturday mornings. We would like to submit a proposal to help them by running a dance programme.

These learners just sit around idly at school as their punishment, where they could be taught by the dance learners how to use their bodies more effectively. We plan to give them dance classes every Saturday morning.

The focus of upliftment will come from the children having a regular, meaningful event to look forward to each week. We will teach them different dance styles. They will also learn how to take care of their bodies, through healthy eating.

Dance learners in the school will be responsible for organising the dance classes on a rotational basis. We could also ask some professional dancers and dance teachers to give them lessons in order to inspire them. In the beginning we could ask some of the teachers at school to assist and help supervise that everything is running smoothly.

We feel that these classes will be of a huge benefit not only to the learners that attend the classes but the ripple effect it will have on their families and peers when they talk about what they have learnt. If the classes have continuity and are ongoing, we know that the experience the learners have in the dance programme could change their attitudes and their values. Dance teaches life skills, discipline, reliability and accountability to name just a few aspects. The learners will benefit from the dance activities and this could also help reduce crime.

The Grade 12 dance learners eagerly await your reply.

Yours sincerely,
Lynn White

[10]

QUESTION 11: MUSIC/PERFORMANCE SPACE**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Music/performance space	1	2	3	LOW	MEDIUM	HIGH
		✓				
Remembering – 11.1				4		
Remembering – 11.2.1				1		
Analysing – 11.2.2					4	
Analysing – 11.2.3					1	

POSSIBLE ANSWERS:

- 11.1 11.1.1 False (1)
- 11.1.2 True (1)
- 11.1.3 False (1)
- 11.1.4 True (1)
- 11.2 11.2.1 Unconventional space (1)
- 11.2.2 *Allocate 2 marks if the learner can provide 2 facts on the features of an unconventional stage and 2 marks for 2 facts on the features of a conventional stage.*
- An unconventional stage could be almost anywhere, for example, parks, streets, forecourts of buildings, foyers of train stations, steps, corridors, etc.
 - The performance is more accessible to the general public who would not normally go to the theatre.
 - The performance is usually set specifically for the site or space.
 - Using unusual spaces stretches your imagination.
 - A conventional stage has an opening arch that separates the audience from the dancers.
 - It can have flats, i.e. wooden frames usually covered with painted cloth to create walls or separations on stage.
 - This type of a stage has wings that dancers can use to enter/exit the stage or get big props on and off the stage.
 - This type of stage makes movement directions and projection very clear for dancers. (4)

- 11.2.3
- It will help me to create movements and motifs which I have never done before.
 - I could make up stories or scenarios about the people who uses the space.
 - The space would allow my imagination to run free.

Any other relevant ideas that learners can come up with. (1)
[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100