



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**DANCE STUDIES**

**EXEMPLAR 2007**

**MEMORANDUM**

**This memorandum consists of 32 pages.**

This marking memo gives examples of possible answers. Due to the number of different dance forms being studied and the variety of comparisons and combinations in some questions, not all answers have been given.

Markers will have to provide own memos where required.

**SECTION A****QUESTION 1**

Link the functions of dance listed in Column A to the correct statement in Column B. **[5]**  
(1.1 has been answered for you.)

Write only the letter in your answer book next to the correct number.

<b>COLUMN A</b>	<b>COLUMN B</b>	<b>ANSWER</b>
1.1 Education	A. Dances performed at political rallies.	1.1 – D
1.2 Competition	B. Dance can change a persons state of mind.	1.2 -
1.3 Political Propaganda	C. The act of dancing can create healing.	1.3 -
1.4 Transformation	D. Teach a particular society about responsible behavior.	1.4 -
1.5 Therapy / catharsis	E. Movement used to express emotions.	1.5 -
1.6 Expression	F. To dance and gain recognition by receiving prizes.	1.6 -

<b>Focus of question</b>	<b>Learning outcomes</b>				<b>Ability Levels</b>		
	LO1	LO2	LO3	LO4	High	Medium	Low
Matching and Understanding			✓				5

**MEMO:**

Link the functions of dance listed in Column A to the correct statement in Column B.  
1.1 has been answered for you.

1.1 – D (done for the student)

1.2 – F

1.3 – A

1.4 – B

1.5 – C

1.6 – E

**ANSWER QUESTION 2 OR 3****QUESTION 2**

Select ONE of the prescribed NON-SOUTH AFRICAN dance choreographers you have seen on video or DVD this year and prepare study notes to share with your classmates. Include the following aspects:

- 2.1 The name of the choreographer, the company associated with the choreographer and the country of origin. (3)
- 2.2 The title of the dance work you have studied. (1)
- 2.3 A descriptive synopsis of the dance work. (5)
- 2.4 An analysis of the choreographer's particular dance style. (5)
- 2.5 The background, context and inspirations that influenced the choreography of the dance work. (5)
- 2.6 The atmosphere created by the costumes, lighting and props or sets, if any. (6)
- [25]**

Focus of question	Learning outcomes				Ability Levels			
	Description	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis			✓			16	9	
Recall								

**MEMO:**

THE PRESCRIBED DANCE COMPANIES ARE AS FOLLOWS:

International choreographer	Dance works
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers or Rooster
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade

**MARKING RUBRIC**

1 – 5 MARKS	6 – 10 MARKS	11 – 15 MARKS	16 – 20 MARKS	21 – 25 MARKS
Very few facts given in the answer. No understanding of the particular choreographer's work shown.	The answer is lacking in factual detail and understanding of the particular choreographer's work.	The answer is written with some accuracy and understanding of the particular choreographer's work.	The answer is well written with accuracy and understanding of many aspects of the particular choreographers work. Able to analyse and apply with some creativity.	The answer is excellently written with accuracy, insight and understanding of all aspects of the particular choreographer's work, providing a lot of detail. Able to analyse, apply and compare coherently and creatively.

**EXAMPLE OF ANSWERS: N.B. THE DETAIL PROVIDED IS TO ASSIST YOU WITH MARKING AND IS NOT REQUIRED IN THE STUDENTS ANSWERS.**

<b>George Balanchine</b>	<b>Apollo</b>
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2.1	The name of the choreographer, the company associated with the choreographer and the country of origin.	George Ballenchine New York City Ballet New York
2.2	Name of the work	Apollo
2.3	Synopsis	<p><b>Scene 1</b> On a high rock in Delos, an Aegean island, on a starry night, Leto gives birth to Apollo. The boy god, at the foot of the rock frees himself from his swaddling clothes and begins to live and communicate with the world. Two handmaidens present a lute to him. This is a sign of his future greatness in music.</p> <p><b>Scene 2:</b> The three Muses, Calliope, Polyhymnia, and Terpsichore, approach and do Apollo homage. Apollo assumes their leadership, asking each one of them to name the symbol of her art. Apollo leads them towards Mount Parnassus, ascending the rock at Zeus's summons and severing the last tie with his mother Leto.</p>
2.4	Dance style	The choreography is based on the classical tradition, but introducing all kinds of different steps, variations, and attitudes in the dance composition for one male dancer and three ballerinas, with completely new lifts, syncopations, elevations, and athletic movements. <b>Typical Period Features</b>

		Greek culture is indirectly redefined in terms of absolute vitalism, with little stress on character. Everything is contrived with great simplicity and immediacy.
2.5	Influences / inspirations of work	<b>Innovative characteristics</b> Also known as <i>Apollon Musagète</i> , it combines traditional balletic style with the geometrical austerity of modernism, an illustrious example of the art that was to be known as neoclassical
2.6	Costumes, lighting and props or sets	Stewart Chaney designed the scenery and costumes. The dancers wear typically Grecian styled outfits. Various props are used such as a lute, mask and lyre.

<b>Christopher Bruce</b>	<b>Ghost Dancers</b>
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2.1	The name of the choreographer, company and country	Christopher Bruce Ballet Rambert England
2.2	Name of the work	Ghost Dancers
2.3	Synopsis	<p>Bruce uses clear characterisation to bring his ideas across in <u><i>Ghost Dances</i></u>. Death is symbolised by three male dancers who wear masks and whose bodies are painted in such a way as to suggest a skeleton. The group of dancers known as the Dead represent the villagers whose lives are under a constant threat of death. These characters are brought together in this meeting place said to represent a 'stopping off place' or some kind of underworld. The Dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutality interrupted by death, represented by the three Ghosts.</p> <p><i>Ghost Dances</i> is divided into seven sections. The opening scene sets up the atmosphere of the dance and introduces the audience to the Ghosts. They appear to be on constant guard, on the look out for their prey. This scene ends with the arrival of the Dead, and the story unfolds. The final section gives the audience a sense of the power of the people. They are defiant and will rise up in the face of the hardships they are subjected to. Their sense of community and the strength of their traditions cannot be crushed. "It is like their last remembrances, their last statements, before they go on proudly at the end, to Death."</p>
2.4	Dance style	<p>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, my ballets have a narrative quality or some kind of subject matter. However, it's 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."</p> <p>Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular</p>

		<p>stimulus 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.</p> <p>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 are incorporated and gesture is often used.</p> <p>The Ghost Dancers' movements are strong and animalistic and they appear to be always waiting like birds of prey. The movement is strong and forceful as the creatures wrestle with one another</p>
2.5	Influences / inspirations of work	<p>The initial inspiration for this work was two fold. Some friends gave Bruce the music – South American folk songs – and he was fascinated by their simplicity and pathos and, at about the same time, he had become interested in the political unrest so prevalent in many South American countries and most particularly the military coup in Chile. He found parallels in other countries, such as Northern Ireland, and ultimately the dance became an expression of the human spirit, about human rights, cruelty, and suffering.</p>
2.6	Costumes, lighting and props or sets	<p>Choreography and set design: Christopher Bruce  Costumes: Belinda Scarlett  Lighting: Nick Chelton</p> <p><b>Sets</b></p> <p>The set remains the same throughout the dance. It represents a stark and rocky area, which could be both a plain and a cave. On stage there are seven structures like rocks on which the Ghosts lie and wait for their victims.</p> <p><b>Lighting</b></p> <p>The lighting enhances the atmosphere, giving the stage and set a shadowy appearance. While the Ghosts dance, a deep green light is used and their bodies are enhanced by the use of side lighting giving them a sculptural look. Certain moments are emphasised with particular lighting effects such as a powerful down light on the characters at the moment of their death.</p> <p><b>Costumes</b></p> <p>The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure and they wear rags around their waists, wrists and below their knees, which gives them an animalistic look. Bruce was inspired by the death masks worn by South American Indians when they celebrated death rites and the skeleton masks worn by the Ghosts were the product of this. The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled. All the costumes enhance the characterisation but do not hinder or over shadow the movement.</p>

**QUESTION 3**

You have studied at least ONE of the prescribed South African choreographers in detail. Give the following information:

- 3.1 Title of the work and choreographer. (2)
- 3.2 Composer, music genre /style or accompaniment used. (3)
- 3.3 Synopsis of the work. (5)
- 3.4 The relevance of the work in South Africa today. (4)
- 3.5 The choreographer's background that influenced the work. (5)
- 3.6 Artistic contributions the choreographer has made during their career as a choreographer / dancer in South Africa. (6)  
**[25]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Description					4	11	10
Analysis			✓				
Recall							

**PRESCRIBED WORKS**

South African Choreographer	Dance works
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Transformations
Gary Gordon	Bessies Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Caroline Holden	Imagenes

**MARKING RUBRIC**

1 – 5 MARKS	6 – 10 MARKS	11 – 15 MARKS	16 – 20 MARKS	21 – 25 MARKS
Very few facts given in the answer. No understanding of the particular choreographer's work, background, influences shown.	The answer is lacking in factual detail and understanding of the particular choreographer's work, background and influences.	The answer is written with some accuracy and understanding of the particular choreographer's work, background and influences.	The answer is well written with accuracy and understanding of many aspects of the particular choreographer's work, background and influences. Able to analyse and apply with some creativity.	The answer is excellently written with accuracy, insight and understanding of all aspects of the particular choreographer's work, background and influences, providing a lot of relevant detail. Able to analyse, apply and compare coherently and creatively.

Alfred Hinkel	Last Dance (Bolero)
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3.1	Title and choreogr.	Last Dance / Bolero
3.2	Composer, music genre /style or accompaniment used.	Maurice Ravel / Orchestral - Spanish style.
3.3	Synopsis of the work.	<p><b>Synopsis</b> Hinkel created what would become his testimony to South African dance.</p> <p>A work that has traced a fairly political path, <i>Bolero</i> 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, “<i>overcoming prejudice</i>,” and focused specifically on the Immorality Act –.</p> <p>Then, in the 1980s the South African government declared a national ‘State of Emergency.’ The volatile, turbulent tone of the era reflected in Hinkel’s 1987 version of <i>Bolero</i> is augmented by the addition of gum boots.</p> <p>In 1995, Veronica Paeper approached Hinkel and invited Jazzart to, “<i>share a platform</i>,” with the Cape Town City Ballet. This version included Indian, Zulu and contemporary dance, opening with the story of the Indian God Shiva, the creator and destructor of the world and</p>

		<p>shadow imaging of Koi San rock art.</p> <p>Hinkel describes his fourth version, with as “<i>sensual and contemporary.</i>” The production featured the political awareness of the transition period in South Africa doubling up with strong sexual undercurrents.</p> <p>Sbonakaliso Ndaba, Sifiso Kweyama and Ondine Bello were leaving to continue work at Phenduka Dance Company in Durban. In honour of them, <i>Bolero</i>, was performed for audiences of Cape Town for the last time, featuring these dancers who were an integral part in the shaping of this piece.</p> <p>The image of the women in gum boots and leather tops made a strong statement about female sexuality – that women are strong.</p> <p><i>Bolero</i> has served as a vehicle to facilitate comment on politics, for celebration, as an incentive for collaboration between classical and contemporary dance companies and as the purveyor of hope. In essence, <i>Bolero</i> was intended to say, “<i>we (South Africans) have come this far,</i>” and it can be said that the assemblage of different versions of <i>Bolero</i> spanning 3 decades states ‘this is how far Alfred Hinkel has come.’</p>
3.4	The relevance of the work in South Africa today.	<p><i>Bolero</i> was a novelty in its time. Hinkel’s work featured elements seldom (or never) seen on stage before:</p> <p><b>African dance was staged as performance art</b> Previously, African dance had been viewed as a quaint tourist attraction. The staging of the earlier versions of <i>Bolero</i> was vital in asserting a recognised place for African contemporary dance in the world of South African performance art.</p> <p><b>African dance was set to classical music</b></p> <p><b>Gumboots were worn by women and in particular, white women</b> One needs to appreciate that gum boot dancing arose from, “<i>a working class people, mostly miners and dock workers,</i>” and that it was not a practice performed by women, let alone white women. Thus, when the female cast of <i>Bolero</i>, marched proudly onto stage, they crossed a cultural and societal threshold.</p> <p><b>Gumboots were used in an ‘avant-garde’ way</b> 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.</p> <p><b>The contact work featured in <i>Bolero</i> was very innovative for its time</b> One verse featuring the contact work was a definite exploration of homosexuality – a controversial issue</p>

		<p>given the dance's historical context.</p> <p><b>The traditional roles of men and women were disregarded</b></p> <p>In <i>Bolero</i>, 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.</p> <p><b><i>Bolero</i> made bold political assertions</b></p> <p>In the earlier versions of <i>Bolero</i>, Hinkel intended to say things that were not meant to be said.</p> <p><b>Hinkel regarded himself as a director rather than a choreography</b></p> <p>Hinkel refused to accept sole recognition as choreographer due to his emphasis on the dancers' input in the piece. To this day, Hinkel sees the traditional image of a choreographer as a dictator that demands his or her inferiors adopt a movement language foreign to them. In such a situation, the dancer becomes an insignificant variable.</p> <p><i>Bolero</i> is also innovative simply because Hinkel was continually innovating and developing his ideas. He has returned to the work in the past 30 years to improve the choreography or try something new. The themes Hinkel has applied to <i>Bolero</i> have been innovative and varied along with his intentions in each version.</p> <p><b>All the above facts are still relevant to dance in South Africa today and through learning about Hinkels' work we realize that history is an ongoing cycle. The above information should be worked into the students response.</b></p>
3.5	The choreographer's background that influenced the work	<p>In his second year at the Ballet School, Hinkel became, "<i>terribly disillusioned</i>," and chose to move to Namibia and teach for Diane Sparks at the Dancing Academy. Unfortunately he lost this job as he had to attend an army camp. Hinkel then returned to Nababeep. "<i>The white community already had a teacher</i>," so Hinkel taught the coloured communities in various towns. He, "<i>taught at all the local community schools</i>," and had approximately 200 pupils. "<i>The daily experience of teaching in a rural area, and without proper dance facilities, laid the foundation for a truly original and resourceful approach to dance teaching and choreography.</i>"<sup>1</sup></p> <p>His teaching made formal dance accessible to these communities. Prior to Hinkel's intervention, dance had been solely a social activity that was practiced in an</p>

<sup>1</sup> <http://www.jazzart.co.za/> (Links: the people; management; Alfred Hinkel; detailed biography)

informal context. 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.

In 1976, Hinkel met John Linden and Dawn Landown in Okiep, Namaqualand and together they formed the Namaqualand Dans Geselskap

In 1978, the company went on tour performing various pieces by Hinkel. Diane Sparks, saw a performance of his works in Khomasdal and invited him to join a company which she was keen to start in Windhoek. Taking an immediate interest, Hinkel and his company of seven (including John Linden and Dawn Landown) joined Sparks soon after the abolition of the Group Areas Act in Namibia. The multi-racial group took residence in an area formerly reserved for whites only. The Di-al Dance Company (1978), named after Diane Sparks and Alfred Hinkel, was the first racially mixed company in Namibia. All members were coerced into part-time jobs

Hinkel returned to Cape Town in 1981 to audition for Jazzart. Because his contract with the company only commenced in 1982, Hinkel needed to find work to support himself financially until such time that he was receiving an income from Jazzart. It was during this period between 1979 and 1981 that Hinkel performed in musicals directed by Audrey Turner.

1982 marked the beginning of Hinkel's dancing career with Jazzart. But, as he openly admits, Hinkel was a recalcitrant young man that spoke his mind regardless of the consequences and it was not long before he was criticising Parker about the way that she ran the company. He was consequently fired before he had even fulfilled his six month contract.

A miraculous turn of events would draw Hinkel back to the Mother City within months of his dismissal. Sue Parker's husband, a British actor called Henry Goodman, decided in 1983 that he would like to return to his homeland with his wife. Parker asked Val Steyn to take the reigns in her absence. Steyn agreed to run Jazzart on the condition that Hinkel assisted her. After returning to Cape Town to assist Val Steyn at Jazzart in 1985, Hinkel felt that he had still not found what he was looking for. He came to the realization that what he had been searching for did not exist and that he was going to have to create it. Hinkel's dissatisfaction initiated his second departure from Jazzart. This time, he went to perform at Sun City. Work at the famous holiday resort was the most lucrative for performance artists and Hinkel sought work there as a means to raise funds to purchase Jazzart and create what he believed to be missing from the South African dance scene.

		<p>In 1986, after an unsuccessful stint at Sun City that was intended to raise the capital to purchase Jazzart, Hinkel landed a Coca-Cola advertisement. Handsomely paid, he was able to start paying installments into buying Jazzart's dance studio in Jameson Street in the Bo-Kaap district of Cape Town – the first step toward a complete takeover of Jazzart.</p> <p>Jazzart had evolved into a huge contemporary jazz school and a renowned (albeit) part-time company that performed sporadically due to irregular funding.</p> <p>He finally had the artists and facilities he needed at his disposal to create what he had been 'looking for'.</p> <p><b>Students would incorporate any of the above facts as relevant in the shaping of Hinkels choreography.</b></p>
3.6	Artistic contributions the choreographer has made during their career as a choreographer / dancer in South Africa.	<p>The element of Alfred Hinkel's personality that possibly has the greatest impact on his choreography, is his socio-political awareness. His direction of the Jazzart Dance Theatre is synonymous with an all inclusive philosophy regarding dance training and performance.</p> <p>Both Hinkel's choreography and artistic direction consistently correlate with the political, cultural and economical contexts of both his dancers and audiences. During what was perhaps the most turbulent period in South African history, Hinkel's artistic approach opposed the exclusivity of professional theatre and dance as dictated by the Apartheid government.</p> <p>Throughout an era in which the performing arts were reserved exclusively for the white elite (in terms of both audiences and performers) Hinkel applied himself to his teaching and choreographing in a way that reflected the populist thinking of the South African political struggle. Simply put, Hinkel defied the Apartheid government's dictum regarding professional dance theatre by employing teachers and teaching dancers of various races. In doing so, Hinkel contributed to the struggle. His vision, commitment and contribution to dance in South Africa was acknowledged when he was awarded the Standard Bank Special Award in 1996.</p> <p>Hinkel refers to the Abamanyani workshops as his, "<i>prime artistic influence.</i>" His exposure to African dance revolutionised the way he perceived choreography. Suddenly, he found himself in a dance class, surrounded by formally trained, classical, Westernised dancers who were predominantly white and coloured, juxtaposed with people trained in African dance who were predominantly black. Both those trained in classical dance and those trained in African dance considered themselves dancers and regarded their counterparts as their opposite, but</p>

		<p>most definitely not their equals.</p> <p><i>“I had to find a way to train them all properly,”</i> and acknowledged that he had to, <i>“shift the goalposts.”</i> Thus Hinkel began developing a method that he would use to train Jazzart artists over the next 30 years. The method is still used today and provides the stylistic foundation for all of Hinkel’s pieces.</p> <p><b>Students would incorporate any of the above facts as to his contribution to dance.</b></p>
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**QUESTION 4**

Indigenous African Dance styles have their own true essence, and they are an important component of people’s histories and ways of life. People dance at almost every special occasion and often the dance cannot be separated from the ceremony itself. With this in mind, respond to the following statements:

- 4.1 You have studied at least one Indigenous dance style or a cross-cultural dance style. Give a description of the dance style and include the following information:
- 4.1.1 The style you have studied and where it originates. (2)
- 4.1.2 Where and when it would be performed. (3)
- 4.1.3 The type of costumes, accessories, props used. (4)
- 4.1.4 Who would perform the dance? (2)
- 4.1.5 Its defining characteristics. (4)
- 4.2 Why is it important to be exposed to various dance styles? (5)
- 4.3 Western dance styles have dominated and influenced trends worldwide. Suggest ways in which Indigenous African dance can be kept alive in South Africa and promoted within and, outside the country. (5)

**[25]****MEMO:**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analizing and				✓	5	13	7
Creating							

**MANY DIFFERENT FORMS OF DANCE COULD BE MENTIONED.  
EXAMPLE OF ANSWERS COULD BE: NON AFRICAN DANCE MAJORS**

4.1.1	The style you have studied and	Umanzi - This style is mostly popular around the wider region in areas like <i>Mbumbulu</i> and <i>Ndwedwe</i> , in KwaZulu, Natal. It can also be
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	where it originates	found in the commercial district of Durban metro like in the Dalton road hostel.
4.1.2	Where and when it would be performed	Informants say that <i>iNgoma</i> started as a musical activity reflecting the rural experience of <i>amaZulu</i> migrant labourers in the urban setting. The dance was also institutionalised in the hostels as a way to control the behaviour of <i>Amalaita</i> (susceptible young men who joined the groups/teams voluntarily and were to an extent detrimental to the reputation <i>iNgoma</i> teams came to have among Europeans, and the dominant white city authorities. These <i>iNgoma</i> teams held competitions sponsored by the mines and big companies and could win money as their prize. This approach was aimed at making sure that <i>Amalyita</i> did not get themselves into trouble with the state police by doing crime. In addition, the <i>iNgoma</i> teams were the only means of getting some recreational activity.
4.1.3	The type of costumes, accessories, props used.	<p><b>Costume</b></p> <p>(1) <i>iBeshu</i> (a skin buttock-covering, worn by men, being the rear part of <i>umutsha</i>, a loin-covering; extending to the knees)</p> <p>(2) <i>isiShababa</i> (a skin buttock-covering, longer than <i>ibeshu</i>, extending to the calves of the legs).</p> <p>(3) <i>umQhelo</i> (a head dress of beads, or skin worn encircling the head).</p> <p>(4) <i>iziNcabulela</i> (sandles with straps made of leather, with sole cut from a car tyre)</p> <p><b>Musical Instruments</b></p> <p>The musical instrument that accompanies the performance is <i>umMsalveshe</i> (a big double skinned drum (like the model on the western military drum) and is played with two beaters with rubber heads). The term <i>-msalveshe</i> is derived from 'salvation' pertaining to the Salvation Army bands that use such drums. (The Salvation Army is an international charitable organisation, set up and operated on a military pattern.)</p>
4.1.4	Who would perform the dance?	One member of the group known as <i>iGosa</i> (customarily he was a messenger of the <i>Zulu</i> king, and today is also used to refer to a church steward or musical director of <i>iNgoma</i> team) his duty is to control the team. This he does by using a whistle that he carries on a thong around his neck. The leader is the one who gives the dancers the cues when to change the movements and when to progress to the next phase in the music.
4.1.5	Its defining characteristics.	<p>The dancers hold a stick in one hand in <i>ifolo</i> (line) formation like in <i>isikhuze</i>.</p> <p>It also consists of stamping of the feet. Before each dancer can execute the stamp, they perform "<i>ukuland'iNgoma</i>" (to trace or follow <i>iNgoma</i>) where the dancer moves two steps backwards with the knees slightly relaxed.</p> <p>This is followed by the raising of the leg (on which the dancer rests momentarily on the second step) forward in high kick before bringing the foot down on the ground in a sturdy stamp.</p> <p>The leg that is swung forward and up is relatively straight and the</p>

		<p>supporting leg has a slightly bent knee. When the foot hits the ground, what follows is a change of direction in the body of dancers who then move in the opposite direction.</p> <p>During the dance, when <i>iGosa</i> display their skills, members of the team usually squat on the ground or stand. At certain points in the dance routine, the dancers will crouch to the ground as directed by their leader (<i>iGosa</i>).</p>
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**OTHER SELECTED WORKS COULD BE AMONGST OTHERS:**

Trance dance  
Ingoma  
Umzansi  
Isishameni  
Gumboot dance

**FOR AFRICAN DANCE MAJORS AMONGST OTHERS:**

Bharata Natyam  
Kathak  
Latin American  
Spanish  
Irish  
Classical Greek

**4.2 MEMO: VARIOUS TYPES OF ANSWERS COULD BE GIVEN.**

- Broadens your dance vocabulary.
- Exposure to different styles of music / costume / design.
- Awakens your creativity.
- Leads to a unique blend of personal style .
- Promotes tolerance and appreciation of different cultures and people.
- Promotes experimentation and taking risks.
- Is a universal language that brings people together especially if we can learn about and dance each other's language.

**4.3 MEMO: VARIOUS ANSWERS COULD BE GIVEN.**

- Learning more about it as South Africans and taking a pride in our cultural heritage.
- More exposure of African Dance on the stage / media / newspapers / magazines etc
- African dance could be used by local artists / musicians / adverts / promotions etc
- Sell it to the youth - too much exposure to Americanism.
- Promoters should be proud of our cultural heritage and use it more widely in the media in its true form.
- Tourism
- Dance companies
- Entering international festivals. Promoting the history of our country through dance.

**QUESTION 5**

You need to organize a dance rehearsal schedule for a school function. This involves five learners, and each of these learners has different challenges that make the planning of a rehearsal schedule complex. Explain what these difficulties may be and how you would resolve these challenges?

**[5]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Applying					High	Medium	Low
Problem solving	✓				5	2	

**MEMO: EXPECTED ANSWERS MAY INCLUDE:**

Difficulties could be:

- Learners Struggling With Transport
- Clashing Extra-Mural Activities
- Doctors Appointments
- Family Issues
- Work Overload
- Injuries
- Lack Of Commitment
- Detention
- Conflicts In The Group / Relationship Issues.

Possible ways to resolve the challenges may include:

Rehearsing at breaks or early morning, negotiating convenient times with the group, signing a contract with the group that they will be committed to the decided times, finding appropriate alternative people, varying rehearsal spaces, inviting a senior person to assist with setting up a framework for resolving conflicts amongst the group, discussing and assisting each other with transport, fund-raising to pay taxis, providing refreshments.

Motivate the group to think of the end results and satisfaction – something to work towards.

**MARKING RUBRIC**

1 –2	3 – 4	5
States the obvious problems regarding times etc. with little thought to individual problems or how to resolve them.	Gives thought to various problems and attempts to offer solutions as to how they could be overcome with some thought given to individual problems.	Shows excellent leadership qualities, listening skills, thinks critically and creatively in solving problems. Can ask for help when needed. Knows how to inspire and motivate a group.

**QUESTION 6**

Your group has been assigned the task of planning and marketing the end of year school dance production.

- 6.1 Describe the production including the scenario, theme, venue, duration and target audience. (4)
- 6.2 What are the various steps that need to be taken to plan and market the production? (3)

- 6.3 What would the roles and responsibilities be of the various members of your planning and marketing group? (3)

[10]

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Creative thinking							
Knowledge	✓					10	
Understanding							

**MEMO:**

6.1 Various answers appropriate: for example

SCENARIO – THEME : Life in Africa

VENUE: The school hall

DURATION: 2 hours including interval

TARGET AUDIENCE: Parents, relatives and school students. The general public in and around the area.

6.2 Steps included in no particular order for example:

- Identify dates for rehearsing and production;
- Booking the suitable venue for rehearsing and production;
- Planning rehearsal schedules;
- Finding quotes for and procuring lighting, sound and costumes/props;
- Setting up marketing plan;
- Assigning roles and responsibilities,
- Drawing up a budget;
- Fund-raising for the budget;

6.3 Roles and responsibilities would include:

- choreographer
- director
- dance Casts
- financial Manager
- marketing Manager
- ticket Sales
- stage Manager
- lighting Designer
- sound Engineer
- refreshment Coordinator
- ushers
- cleaning Staff
- advertising Copywriter And Designer
- costume Designer And Creator
- wardrobe Manager, Make Up Artist

**QUESTION 7**

Choose one correct answer. Write the number and the answer in your answer book. **[5]**

7.1 A category of musical instruments that produces sound by means of blowing air into the instrument. (1)

- A Idiophones
- B Membranophones
- C Aerophones
- D Chordophones

7.2 The note value that is sustained the longest. (1)

- A Minim
- B Crochet
- C Semi-breve
- D Quaver

7.3 An example of a compound time signature. (1)

- A 2/4
- B 3/4
- C 2/2
- D 6/8

7.4 Music with a single melody line. (1)

- A Homophonic
- B Monophonic
- C Polyphonic
- D Melody

7.5 The time signature for a waltz and triplet. (1)

- A 6/8
- B 4/4
- C 2/4
- D 3/4

**Memo**

- 7.1 Aerophones
- 7.2 Semi-breve
- 7.3 6/8
- 7.4 Monophonic
- 7.5 3/4

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Multiple choice knowledge			✓				5

**QUESTION 8**

You have been exposed to many different music styles / genres in Dance Studies. How could this benefit you in your development as a dancer?

**[4]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
ANALYSIS	✓					4	

**MEMO:**

The type of answer could include:

The develop of musicality through the understanding of:

- Different rhythms/ tempos / harmonies / instrumentation / time signatures.
- Develop performance through working / listening to different qualities in the music so and that it is not just a background accompaniment.
- Develop creative ideas through experimenting with different styles of music / percussion / contrasting music with no music within a piece / mixing styles of music within a piece
- Develop respect and a wider appreciation of different styles of music used in performances

**QUESTION 9**

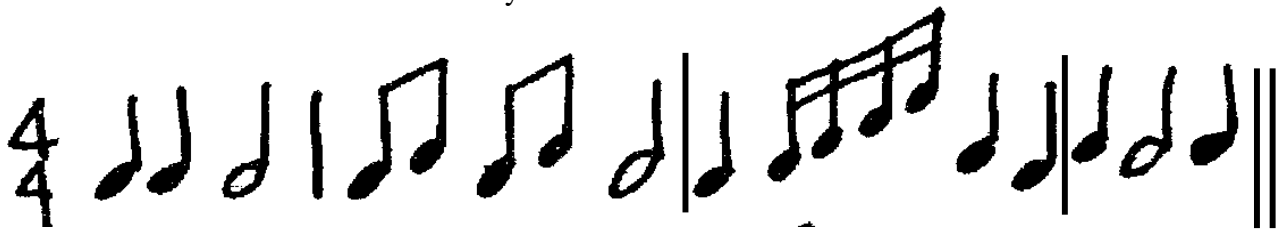
9.1 Fill in in the missing notes indicated by the \*  
Draw the correct note next to A - D in your answer book.

**[4]****MEMO:**

- A.CROTCHET
- B.CROTCHET
- C.CROTCHET
- D.CROTCHET

9.2 Copy the given example below into your answer book. Fill in the missing bar lines. The first bar has been done for you.

[2]



**QUESTION 10**

Discuss how the music was used in one of the prescribed works you have studied this year.

- 10.1 Provide the name of the dance work and the choreographer. (1)
- 10.2 The name of the composer / group or musicians. (1)
- 10.3 The relationship of the music to the movement and how it enhanced the theme. (3)

**[5]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis						3	2

**MEMO: EXAMPLES COULD BE:**

Veronica Paeper	Orpheus in the Underworld
-----------------	---------------------------

Paeper's narrative has abandoned the traditional story of Orpheus and has based her ballet on Jacques Offenbach's operetta. His operettas are humorous, witty and satirical.

In keeping with the concept that Orpheus is a violin teacher, the famous violin solo from Offenbach's operetta has been retained for the ballet.

Another identifiable piece is the Can-can. Many of the melodies are a fusion of two or more tunes from the different Operettas Offenbach composed.

The key ingredient that makes this ballet innovative is its wonderful humour. It is pure entertainment and audiences are drawn to the ballet for that very reason

Vincent Mantsoe	Gula Matari
-----------------	-------------

**Gula Matari**, which was inspired by tapes of bird sounds. This led to Mantsoe performing the bird sounds himself while dancing.

Music by Gabrielle Roth was also used. The movements of the birds in the choreography which were swift small head and shoulder movements would have echoed the movements used by birds when whistling. Gabrielle Roths music has its main focus in the drumming which would have further enhanced the feel of nature / birds in the wild. Mantsoes' bird-like movements with frozen quiet moments in between would have been well complimented by the drum music.

Alfred Hinkel	Last Dance (Bolero)
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**Composer Maurice Ravel.**

The piece is a popular choice as a dance score. It was initially composed to be danced to and the fusion of traditional, classical structure and gypsy-like Basque inspired colour and rhythm make it suitable to a variety of dance styles including flamenco, tango, ballet and fusion

At the beginning of *Bolero*, the use of gum boots is sparse. As the piece approaches its climax, the boots are used increasingly 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. Then, amidst the cacophony, the dancers flung their boots off, reaching a climax of ecstasy.

The contrasts in dance and music provided a means of exploring local dance rhythms and contemporary dance forms. In *Bolero*, Hinkel disregarded preconceptions about dance and theatre. The 'unfamiliarity' that was a feature of the dance created the sense of apprehension in the audience that was characteristic of that time.

A distinct cycle served as the motif behind Hinkel's third version of *Bolero*: the dance commenced on a temperate note with a drum being passed around. *"There was a sense of what things could be like in South Africa – a kind of hope...wanting to make a connection."*

As in the other versions, the dance builds up until the end when the whole cast is on stage, echoing the music through their bodies.

Sylvia Glasser	Transformations
----------------	-----------------

First section starts with just the dancers creating the rhythm with foot rattles, followed by an instrumental piece by Shaun Naidoo. The music is contemporary with a mixture of indigenous instruments such as horns, recorded clapping, chanting and singing.

There is also a lot of symbolism used by performers during the course of ritual dance styles/traditions. These symbols are evident in the masks, costumes, musical instruments and particular objects like fly-whisks, amulets, magical objects, to convey the true essence of that ritual performance style.

This piece was based on Bushman Trance dances so the music was integral to the performance in keeping it authentic. The actual Trance dances have the following elements which have been incorporated into Shaun Naidoo's recordings.

Only two may start the song and begin to clap, while others will be chatting to their peers and one will fetch a coal twig to start a fire for the dance circle. The song stops frequently as if those singing it are not sure. The boys and young men around the wharf will pass comments like; "What kind of song is that? You girls sing terrible; your singing is terrible".

Boys with their toy rattles they received from their fathers start to dance and girls clap and sing in a happy mood. When the older boys join in the dance, it starts to take shape and follow a circular pathway on the ground.

For the dancers to carry on depends on the amount of good singing and less disruptive activities. This will then lead it to the next stage of the curing dance.

To reach this, the tonal and rhythmic elements of the piece are firm and solid. Exuberant laughter and loud conversation come between the songs, but it does not last long. Even before the women catch their breath, a man starts the other song, he will sing out the melody, and that song starts. Signs of impatience towards the process are visible, because it is clear to everybody that they are reaching the ultimate goal of the dance.

The third stage is indicated by the sounds of the medicine man or shaman that he projects vocally. This is an indication that the curing rite has begun.

Women are responsible for the singing and clapping their hands. Nevertheless, sometimes one can jump up and perform some dance steps and gestures that are different from those done by men.

The music and the dance need to be closely woven in order to create an authentic feel of the Trance dance.

**SECTION C: ANATOMY AND HEALTH CARE****QUESTION 11**

Fill in the missing word in the sentences below.

**[10]**

Write only correct words next to the questions number.

- 11.1 The ankle bone is also known as the \_\_\_\_\_
- 11.2 In the lower leg you will find the tibia and the \_\_\_\_\_
- 11.3 There are three wedge shaped bones in the foot called the Intermediate, Medial and Lateral \_\_\_\_\_ bones.
- 11.4 Another name for the knee cap is the \_\_\_\_\_
- 11.5 There are 12 pairs of \_\_\_\_\_ in the Thoracic region.
- 11.6 A muscle that is attached to the Clavicle, Sternum and Mastoid process is called the \_\_\_\_\_
- 11.7 The large muscle of the upper chest is called the \_\_\_\_\_ Major.
- 11.8 The main flexor of the knee is the \_\_\_\_\_ group of muscles.
- 11.9 A trapezoid shaped muscle found in the upper back is the \_\_\_\_\_
- 11.10 The longest muscle in the body is the \_\_\_\_\_

**MEMO:**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis							
Defining			✓			10	
knowledge							

- 11.1 Talus
- 11.2 Fibula
- 11.3 Cuneiform
- 11.4 Patella
- 11.5 Ribs
- 11.6 Sternocleidomastoid.
- 11.7 Pectoralis
- 11.8 Hamstrings
- 11.9 Trapezius
- 11.10 Sartorius

**QUESTION 12**

12.1 Every dance form requires balance. This involves many different parts of the body working together. Explain how at least three different body parts contribute to effective balance. (6)

12.2 At some point in your training you have been required to use 'turnout' in your dance lesson. Explain what you understand turnout to be, which joint is involved and what the purpose is, of using turnout in dance. (5)

**[11]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis							
Defining			✓			11	
knowledge							

**MEMO: VARIOUS EXPLANATIONS COULD BE GIVEN.**

12.1 Balance requires equal weight around a central axis or point. Balance is dependant on many factors and all parts of the body are used at various times and in various ways within each movement.

**An example of balance would be:**

**Example one.**

Turns: the eyes are used to focus on a fixed point to avoid dizziness. This enables the dancer to keep her balance within the turn. Correct spinal alignment would also be needed in order to hold the body upright and still while the body rotates around the axis. Alignment would also involve posture for without this balance cannot be successfully achieved. This would involve strong muscles that can support the spine. These would be the abdominals, spinal muscles (erector spinae etc.)

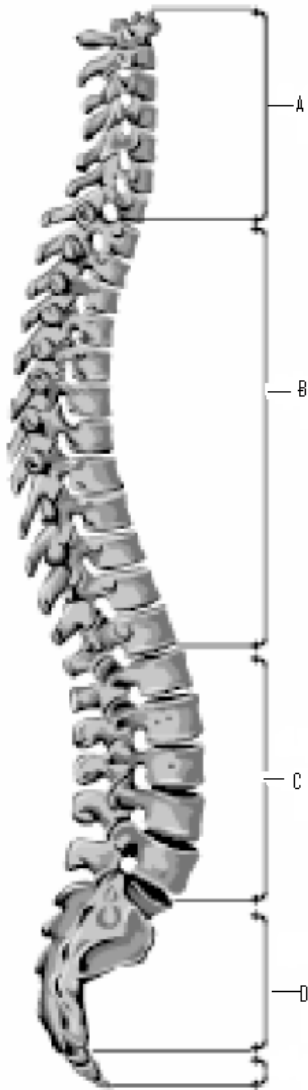
**Example two.**

To have effective balance you require a steady base that comprises the feet on the floor, the feeling of constant energy out of the limbs, control of the abdominals the correct focus of eyes and proper position of the spine that leads to the correct placement of the head. When the body parts mentioned work together they ensure that equal weight is placed around a central point to achieve effective balance. (6)

12.2 Turn out is the external rotation of the femur in the hip socket. Turn out allows you to lift your leg higher when in second position, assist with the control of the legs and offers a wider base for balance. It is important for turn out to happen at the hip joint and not at the knees or feet to prevent any injuries. It also adds aesthetic value e.g. line in ballet. (5)

**QUESTION 13**

13.1 Label the four curves of the spine indicated in the diagram below. Write only the answer next to A, B, C and D in your answer book. (4)



13.2 Explain why good posture is important in dance and in life? How would you describe and achieve good posture? (5)  
[9]

**MEMO:**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
ANALYSIS							
APPLICATION		✓	✓			5	4

**13.1**

A. Cervical

B. Thoracic

C. Lumbar

E. Sacral / Coccyx or Coccygeal

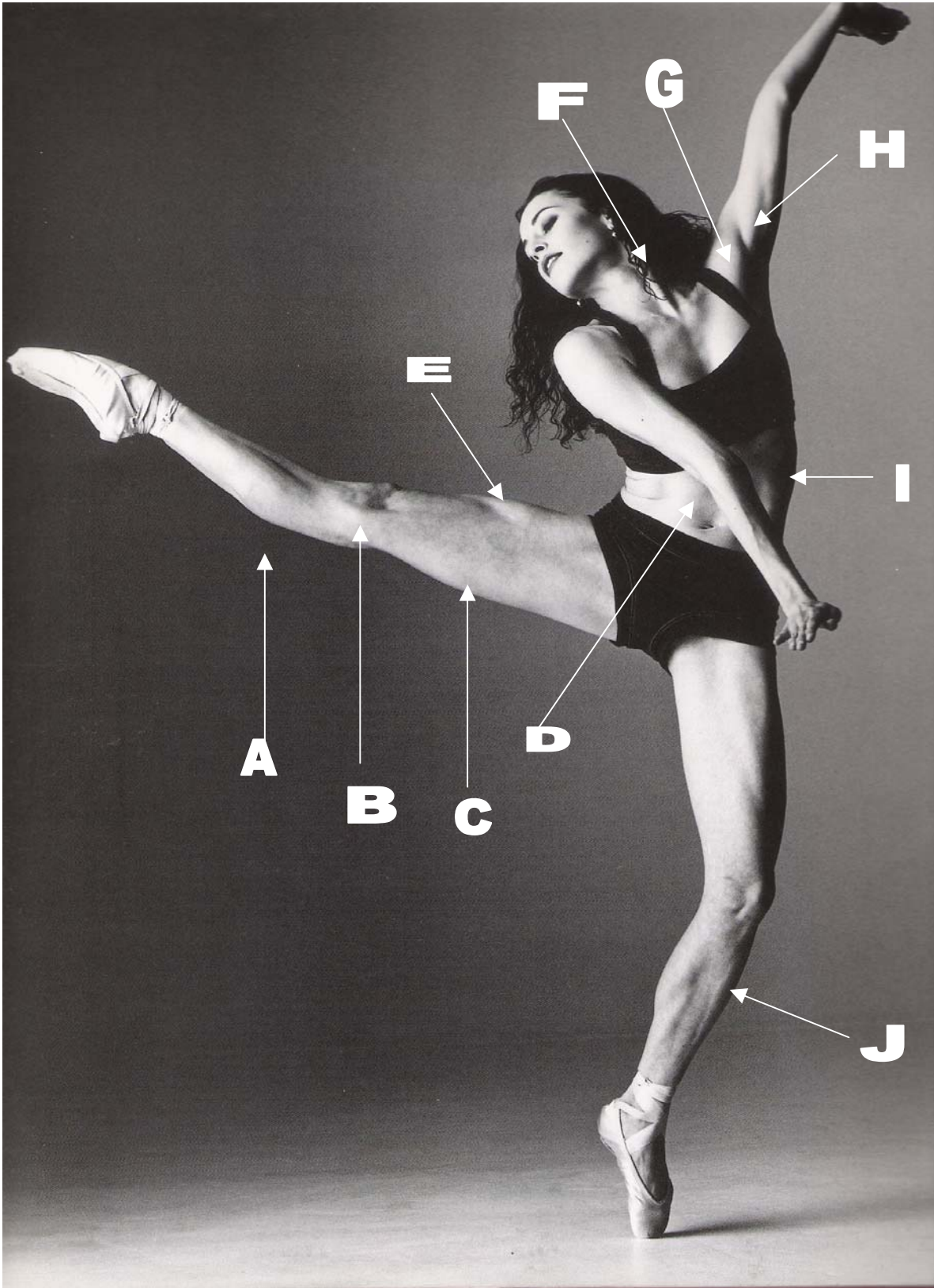
**13.2** Good posture gives maximum function with the least use of energy. It requires correct alignment of head and spine. A lack of good posture means that postural problems put a strain on the whole body and affect your health and the way you move. Maintaining a healthy balance requires a combination of a balance of tone between the muscle groups coupled with flexibility in the joints, the ability to recognise physical and mental tension and the regular practice of relaxation. The abdominal muscles must be strong in order to support the spine. (5)

[9]

**QUESTION 14**

Label the muscles indicated on the photograph below. Write the answers in your answer books next to the letters A – J.

[10]



**MEMO:**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Matching			✓			10	

- A. Gastrocnemius
- B. Sartorius
- C. Hamstrings
- D. Rectus Abdominus
- E. Quadriceps / Rectus Femoris
- F. Sternocleidomastoid
- G. Deltoid
- H. Triceps Bracchi
- I. External Obliques
- J. Tibialis Anterior

**QUESTION 15**

Give the correct anatomical term for each of the following descriptions  
Write only the term next to the relevant question number.

- 15.1 Movement of the limb away from the medial plane. (1)
- 15.2 Movement of the limb toward the medial plane. (1)
- 15.3 Prime mover muscles that are responsible for generating movement. (1)
- 15.4 Muscles acting in opposition to the movement and responsible for returning a limb to its initial position. (1)
- 15.5 Decreasing the angle of a joint. (1)
- 15.6 Flexion at the ankle joint moving the toes away from the shin. (1)

**[6]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Terminology understanding			✓				6

**MEMO:**

- 15.1 Abduction
- 15.2 Adduction
- 15.3 Agonist
- 15.4 Antagonist
- 15.5 Flexion
- 15.6 Plantarflexion

**QUESTION 16**

HIV/AIDS is a real issue that you may be confronted with in any environment. There are many myths surrounding this issue and the best way to protect yourself from becoming infected with HIV is to be informed.

Suggest FIVE safety measures to follow in your dance studio and in your personal life to avoid contracting H IV

**[5]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Terminology understanding			✓			5	

**MEMO:**

1. Immediately attend to cuts, cleaning and bandaging them.
2. Wipe up any blood on the studio floor with chlorine bleach such as jik or domestos.
3. Keep a fully stocked first aid kit in the studio at all times.
4. Keep a pair of surgical gloves in the first aid box and use when cleaning up blood or attending to another dancer's injury.
5. Keep a one way CPR mouth piece for the possibility of mouth to mouth resuscitation. A person receiving CPR may vomit.
6. All dancers should follow the **ABC** plan:
  - A** abstain
  - B** be faithful
  - C** condomise (use a condom)

**QUESTION 17**

Faldela has missed a lot of classes due to family problems. She has lost muscle tone, flexibility and stamina due to her long break.

Your teacher has asked you to work with her, to assist her with developing a fitness schedule.

How would you advise her on the following?

- 17.1 How she would gradually increase her cardio vascular fitness. (3)
- 17.2 How to increase joint and limb flexibility using safe dance practices. (3)
- 17.3 How to regain her muscle tone and develop more strength. (3)

**[9]**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
ANALYSIS							
aplication			✓			9	

**MEMO**

- 17.1 Cardio-vascular fitness is developing aerobic stamina and increasing the fitness of the heart. To increase her cardio-vascular fitness, Faldela should start off with a warm up starting with small movements repeating some of the exercises to gradually increase the heart rate and the body temperature. Then she can start to jog briskly for a short distance after a while, when her body is ready to take more she can increase the distance and timing. (3)
- 17.2 She should always stretch when she is warm and use the passive or active methods of stretching. When stretching she must focus on feeling the tension rather than pain, never force herself into a stretch and always stretch slowly in a controlled manner. This will over time increase flexibility. (3)
- 17.3 Body conditioning with light weight or pilates can improve her stregnth. She can do exercises to strengthen her major muscles like the abdominals, arm muscles, gluteuls, quadriceps. The exercises initially must be done moderately and gradually increase the intensity. (3)

[9]

**SUB TOTAL ANATOMY AND HEALTH CARE**  
**GRAND TOTAL**

**[60]**  
**[150]**