



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

EXEMPLAR 2014

MEMORANDUM

MARKS: 100

This memorandum consists of 19 pages.

NOTE TO MARKERS:

Adhere strictly to this memorandum when marking. The standardisation process during memorandum discussions ensures that the memorandum covers most possible responses candidates could provide. Every marker must understand and apply it in the same way consistently. In some qualitative questions, exercise your professional and informed judgement.

This question paper must be marked by experienced dance teachers as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.
- 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.
- Do NOT award full marks for essay/paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he/she doesn't know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1**

Many different answers will be given. All answers must relate directly to a dance class/performance. Evaluate the candidate's knowledge/understanding and the relevance of their answer.

- 1.1 FOUR clearly explained changes that occur
- 1.2 THREE factors that clearly outline how they may cause an injury
 - 3 marks allocated for outlining the problems
 - 3 marks allocated for providing reasons that may cause the problems

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Safe dance practices						
1.1 Warm-up (knowledge/ comprehension)	√			4		
1.2 Dance injuries (analysis/ reasoning)	√				6	

EXAMPLE OF POSSIBLE ANSWERS:

- 1.1 **Only FOUR explained factors to be marked**
- The heart pumps more oxygen-rich blood to the muscles which increases the blood volume.
 - The increased blood flow raises the temperature of the muscles, so muscles become more pliable, like elastic bands.
 - The joints secrete synovial fluid to prevent friction.
 - Coordination is enhanced (the motor nerves that are connected to the muscles are stimulated).
 - Concentration is increased as the focus is now on the class and not on external problems/thoughts/commitments, etc. (4)
- 1.2 **Only THREE explained factors to be marked**
(additional information given to guide markers/teachers)
1 mark = briefly explaining the problem
1 mark = reasons
- **Inadequate warm-up** (1)
Neglecting to warm up adequately before class to increase the blood flow and prepare the muscles for action means the muscles are cold and not pliable/elastic. (1)
 - **Poor conditioning** (1)
A lack of regular exercise can make joints less flexible and this is more likely to cause an injury. (1)
 - **Incorrect stretching methods used** (1)
Ballistic stretching can be dangerous as it does not allow for muscles to relax while being stretched/being forced into a stretch can damage/tear muscle tissue/stretching before the body is sufficiently warmed up can damage muscles that are tight and not yet pliable. (1)

- **Excessive dance training/extensive and intense rehearsals** (1)
Overworking the muscles and joints. When muscles are tired, they are less likely to provide good support for the joints. When you are tired, you may also find it difficult to control your body's movements accurately, which increases the likelihood of stressing or over-extending a joint. (1)
 - **Faulty technique** (1)
Such as incorrect weight placement and posture when turning or moving across the floor or the way you land after jumping can increase the risk of injuring your knee or ankle; incorrect use of turn out. (1)
 - **Bad teaching** (1)
The teacher has a limited knowledge of the technique being taught; cannot break down and explain movements correctly; is unable to identify faults and correct them; pushes a dancer beyond his/her limitations. (1)
 - **The physical characteristics of the body** (poor turn out or physical deviations) (1)
Not working within the range of the body's capabilities can cause excessive strain on joints and muscles. (1)
 - **Poor environment** (1)
Incorrect temperature can cause dehydration if too hot/muscles unable to warm up if too cold; poor facilities such as unstable or unsuitable flooring: concrete/slippy surfaces/sticky surfaces and cause joint injuries/sprains/breaks, etc. (1)
 - **Poor diet/eating disorders (e.g. anorexia)** (1)
The body will not have the needed nutrients to sustain the muscles/joints/organs during strenuous physical activity; concentration will be impaired leading to poor judgement during performance of exercises. (1)
- [10]**

QUESTION 2

Many different answers will be given. All answers must relate directly to a dance class/ performance. Evaluate the candidate's knowledge/understanding/analysis of the relevance of cardiorespiratory endurance to a dancer.

- 2.1 A clear definition that includes the role of the heart (1 mark) and lungs (1 mark) in this component
- 2.2 Exercises/Activities that are done in class (2 marks) and outside the dance class (2 marks) that contribute to the development of this component
- 2.3 Candidates must be able to clearly **explain** THREE benefits of this component that add to a dancer's performance levels/class work/technique/ability.
- Vague/Low-level answers without substantiation should not be awarded marks.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Components of fitness: Cardio-respiratory endurance						
2.1 Definition (knowledge)	√			2		
2.2 Development of this component (application)	√				4	
2.3 Benefits of this component (knowledge/application)	√				3	

EXAMPLE OF POSSIBLE ANSWERS:

2.1 The staying power of the body to perform for long periods of time without getting tired. The ability of the **heart** to pump oxygen-rich blood received from the **lungs** to the muscles during strenuous activity for long periods of time. (2)

2.2 **TWO activities in the dance class, e.g.:**

- Increase aerobic movements such as jumps, leaps, travelling exercises in the dance class.
- Make sure exercises are not stop-start, but continue for a length of time without rest, creating progressive overload as the body gains fitness.
- Increase the length of the classes/the number of classes per week which include aerobic exercise. (2)

TWO activities outside the dance class, e.g.:

- Use a skipping rope and do skips before/after class, increasing the number of repetitions as the body gains fitness.
- Cycling/Swimming/Jumping on a trampoline between lessons to increase fitness levels that are safe. These are low-impact activities for joints (i.e. running on a road has severe impact levels on the shins as it is a hard surface and could cause injuries to the knees and ankles/joints/spine).
- Do supervised classes at a gym/studio that are geared to increase aerobic levels of fitness and are given by a qualified instructor. (2)

2.3 **Because the body is able to supply oxygen-rich blood to the muscles for long periods of time, the benefits to a dancer's performance will include any of the following/other inclusions by candidate:**

THREE clearly explained benefits:

- It enhances stamina which improves performance ability. You won't get so out of breath that you can hardly breathe. You will be able to maintain concentration without having to worry about how you will finish the dance class/performance.
- Your arms, legs and body won't feel heavy and fatigued. This will add to your performance quality and expression of movements. Your dancing will look effortless, as if you could go on forever.
- It reduces your risk of injury. A tired body cannot perform at optimal levels; muscles not receiving a constant supply of oxygen become prone to cramps/fatigue, resulting in a lack of control of movement.
- You can rehearse and perform for longer. This will improve your technique and the ability to master new and more complex movements required in the dance class. (3)

[9]

QUESTION 3

Many different answers will be given. All answers must relate directly to a dance class/performance.

- 3.1 A clear listing of the main food groups (½ mark for each of the FIVE groups) and why they are required/needed for dance performance (½ mark for the reason)
- 3.2 THREE clear reasons why additional water is needed for the dancer's body to function optimally
- 3.3 Candidates must be able to clearly state their opinions about how stereotyping/peer pressure/teacher pressure/own pressure/external pressure/mental health, etc. adds to the chances of the dancer developing an eating disorder while involved in dance.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Nutritional value to a dancer's performance						
3.1 Definition (knowledge)	√			5		
3.2 Hydration (prior knowledge and application)	√				3	
3.3 Eating disorders (argue)	√					3

EXAMPLE OF POSSIBLE ANSWERS:

- 3.1
- **Carbohydrates (bread/pasta, etc.)** (½)
Needed for sustained energy (½)
 - **Proteins (meat products or vegan similarities)** (½)
Needed for muscle growth and repair (½)
 - **Dairy products (milk/cheese, etc.)** (½)
Needed for strong bones (½)
 - **Vitamins/minerals (fruit and vegetables)** (½)
Needed for overall body function (½)
 - **Fats (nuts, oil, etc.)** (½)
A small amount is needed for organs to function (½)
- 3.2 **THREE clear reasons:**
- The body comprises 70% water. Without this vital nutritional requirement, body/brain functions are impaired.
 - Dancers lose a lot of water through strenuous physical activities by sweating in class/performance/rehearsals. Muscles are reliant on water and without this resource being continually supplemented, they tend to cramp/lose optimal function.
 - The brain is also affected as far as concentration and judgement is concerned. (3)

3.3 THREE clear reasons:

There are many stereotypes associated with dancers.

- One of the main ones being that dancers need to be thin in order to present themselves on a public stage. This stems from a belief (largely informed by classical ballet) that an audience is there to be taken into a fantasy world and the performers need to encapsulate all that is perfect physically and aesthetically.
- Although other dance forms have proved this requirement unfounded, this conception still remains in many dance environments. Pressure is then placed on dance learners (teachers/peers/media) to conform to this requirement. If dancers cannot conform to this requirement through normal eating habits, they often tend to take extreme measures to meet this standard.
- This could be a result of external pressures/peer or media pressure/mental dysfunction, etc.
- When dancers are on stage under the spotlight, appearance can be crucial to the performance as all is revealed. This can also be very intimidating for performers if they are not confident about their bodies.

(3)
[11]

NOTE: Candidates have a choice between QUESTION 4 and QUESTION 5. They may answer only ONE of these questions. Mark the first question answered if the candidate answers both questions.

QUESTION 4

Many different answers/opinions will be given. All answers must relate directly to a dancer's performance in class/on stage. Evaluate the candidate's knowledge/understanding/evaluation of the relevance/benefits of good mental health to a dancer.

- 4.1 A clear understanding of THREE relaxation techniques to be used in/out of the dance class that is relevant to help manage stress and tension. This could include immediate relief and on-going methods to alleviate the problem.
- 4.2 Candidates must be able to give FOUR reasons clarifying how stress and tension can negatively affect a dancer's performance.
- 4.3 A clear evaluation shown of the commitment required by a dancer to progress successfully in this art form with regard to class/movement/others.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Mental health						
4.1 Relaxation techniques (knowledge/application)	√	√	√	3		
4.2 Negative results on performance (substantiate)	√	√	√		4	
4.3 Commitment to dance practice (evaluation)	√	√	√			3

EXAMPLES OF MANY POSSIBLE ANSWERS:

- 4.1 There are many effective ways of decreasing stress and tension through relaxation.

THREE clear examples, e.g.:

- Learning correct breathing techniques during the dance class. This releases tension held in the body. When you are tense, you tend to hold your breath or breathe in a shallow manner and not allow for any relaxation of the muscles which is achieved when breathing out deeply.
- Stretching out tense muscles at the end of a class to release the tension. This is hugely beneficial as muscles can go into a spasm due to tension and this will restrict movement.
- Addressing the problem causing this tension and stress through seeking advice from school councillors/mentors/teachers/mental health specialists, etc. so that the problem can be addressed and solved.
- Yoga/other methods: mind and body control. This focuses on control of the whole body as well as correct breathing techniques/stretching/release of tension in the muscles/meditation (reflection and focus).

(3)

- 4.2 **How stress and tension could negatively affect a dancer's attitude in the dance class and limit his/her performance abilities**

FOUR clear reasons, e.g.:

Stress and tension can be due to environmental/school/parental/peer pressure/financial/mental and emotional challenges.

- The result of adverse conditions (mentioned above) could be that a person cannot think clearly because of worry/over-extended commitments/pressure/distorted values/social standing, etc.
- This cause(s) tension/hyperactivity in the brain, resulting in muscles being in a constant state of tension.
- This could result in consistent headaches/illness due to lowered immune systems/fatigue/depression/tight, sore muscles/lack of sleep/inability to focus and concentrate/running away/avoiding rather than confronting problems, etc.
- Any of the above will impact negatively on a dancer's performance as he/she is not clear minded and focused on the work done in class.
- It could also lead to classes being missed/irregular attendance/low self-esteem/aggressive behaviour to defend their position/denial of where they are in the current situation/inability to take a positive stance on how to correct their situation/giving up on dance or life/apathy or lack of interest in what is happening around them.

(4)

- 4.3 **ONE clear reason for each below. Examples could overlap.**

4.3.1 Commitment to daily dance practice:

- Attend dance classes regularly in order to develop the required skills through repetition, building body memory.
- Commitment is an essential aspect in dance because dance skills are built by practice. Fitness/Coordination occur with regular practice.

(1)

4.3.2 Commitment to dance movement:

- Be fully involved emotionally and physically in the movement – making meaning of movements.
- Perform each movement fully with energy, accuracy, focus and attention. Half-hearted movements will not build skills or be interesting for an audience.

(1)

4.3.3 Commitment to others in the dance class:

- Dance is a communal activity and except for when you are dancing a solo, you always dance with others and are reliant on their commitment, trust and effort in achieving a group goal. Everyone has a part to play in the final result of a performance.
- Always be aware of the other dancers sharing the space and treat others' bodies with respect and care.
- Watch the other dancers within your peripheral vision to keep in time and to keep your spacing within dances and exercises.
- When doing contact work, be very careful that you do not break trust by hurting your co-dancer(s) or by not being mindful of what is occurring around you.
- Make eye contact with other dancers when appropriate and interact with them in an authentic way; be real. The audience can see whether the interaction is real or pretence.

(1)
[10]

OR

QUESTION 5

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Joints/muscles and actions, including alignment						
5.1 Joints (knowledge)	√			1		
5.2 Joints (knowledge)	√			1		
5.3 Muscle recognition (analysis from photo)	√				1	
5.4 Muscle recognition (analysis from photo)	√				1	
5.5 Joints (knowledge)	√			1		
5.6 Muscle recognition (analysis from photo)	√				1	
5.7 Anatomical actions (analysis from photo)	√				1	
5.8 Anatomical actions (analysis from photo; not reliant on any one muscle action)	√					1
5.9 Arm movements/alignment (evaluation)	√					2

- | | | |
|-----|---|-----|
| 5.1 | Ball-and-socket joint | (1) |
| 5.2 | Hinge joint | (1) |
| 5.3 | Hamstrings | (1) |
| 5.4 | Quadriceps | (1) |
| 5.5 | Dorsi flexion | (1) |
| 5.6 | Tibialis Anterior | (1) |
| 5.7 | Flexion or rotation | (1) |
| 5.8 | Sternocleidomastoid | (1) |
| 5.9 | Many different answers/opinions will be given for QUESTION 5.9. All answers must relate directly to the dancer's alignment of arms with a substantiated explanation to receive TWO marks. | |

EXAMPLE OF A POSSIBLE ANSWER:

- The dancer's arms are held in front/not behind her shoulder line and are **well aligned** with her torso. (1)
- She is in control of this movement using the correct muscles in her back to stabilise this movement. It is not distorting her posture or alignment of all body parts in any way. (1)

OR

If the answer is NO, this needs to be substantially justified by the candidate. [10]

TOTAL SECTION A: 40

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

Many different answers/opinions will be given.

- 6.1 No marks allocated. Dance major must be provided to allocate the relevant marks.
- 6.2 Evaluate the candidate's knowledge/understanding of the history/development of the dance major named.
- 6.3 Evaluate the candidate's knowledge of the dance principles/characteristics/style (4 marks) and being able to compare this to a different dance style, other than the dance major, taking into consideration his/her ability to compare similarities/differences with understanding/evaluation (4 marks).

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance forms/dance major						
6.1 Identifying – no mark allocated			√			
6.2 Dance major (knowledge)			√	7		
6.3 Discuss and compare two dance styles (analysis/evaluation)			√		4	4

POSSIBLE ANSWERS:

6.1 Naming of the dance major – no marks allocated.

6.2 **SEVEN clear factors:**

Candidates could include and discuss:

- How this dance form started
- Where it started
- The main influences on this dance form – social/political/environmental/emotional, etc.
- The main influences in this dance form – performers/choreographers, etc. (7)

6.3 **FOUR relevant principles/characteristics or styles of the dance major should be compared to FOUR principles/characteristics or styles in a second dance form learnt at school.**

Bullets one and two are analyses – medium-level answers.

Bullets three and four are evaluation – high-level answers.

Candidates should be able to compare the similarities and differences within the two dance forms and provide clear examples of what these are. They could include the following:

- Characteristics such as the type of costumes, music and accompaniment, stage settings, etc. – similarities and differences
- Principles used in both dance forms – similarities and differences
- Styles used in each dance form – similarities and differences (4 x 4)

(8)
[15]

NOTE: Candidates have a choice between QUESTION 7 and QUESTION 8. They may answer only ONE of these questions. Mark the first question answered if the candidate answers both questions.

QUESTION 7

One work from the prescribed list is used as an example of the type of answer/various responses a candidate could provide.

Lamentation has been used as an example of the depth of knowledge required.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance works						
7.1 Name the work			√			
7.2 Synopsis/intent/reason (describe/ knowledge)			√	4		
7.3 Music/accompaniment/enhancement of the work (describe/knowledge/ evaluate)			√	3		2
7.4 Production elements (analyse)			√		6	
7.5 Movement (evaluate)			√			5

7.1 Naming of dance work – no marks allocated.

7.2 EXAMPLES OF POSSIBLE ANSWERS:

Sections could overlap.

Synopsis/intent:

- A work about grief and how we deal with it
- Three stages of emotions can be detected: denial, anger, acceptance
- Shows the path of emotional recovery from grief
- Universal story – we all suffer grief at some stage of our lives

Reason for the work:

- It was based on human psychology and how we relate to death/grief.
- Graham was greatly influenced by leading psychologists of the time – Freud and Jung – and how the mind affects the body.
- It was a time when human emotions were being explored and recognised.
- Before this, emotions were guarded and not made public. It was a revolutionary work to make an audience aware of their inner feelings. (4)

- 7.3
- Zoltán Kodály (1)
 - Classical = ½/Recorded = ½ (1)
 - Solo piano (1)
 - The music follows the three stages of grief.

TWO main factors should be included to substantiate the answer, e.g.:

- The score plays a vital role in setting the intensely agonising atmosphere of this dance work.

- As the dance work begins with the emotions of disbelief surging within the dancer, the chords that were originally gentle become more dissonant.
- These build up to the climax in which the dancer faces reality. There are a number of strong dramatic discords and a series of menacing scales. The cacophony grows into a frenzy of atonal scales.
- The music eventually subsides as the dancer realises she has to deal with her grief on her own – acceptance. (2)

7.4 The use of props/stage sets, etc. THREE production elements in detail, e.g.:

- The only prop used was a single bench in the centre of stage. This signified that the dancer was trapped in his/her grief.
- The stage was empty other than the bench and the solo dancer – being alone in one's grief. No stage effects/backdrops were used. (2)

Lighting

- A single, white spotlight was used, positioned over the dancer performing on the bench. This highlighted the effect of the dancer being alone as well as the harshness of reality.
- The rest of the stage was in darkness, symbolising how alone we are in our grief. (2)

Costumes/make-up, etc.

- The solo dancer wore a tube of purple stretch fabric that covered the whole body, symbolising the body trapped within the grief.
- Only the face, hands and feet were exposed; these are the most expressive parts of our body that we use in everyday gestures. (2)

7.5 FIVE substantiated examples from this dance work, e.g.:

- One solo dancer was used to convey the message that grief is individual and lonely.
- Contemporary dance in the Martha Graham style was used. Movements were hard and angular to show expressions of grief – exploring real emotions and how they affect us based on the Graham maxim 'the body never lies'.
- Graham was exploring how to make meaning of movement. She pushes and pulls at the confining fabric as if to free herself from this torment but cannot escape.
- The movements are not pretty, exposing the fact that grief in any form is not pretty.
- Her movements continually reach out above as if asking a higher power for help. She then keeps retreating within the knowledge of her grief, i.e. the tube of purple stretch fabric.
- The stage space was empty and dark, conveying the message of grief and being alone. The solo dancer was placed on a bench centre stage and her movements never left this space, conveying the message of being trapped in grief.
- Stage space was not used at all. The dancer never left the bench. All movements were confined to this space. However, the dancer used various levels within this dance, such as reaching out (high levels) and contracting inwards (low levels), pushing and pulling (medium levels).

- Time was used closely linked to the music – starting with slow movements (denial) building to energetic/frenetic movements (anger) and then subsiding to slow movements (acceptance).
- Force was used in various ways to convey the message. Some movements were small and held within the body; others were fighting the tube of material that the dancer was trapped in.
- The dancer never left the bench, so movements using force such as jumps, etc. were not used.
- Movements were harsh and angular throughout most of the dance, showing the force/energy of anger.

(5)
[20]

OR

QUESTION 8

Candidates may provide many different responses to the questions. An example of the types of answer has been given.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance works						
8.1 Synopsis (application)			√	3		
8.2 Production elements/application of production elements/movement vocabulary (recall/evaluation/synthesis)			√	4	2	4
8.3 Music/accompaniment (describe/knowledge/analysis)			√		4	
8.4 Contribution to dance in South Africa (opinion/evaluation)			√			3

8.1 THREE examples:

- This dance work depicts the destruction and deterioration of the human mind towards life, towards each other and towards earth – a dying world.
- It further embraces the beauty this planet provided. Maqoma takes his audience from his winter season of loss and despair, meandering through summer as hope for new beginnings start to shed light and prosperity for the human race.
- It is about giving hope to generations to come.
- The symbolism of the cyclical seasonal movement relates to our own experiences, as we each have a period of seasonal change within ourselves; thus each season describes not only the world and the human effect on the world, but the state of the human psyche.

(3)

8.2 Mark only TWO of the four seasons:

Winter:

- The lighting promotes a grey, cold feeling.
- The dancers are dressed in black capes with hoods, adding to the coldness of the unknown.

(1)

(1)

- The atmosphere is captured by the video projection of a dilapidated building, an after-effect of war, a feeling of loss and hopelessness. (1)
- Their movements are staccato, sharp, forceful and square responding to the music. (1)
- The dancers march around the stage creating a feeling of soldiers/war. (1)

Spring:

- The dancers shed the capes worn in 'winter' to reveal the spring colours in their costumes. (1)
- The lighting becomes warm and highlights the costumes. (1)
- The video of flowering flowers on the scrim enhances the scene. (1)
- The dancers become creatures in the wild, depicting spring as the beginning of life; the greenery, flowers blooming, antelopes galloping, different birds priding themselves in their feathers. (1)
- There are bursts of energy from different dancers, taking the space. It is a joyful dance. (1)

Autumn:

- The costumes reflect brown leaves depicting a dry season. (1)
- The lighting uses gobos, creating floor patterns to reflect the dry land. (1)
- The video projection on the scrim of brown leaves echo this. (1)
- The dancers become victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger. (1)
- The two dancers left in the scene, accompanied by a violin, take the audience on a journey of survival, loss and pain. (1)

Summer:

- The dancers are dressed in red costumes. (1)
- The lighting is warm and glowing, reflecting the reds of the costumes. (1)
- The video projection is a map of Africa, green in colour, depicting that the future is Africa. The words of Louis Armstrong's *It's a beautiful world* is projected onto the scrim. (1)
- In this scene we see hope and bursts of joyful movements, showing unity among the dancers and support for each other. (1)
- The music changes to Brazilian samba rhythms, influencing the movements. (1)

8.3 FOUR detailed explanations of how this was achieved:

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 was creating an eerie feeling of a waste land/abandonment at the beginning. 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, influencing the dance movements which include the sensual use of hips as performed in a samba.

(4)

8.4 THREE main contributions:

- Maqoma has made a large contribution to dance in South Africa through the sustainability of Vuyani Dance Theatre, as a home for artistic development, job creation and audience development, a home for 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.
- He is a multi-award-winning South African dancer and choreographer whose work is celebrated internationally.
- He has developed a dance style which is a fusion of African contemporary urban styles, music and culture with those produced by contemporary European counterparts.

(3)

[20]**QUESTION 9**

Many possible answers will be given, depending on the choreographer answered on. Martha Graham has been used as an example of a possible answer.

More detail than is expected is included to guide the many possible answers/the variety of answers a candidate might give.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Choreographers						
9.1 Name the work			√			
9.2 Early dance training (describe/knowledge)			√	3		
9.3 Dance career (knowledge/analysis)			√		5	
9.4 Dance styles (analysis)			√		4	
9.5 Contributions/recognitions (opinion/evaluation)			√			3

9.1 Naming of choreographer – no marks allocated

9.2 THREE main influences, e.g.:

- Graham did not start to dance professionally until she was in her 20s, because her parents did not approve of this career.
- She attended a performance of Ruth St Dennis as a young girl which would change her life and make her determined to pursue this career.
- Her father, who was a psychiatrist, had a major influence on her dance career. He believed the body never lies. She applied this idea to her dance technique.
- Graham became involved in the influences of the times and wanted her works to reflect this.

(3)

9.3 FIVE main aspects:

- It was at the Denishawn School that she received her basic training and then became a principal performer partnering Ted Shawn.
- Graham and Shawn danced together in leading roles which granted Graham widespread exposure.
- She rejected the decorative style, traditionalism and romanticism characteristic of Denishawn's works. Graham felt that '... the old forms could not give voice to the more fully awakened man'.
- Graham left Denishawn and moved to New York. She led an exodus from Denishawn and soon various Denishawn dancers as well as their musical director and accompanist, Louis Horst, left to join her.
- After moving to New York in 1923, Graham acquired a job with a Broadway revue: the *Greenwich Village Follies*. She danced in the revue for two years and later referred to the dances she performed as 'sexy little things'. There she gained a reputation for her ballet ballads.
- In 1926, after 10 years of dancing for others, Graham performed her first solo concert.
- While establishing her own company and developing her individual technique, Graham supported herself by teaching at two music schools in New York: the Eastman School of Music in Rochester and the John Murray Anderson School of Music. By 1927, her own company required her full attention and she retired in that year from the faculties of both those schools.
- She founded the Martha Graham School of Modern Dance on 26 April 1926. It is still in existence today.

(5)

9.4 FOUR main dance styles/specific characteristics of this choreographer, e.g.:

- When Graham first left Denishawn, she turned away not only from classical ballet (a form she found too rigid) but also from the styles of Duncan and St Denis. Graham longed to 'make visible the interior landscape' of the heart and could not do so with existing styles.
- The style of Graham's dances was modern and mostly socially conscious. Initially, there were no sets or fancy costumes, nothing soft and pretty. Graham's works were everything that Denishawn's works were not.
- Graham was concerned with the tensions and sufferings of the human mind. Her mission was to explore emotion through movement. Initially, her choreography returned to actions such as running, walking and skipping. Later, highly theatrical themes emerged. Graham's pieces grew more and more ambitious. She took risks creating new steps and creating works to modern music. Graham used angular movements, explosive and stylised gestures. She used abstract stage settings, often designed by Isamu Noguchi.
- Graham sought to integrate motifs and innovations in modern art and psychology in dance. Drawing on the work by Freud and Jung, she attempted to blend abstract movements with emotional states. The themes of Graham's pieces range from Native American rituals to mythologised American history and to her personal response to newspaper headlines and current machine technology.

- By 1930, Graham had begun to identify a system of movement and discover new principles of choreography. Based on her interpretation of the Delsartean principle of tension and relaxation, Graham identified a method of breathing and impulse control she dubbed 'contraction and release'. 'Contraction and release' became the slogan words of the Graham technique.
- Graham compiled a system of exercises for her modern dancers that provided the equivalent of a daily ballet class in a traditional ballet company. Students began on the floor with breathing, contractions, leg extensions and general stretches. This was followed by bends, lifts, hip swings and turns performed standing upright. This was followed by travelling movements, such as walking, running, leaping and skipping, followed by what Graham described as 'a series of falls forward, to the side and back. In no fall does the body remain on the floor, but assumes an upright position as part of the exercise.' 'My dancers fall so they may rise.'
- The floor serves the same purpose as the ballet dancer's bar: it diminishes the problem of balance. Graham's technique is based on the principle that the back is the source of movement with particular emphasis on the lower back and the pelvis. From the impulse begun in the back come the movement of the arms and legs. The 'contraction and release' and the 'spiral' involve the back as the source of movement.
- At the centre of Graham's technique lies the control of posture as obtained through control of the breath. Graham's fundamental principles of contraction and release are simply illustrated in a full breath.

(4)

9.5 THREE important contributions/recognitions of this choreographer, e.g.:

- Graham's technique gave rise to her creative vocabulary and the international vocabulary of modern dance. To this day, the Martha Graham technique is practised throughout the world.
- Graham's revolutionary dance technique is arguably her greatest achievement. It had a forceful impact on all branches of the contemporary theatre and established Graham as the person whose life made the single greatest contribution to modern dance.
- She encouraged awareness of the human body and the inherent mystery that it possesses. Graham codified an effective language for modern dance, accessible to following generations.
- In 1976, Martha Graham became the first dance personality to receive the Presidential Medal for Freedom. The award, presented to Graham by President Gerald R Ford, is the highest possible honour for an American civilian.
- Graham also received the French Legion of Honour in 1979 and the Kennedy Centre Honours Award in recognition of her significant contributions to American culture through the performing arts.

(3)

[15]

QUESTION 10

Many possible explanations will be given.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Choreographic elements						
10.1 Time (describe/application/synthesis)		√			3	
10.2 Force (describe/application/synthesis)		√			3	
10.3 Space (describe/application/synthesis)		√			4	

10.1 **THREE examples, e.g.:**

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

(3)

10.2 **THREE examples, e.g.:**

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

(3)

10.3 **FOUR examples, e.g.:**

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

(4)

[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100