



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2015

MEMORANDUM

MARKS: 100

This memorandum consists of 21 pages.

GUIDANCE FOR MARKERS:

Adhere strictly to this memorandum when marking. The standardisation process during memorandum discussions ensures that the memorandum covers all possible responses candidates could provide. Every marker must understand and apply it in the same and consistent way. In some qualitative questions you have to use your professional and informed judgment.

This paper must be marked by experienced dance teachers/officials/advisors as it requires specialist knowledge.

- In some questions, candidates have a choice of questions. If candidates have answered both questions, only the first question answered must be marked.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included in the Focus Table below each question.
- Markers should avoid awarding full marks for a question when the answer is superficial and minimal.
- Look for what the candidate knows, not what he/she does not know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: FOOT CARE, SAFE LANDINGS AND INJURY**

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS				ABILITY LEVELS		
	1	2	3		LOW	MEDIUM	HIGH
Foot care, safe landings and injury	√						
1.1 Remembering: Foot care					4		
1.2 Applying: Safe landings						3	
1.3 Analysing: Shin splints						3	

NOTE TO MARKERS:

- Many possible answers may be given.
- Use professional judgment when marking the quality of the answer.
- Bullets are used to aid marking.

**EXAMPLES OF POSSIBLE ANSWERS:
(Only ONE answer would be expected.)**

- 1.1 1.1.1 • Wash feet regularly and dry well especially between the toes.
 • Avoid walking bare foot in a public area to avoid athlete's foot.
 • Don't share other dancers' socks or shoes.
 • If you wear dance shoes, air them well after each lesson. (1)
- 1.1.2 • Tape the balls of your feet when dancing bare foot to prevent skin splits.
 • Walk barefoot whenever possible to strengthen the soles of the feet.
 • Cover areas which show signs of blistering with a plaster.
 • Use toe caps if you are doing *pointe* work.
 • Keep feet moisturised by rubbing with oil-based moisturiser daily.
 • Apply mentholated spirits to toughen the soles of the feet/toes. (1)
- 1.1.3 • Use a towel to dry off the sweat to prevent slipping.
 • Use powder on your feet, inside your shoes, to reduce the amount of moisture.
 • Go barefoot and allow your feet a break from the dancing shoes which you might be wearing for long periods of time. (1)
- 1.1.4 • Clip nails straight across and not rounded and make sure the nails are slightly longer than the skin.
 • Wear well-fitting shoes. (1)

1.2 Candidates must provide a clear explanation of at least 60 words to be awarded full marks. A paragraph is required for this answer.

- The most important part of jumping is to begin and end every jump in a knee bend. This acts as a shock absorber.
- Landing should happen through the foot – toes, ball of the foot, lower the heel and ending in a knee bend. This will add quality to the movement and jumps and prevent joint injury.
- To land safely from a jump you need to have a good posture and you need strong muscles to support the weight of the body when landing on the feet.
- The feet must be aligned correctly, i.e. the turnout must be from the hips not the knees as this will be transferred to the ankles and usually results in sickled feet/arches dropped forward, etc.
- Your body weight balances over the three points of the foot with the knees bending over the middle toe when landing.

(3)

1.3 Candidates must provide information on THREE ways to prevent AND treat shin splints to receive full marks.

- Shin splints are usually caused from dancing on incorrect floors – to prevent this it is essential a dancer performs on a sprung wooden floor. Wear correct shoes. Avoid jumping until the inflammation has subsided.
- It could also be caused from overuse – doing too many jumps in a class or rehearsal, not allowing time for the muscles to rest and recover. Training should be increased gradually as the body gets stronger. One treatment is RICE.
- A balanced class which involves a warm up and correct stretching in the cool down will also help to prevent shin splints from occurring. Stretch lower leg muscles front and back.
- Reduce the amount of impact work you do in class until the condition improves.

(½ x 6)

(3)
[10]

QUESTION 2: POSTURE AND ALIGNMENT

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS				ABILITY LEVELS		
	1	2	3		LOW	MEDIUM	HIGH
Posture and alignment	√						
2.1 Applying: Correct posture and alignment						3	
2.2 Benefits						3	
2.3 Evaluation: Kinaesthetic awareness							4

NOTE TO MARKERS:

- Many possible answers may be given.
- Use professional judgment when marking the quality of the answer.
- Bullets are used to aid marking.

EXAMPLES OF POSSIBLE ANSWERS:

2.1 **Candidates must clearly explain what good posture and alignment is to gain full marks.**

Explanation could include:

- Good posture is a well aligned body where all the body parts are in balance with one another.
- Good posture and alignment requires a strong core which supports the spine and retains its natural curves.
- Lengthening the spine and neck with the weight over both feet.
- The weight of the body should be equally spread over the three points of the foot or triangle.
- When viewing the body from the side, there should be an imaginary straight line from the head to the feet.
- The head balances on top of the spine with the crown of the head over the insteps and the eyes focusing straight ahead.
- The pelvis balances on top of the legs in such a way that the abdominal muscles, lower back muscles and buttock muscles are equally contracted.

(3)

2.2 **Candidates must clearly explain the benefits of a good posture to a dancer:**

- A well-aligned body burns up the least amount of energy during class/ performances. Releasing tension and imbalances that have an effect on the line and shape of movements used while dancing.
- Reducing the risk of injury.
- Freedom of movement in the torso and the limbs.
- The ability to move rapidly – agility.
- Prevention of fatigue while dancing because the movements are done with ease.
- Control and balance while dancing.
- Prevention of lifelong back problems.
- Improved respiratory functions
- Strong core muscles and a strong centre, which ensures that muscles are used correctly.

(3)

2.3 Candidates must support their answers with FOUR relevant reasons.**Possible answers could be:****Kinaesthetic awareness is vital to a dancer because:**

- You will have a developed sense of your own and others' bodies in space and time without looking/being corrected.
- Coordination and control will be improved as your movements will become spontaneous.
- You will be able to interact with other dancers and project to the audience better. This will increase the quality of your performance.
- Your ability to relate to other dancers, shapes, patterns, etc. all depends on developed kinaesthetic awareness.
- Your artistic/aesthetic quality will be developed and this is vital for the way you express yourself through dance.
- It will also affect the artistic judgments you make in interpreting dance and movement.

(4)
[10]

QUESTION 3: COMPONENTS OF FITNESS

FOCUS OF QUESTION + <i>Cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Components of fitness	✓					
3.1 Remembering: Definition of neuromuscular skills				1		
3.2 Describing: Developing neuromuscular skills				4		
3.3 Explaining: Endurance					2	
3.4 Evaluating: Developing strength						3

EXAMPLE OF POSSIBLE ANSWERS:

3.1 The ability of the *brain* to send messages to the body/muscles via the *nervous system*. (1)

3.2 **Candidates must clearly describe TWO ways and not just name:**

- The more a movement is practised the more the *neural pathways* are improved to send messages instantaneously to the *muscles* needed to perform a specific movement.
- This leads to movements happening automatically, there is no conscious thought involved – muscle memory/engrams. (4)

3.3 **Candidates must explain and not just list:**

- *Cardio respiratory endurance* involves a strong heart and lungs that can deliver oxygen rich blood to the body.
- *Muscular endurance* involves the staying power of the muscles to perform for long periods of time without tiring. This is closely related to cardio respiratory endurance as the muscles need a constant supply of oxygen to perform. (2)

3.4 **Candidates are asked to evaluate safe methods of developing muscular strength. THREE examples must be given.**

Possible answers could be:

- Regular exercise that develops both the agonist and antagonistic muscle actions.
- Increasing the progressive overload on a muscle gradually as it strengthens.
- Doing specific exercises for different muscles.
- All round muscle conditioning coupled with stretching exercises.
- Instruction by a qualified dance teacher who can develop a dancer's progress according to his/her physical make up, where the dancer is in training.

(3)
[10]

NOTE: Candidates have a choice between QUESTION 4 and QUESTION 5.
Mark only the FIRST answer.

QUESTION 4: SAFE DANCE PRACTICE AND INJURIES

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS			ABILITY LEVELS		
Safe dance practice and injuries	1	2	3	LOW	MEDIUM	HIGH
	√					
4.1 Remembering: Dance environment				4		
4.2 Applying: Safe dance practice					3	
4.3 Evaluating: Balanced dance class						3

NOTE TO MARKERS:

- 4.1 Candidates must **list** FOUR requirements and provide a **reason** to achieve full marks. Candidates could answer on the physical environment as well as the emotional environment.
- 4.2 Asks candidates to explain **why** safe dance practice is important and the **effects** on training.
- 4.3 Asks candidates to draw on their knowledge from the practical class.

EXAMPLES OF POSSIBLE ANSWERS:

- 4.1
- **Dance space** (½)
 - The dance space must be clear of obstacles and of a sufficient size for the number of learners in the class to prevent learners from bumping into one another or the obstacles in the room.
 - The learners must be able to move freely and do big movements from the corners. (½)
 - **Floor** (½)
 - A sprung-wooden floor is essential as it acts as a shock absorber. Without the correct floor, dancers may experience injuries and problems with the feet, tibia ('shin-splints'), spine and joints.
 - A wet or polished floor creates a slipping hazard – it should always be dry and smooth.
 - Too much resin can create sticky spots which make turning difficult and could result in twisted knees or ankles – the floor should be cleaned regularly.
 - Cracks and holes in floorboards can tear open the skin of the feet. (½)
 - **Studio temperature** (½)
 - Too much heat in the room will cause excessive sweating that will lead to loss of electrolytes and dehydration.
 - A too cold room will cause the muscles to lose heat and the body temperature will not rise sufficiently to keep the muscles warm. (½)
 - **Clothing** (½)
 - Very loose clothing can hamper movement and increase the risk of injuries, e.g. pants that are too long can hook under the foot. All clothing must be well fitting.

- Clothing that is too tight can hamper mobility and stop blood supply. Dancing in socks increases the chance of slipping – this should be avoided.
- Shoes must fit correctly – pointe shoes that are too tight can cause blisters and calluses; jazz or ballroom shoes that do not have the correct sole can be too slippery, shoes with rubber soles can stick and cause knee twists. (½)
- **Discipline in the class/Emotion/Physical** (½)
 - Learners should use the environment or space they dance in, in a safe and responsible manner.
 - Learners should show respect in the way they think and act towards others in the class, how they work together as a group/lifting partners, etc., so that a fellow dancer is not injured.
 - Learners should be punctual or on time for the dance class so that they are able to take part in the warm up before the class starts to prevent injuries.
 - Consistent attendance is essential as missing classes will prevent the learner from achieving a strong, flexible body and this could lead to injuries. (½)

4.2 **Many possible answers may be given. Use professional judgment when marking the quality of the answer. THREE examples must be given. An understanding of safe dance practice will protect a dancer from injuring themselves, e.g.**

- Warming up prevents stiff/cold muscles from being injured
- Cool down prevents stiffness/soreness and pooling of blood in the muscles.
- Dancers must know how to land and take off correctly from a jump so they do not sprain the ankles or knees.
- Dancers must understand where turnout comes from so as not to force joints into unnatural alignments.
- Dancers need to understand how to stretch safely so they do not tear muscles and ligaments.
- It will help dancers to develop their bodies to be the best they can (understand their physical limitations).
- It will help dancers understand how to develop levels of fitness safely.
- It will help enable a long dance career.
- Any other relevant answers. (3)

4.3 **Many possible answers may be given. Use professional judgment when marking the quality of the answer. At least 60 words.**

- A balanced dance class should always start with a warm up that is specific to the activities to follow.
- It should always end with a cool down so the heart rate and body temperature can return to normal. If movements are stopped suddenly, blood pools in the legs and waste products collect in the muscles causing stiffness.
- The main stretching should take place at the end of the class to lengthen muscles that have been used in the class.

- The body of the class – technique should come in between the warm up and cool down and could include floor work/centre work/turns/jumps/travelling steps, etc.
- All components of fitness should be worked on in every lesson.
- It should have improvisation to develop creativity and problem solving.
- It should contain dance steps and combinations to maintain a dancer's interest, develop the memory and flow of movement.
- Dance specific order of a class, e.g. ballet would include barre work, centre practice, adage, allegro, etc. (If a candidate only writes this kind of answer each section must be explained/justified.

(3)
[10]

OR

QUESTION 5: MUSCLES AND ACTIONS

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles and actions	√					
5.1 Remembering: Identifying muscles Applying: Muscle actions				3	3	
5.2 Applying: Muscle action				½		
5.3 Applying: Muscle action				½		
5.4 Analysing: External rotators						3

NOTE TO MARKERS:

5.1 If the muscle labelled (A–F) is incorrect do not mark the action.

A: Trapezius (½)

One of the following. Just the action is acceptable.

- Elevation of the scapula
- Retraction and depression of the scapula
- Adduction (½)

B: Hamstrings (½)

One of the following:

- Hip joint extension
- Knee joint flexion (½)

C: Gastrocnemius (½)

One of the following:

- Plantar flexion of the ankle joint
- Flexion of the knee joint (½)

D: Gluteus maximus (½)

One of the following:

- Hip joint extension
- Outward/lateral rotation of the femur
- Extension of the femur
- Abduction of the femur (½)

	E: Latissimus dorsi	(½)
	One of the following:	
	• Extension of the shoulder joint	
	• Adducts the humerus	(½)
	• Medially rotates the humerus	
	F: Deltoid	(½)
	One of the following:	
	• Flexion of the shoulder joint	
	• Extension of the shoulder joint	
	• Abduction of the shoulder joint	
	• Adduction of the shoulder joint	
	• Medially/laterally rotates the humerus	(½)
5.2	Flexion	(½)
5.3	Extension	(½)
5.4	• Iliopsoas	(1)
	• Sartorius	(1)
	• Adductors	(1)
		[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: IMPROVISATION AND COMPOSITION**

FOCUS OF QUESTION + <i>Cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Improvisation and Composition						
Interpreting terminology		√			5	

NOTE TO MARKERS:

There are various ways to describe or interpret these concepts. Evaluate the quality of the descriptions. For 6.1 and 6.2 award one mark for the definition and one mark for how it adds interest/affects a composition.

- 6.1 **Space:** The area used in movement, the space around the body, the space taken up by the body, the shape of the body or movement, the direction it travels. (1)
To add interest one can vary the levels/directions/size of movements and shapes/pathways/focus/symmetry/asymmetry, etc. (1)
- 6.2 **Time:** The speed, duration or rhythm of a movement/phrase/dance: how fast or slow, even or uneven, or long or short the movement is. (1)
Aspects that affect a composition could be any of the following: tempo/pace/rhythm/dynamics/beat/pitch/syncopation/timbre/polyrhythm/melody/harmony/accent/climax. (1)
- 6.3 **Force:** It contributes to the dynamics by the amount of energy used and the way in which it is used, e.g. strongly/lightly/jerkily/smoothly/forcefully/forcelessly/actively/passively. This will add to the meaning/intent of a movement. (1)
- [5]**

QUESTION 7: COMMUNITY DANCE PROJECT

FOCUS OF QUESTION + <i>Cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Community choreography project.		√	√			
7.1 Describing: Purpose of performance					2	
7.2 Organising: Preparation and research					4	
7.3 Listing: Resources				5		
7.4 Organising: Key role players					5	
7.5 Generating: Ideas for performance						4

NOTE TO MARKERS:

- Candidates could choose from a wide variety criminal activities and must only focus on ONE selected theme.
- Professional judgment is required when assessing if the information is relevant. Assess the quality of the answer.

- 7.1
- Name the focus/theme of the performance. (1)
 - Name the key message of the performance/what is hoped to be achieved. (1)
- 7.2
- At least four well explained steps should be included such as:
- Researching the theme
 - Interviews/meetings/discussions with local leaders/ police/social workers, etc.
 - Finding media articles
 - Accessing statistics
 - Brainstorming with other participants (4)
- 7.3
- FIVE essential resources to be listed such as:
- Venue
 - Rehearsal space
 - Music
 - Costumes
 - Performers
 - Advertising
 - Budget
 - Lighting
 - Sound
 - Stage management (5)
- 7.4
- Clear explanations of how FIVE key community role players and organisations would be involved. Possible answers:
- **Police service:** Invite them to attend and discuss prevention strategies with the audience at the end.
 - **Local businesses:** Ask them to sponsor or advertise in the programme.
 - **Local municipality:** Invite the mayor or council to participate in the discussions at the end.
 - **Local religious organisations:** Ask them to organise a meal to attract disadvantaged people to attend the performance.
 - **Welfare department or social workers:** Ask them to assist with information and advice.
 - **Local press/media:** Request assistance to raise awareness of the project in newspapers and on radio.
 - **Local artists/dancers/musicians/set designers:** Invite them to donate their time to assist in any way. (5)
- 7.5
- Outline of the movements which could include:
- Art forms to be used – drama/dance/singing, etc.
 - Special effects to convey the message/costumes/props, etc.
 - Type of dance/movements to be included – use of symbolism (4)

[20]

QUESTION 8: MUSIC ELEMENTS AND MUSICALITY

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Music element and musicality	√	√	√			
8.1 Remembering: Music elements				3		
8.2 Applying: Musicality					2	

EXAMPLE OF POSSIBLE ANSWERS:

- 8.1 8.1.1 **Tempo** (speed): is the rapidity of pulses; the tempo may be fast or slow, it may get faster (accelerates) or it may get slower (decelerate). (1)
- 8.1.2 **Pitch**: how low or high the notes are in relation to other notes – think of how a scream or a chuckle can sound. (1)
- 8.1.3 **Polyrhythm**: two or more rhythms happening at the same time. (1)
- 8.2 **Allocate 1 mark for defining musicality and 1 mark for how to develop it in the dance class.**
- Definition:**
- Musicality is the ability to interpret the qualities/dynamics within a piece of music through movement – being able not only to hear music, but to feel it/express it through movement. (1)
- Develop:**
- You can develop your musicality by improving your listening skills when you are dancing.
 - Developing neuromuscular skills will improve musicality.
 - Performing to different genres, tempos and rhythms in the dance class will improve musicality.
 - Learning about music elements and then understanding how to listen for this within a piece of music will improve musicality. (1)
- [5]**

QUESTION 9: SOUTH AFRICAN DANCE WORK

FOCUS OF QUESTION + <i>cognitive levels descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African dance works			√			
9.2 Remembering: Composer				1		
9.3 Remembering: Company and genre				2		
9.4 Remembering: Intent, purpose				3		
9.5 Elaborating: How costumes enhanced the work					4	
9.6 Explaining: Staging, movement style and vocabulary.					4	
9.7 Analysis: Choreographic structures						2

NOTE TO MARKERS:

- Markers must evaluate the whole answer before awarding marks.
- Many relevant answers may be provided by candidates that cannot be incorporated into the memo because of the diversity of this section.
- All relevant sections required in the question must be included to obtain full marks.

- 9.1 Name of dance work and choreographer – no mark allocation.
- 9.2 Name the composer/artist. (1)
- 9.3
- Name of the dance company performing the work. If there was not a company performing the work to state this, e.g. a solo performance by the choreographer, e.g. *Gula Matari*/freelance dancers, etc. (1)
 - Dance style(s) and/or genre(s) of the work. (1)
- 9.4 The intent/reason for choreographing the dance work:
- Political
 - Social
 - Emotional
 - Entertainment (3)
- 9.5
- Describing the costume(s)
 - How these added to the dance work
 - How effective they were in conveying the message of the work
 - Candidates could include the symbolic use of the costumes (4)
- 9.6
- The style(s) of dance used
 - The type(s) of movements and how they added meaning to the work
 - How dance elements were used
 - Type of stage the work was performed on
 - How the stage was set up, used
 - The use of props/no props other effects
 - The use of sets/no sets and how this affected the performance space (4)
- 9.7
- Narrative or abstract
 - The use of choreographic structures in the work to create meaning/movement motifs, etc.
 - Beginnings/endings
 - Groupings/Solos/Partnering, etc.
 - Unison/canon, etc.
 - Stillness, repetition, transitions (2)

[16]

EXAMPLE OF ONE POSSIBLE ANSWER:

- 9.1 *Orpheus in the Underworld* by Veronica Paeper – no mark allocated.
- 9.2 Jacques Offenbach (1)
- 9.3 CAPAB. (1)
Classical ballet. (1)
- 9.4 The work is humorous and its sole purpose is to entertain an audience and make them laugh. The theme was based on the Greek mythology legend of Pluto, about love, marriage, betrayal and maternal interference. The action was set in a 1920s mafia type era. (3)
- 9.5
- The styles of costumes throughout the ballet are typical of the late 20s and early 30s, e.g. the dresses with dropped waist lines and the men in their sports clothes and knickers which came into fashion during this period.
 - Pin stripes and tail coats/hats and elegance all work to set the atmosphere of an élite upper crust group of people.
 - The second section shows dancers dressed in old fashioned full bathing suits lounging on deck chairs. These costumes added to the feel of being on board the luxury cruise liner.
 - The nightclub scene shows a can-can with girls wearing black and red full skirts with frills, fishnet tights, garters and feathers in their hair adding to the feel of the authentic era of the can-can. The skirts are used within the dance as they are lifted to show the dancers' legs while dancing.
 - A mafia type element is conveyed in the flamboyant costumes as well. The men are dressed in pin striped suits with hats and bow ties. The women are dressed in elegant evening wear. These costumes add to the atmosphere of being in a night club. The 'goddesses' wear evening coats which add to the feeling of opulence. (4)
- 9.6 **Type of stage/how the stage was set up/uses of props other effects/sets.**
- This work is presented on a proscenium arch stage.
 - The stage changes to be made to look like a hotel, a luxury cruise liner and a night club.
 - Much of the stage space is taken up by extravagant sets and props so the main performance space is set to the front of the stage.
- Style(s) of dance used/Type(s) of movements and how they added meaning to the work/dance elements used.**
- This work uses the full dance company.
 - It is a narrative choreography.
 - The choreographer uses dramatic elements extensively to tell the story of Orpheus.
 - The stage is mostly filled with dancers who if not performing are in the background setting the scene.
 - There is a strong element of mime and gesture used to tell the story and carry the comedic element of the work.
 - The work combines classical ballet with every day movements.
 - Dancers are beautifully grouped on the stage and sets with the use of the different levels being used as performance space as well. (4)

9.7 Choreographic structures.

- The choreographer uses unison work with large groups of dancers within each scene, e.g. the hotel scene where the Mafia arrive and interrupt the argument occurring, the aerobic scene on deck, the Mafia scene in the nightclub where they perform with the can-can girls.
- There are duets within the sections to highlight the relationship between certain characters.
- Orpheus performs many solos where he displays his emotions through the use of his violin.
- Narrative

(2)
[16]

NOTE: Candidates have a choice between QUESTION 10 and QUESTION 11.
Mark only the FIRST answer.

QUESTION 10: COMPARISON OF INTERNATIONAL AND SOUTH AFRICAN CHOREOGRAPHERS

SOUTH AFRICAN CHOREOGRAPHERS	INTERNATIONAL CHOREOGRAPHERS
Alfred Hinkel	Alvin Ailey
Carolyn Holden	Christopher Bruce
Dada Masilo	William Forsythe
Gary Gordon	George Balanchine
Gregory Maqoma	Jiri Kylian
Hazel Acosta	Martha Graham
Mavis Becker	Matthew Bourne
Sylvia Glasser	Mats Ek
Veronica Paeper	Pina Bausch
Vincent Mantsoe	Rudi van Dantzig

FOCUS OF QUESTION + Cognitive level descriptors	TOPICS			ABILITY LEVELS		
Comparison of international and South African choreographers	1	2	3 √	LOW	MEDIUM	HIGH
10.2 Remembering: Early training/ influences				4		
10.3 Comparing: Styles					4	
10.4 Analysing: Contributions						6

NOTE TO MARKERS:

- Markers must evaluate the whole answer before awarding marks.
- Many relevant answers may be provided by candidates that cannot be incorporated into the memo because of the diversity of this section.
- All relevant sections required in the question must be included to obtain full marks.

- 10.1 Name the TWO choreographers – no marks allocated.
- 10.2
- When they started dancing
 - Support/Lack of support from parents
 - Dance styles learnt during their training
 - Political/Social/Emotional issues affecting their development
 - People who have had an influence on them
 - Early training in dance genres might have had an impact on the style/genre of dance they use as choreographers
 - Starting dance late in life could influence developing new and different ways to move – not influenced by previous training
 - Political/Social/Emotional issues could influence the content matter of their dance works
 - Views of parents and family could influence the way a choreographer works with their dancers/composition
- (4)
- 10.3 **Candidates should provide two similarities/differences between the two choreographers.**
Comparison could include:
- The way they choreograph – use inspiration from their dancers through improvisation or set the work individually
 - The use of dance styles/genres
 - Own unique dance style they may have created
 - The type of content they use in the dance works/intent of the works
 - The use of production elements in presenting works
 - The use of program notes/lack of in creating an audience awareness of the work
 - The type of music/accompaniment used
- (4)
- 10.4 **Candidates must provide three contributions for each choreographer.**
Contributions could include:
- Awards won in recognition for their contribution to dance/excellence in dance
 - Contributions to uplifting communities
 - Developing repertoire in dance companies
 - Providing job/training opportunities to young dancers
 - Using dance as a medium for protest/education, etc.
- (3 + 3) (6)
[14]

QUESTION 11: ALFRED HINKEL

FOCUS OF QUESTION + <i>Cognitive level descriptors</i>	TOPICS				ABILITY LEVELS		
	1	2	3		LOW	MEDIUM	HIGH
Alfred Hinkel			√				
11.1 Remembering: Early training					4		
11.2 Evaluating: Teaching methods							4
11.3 Analysing: Career and Jazzart						4	
11.4 Evaluating: Contributions							2

NOTE TO MARKERS:

- Many factors could be included by candidates in their answers.
- Professional judgment is required when assessing if the information is relevant and factual.
- Bullets have been used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:**11.1 Early dance training:**

- Born in Namaqualand
- Began dancing at age 10
- Taking part in ballet classes against his father's wishes/his father would not tolerate his son's participation in an activity that was perceived to be for women
- In the early 1970s, continued with dance training at UCT Ballet School under Dr Dulcie Howes
- Had very little actual dance training as a young man. Was mainly self-taught.
- Joined and had some training with Jazzart Dance Theatre

(4)

11.2 Unique teaching methods:

- The daily experience of teaching in the disadvantaged 'Coloured' communities in Namaqualand where there are no proper dance facilities laid the foundation for his truly original and resourceful approach to dance and teaching.
- His disillusionment with ballet led him to seek new ways of connecting and creating new dance movements.
- His exposure to social African dance, Alexander technique, release techniques, contact improvisation and interactions with multi-racial casts in shows such as *Abamanyani* in 1986, all had an influence on his development and approach to choreography and teaching. This performance was a mix of dance styles and was amongst one of the first productions that staged African dance alongside theatrical dance recognising this style as a serious artistic work. This had a major impact on how he viewed choreography.
- His methods responded to the needs of the dancers.
- His exposure to African dance revolutionised the way he perceived choreography.
- Improvisation plays a major part in how Hinkel develops new ways of moving. He has always used this medium in his choreographic works drawing on ideas and inspiration from the dancers.

(4)

11.3 Career as choreographer & director of the Jazzart Dance Theatre:

- In 1976 met John Linden and Dawn Langdown in Okiep, Namaqualand. Consistently collaborated with them over the years.
- With Diane Sparks – formed a multi-racial company in Windhoek 'Di-al Dance Company'.
- Joined Jazzart as a dancer and teacher.
- Took over the performance company in 1986.
- Was socially aware of the politics at that stage in South Africa (apartheid era). Jazzart Dance Theatre provided Hinkel with a vehicle for political protest, through the medium of live performance.
- Was concerned about race and gender discrimination and expressed this concern through the company's performances – *Bolero* was one such work.
- Saw the need to serve disadvantaged communities and did this through outreach programs provided by his company.
- Jazzart was operated as a non-racial, non-sexist and democratic company.
- Recently moved to the Northern Cape and started a new company called 'Garage'.

(4)

11.4 Contribution to dance in South Africa:

- The success of the Jazzart Dance Theatre through and reflecting the various stages of political development in South Africa.
- Jazzart has always been affiliated with the struggle – if the company had not adapted and altered with the times it could easily have become irrelevant.
- Provided opportunities for dancers with little or no training to become professional performers.
- Encouraged company members to study further.
- Has a trainee program for students.
- Influenced dance in the schools through artists in residence.
- Outreach programs in rural communities.
- He contributed to contemporary dance in South Africa through his experimental choreography and teaching methods.
- Won the Standard Bank Special Award in 1996 for his commitment and contribution to dance in South Africa.

(2)
[14]

TOTAL SECTION B: 60
GRAND TOTAL: 100