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GRADE 12 2022

Dance Studies

SELF STUDY GUIDE

basic education
Department: Basic Education
REPUBLIC OF SOUTH AFRICA

Second Chance Matric Support Programme

NDP 2030

NATIONAL EDUCATION COLLABORATION TRUST

ETDP SETA

WOZA MATRICS 2022 CATCH UP

STAY SAFE PROTECT SOUTH AFRICA
TOGETHER WE CAN BEAT THE CORONAVIRUS

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1. Introduction

The declaration of COVID-19 as a global pandemic by the World Health Organisation in 2020, led to the disruption of effective teaching and learning in all schools across South Africa.

Many learners, across all grades, spent less time in class due to the phased-in reopening of schools, as well as rotational attendance and alternative timetables that were implemented across provinces, to comply with social distancing rules. This led to severe teaching and learning time losses. Consequently, the majority of schools were not able to complete all the relevant content prescribed in Grade 10-12 in accordance with the Curriculum and Assessment Policy Statement.

In order to mitigate and intervene against the negative impact of COVID-19, as part of the Recovery Learning Plan for Grades 10-12, the Department of Basic Education (DBE) worked in collaboration with Subject Specialists from various Provincial Education Departments (PEDs) to develop this Self-Study Guide for learners in Grade 12.

The content in this study guide is critical towards laying a strong foundation to improve your performance in this subject.

The main aims of this study guide is to:

- Assist learners to improve their performance, by revising and consolidating their understanding of the topic;
- Close existing content gaps in this topic; and
- Improve and strengthen understanding of the content prescribed for this topic.

This study-guide is meant as a self-study guide for learners and therefore should be used as a revision resource to consolidate learning at the end of a particular topic taught in class.

Learners are encouraged to complete the exercises and activities to test their understanding and to expose themselves to high quality assessment.

This study guide can also be used by study groups and peer learning groups, to prepare for the final NSC examination in this subject.

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2. How to use this Self-Study Guide

Dear Dance Studies learner

This book aims to gather everything you must do, throughout the year, in one place. It will assist you to be your absolute best when you complete your final NSC practical and written examinations. Past questions from final NSC papers have been included in each section to help you understand how important it is to include what you do in the practical class into your written answers. Not all the answers will be in your textbook. Some are based on what you've learnt and experienced in the dance class.

The icons used in this book will help you evaluate which areas of work you are doing well in, which areas still need some work, and which areas are in the danger zone. Prioritise the areas in the danger zone first and get help with these from your teacher.

Remember that exam preparation involves **self - evaluation**. You need to be able to see what needs work and develop an action plan for improvement.

The Dance Studies curriculum covers much more than just content and knowledge. It also involves skills, attitudes, and values. This should guide the way you approach your work, studies, and dance classes. It will influence your success in the final examinations as well as in life after school.

SKILLS	KNOWLEDGE	ATTITUDES	VALUES
• Performance • Composition • Creativity • Time management • Communication • Use of technology • Problem solving • Leadership • Critical thinking	• Safe dance practices • Dance elements • Choreographic structures • Dance history • Analysing dance works • Choreographers • Indigenous dance • Functions of dance • Careers	• Self-discipline • Punctuality • Preparedness • Focus • Reliability • Perseverance • Working positively • A team player	• Commitment • Trust • Respect • Tolerance • Compassion • Responsibility • Self- learning • Positively influencing peers • Self- development

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KEY TO ICONS USED IN THIS GUIDE

You have **mastered** this section of the work

You have a **basic** knowledge of this section but could improve

You are **underprepared** and not sure of this section

Summary of notes for easy learning

Examples questions for each section from past papers

Tips for improving a section

Your final National Senior Certificate examinations will be an enjoyable experience if you have participated in the following:

- Attending all your dance and theory lessons weekly
- Practicing your dancing regularly and taking accountability for your own improvement
- Completing your PAT for terms one and two and submitted high quality journals
- Handing in in all the tasks/homework asked of you throughout the year
- Completing all your SBA tasks

PAPER 2 PRACTICAL

THERE ARE 3 DISTINCT LEVELS WHICH WILL CHALLENGE YOU IN DIFFERENT WAYS

ELEMENTARY/ MODERATE ACHIEVEMENT 40 – 49%	**Requires you to:** • Have good examination etiquette and grooming • Be able to recall all your work without being prompted • Be able to match your movements to music • Complete all three sections of the examination
ADEQUATE/ SUBSTANTIAL ACHIEVEMENT 50 – 69%	**Requires you to:** • Be able to apply the technique, principles, and characteristics of your dance major • Have well-developed levels of fitness • Be able to coordinate all your movements • Be confident in your presentation • Be able to reproduce rhythms • Show awareness of others and yourself
MERITORIOUS/ OUTSTANDING ACHIEVEMENT 70 – 100%	**Requires you to:** • Show excellent performance and movement quality • Show complexity of movement • Show attention to detail • Be creative • Be committed to all areas of your examination

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PAPER 1 WRITTEN

THERE ARE 3 DISTINCT LEVELS WHICH WILL CHALLENGE YOU IN DIFFERENT WAYS

EASY/LOW LEVEL QUESTIONS

30%

Requires you to:
- Remember what you have learnt and provide facts.
- Name and select information you need.
- Understand what you have learnt.
- Explain and describe what you have learnt.

- Name/List
- Choose/ Select
- Identify
- Define
- Describe
- Explain

- Give the name of something / one-word answers
- Decide what to do/which option is best
- Figure out what something is
- Give a definition/ say what something is
- Provide details on the how or why something is done/how it works
- Make clear what something looks /sounds/ feels like

MODERATE/MEDIUM LEVEL QUESTIONS

40%

Requires you to:
- Apply information you have learnt and know how to use it.
- You can reason and substantiate your answers using examples.
- Analyse and identify different parts of information and be able to bring it together and then write about it

- Discuss
- Analyse
- Compare
- Reflect
- Substantiate/Justify

- Write about a topic in detail, considering different issues or ideas
- Look at how the different parts of something come together
- Point out similarities/differences between things
- Think deeply or carefully about something/think back on something
- Provide evidence to support or prove the truth of something

DIFFICULT/HIGH LEVEL QUESTIONS

30%

Requires you to:
- Evaluate and judge information and be able to argue your point of view.
- Create, think, and write new thoughts and ideas about a topic.

- Evaluate
- Opinion
- Argue
- Create/Design

- Consider something to make a judgment about it
- A view/ judgement formed about something, not necessarily based on fact or knowledge
- Express opposite views/ picking a side
- To make or develop something from a concept/idea

The purpose of this study guide is to help you learn HOW on your own.
This means you must be self-disciplined
and take responsibility for your learning

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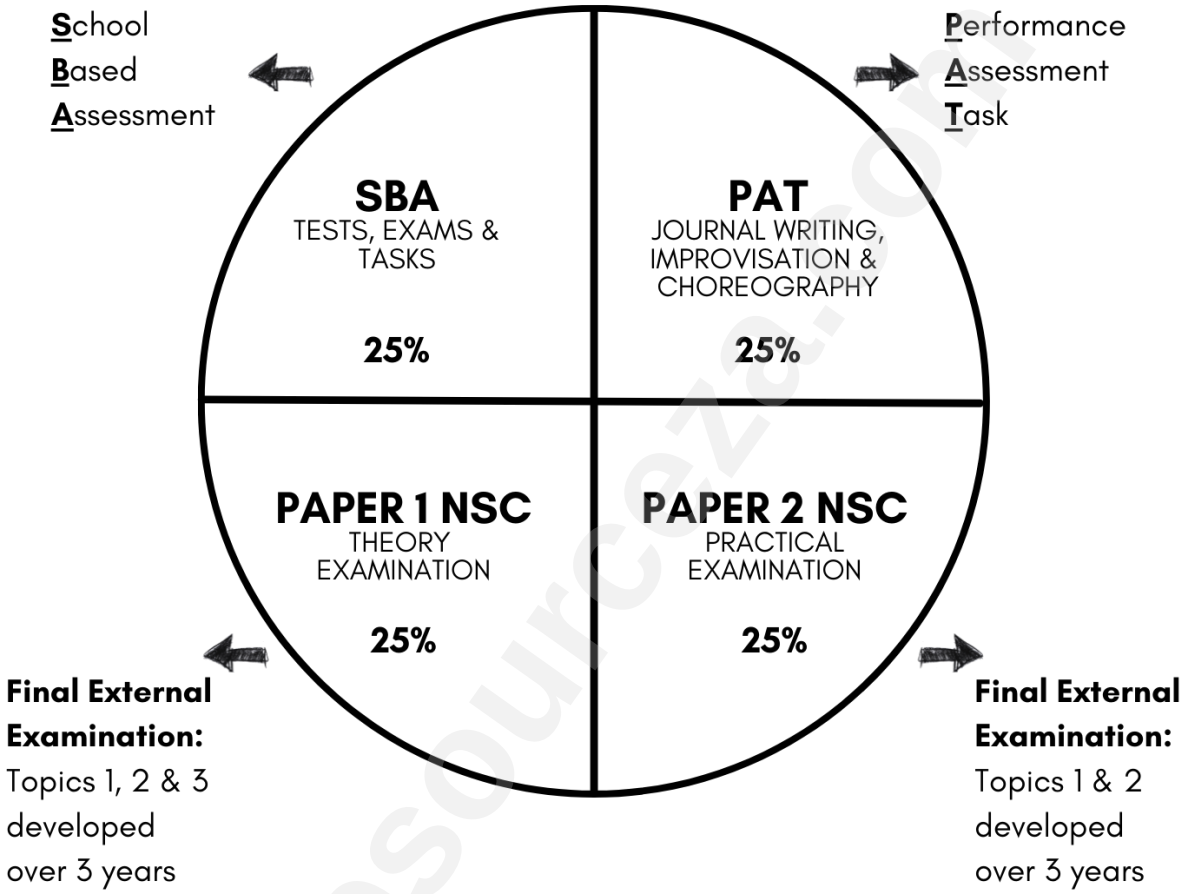
3. Dance Studies overview

YOUR GRADE 12 JOURNEY...



THE DIAGRAM ABOVE SHOWS THAT EACH SECTION IS EQUALLY IMPORTANT IN YOUR GRADE 12 YEAR

What is an Evaluation Task?

In term 1, part of your **SBA** mark will come from the evaluation task. **This is not a practical test that will assess your dance ability**. Rather, you will be assessed on your attitude & values you have developed over the three-year FET training period (Grades 10 – 12).

The evaluation task will focus on the following criteria:

- ✓ Are you self-disciplined, motivated, punctual, and prepared for all your classes?
- ✓ Do you show commitment to your work as well as others when working in a team?
- ✓ Are you responsible and reliable? Can you be trusted?
- ✓ Have you worked consistently and taken responsibility to develop and improve yourself?
- ✓ Do you bring a positive attitude into class as well as have a positive influence on your peers?
- ✓ Have you developed critical thinking and problem-solving skills?

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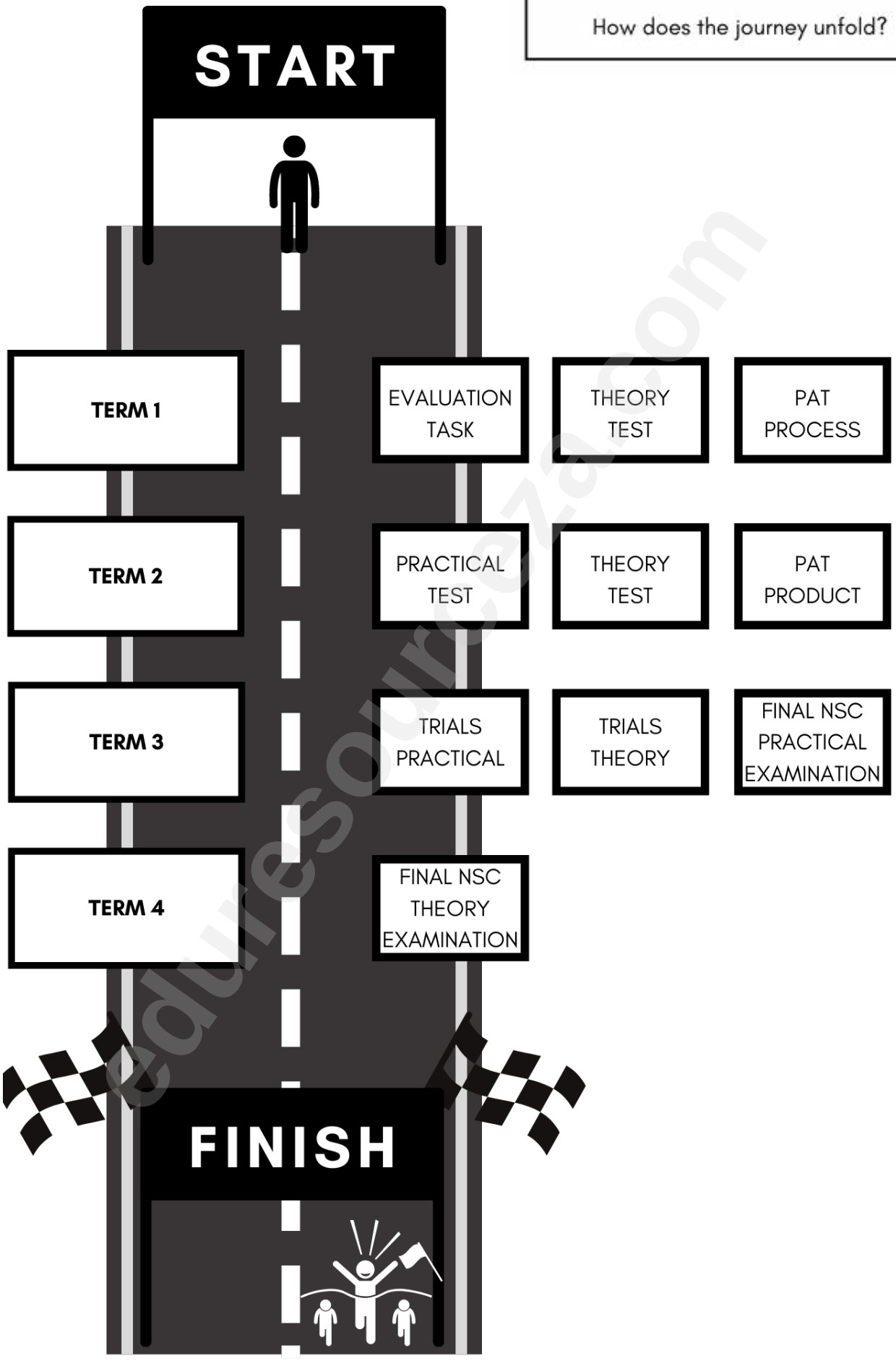
TIMELINE

How does the journey unfold?



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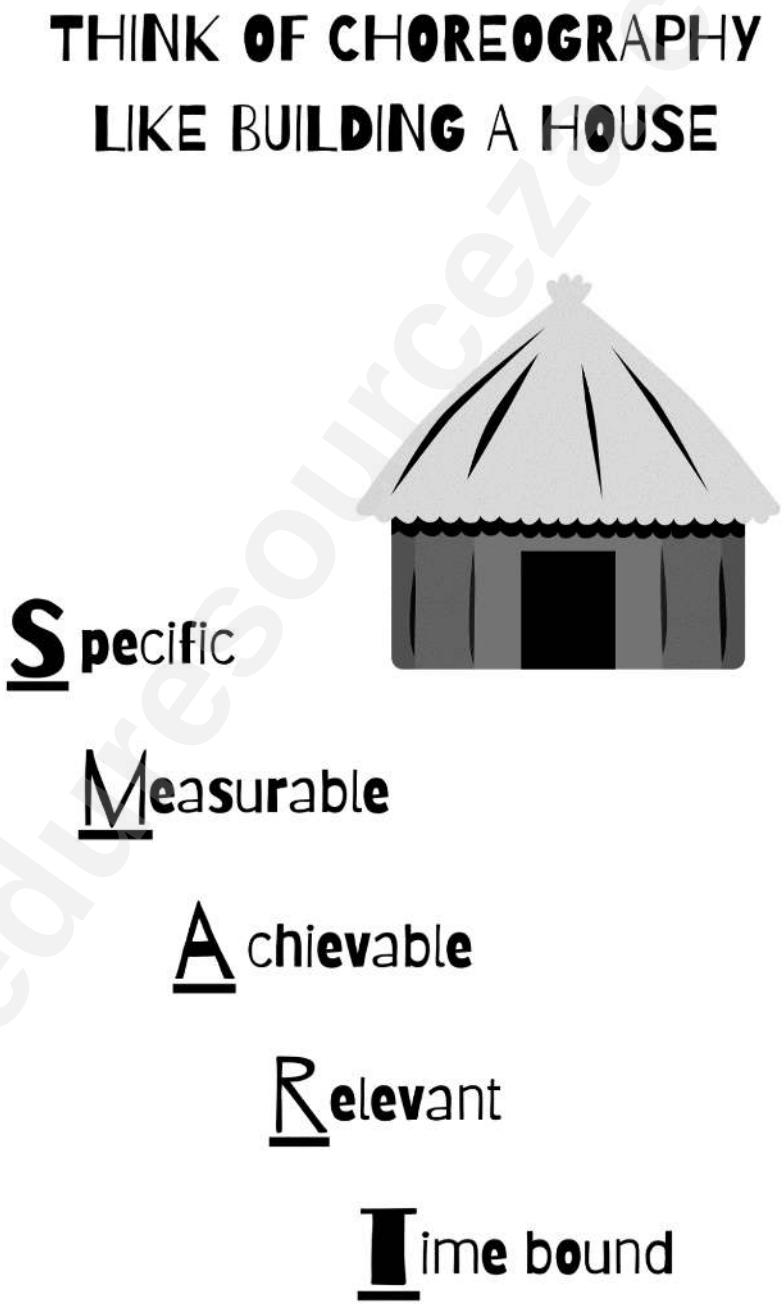
4. PAT (Performance Assessment Task)

The PAT is divided over two terms and is out of 100 marks. **Practical = 50 & written = 50**.

TERM 1 – process/development - this counts for 60 of the 100 marks.

TERM 2 – product/result - this counts for 40 of the 100 marks.

NOTE: If you want to improve your PAT, ask your teacher for a second chance to resubmit. The PAT section of your marks falls under **continuous assessment**, so you have up until the start of the final NSC exams to do this.



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HOUSE BUILDING	CHOREOGRAPHING
building plans	brief/stimulus

SPECIFIC = VISION

when you close your eyes, what do you see?

MEASURABLE

how your work will be evaluated

building insector, safety inspector, etc.

- PAT learner brief
- Process mark sheet and rubric
- Product mark sheet and rubric

ACHIEVABLE

challenging, but not impossible

MATRIALS NEEDED	DANCE REQUIREMENTS
budget, availability of materials, bricks, cement, doors, windows, etc.	ability of dancers, number of dancers, budget, availability of performance space, production elements, use of technology

RELEVANT

closely connected to the brief

design elements, space available, function/purpose	how are you going to use your dancers, movement vocabulary, production elements to **symbolically** portray the intent/theme of your choreography

TIME BOUND

when is the due date for completion

measurable goals/steps tracked so you can see your progress: foundation, walls, roof, etc.	**Process** = end of term 1: experimenting **Product** = end of term 2: finalising

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PAST PAPER QUESTION

NOTE: this is a 2019 paper. The format of the paper changed in 2021 to **QUESTION 5: IMPROVISATION AND CHOREOGRAPHY = 25 marks**

VISUAL LITERACY
This question is all about interpreting this photograph.

STATEMENT – this question starts with a statement to focus your attention on improvisation in your dance class. This means you need to apply what you have learnt and experienced in dance. You will not find the answers in your textbook!

LOOK AT THE MARK ALLOCATIONS:
There are **TWO** parts to the question:
1st part explaining the HOW = 5
2nd part DRAWING UP an action plan = 5

QUESTION 4: MOVEMENT QUALITY *(DBE NSC May/June 2019)*

Throughout Grades 10 to 12 you **EXPLORED VARIOUS ASPECTS OF IMPROVISATION** in your dance classes.

4.1 **HOW** has improvisation contributed to your **DEVELOPMENT** as a **DANCER/ CHOREOGRAPHER**? (5)

4.2 Use the **IMAGE** below as a **STIMULUS** and draw up a **PLAN** for **CHOREOGRAPHING A NEW DANCE WORK**. (5)

[10]

[Source : media-cache-ak0.pinimg.com]

EXAMPLE OF AN ANSWER

4.1 This part of the question is asking you to **REFLECT** – think back to everything you have learnt since grade 10.
You then must explain **HOW** improvisation has developed you which could include:

- ✓ **Built your confidence =** then explain how
- ✓ **Made you more creative** = then explain it
- ✓ **Made you brave e.g., =** you started taking risks, experimented with new ideas of moving your body
- ✓ **Taught you how to create motifs e.g.,** = using a stimulus to develop a theme or idea that keeps appearing in a dance work.

4.2 This part of the question is asking you to **PLAN** for a choreography. This means you will have to think back to Term 1 when you started the **'process'** part of your **PAT.**

SO, WHAT DOES THIS MEAN?

- ✓ The image on the left is your stimulus
- ✓ You need to then decide what this image means to you – ***your interpretation*** of it e.g., do you think of loneliness, sadness, father and daughter, etc.
- ✓ You then need to make a brief action plan on what steps you will take to develop your idea into a choreography.

Remember this is only 5 marks so, it could look like this

ACTION PLAN FOR CHOREOGRAPHY

1. Interpret the stimulus = LOSS
2. Dancers needed = 1 male & 1 female
3. Improvise to create meaningful movement FOR 'Loss"
4. Select music that suits the theme
5. Finalise the dance

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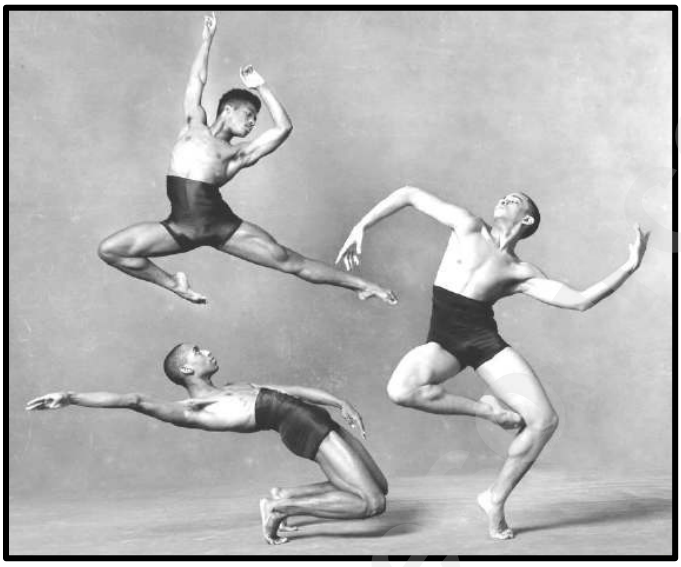
VISUAL LITERACY
This question is all about interpreting this photograph.

NOTE: this is a 2019 paper. The format of the paper changed in 2021 to **QUESTION 5**: **IMPROVISATION AND CHOREOGRAPHY = 25 marks**

QUESTION 7: DANCE ELEMENTS
(DBE NSC November 2020)

LOOK AT THE MARK ALLOCATIONS:
There are **TWO** parts to the question:
1st part explaining the HOW = 4
2nd part evaluating the **HOW** with **examples** = 4

7.1	Give a clear **EXPLANATION** of **HOW** the dance element, **SPACE**, has been used in the photograph of the dancers below.	(4)
7.2	**EVALUATE HOW** the dance element, **FORCE**, is used in the photograph below. **SUBSTANTIATE** your answer with clear **EXAMPLES**.	(4)
		[8]



[Source: www.theaileyschool.edu]

EXAMPLE OF AN ANSWER

4.1 This part of the question is asking you to **EXPAIN** how space is being used in the image.
It does **NOT** ask for examples.

SPACE is one of the ***dance elements*** you have learnt about so you must now

APPLY THIS KNOWLEDGE:

- Height
- Space
- Shape
- Direction
- Pattern
- Positive/negative space
- Symmetry
- Asymmetry
- Interlocking shapes
- Breadth

The section is out of 4 marks, so you need to provide **4 examples** e.g.

✓ All **three** levels are being used – high, medium & low
✓ All the dancers are making triangular shapes with different parts of their bodies
✓ Different directions are being used
✓ All movements are asymmetric

7.2 This part of the question is asking you to **EVALUATE** how **FORCE** is being used. The reason this section is different (why you must evaluate), is that you must now give **specific examples.**

FORCE is one of the ***dance elements*** you have learnt about so you must now

APPLY THIS KNOWLEDGE:

- Accent
- Percussive
- Vibratory
- Sustained
- Collapsing
- The amount of energy used
- The amount of weight used
- Dynamics
- Giving in to gravity
- Resisting gravity

The question does not say you must evaluate **EACH** dancer, so you could write about **one, two or all the dancers.** e.g.

7.2 continued

✓ The male dancer that is the highest is using very powerful movements of the legs, contrasted with very soft movements in the arms. He is also working against gravity. (***This answer should get 3 marks as it provides 3 clear facts)***
✓ The dancer who is the lowest is doing a sustained movement resisting giving in to gravity. (***This answer should get 1 mark as it provides 1 clear fact)***

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ASSESSMENT CRITERIA

PAT Process Marksheet = TERM 1

When going on a new journey, you will need to plan your route carefully. During your choreography process your **PAT journal** will be the place where you do this.

It is also where you will record the development of your dance work from the inception/beginning of the brief until your final product is presented.

Your practical process for Term 1 will focus on experimenting and preparation for how you will put your dance together in Term 2.

TERM 1 PROCESS: WRITTEN WORK IN JOURNAL (5 - 10 pages)	
1. Research/investigation into chosen theme/intent/idea to conceptualise a dance work	
2. Explaining the use of improvisation in developing relevant movement vocabulary/symbolism	
3. Explaining the selection of music/accompaniment made and how it enhanced/added to the dance work	
4. The reasons for the final choice of performance space/film. The exploration and use of dance elements and choreographic structures	
5. Planning of the production elements and how it strengthened the dance work/symbolism	
6. Reflection on how the group interact and collaborate. Self-reflection on participation and development	
SUB TOTAL	**30**
TERM 1 PROCESS: PRACTICAL DEVELOPMENT OF PAT IN CLASS	
7. Preparedness, commitment, and contribution to a group dance	
8. Improvisation showing critical thinking, creativity, and experimentation relevant to the chosen theme	
9. Experimentation with music/accompaniment – selection to enhance the theme	
10. Exploration of final performance presentation – production elements, film/conventional/non-conventional dance spaces Experimenting with dance elements and choreographic elements/structures	
11. Teamwork, (people and time management skills) Leadership and organisational skills	
12. Safe dance practice during rehearsals	
SUB TOTAL	**30**
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT	**60**

TIPS FOR PREPARING

- ✓ Make sure you rehearse regularly
- ✓ Show your work to your teacher and/or peers so that you can get constructive feedback
- ✓ Work safely. Ask your teacher to assist when trying new movements that could be unsafe.

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PAT Process Rubric: Theory = TERM 1

TERM 1 PAT PROCESS MARKING RUBRIC FOR WRITTEN WORK IN JOURNAL = 30 MARKS		
HIGH (21-30)	**MEDIUM (9 – 20)**	**LOW (0 – 8)**
1. **Research/investigation:** **Conceptualisation** of thought processes through research/ investigation into a concrete concept for a dance work	**Research/investigation:** **Adaption** of thought processes through research/investigation into a concept for a dance work.	**Research/investigation:** **Guided response** to research/investigation into a concept for a dance work.
2. **Improvisation:** **Analysis** of improvisation strategies to develop new movement vocabulary/original ideas through experimentation and abstraction of movement.	**Improvisation:** **Explanation** of improvisation strategies to develop new movement vocabulary through experimentation.	**Improvisation:** **Listing** improvisation strategies to develop movement.
3. **Music/accompaniment:** **Evaluation** of how music/ accompaniment was selected – process/reasons/and how this enhanced the dance work.	**Music/accompaniment:** **Explanation** of how music/ accompaniment was selected and how this enhanced the dance work.	**Music/accompaniment:** **Identification** of music/ accompaniment used for the dance work.
4. **Performance space/film/dance elements/choreographic structures:** **Integrates** the choice of performance space/film/elements through investigation/ experimentation as to how they would be incorporated/ used to enhance the dance work.	**Performance space/film/dance elements/choreographic structures:** **Explains** the choice of performance space/film/elements and how they would be incorporated/used to in the dance work.	**Performance space/film/dance elements/choreographic structures:** **Describes/identifies** the choice of performance space/film/elements to be used in the dance work.
5. **Production planning:** **Creates** a cohesive plan to incorporate all areas of production and how this will enhance the dance work/symbolism intended.	**Production planning:** **Demonstrates** knowledge of production elements and how to include them in the dance work.	**Production planning:** **Identifies** production elements that could be used in the dance work.
6. **Reflection on group/self:** **Evaluates** strengths and weakness/ power relations/ leadership roles/ teamwork/ input/preparedness/ commitment and can recommend areas for improvement in the development of the dance work.	**Reflection on group/self:** **Describes** strengths and weakness/ teamwork/ input/preparedness/ commitment and can identify areas for improvement in the dance work.	**Reflection on group/self:** **Names** strengths and weakness during the process of creating a dance work.

TIPS FOR JOURNAL WRITING

Once you have collected all your inspiration and have experimented with your ideas in term 1, you can start preparing for your final presentation of your work in term 2.

You can use the following questions to guide your choreography process from term 1 into term 2:

- ✓ How will I begin and end my dance?
- ✓ In which order will my ideas appear? How will I sequence my movements?
- ✓ How will I communicate my theme? Have I chosen appropriate movements, accompaniment, and production elements to support the message of my dance?
- ✓ Where is my dance being performed? Have I used this space to its fullest potential?
- ✓ Am I filming or using technology to enhance my dance?

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PAT Process Rubric: Practical = TERM 1

TERM 1 PAT MARKING RUBRIC FOR PRACTICAL PROCESS DURING CLASS = 30 MARKS		
HIGH (21-30)	MEDIUM (9 – 20)	LOW (0 – 8)
1. **Preparedness/commitment, contribution:** **Dedicated** participation in developing a meaningful dance work.	**Preparedness/commitment, contribution:** **Disciplined** participation in developing a dance work.	**Preparedness/commitment, contribution:** **Indifferent** participation in developing a dance work.
2. **Improvisation:** **Articulation** of multiple/creative improvisation strategies to develop relevant movement vocabulary for the dance work.	**Improvisation:** **Experimentation** with multiple improvisation strategies to develop a movement vocabulary for the dance work.	**Improvisation:** **Guided response** to improvisation strategies to develop a movement vocabulary for the dance work.
3. **Music/ accompaniment:** **Interpretation and exploration** of the chosen music/accompaniment to develop musicality and performance quality.	**Music/ accompaniment:** **Experimentation** with the chosen music/accompaniment to develop the dance work.	**Music/ accompaniment:** **Unenthusiastic** to explore the chosen music/accompaniment for the dance work.
4. **Final performance presentation:** **Creative** selection of suitable ideas for expressing the intent/idea/theme showing a deep understanding of composition.	**Final performance presentation:** **Informed** selection of suitable ideas for expressing the intent/idea/theme of the dance work.	**Final performance presentation:** **Guided response** in selection of ideas for the dance work.
5. **Teamwork, leadership and organisational skills:** **Collaboration** with group members contributing fully to the overall success of the dance work through managing problems and excellent organisational skills.	**Teamwork, leadership and organisational skills:** **Contributes** to the overall success of the dance work through participation and collaboration with group members.	**Teamwork, leadership and organisational skills:** **Follows** group members and struggles to contribute the overall success of the dance work.
6. **Safe dance practices:** **Application** of safe practices learnt in theory during rehearsals and performance.	**Safe dance practices:** **Understanding** of safe practices learnt in theory, needs guidance during rehearsals and performance.	**Safe dance practices:** **Unaware** of safe practices learnt in theory, needs supervision during rehearsals and performance.

TIPS FOR REFLECTING

Answer the following questions in your journal:

- ✓ Are the movements that I have developed clear in communicating my theme:
  - Is it through the actual dance vocabulary
  - the rhythmic structure,
  - or the use of space?
- ✓ Are there any parts I have developed that are too long, too short or undeveloped?
- ✓ Is there any part of the work I want to change and, if so, how?
- ✓ Is my music/accompaniment selection appropriate or could I do better?
- ✓ Am I satisfied with the performance space or method of presenting my work I have chosen?
- ✓ Am I ready to start finalizing my work next term?

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PAT Product Marksheet = TERM 2

TERM 2 PRODUCT: ONE A4 PAGE PROGRAMME NOTE	
Synopsis/intent/idea/theme and title of the dance work	
Information: choreographer/dancers/music	
Layout/format and presentation – creativity, design elements and attention to detail	
Overall impression: Programme note shows understanding of design principles	
SUB TOTAL	**20**
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE	
Movement vocabulary used symbolically portrays the synopsis/intent/theme with clarity and insight.	
The use of performance space/production elements to enhance the theme/intent.	
The use of dance and choreographic elements – creativity and relevance to the synopsis/intent/theme.	
Overall impression of performance quality, complexity of movements, commitment, focus and teamwork.	
SUB TOTAL	**20**
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT	**40**
TOTAL MARK	**100**

PAT Product Rubric = TERM 2

TERM 2 PAT MARKING RUBRIC FOR ONE PAGE PROGRAMME NOTE – 20 MARKS		
HIGH (15 – 20)	**MEDIUM (7 – 14)**	**LOW (0 – 6)**
1. **Synopsis/intent/theme/title:** **Conceptualisation** of a synopsis and title relevant to the final dance work.	**Synopsis/intent/theme/title:** **Explanation** of a synopsis and selection of a title relevant to the final dance work.	**Synopsis/intent/theme/title:** **Generalised** synopsis and title with minimal relevance to the final dance work.
2. **Information**: **Acknowledged** all relevant participants/ music/accompaniment in the dance work.	**Information**: **Listed** some of the participants/ music/ accompaniment in the dance work.	**Information**: **Limited** understanding of listing/ acknowledging participants/ music/ accompaniment in the dance work.
3. **Layout:** **Creative** programme with attention to detail.	**Layout:** **Well-designed** programme with attention to detail.	**Layout:** **Limited** programme design with minimal attention to detail.
4. **Overall impression:** **Developed** understanding in all aspects of how to present a dance work in writing.	**Overall impression:** **Generalised** understanding of how to present a dance work in writing.	**Overall impression:** **Limited** understanding of how to present a dance work in writing.

TERM 2 PAT MARKING RUBRIC FOR FINAL DANCE WORK – 20 MARKS		
HIGH (15 – 20)	**MEDIUM (7 – 14)**	**LOW (0 – 6)**
5. **Movement vocabulary:** **Conceptualised** to symbolically portray the synopsis/intent/theme with clarity and insight in the dance work.	**Movement vocabulary:** **Developed** to portray the synopsis/intent/theme appropriate to the dance work.	**Movement vocabulary:** **Reproduces** known movements which do not portray the synopsis/intent/theme of the dance work.
6. **Performance space/production elements:** **Creative** use of space and production elements that clearly enhance the theme and intent of the dance work.	**Performance space/production elements:** **Thoughtful** use of space and production elements relevant to the theme and intent of the dance work.	**Performance space/production elements:** **Generalised** use of space and production elements not relevant to the theme and intent of the dance work.
7. **Choreographic and dance elements:** **Developed** understanding of how to use space, time and force creatively and meaningfully in the dance work.	**Choreographic and dance elements:** **Understanding** of how to use space, time and force meaningfully in the dance work.	**Choreographic and dance elements:** **Generalised** use space, time and force in the dance work.
8. **Overall performance:** **Naturalised** performance by the group showing attention to detail, accuracy, focus, projection, commitment, and performance quality throughout the dance work.	**Overall performance:** **Precise** performance by the group showing accuracy, focus, projection, commitment, and performance quality in the dance work.	**Overall performance:** **Under rehearsed** performance by the group showing limited performance quality in the dance work.

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5. Paper 2 Practical Examination

This exam consists of 3 parts and is out of 100 marks:

Part 1: Technical Class/ Solo **Part 2:** Performance Solo **Part 3:** Unseen improvisation

This part of your Paper 2 examination links to PAPER 1 QUESTIONS 1, 2, 4 & 5

PART 1: TECHNICAL CLASS/ SOLO = 50 MARKS

You will be assessed on your ability to demonstrate the following:

- **Recall:** Do you know your work?
- **Safe dance practice:** Can you use your joints and body safely with correct technique?
- **Dance major:** Can you demonstrate the correct principles, characteristics, and style
- **Components of fitness:** Do you have well developed levels of core stability, flexibility, endurance, strength, and neuromuscular skills
- **Movement quality:** Have you reached a level of fluency in your dance?
- **Complexity of movement:** Are your movements fully developed?

WHAT IS COMPLEXITY OF MOVEMENT?

This has two parts to it:

- **How difficult movements are vs**
- **how well coordinated they are = <u>neuromuscular skills</u>**

This is a school subject which has been learnt over three years so the focus should not be on how difficult the movements are, but how well you put all parts of each movement together, e.g.

- ✓ Can you maintain good posture/stance while you are moving?
- ✓ Can you coordinate your arms and legs together in every part of the movement, so it is well aligned?
- ✓ Can you use direction/changing direction in a movement?
- ✓ Can you project to an audience?
- ✓ Can all your movements combine harmoniously to the music?
- ✓ Have your movements become automatic?

TIPS FOR PREPARING

HOW DO I GET READY?

- ✓ Practice, practice, practice
- ✓ Attend class regularly
  If you've missed class, ask a classmate for help to catch up
- ✓ Make sure you are sleeping enough & fuelling your body with nutrients & healthy foods

EXAMINATION ETIQUETTE:

- ✓ Be well groomed, it's not just an ordinary class
- ✓ Practice how to enter and exit the examination venue
- ✓ If you are being filmed, know the size of the space you must perform in
- ✓ Make sure you are standing ready in the beginning (no fidgeting) and hold your end position

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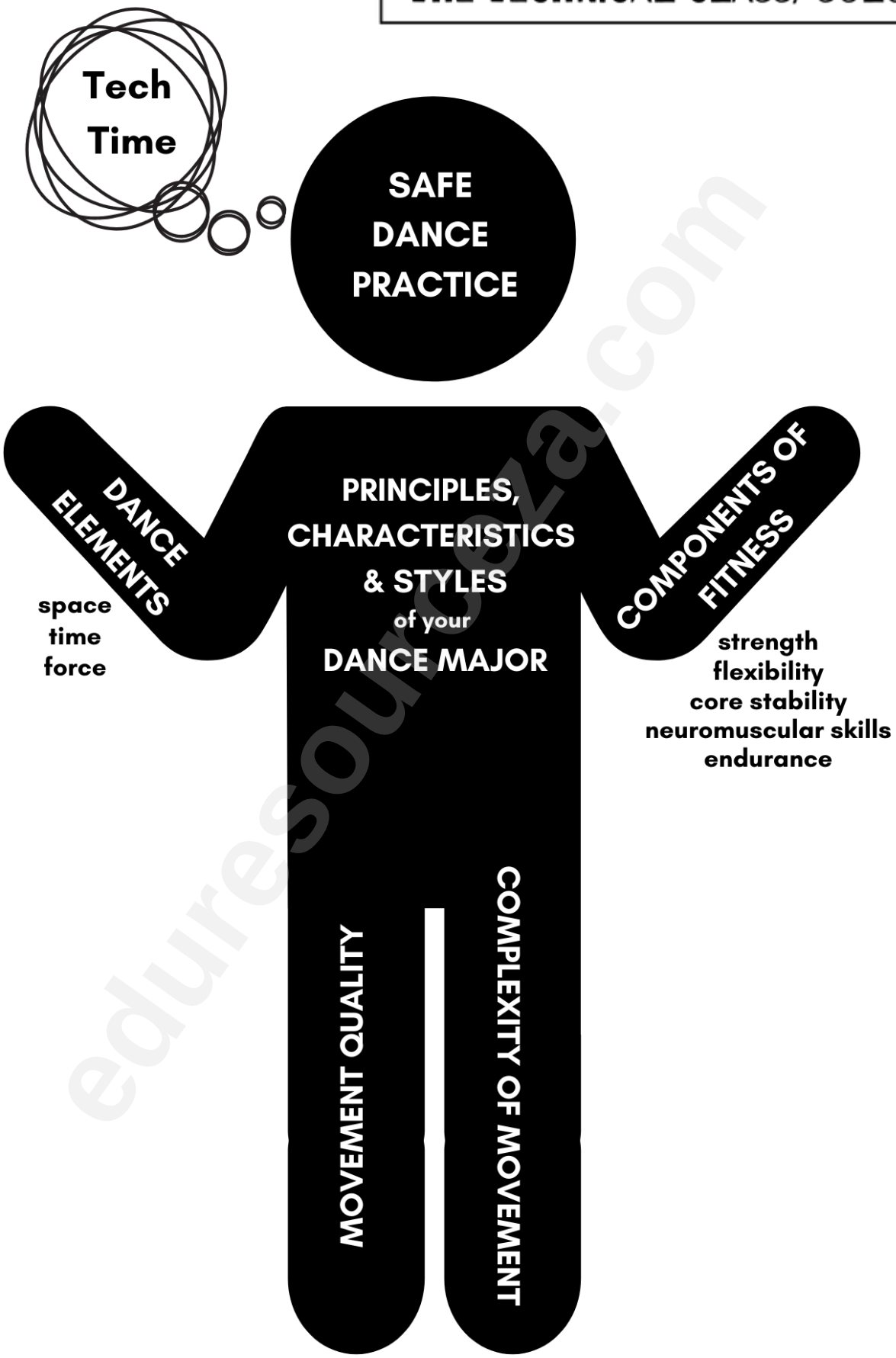
KEY WORDS FOR THE TECHNICAL CLASS/ SOLO



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PAST PAPER QUESTION

QUESTION 2: COMPONENTS OF FITNESS = 20 marks *(DBE NSC November 2021)*

LOOK AT THE MARK ALLOCATIONS:
There are FOUR parts to the question:
1st part missing word = 6 marks
2nd part = explaining the HOW = 4 marks
3rd part = explaining the HOW = 4 marks
4th part = analysing an image = 6 marks

2.1 LOOK AT THE FORMAT REQUIRED:
You are asked to **select** the correct word from the list provided to complete each sentence.

2.1	**COMPLETE** the following sentences by **USING THE WORD(S)** provided in the list below. Write only the word(s) next to the question numbers (2.1.1 to 2.1.6) in the ANSWER BOOK

static stretching; cardiovascular endurance; strength; aerobic; neuromuscular skills; dynamic stretching

2.1.1	Exercises where one is continuously moving are called …	(1)
2.1.2	The ability of the brain to send messages to the body instantly is called …	(1)
2.1.3	The ability of the heart and lungs to pump oxygen-rich blood to the muscles during strenuous activity for a period of time is called …	(1)
2.1.4	The ability of a muscle to exert force against gravity is called …	(1)
2.1.5	When you stretch in a slow and controlled manner, it is called …	(1)
2.1.6	… involves performing movements that move through the full range of motion in the joints.	(1)

2.2	Explain **HOW** a **LACK** of **muscular strength** could affect a dancer's **performance**.	(4)

EXAMPLE OF AN ANSWER

2.2 This part of the question is asking you to focus on **<u>what happens if you don't have muscular strength</u>**?
It is for 4 marks so you would have to **<u>EXPLAIN</u>**, FOUR clear factors.
Make sure you provide the reasons for each statement you make, include the **<u>BECAUSE</u>** e.g.,

- ✓ Lack of muscular strength could affect the **control of movements** in the arms and legs **<u>BECAUSE</u>** the dancer will not be able to **resist gravity** and hold positions.
- ✓ Lack of muscular strength could mean a dancer is **unable to perform lifts** **<u>BECAUSE</u>** they will not have the strength to lift another dancer.
- ✓ Lack of muscular strength will mean the dancers performance **will not look effortless** **<u>BECAUSE</u>** their arms and legs feel 'heavy'.
- ✓ Lack of muscular strength could **lead to injuries** **<u>BECAUSE</u>** the dancer is unable to control and perform movements correctly.

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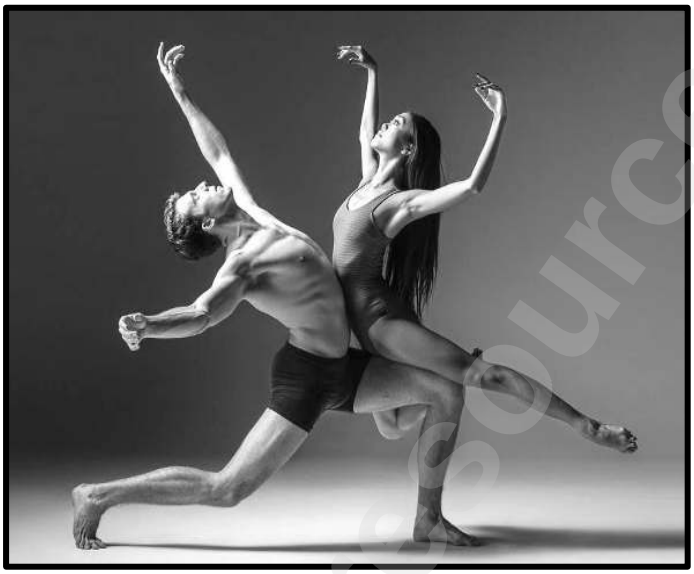
2.3	Explain how **cardiovascular and/or muscular endurance** could **IMPROVE** a dancer's **performance**.	(4)

EXAMPLE OF AN ANSWER

2.3 This part of the question is asking you to focus on **what happens if you have cardiovascular/muscle endurance?**
The question also gives you the option to discuss cardiovascular endurance, muscular endurance, or both. It is for 4 marks so you would have to **EXPLAIN, FOUR** clear factors.
Make sure you provide the reasons for each statement you make, include the **BECAUSE** e.g.,

- ✓ Cardiovascular endurance will enable a dancer to perform for **long periods of time** without tiring **BECAUSE** the heart is strong enough to pump blood to the lungs, so the body (muscles & brain) have a constant supply of oxygen.
- ✓ This will also assist in preventing injuries **BECAUSE** the brain will be able to focus/concentrate as it has a constant supply of oxygen.
- ✓ Both types of endurance make a dancers performance **look effortless BECAUSE** they are not struggling to get through a performance because of fatigue.
- ✓ Muscular endurance means the dancer will be able to perform sustained work, e.g., floor work or slow controlled movements like adagio, **BECAUSE** the muscle can contract without getting tired/cramping.

2.4	Study the image below and answer the following questions.	(4)



[Source : http://www.peddecordphoto.com/galleries/portfolio-studio}

2.4.1	**Identify** THREE **neuromuscular skills** being used.	(3)
2.4.2	Analyse **HOW each** skill you have identified in QUESTION 2.4.1 **is being used.**	(3) **[20]**

EXAMPLE OF AN ANSWER

VISUAL LITERACY
This question is all about interpreting the photograph.

2.4 This part of the question is asking you to **focus on neuromuscular skills.**
Neuromuscular skills are a component of fitness so you must now **APPLY THIS KNOWLEDGE** to the image and decide which skills are being used:

- **Balance** • Ability to control movements & have equal weight around a central point
- **Agility** • Ability to move quickly & efficiently
- **Kinaesthetic awareness** • An inner awareness of the space used by your body
- **Spatial awareness** • Awareness of the space used by your body & others
- **Rhythm** • Ability to match movement to music
- **Reactivity** • Ability to respond to changing circumstances/reacting appropriately = emotion
- **Coordination** • Ability to combine all forms of fitness in an effective and controlled way
- **Power** • Ability to contract muscles forcefully in an explosive movement

2.4.1 This part of the question is asking you to **decide which THREE** of the neuromuscular skills apply to this image.
2.4.2 Is now asking you to explain why you thought these skills applied to the image. You could combine the two questions into 1 when you answer. ***Any of the following skills would be suitable for this image:***

2.4.1	**2.4.2**
• **Balance**	• The female dancer is showing balance as she can place her weight equally around her point of balance which is the male dancer's thigh.
• **Kinaesthetic awareness**	• Both dancers show an inner awareness of the space used by their bodies as they can coordinate their movements, so they are pleasing to the eye.
• **Spatial awareness**	• Both dancers show awareness of the space used by each other's bodies as they are sharing space in this movement.
• **Reactivity**	• Both dancers show an appropriate emotion to the contact they have and the quality of the movement.
• **Coordination**	• Both dancers show coordination as they are showing strength, flexibility, core stability, muscular endurance, and neuromuscular skills all within this one movement.

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PART 2: PERFORMANCE SOLO = 30 MARKS

You will be assessed on your ability to demonstrate the following:

- **Expression & interpretation:** Can you make meaning of your dance?
- **Presence & projection:** Are you focussed, aware of eye contact with the audience?
- **Personalisation**: Have you made the dance your own?
- **Dynamics:** Have you considered the quality/variety, contrast/force in the movements?
- **Musicality:** Can you interpret the rhythms, melodies, tempo & dynamics sensitively?
- **Transitions:** Do your movements follow from one to the other – seamless movements?
- **Attention to detail:** Have you fully developed all your movements?

What is performance quality?
It is the ability to make meaning of movements. When you perform this solo, it is not just about your technique. It is what you do with your technique. Not all dancers have the most brilliant technique, but many are so expressive you just can't take your eyes off them.

So how do you develop performance quality?
- You must love every minute of what you are doing
- You must be able to understand the emotions/feelings/ideas behind the solo that your teacher has provided – what does it mean to you?
- You then must decide how you will begin and end the solo – do they relate to the movements?
- You must bring your own style "personality" into the solo
- Lastly you must understand all the terminology involved in performance so you can start developing this in your own solo.

GLOSSARY of other important performance terminology:
- **Agility –** the ability to change direction quickly
- **Climax –** the high point in a dance (may be more than one)
- **Control –** managing the body weight smoothly, accurately & appropriately when performing an action
- **Coordination –** ability to use the torso, arms, legs, head & eyes together to perform a movement
- **Dramatic –** dynamic contrasts in moods & feelings
- **Expressive –** describes movements that communicate feeling e.g., happy/sad/angry/fearful, etc.
- **Focus –** where & how you are looking at any one moment in a dance
- **Force –** the amount of energy you use and how it is used in a dance
- **Kinaesthetic awareness –** the ability to know where your own and other bodies are in space & time

TIPS FOR PREPARING

- ✓ **Know your solo very well** – this will help you focus on performance and not steps 'what comes next'
- ✓ **Don't practice in front of a mirror** – you will be looking at yourself rather than connecting with an audience
- ✓ **Practice with a friend** – watch each other then give tips on what could be improved
- ✓ **Watch your prescribed dance work again** – watch how the dancers perform
- ✓ **Use YouTube** – google dance performances and observe the performance qualities

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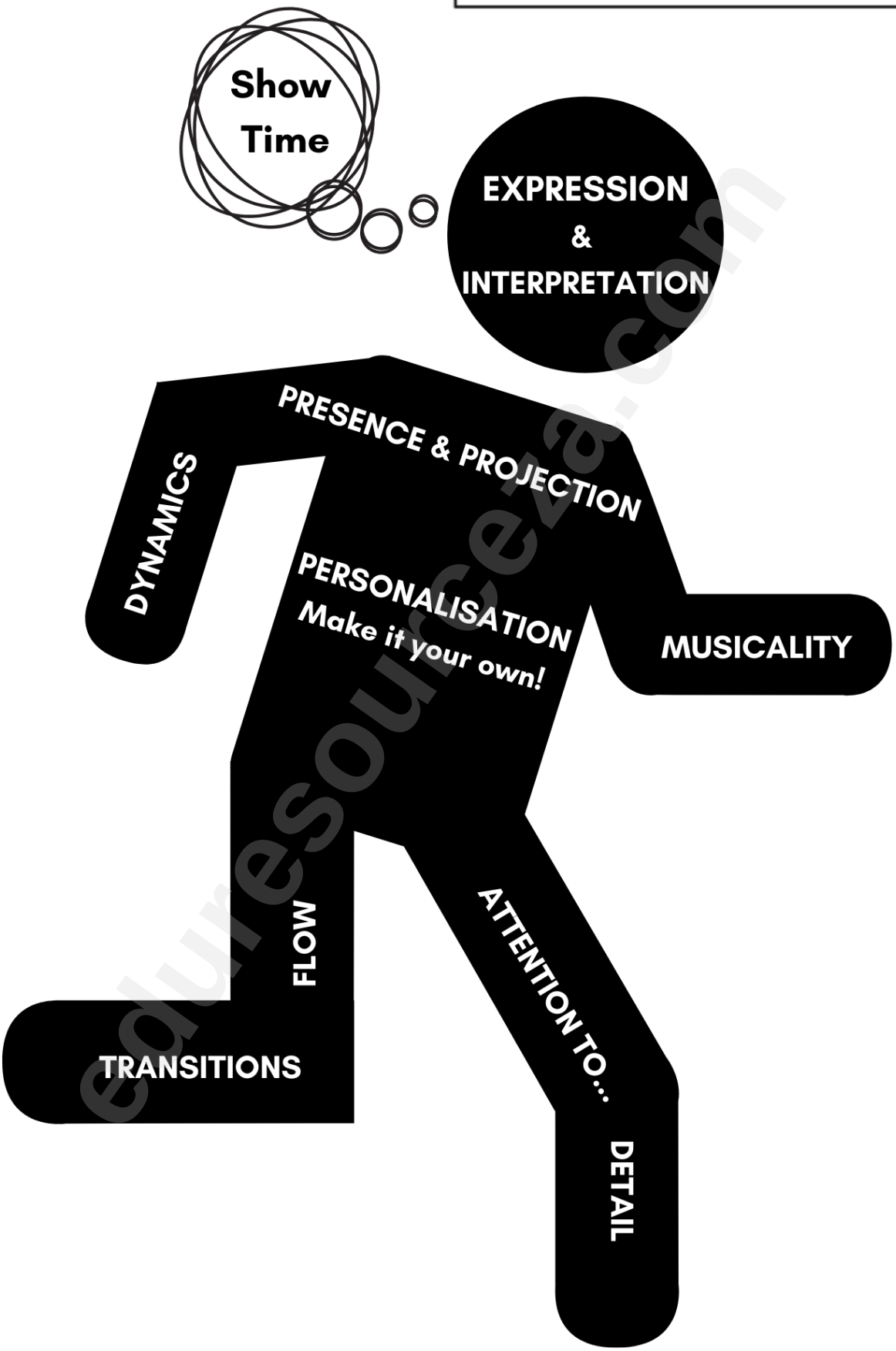
KEY WORDS FOR THE PERFORMANCE SOLO



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PAST PAPER QUESTION

QUESTION 4: DANCE PERFORMANCE (*DBE NSC November 2021)*

4.1 LOOK AT THE FORMAT REQUIRED:
You are asked to **reflect** on all the **skills, values** and **attitudes** this subject teaches you.
Look back to **page 5.**

LOOK AT THE MARK ALLOCATIONS:
There are FOUR parts to the question:
1st part reflecting = 6 marks
2nd part = identifying = 3 marks
3rd part = explaining the HOW = 3 marks
4th part = arguing a statement = 3 marks

4.1 Explain how the subject Dance Studies could **DEVELOP** the following **skills**:

- Problem-solving
- Communication
- Creativity (3 x 2) (6)

4.1 In brackets the following appears **(3 X 2).** This means there are 2 marks awarded for each bullet

This part of the question is asking you to think back and **explain HOW** the subject has developed the three **skills** listed in the question**.**

What does this mean? You need to reflect on **which** areas of your classes, you would have learnt these skills, e.g.:

EXAMPLE OF AN ANSWER

- **Problem solving:** You would have learnt this skill when completing your **PAT.** You now need to **explain HOW** the PAT would do this, e.g.,
  - ✓ I was given a **stimulus** and for my PAT and then had to work out **HOW** to turn this into a choreography through research, improvisation, experimentation, etc.
  - ✓ I had to manage the dancers in my group and find solutions on **HOW** to manage problems such as lack of commitment dancers, clashes in rehearsal times etc.

- **Communication:** You would have learnt this skill during your **performances** as well as the **PAT**. You now need to **explain HOW** performance skills and the PAT would do this, e.g.,
  - ✓ Performance skills teach a dancer **HOW** to communicate to an audience as well as with other dancers without using words. These are developed in the way dancers focus their eyes, body language, movements, gestures, expressions, dynamics, etc.
  - ✓ The PAT develops communication skills **BECAUSE** as a choreographer you must convey a message/idea or intent to an audience using movements not words. This is done using symbolism, production elements, music, movement vocabulary, etc.

- **Creativity:** You would have learnt this skill during your practical classes and **improvisation** activities. You now need to **explain HOW** your practical classes and improvisation would do this, e.g.,
  - ✓ In the practical class dancers learn solos. These solos must be personalised which means I had to bring my individual ideas into the solo and create my own beginnings and endings, use of dance elements, dynamics, musical interpretation, and emotional response to the solo.
  - ✓ Improvisation teaches a dancer to interpret a wide range of stimuli and abstract it into movement. This would require me to think creatively and use my imagination to find a way of interpreting the stimulus through movement.

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4.2	**IDENTIFY** THREE performance skills. (**Do NOT** include strength, flexibility, core stability or endurance in your answer to QUESTION 4.2.)	(3)

This part of the question is asking you to **IDENTIFY/name THREE** performance skills. The question only includes **FOUR** of the FIVE components of fitness you may **NOT** include in your answer. **Neuromuscular skills** were not included, as these skills obviously add to **PERFORMANCE QUALITY**. See Question 2.4.(page 19)

4.3	Explain **HOW YOU could improve your dance performance** by using EACH of the skills identified in QUESTION 4.2.	(3)

Is now asking you to **explain <u>HOW</u> you would USE these three skills** to improve your dance performance. You will need to think back to your preparations for your final Paper 2 Practical examination.
You could combine the two questions into one when you answer, e.g.:

EXAMPLE OF AN ANSWER

4.2 **4.3**

- **Musicality**
  - I could improve my performance by really listening to the music and then trying to understand the mood/ emotion of the music and interpret the dynamics, instruments/timbre, etc, to enhance the interpretation and emotions to be shown in my solo.
- **Focus**
  - I could decide where my audience would be seated or if I was working to a camera (my imaginary audience), and make sure that my eye focus was directed outward to interact with the audience in my performance.
- **Dynamics**
  - Once I had decided on the mood or emotions that need to be shown in my solo, I could work on the different dynamics that are needed to bring across the meaning, e.g., which movements are strong or soft/ large or small/ use a lot of energy or very limited energy maybe even moments of stillness.

4.4	**COMMITMENT** is an important factor in dance. **ARGUE** the statement above.	(3)

This part of the question starts with a **STATEMENT** about **commitment** in dance. It then asks you to **ARGUE** the statement.

So, what does this mean: You firstly need to **decide** if you are **FOR** or **AGAINST** this statement. You then need to give reasons or provide evidence to support of your views, usually with the aim of persuading others that your view is correct.

EXAMPLE OF AN ANSWER

Start with your own statement: I **do believe** commitment is an important factor in dance for the following reasons:

- You need to be committed to attending class regularly so that you don't miss out on important technical instructions or corrections from your teacher / develop the required levels of fitness to perform well.
- You need to be committed to build relationships with your peers, as this will affect areas such as group work needed for the PAT choreography where respect and trust are important.
- You need to be fully committed to your movements when working in a group to develop performance qualities such as focus, timing, spatial awareness, reactivity, etc. as this will affect the final performance of the piece.

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PART 3: IMPROVISATION = 20 MARKS

You will be assessed on your ability to demonstrate the following:

- **Interpretation of an UNSEEN stimulus:** Will you be able to think on the spot?
- **Risk taking:** Will you have the courage to interpret the stimulus imaginatively?
- **Dance elements**: Can you use space, time & force effectively?
- **Musicality:** Can you respond to music/accompaniment that you have not heard before? (This could be any genre of music/ sound, or even silence)
- **Confidence:** Have you done enough improvisation activities in class or on your own to prepare yourself?

SYMBOLISM

What is a symbolism?

Making statements without using words, e.g., a traffic light tells you when to stop or go, waving your hand means hello or goodbye, making a fist means you are angry

This whole study guide uses symbolism to help you remember import areas/ visualise your work.

So how is symbolism used in dance?

Dancers and choreographers use various ways to bring a message or meaning across to the viewer, e.g.

- **Lights** - the use of different colours can create different atmospheres
- **Backdrops** – these may provide information on where the scene is set e.g., a cave
- **Costumes** - this adds to the character the dancer is portraying. The colour of the costumes can also provide information on who this character is e.g., a dancer dressed in white could symbolise purity
- **Props** – can add to the intent e.g., a dancer who never moves away from a bench could symbolise they are trapped (Lamentation) a mask to symbolise they are something other than a person (Ghost Dances – 'day of the dead' masks worn by the ghosts)
- **Make up** – this can further develop the character e.g., body paint used to outline muscles (Ghost Dances)
- **Movements** – how they are performed can express emotions such as sorrow or joy
- **Gestures** - everyday gestures can be abstracted and used to bring across the meaning

REMEMBER EVERYTHING NEEDS A STIMULUS/IDEA TO START A THOUGHT PROCESS.

TIPS FOR PREPARING

- ✓ **Practice** – improvisation doesn't only have to be done in class. Find different areas to dance in at home that will encourage you to:
  - Move in different ways e.g., try dancing on your bed, around a table, using our sofa, etc.
  - Play all kinds of different music on your cell phone and dance to it
  - Try making your own accompaniment as you dance e.g., body percussion
- ✓ **Prescribed Dance Work** – you could also learn about symbolism when analysing the dance work, you are learning about e.g. why did the choreographer use certain movements/gestures/motifs

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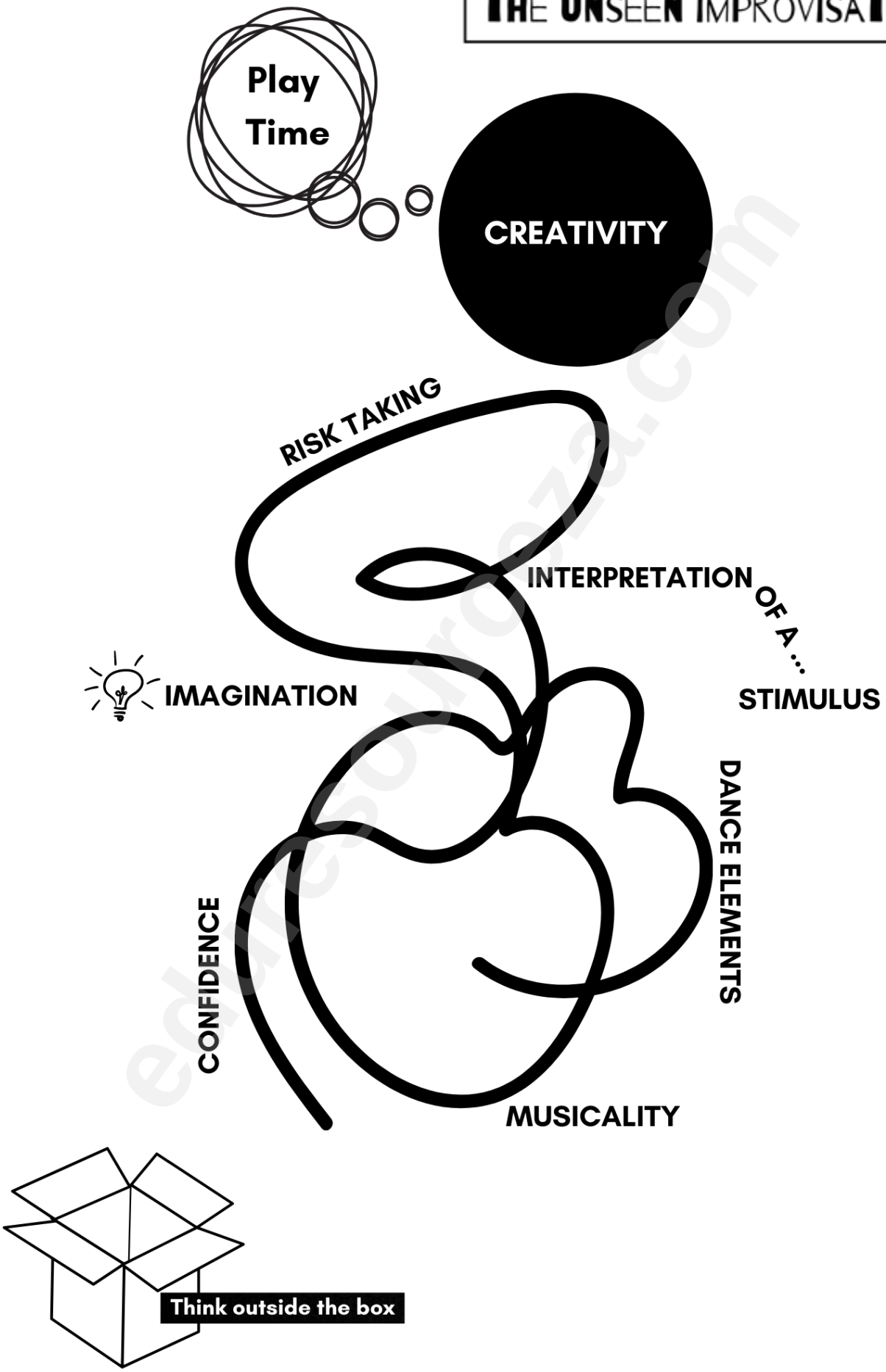
KEY WORDS FOR THE UNSEEN IMPROVISATION



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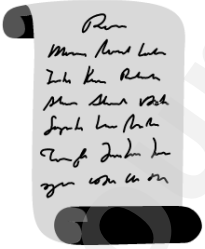
TYPES OF STIMULI YOU COULD GET

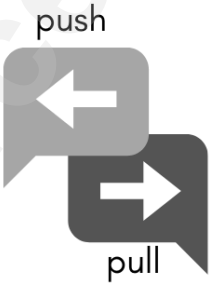
literal vs abstraction

You must know the difference between literal/acting and abstraction/using an idea or stimulus as a starting point and through improvisation, developing relevant movement.

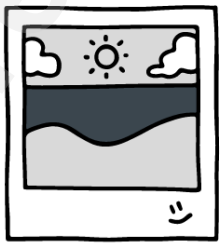
PROPS

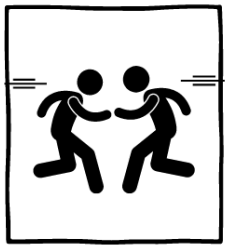
TEXT



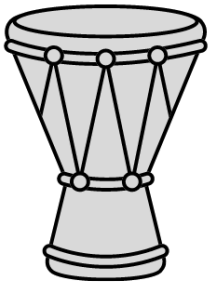


IMAGES





MUSIC



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IN THE UNSEEN IMPROVISATION...

TIPS FOR HOW TO INTERPRET THEM

- Think about how you could move with the **prop**. E.g. over, under, around, through
- Think about how this **prop** is 'normally' used, now use it in an unconventional way, e.g. a chair is 'normally' a piece of furniture you sit on, try using it as your house,
  a place of safety, a shield

- Identify which words or sections from the **text** stand out to you.
- Think about what emotions the **text** conveys & how to communicate them through movements.

- Identify what grabs you when you first look at the **image** and use that as a starting point, e.g. a colour/shapes/ a focal point
- Think about what emotions the **image** conveys & how to communicate this through movements.

- Listen to the lyrics/ dynamics/ instruments/ sound effects used in the music.
- Think about how to make the music 'visible' through your movements. Ask yourself 'how can I make the music come alive through my movements?'
- You could include body percussion, or moments of stillness

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PAST PAPER QUESTION

QUESTION 5: IMPROVISATION & CHOREOGRAPHY = 25 marks

(DBE NSC November 2021)

5.1 LOOK AT THE FORMAT REQUIRED:
This is a multiple-choice question which requires you to have a knowledge of musical terms. These are very important to understand as they will assist you in developing musicality.

LOOK AT THE MARK ALLOCATIONS:
There are FOUR parts to the question:
1st part = choosing = 6 marks
2nd part = explaining the HOW = 10 marks
3rd part = analysing = 6 marks
4TH part = interpreting = 3 marks

5.1 Various options are provided as possible answers to the following questions. **CHOOSE** the answer and write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.6) in the ANSWER BOOK. (6)

5.1.1 A recognisable tune in music is called a …
A melody **B** pitch **C** theme **D** pace

5.1.2 A high point in music is called a/an …
A accent **B** rhythm **C** variation **D** climax

5.1.3 Emphasising a weaker beat in music is called …
A beat **B** syncopation **C** dynamics **D** duration

5.1.4 Two or more rhythms played at the same time is called …
A sequencing **B** tempo **C** polyrhythm **D** musicality

5.1.5 The number of beats in each bar of music is called the …
A phrase **B** style **C** harmony **D** time signature

5.1.6 The unique sound quality that makes an instrument or voice different to other sounds is called …
A timbre **B** motif **C** genre **D** duration

5.2 **EXPLAIN HOW** a choreographer **COULD USE** production elements to **COMMUNICATE** the theme/story/meaning of a dance work. (10)

5.2 NB: This question is **NOT** asking you to refer to the image. It is asking you to **answer in general**. **Look at the mark allocation = 10 marks** which mean you must provide 10 clear ways in which production elements are used. It does not specify, so you could write more on one production element than another. **Think about how you analysed a dance work**.

The start of the sentence is asking you to explain **HOW** production elements can be used. This means you must know **what** production elements **are. The last part** of the sentence asks **HOW** production elements get the message across/communicate to an audience. This means you need to explain **HOW** production elements use **SYMBOLISM**.

EXAMPLE OF AN ANSWER

- The stage/performance space
  - Conventional/ non-conventional & how this could communicate a message, e.g., a conventional stage is used because of the production elements than can be used as well as separating the audience from the performer/s. A non-conventional space can draw the audience into the performance/ they become part of it.
- Lighting/ special effects/video
  - Sets the mood atmosphere of a performance – then explain how/ give examples, e.g., red lighting may symbolise warmth/joy whereas a single white spotlight on a dancer could symbolise harshness or feeling alone.
- Sets/backdrops
  - Show where the dance work is situated – the explain and give examples.
- Costumes/ make-up
  - Shows the different characters in a dance work – explain then give examples.

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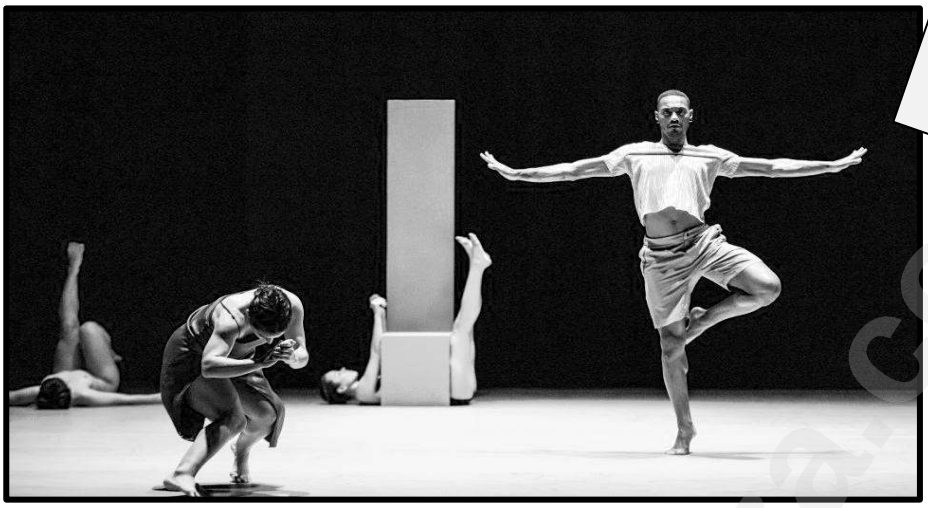
5.3	Analyse **HOW** the dance elements **SPACE** and **FORCE** are being used in the **image below**.	(6)



[Source: www.momentmag.com]

VISUAL LITERACY
This question is all about interpreting this photograph.

SPACE and **FORCE** are outlined clearly on **Page 11** in **QUESTION 7**.

It is the same content, just used in a different way to answer this question.

5.3 This question **IS** asking you to refer to the image.
It is asking you to **ANALYSE HOW** two of the three dance elements are being used. It does not specify how much info is needed for each element so you could write more on one than the other.
You **CANNOT** just provide a description, you must provide a clear explanation, e.g.

EXAMPLE OF AN ANSWER

SPACE
- the dancers are far apart - they are isolated from each other/ have no connection with each other
- levels are being used: the male dancer's position is the highest level, the woman in front is crouching at a medium level and the two dancers at the back are lying on their backs at a low level.
- all the dancers are using different directions – the male faces forwards, the front female on the diagonal and the two dancers at the back face upwards.

FORCE
- the two women at the back are using no force as they have given into gravity
- the front woman is using minimal force as she is bending/collapsing towards the floor
- the male dance is using a lot of force as his movements are powerful showing strength – he is in a rise holding his position with his arms pushing outwards.

5.4	Explain **HOW** you would **INTERPRET** the image above if it was given to you as an **IMPROVISATION STIMULUS** in the dance class	(3)

5.4 Remember you are being asked to use the image as a **stimulus**. This means you are **NOT LITERALLY** interpreting or explaining the image – that was done in the last question.
- It means could take **one aspect** from the image and explain how you would use it
- This is the same planning you would have done in your Paper 2 examination – unseen improvisation.

EXAMPLE OF AN ANSWER

I have interpreted the image as **the idea of power over women**.
- I would do this improvisation as a duet and team up with a male dancer from class who will use powerful large movements & use contact improvisation showing dominance.
- I would be the female dancer who will use small, timid movements allowing the male to initiate all the contact movements we do together.
- I would develop a motif that we keep repeating and building on such as the crouching movement the woman is using in the photograph.

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PAPER 2: SELF-EVALUATION

How ready are you for your final practical examination?

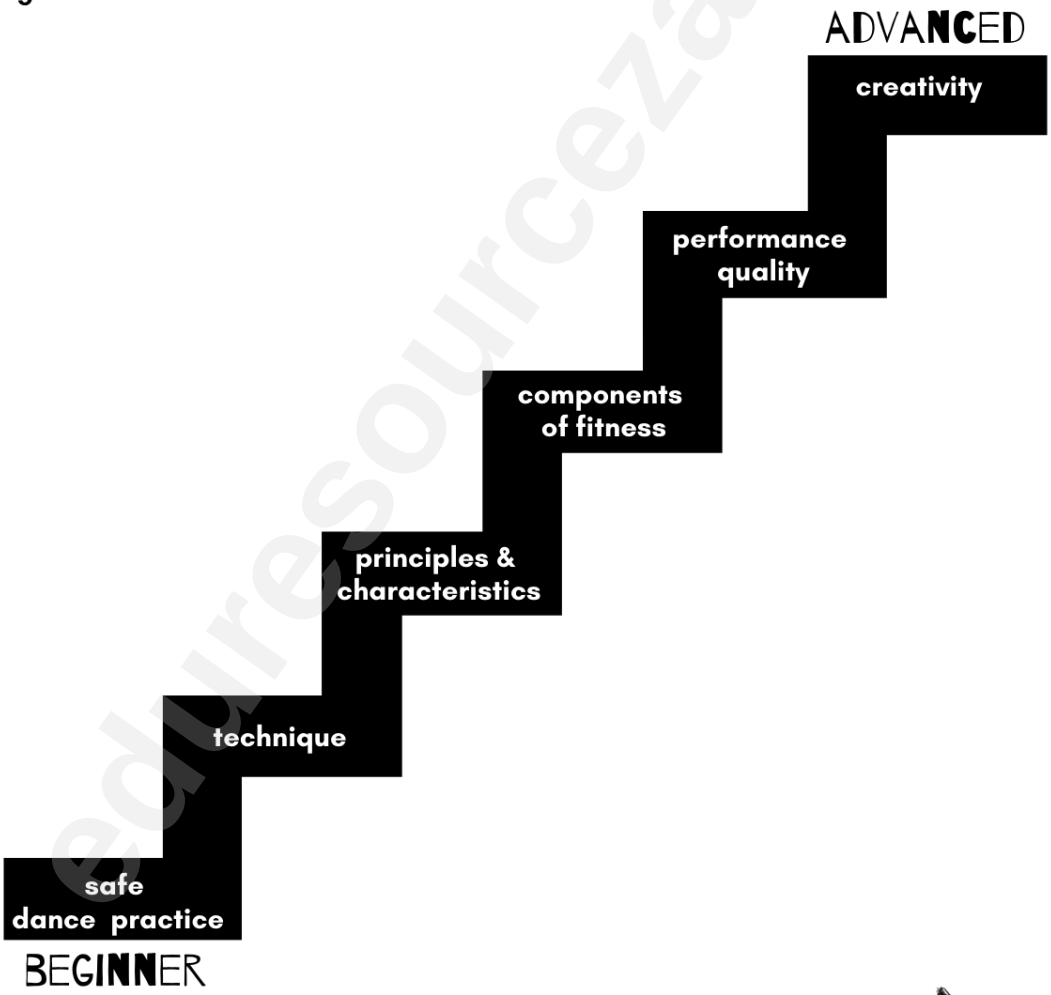
After you have performed your trials exam use the 3 icons to evaluate how well you did in each of the 3 sections. Use the space below to reflect on which sections you are good at, as well as which sections still need further attention and practice.

What I am good at...

What needs work...

What's in the danger zone...

What I am good at...



What needs work...

What is my ACTION PLAN for improvement?

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PRACTICAL EXAM PREPARATION

Throughout the year you will be working on a full technical class in your dance major.

This class will include the various exercises you have been taught by your teacher to develop technical and performance skills in preparation for your final Paper 2 examination.

Your classwork will have **training exercises** which have focused on the main **characteristics and principles of your dance major** and could include the following:

• **Warm up**	appropriate to your specific dance major that will prepare the body & mind for the class
• **Components of fitness**	this should include specific exercises to develop each component, e.g., slow control movements/adagio exercises to develop strength and muscular endurance, stretching exercises to develop flexibility, etc.
• **Leg & foot articulation**	to develop the adequate strength, control & agility
• **Arm & hand articulation**	to develop expressive, strong, controlled arms & hands
• **Floor work**	to develop strength in specific parts of the body
• **Balance/core work/ centre practice**	to develop control of movements and awareness of correct posture, stance & alignment.
• **Turning**	to develop spotting techniques and balance while turning
• **Travelling**	to develop endurance
• **Jumps**	to develop strength and power
• **Cool down**	To include relaxation techniques and stretching

Your teacher will choreograph an examination class or solo, based on all the technical exercises you have been learning.

The **technical set class** is between 15 – 20 minutes with groupings of 1-6 learners.

This is a summary of the technique you have achieved in your dance major over the three-year FET period showing the main principles and characteristics and set at the highest level of complexity you can manage.

You may apply the dance and choreographic elements you have learnt in Topic 2 and the PAT to the technical set class. Examples could be links, entrances, exits, direction changes, patterning, timing, groupings, formations, partnering, etc

TIPS FOR DEVELOPING AN ACTION PLAN

TIME MANAGEMENT

- Set time frames in order to complete all work
- Draw up a rehearsal & study timetable
- Prioritise which sections need more time & attention

ACCOUNTABILITY

- Get a practice/study buddy
- Tick off sections on your timetable as you complete them
- Try to work consistently (small chunks of work more often is better than overload)

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ASSESSMENT CRITERIA

Paper 2: NSC Practical Examination Marksheet

NAME OF SCHOOL: NAME OF EDUCATOR/S: 1. 2. DATE OF FINAL GRADE 12 EXAMINATION: NAME AND SIGNATURE OF APPOINTED MARKER:	Learners Surname& Name						
Choreographed technical class/solo		**1.**	**2.**	**3.**	**4.**	**5.**	**6.**
Recall of class/ solo							
Components of fitness							
Principles/characteristics of the dance major and dance technique							
Level of complexity - movement vocabulary, performance quality							
Subtotal	**50**						
Set performance solo							
Suitable beginning and ending and personalisation of the solo with own unique style, attention to detail							
Movement quality (transitions, flow, commitment, energy, dynamics)							
Performance (expression, interpretation, confidence, focus, presence, projection, commitment)							
Musicality and varied dynamics							
Subtotal	**30**						
Unseen improvisation							
Structure: beginning, ending. Creative use of space							
Interprets stimulus: Imagination, creativity, innovative, takes risks							
Committed, energetic, focused, confident							
Response to music							
Subtotal	**20**						
TOTAL	**100**						
FINAL HOLISTIC MARK	**100**						

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Paper 2: NSC Practical Examination Rubric

LEVEL 7: OUTSTANDING	
95–100%	**Advanced understanding and mastery of technique,** performance, and interpretation of movements. Learner has advanced experience of performance and a highly developed range of movement and ability.
90–94%	**Advanced understanding and mastery of technique.** Excellent performance quality. Highly engaging in all aspects of work. A wide range of movement established and demonstrated throughout.
85–89%	**Technique well established throughout.** Performance and interpretation of movements shown with meaning and understanding of intent. Shows special performance quality and a wide range of movement. Very confident and well prepared in all areas of the exam with attention to detail.
80–84%	**Technique established and understood.** Performance and interpretation of movements shown with understanding of intent. Shows performance quality and a good range of movement. Has worked very hard to achieve this level at school. Well prepared in all areas of the exam with attention to detail.
Improvisation: Imaginative, interprets and can communicate own interpretation of a stimulus, situation, movements, music on the spot creatively, takes risks, experimentation evident.	
LEVEL 6: MERITORIOUS	
75–79%	**Technique established** – learner has obviously worked hard to establish this. Performs with confidence and focus. Has done the best he/she can within his/her physical restraints and shows a range of movement. Shows ability. All areas of the exam managed well – attention to detail.
70–74%	**Technique shows understanding.** Performs with confidence. Has worked to the best of his/her abilities and a range of movement demonstrated. All areas of the exam presented with effort.
Improvisation: Imaginative, individual interpretation attempted**,** interprets a stimulus, situation, movements, music with creativity.	
LEVEL 5: SUBSTANTIAL	
65–69%	**Technique established in some places.** Work is known and presented without mistakes – confident and established performance is shown in places. A range of movement demonstrated but limited in places.
60–64%	**Technique established at a basic level.** Performs confidently without mistakes. Range of movement is limited. Puts effort and focus into all work.
Improvisation: Imaginative, individual interpretation attempted**,** interprets a stimulus, situation, movements, music with creativity.	
LEVEL 4: ADEQUATE	
55–59%	**Technique established at a basic level.** Performance in places. Some range of movement and effort shown.
50–54%	**Technique not always evident.** Performance shows confidence in places. Limited range of movement, but effort shown.
Improvisation: Struggles to interpret a stimulus, situation, movements, and music on the spot.	
LEVEL 3: MODERATE	
45–49%	**Technique and performance are minimal but shows some confidence in places.** Work is secure. Limited range of movement and effort shown.
40–44%	**Technique is weak and performance is minimal, but work is known**. Limited range of movement and effort shown in places.
Improvisation: Struggles to interpret a stimulus, situation, movements, and music on the spot.	
LEVEL 2: ELEMENTARY	
35–39%	**Technique and performance are lacking.** Learner knows his/her work and performs with minimal confidence and inconsistent effort. Limited range of movement.
30–34%	**Technique and performance not evident.** Learner knows most of his/her work. No range of movement, limited in all aspects of dance. Minimal effort shown.
Improvisation: Cannot make meaning of a stimulus, situation, movements, and music on the spot.	
LEVEL 1: NOT ACHIEVED	
20–29%	**Work is not known,** and all elements of the exam show a lack of preparation. Technique not established throughout, lacks performance, and has no range of movement.
1–19%	**No evidence of three years' preparation.** Work is not known throughout. Class work/Solo and improvisation skills are minimal. No understanding of the dance principles at all. No confidence and no performance shown.
Improvisation: Has not met the requirements of this subject.	

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6. Paper 1: NSC Written examination

SECTION A: SAFE DANCE PRACTICE

QUESTION 1: INJURIES = 15 MARKS

- Naming
- Causes
- Prevention
- Treatment

QUESTION 2: COMPONENTS OF FITNESS = 20 MARKS

- Defining
- Developing
- Injury prevention
- Performance quality
- Analysing movement

QUESTION 3: GENERAL HEALTH CARE = 10 MARKS

- Nutrition
- Hydration
- Benefits
- Body image
- Commitment
- Lifestyle choices
- Relaxation techniques

QUESTION 4: DANCE PERFORMANCE = 15 MARKS

- Performance skills
- Quality of movement
- Musicality
- Dance conventions

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QUESTION 5: IMPROVISATION & COMPOSITION = 25 MARKS

- Purpose of improv
- Reflection on PAT
- Dance elements
- Choreographic structures
- Analysing how they are used

QUESTION 6: DANCE LITERACY = 25 MARKS

- Evolution/development
- Principles
- Characteristics
- Functions of dance
- Careers
- Cultural/theatrical dance
- Dance: use of symbolism

SECTION B: DANCE HISTORY AND LITERACY

QUESTION 7: DANCE WORK = 25 MARKS

- Inspiration/stimulus
- Theme/synopsis
- Music
- Movement vocabulary
- Production elements
- Symbolic meaning
- Relevancy

QUESTION 8: CHOREOGRAPHER = 15 MARKS

- Background
- Training
- Career
- Genres/styles used
- characteristics
- Awards/recognition
- Contribution to dance/society

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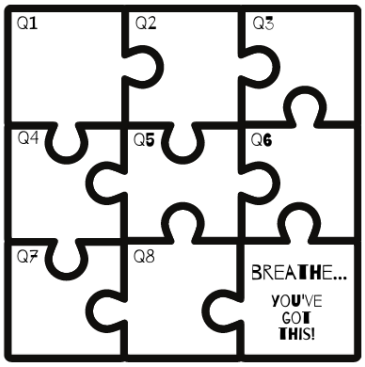
PAPER 1: SELF-EVALUATION



How ready are you for your final written examination?

After you have written your trials exam use the 3 icons to evaluate how well you did in each of the 8 questions. Use the space below to reflect on which sections you are good at, as well as which sections still need need further attention and studying.

What I am good at...

What needs work...

What's in the danger zone...

QUESTION 1

QUESTION 2

QUESTION 3

QUESTION 4

QUESTION 5

QUESTION 6

QUESTION 7

QUESTION 8

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WRITING FORMATS

The longer type questions will require that you know how to write in the following formats:

- **Biography** – someone' life story
  - ✓ This format could be used in Question 8 when answering on the prescribed choreographer
- **Interview** – questions and answers
  - ✓ This format could be used in Question 8 when answering on the prescribed choreographer or dance work
  - ✓ It would require that you answer as if you were the choreographer being interviewed
- **Programme notes** – information you would find in the program for a production
  - ✓ This format could be used in Question 7 or 8 when answering on the prescribed dance work and choreographer
- **Speech** – sharing your thoughts with an audience
  - ✓ This format could be used in any of the questions
  - ✓ You would need to write out the speech you would deliver to an audience
  - ✓ It would be important to identify who the speech is aimed at. E.g., a speech addressing grade 8 learners would be very different from a speech addressing parents at a parent meeting.
- **Essay** – title, introduction, body and ending
  - ✓ This format could be used in any of the questions
- **Review** – give your own opinion on something
  - ✓ This format could be used in Question 7 answering on the prescribed dance work
  - ✓ It would be important to base your opinions on facts from the dance work. Think of it as being a dance critic. You would need to substantiate your opinion based on what you have seen (facts) in the dance work.
- **Press Release** – information given to the media/public about something noteworthy
  - ✓ This format could be used in Question 7 answering on the prescribed dance work
  - ✓ It would be important to choose the most relevant facts and provide a catchy headline

TIPS FOR ANSWERING PAPER 1

- ✓ **Scan (quick read) the entire paper before you begin answering** – this will help you get a feel for what is being asked and how to use your time
- ✓ **Read the instructions page** – general information and choice questions within the paper will be outlined here
- ✓ **Be aware of choice questions** – if you answer both, only the first question will be marked.
- ✓ **Plan your time wisely** – you will need more time to complete Section B as this section contains more marks. You will need about 2 hours for Section B, and 1 hour for Section A.
- ✓ **Start each question on a new page in your answer book** – you might remember some information later and want to go back and complete your answer
- ✓ **Underline the ACTION VERB used in the question** – this will tell you how much detail you need to give in your answer
- ✓ What is the question asking you to do, e.g., compare, design, evaluate and image, etc.
- ✓ **Do planning in your answer book**. You may request a second book if you need the space. Remember to draw a line through any work you do not want marked.
- ✓ **Think about the person who must mark your paper** – make sure your writing is legible.

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PAST PAPER QUESTION

LOOK AT THE FORMAT REQUIRED:
You are asked to **1st select** 5 words from the list provided and **say why they are considered a function of dance in society**.

LOOK AT THE MARK ALLOCATION:
5 = one mark for each word you select.

QUESTION 6: DANCE LITERACY = 25 marks (*DBE NSC November 2021*)

6.1 **SELECT** and write down any **FIVE** words from the list below that describe the **functions of dance** in society. **JUSTIFY** why you think so. (5)

healing; career; education; recreation; expression; protest

EXAMPLE OF AN ANSWER

- **Healing** – many traditional dances are used specifically for healing the ill, e.g., San Trance Dance
- **Career** – dance leads to many professional careers where you can earn a living, e.g., teaching, choreographing, etc.
- **Education** – dance is used to educate the public about certain wrongs occurring in society such as gender discrimination or it can be used to pass down knowledge from one generation to another, etc.

NOTE: You have a choice between QUESTION **6.2** and QUSTION **6.3**
Answer only **ONE** of these questions.

NB: if you write on both, only your first answer will be marked!

6.2 Write an **ESSAY** explaining what makes your dance major **unique/recognizable**.
Name your dance major.
The following could be included:
- The characteristics, principles, styles, techniques, etc. (15)

LOOK AT THE FORMAT REQUIRED:
You are asked to write an **ESSAY** so what must you plan**:**

- **A heading**: This should catch the reader's attention
- **Introduction:** How you will introduce your dance major to the reader.
- **The body:** This will include all the main information you want to use. Make sure you are including facts specific to your dance major and not generic principles or characteristics that could belong to any dance major.
- **A conclusion:** How you will bring your essay to an end.

LOOK AT THE MARK ALLOCATION:
There is **NO** breakdown of marks or sections to guide you, so you must **plan what you are going to include before you start writing your essay.**

OR

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6.3 Write an **ESSAY** explaining the **history and development** of your dance major.
Name your **dance major**.
The following information could be included:

- The origins, eras, centuries, pioneers, influences, choreographers, sociopolitical contexts, etc.

(15)

LOOK AT THE FORMAT REQUIRED:
You are asked to write an **ESSAY** so what must you plan**:**

- **A heading**: This should catch the reader's attention
- **Introduction:** How you will introduce your dance major to the reader.
- **The body:** This will include all the main information you want to use. Make sure you are including facts specific to your dance major.
- **A conclusion:** How you will bring your essay to an end.

LOOK AT THE MARK ALLOCATION:
There is **NO** breakdown of marks or sections to guide you, so you must **plan what you are going to include before you start writing your essay.**

6.4 In your **OPINION**, how has the Covid – 19 pandemic **changed dance** as you know it? **SUBSTANTIATE** your opinion. (5)
[25]

LOOK AT THE FORMAT REQUIRED:
This question asks for two things:

1. You must provide an **OPINION**. So, what does that mean:

- You need to **REFLECT**. You will not find the answers in your textbook.
- What have **you** as a ***dance learner*** experienced during the pandemic?

LOOK AT THE MARK ALLOCATION:
It does not specify you must include 5 different things. It could be one idea or concept you unpack, or it could be five different areas.

2. You must **SUBSTANTIATE** your opinions/thoughts with reasons/examples.

So, what does that mean? You need to **write from your personal experiences**. You will not find the answers in your textbook.

This could be negative or positive.

EXAMPLE OF AN ANSWER

- Lack of regular lessons has limited my ability to develop as a dancer
- Isolation has led to feelings of depression as I can no longer work in groups with my friends on a choreography
- Not being able to perform in public has limited my performance quality and confidence
- Not being able to attend professional shows which has made me wonder if I can make a career of dance
- It has made me very creative as I choreographed my entire PAT for film and this has developed my knowledge of how to use technology on my cell phone, etc.

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PAST PAPER QUESTION

QUESTION 7: DANCE WORK (*DBE NSC November 2021*)

Choose **ONE** dance work that you studied in class from the list below.

SOUTH AFRICAN DANCE WORKS	INTERNATIONAL DANCE WORKS
Bolero **OR** Cargo **OR** Dans van my Heenkoms	Revelations
Four Seasons **OR** Skeleton Dry	Ghost Dances
Tranceformations	Apollo
Orpheus in the Underworld	Lamentations
Gula Matari	
Flamenco de Africa	

Write an informative **ESSAY** on the dance work you have selected.

Include the following information:

- The name of the dance work you have selected
- Intent, inspiration, or reason for the work being created
- Story, synopsis, or theme and how it was communicated
- Production elements and how it communicated the story/synopsis/theme
- Music/Accompaniment and how it contributed to the dance work
- Dance style(s) used
- Movement vocabulary used to communicate the story/ intent/theme
- Symbolism used
- Your **opinion** on the relevance of the work now **[25]**

NAME the dance work - if you don't include this, no one will know which work you are talking about!

You must also include the name of the choreographer.

LOOK AT THE FORMAT REQUIRED:

In this case it is **an essay**. You should be very familiar with writing essays as you do this in your language classes.

LOOK AT THE MARK ALLOCATION:

There is **NO** breakdown of marks for each bullet.

So, what does this mean?

- You must include **ALL** the bullets.
- You can write more on one bullet than another.
- Because bullets are used, this means you can provide the information in any order you wish.

NOTE: before you attempt to answer a question like this, do **ROUGH** planning in your **answer book**, e.g.

- A title
- The order in which you are including the bullets = introduction, body, conclusion.
- Key words/areas to be included for each bullet – this way you can then decide how much information you have for each section.
- This question will usually be accompanied by a marking rubric which guides the markers on how to allocate marks.
- **It is not 1 fact = 1 mark.**

EXAMPLE OF A MARKING RUBRIC

- The essay has been well structured and follows a logical progression
- Excellent use of language and dance terminology where appropriate
- Has a deep understanding of why the dance work was choreographed
- Can explain how the choreographer transposed the intent into movements and production elements to communicate the theme/story/synopsis
- Critically evaluates how the music/accompaniment contributed to the overall atmosphere/mood/intent of the dance work
- Has a deep understanding of how symbolism is used to create meaning and bring across the story/idea/intent of the dance work
- Provides substantiated opinions on the relevance of the work now or to current socio-political situations

NOTE: This is the rubric criteria for an excellent answer = **16 - 25 MARKS**

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EXAMPLE OF AN ANSWER

Written by:
CHLOE CARR
BRACKENFELL HIGH SCHOOL

Grade 12 2021

FOUR SEASONS

This dance work is typical of Gregory Maqoma. It addresses the social issue of climate change in an interesting and pleasant way through symbolism and also through the use of production elements.

This dance was choreographed to show how human beings have contributed to the deterioration of the planet. Climate change and the devastation following certain parts of the world inspired this dance work. This piece showcases the beauty of nature as well as the fact that human beings need healing. The theme of hope for future generations is prevalent, and Maqoma emphasizes the idea that culture and traditions are important in upholding humanity, and to celebrate life, through this dance work.

The music used was on orchestra and instruments. This allows the audience to focus on the symbolism in the movements. The different music used refers to the diversity in South Africa.

The dance begins with "Winter". The dancers wear black hooded capes that symbolise the death experienced in cold winters. The lighting is dark and grey with spotlights on the dancers which emphasizes the gloomy sadness due to the destruction in winter, which is also emphasized by the broken buildings projected on the cyclorama. The sharp, staccato movements refer to violence, as well as the sharp music. The movements are angular, and represent the anger people feel due to destruction, violence, and hopelessness. The themes in this scene include death, violence, loss, hopelessness, and destruction.

The following scene is "Spring". The dancers are seen in colorful pastel ribboned dresses that symbolise new beginnings and the joy that comes with it. The cyclorama has images of flowers floating, which set the scene. The lighting is warm and emphasizes the costumes. Movements are flowy, the dancers twirl and leap. They resemble birds or spring animals. The music contains African rhythms that further emphasizes happiness. The themes are rebirth, new beginnings, and joy.

"Autumn" is next, and the costumes consist of flimsy, gold shift dresses that symbolise the leaves that fall in this season. The image of leaves is also seen in the movements as dancers move across the stage like they are being blown by the wind, e.g., fast running and falling to the ground. The cyclorama has images of brown leaves falling and this depicts chaos, but in a positive way as if freedom is being sought out. The violin and clapping of the dancers emphasize this sense of chaotic freedom. The lighting creates pools of patterns that look like cracks in the floor, which symbolizes a dry land. The themes are freedom, chaos, dry season.

The last season is "Summer", and the cyclorama has an image of Africa on it, in green, as well as a quote from "what a wonderful world" that symbolizes that there is a future for Africa. The Brazilian rhythms and red bodysuits refer to passion and vigour. This is emphasized by the fast and passionate movements, and the dancers show unity and support each other. The lighting is on the whole stage, with a red tinge in it, as if to expose the badness in the world but also to celebrate the possibility of peace.

Gregory Maqoma used this dance to encourage us to unite and try and rebuild a world that we hurt.

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TIPS FOR PLANNING AN ESSAY

NOTE: You need to have watched the dance work a few times in class and have analysed it in depth with your teacher.

You must consider the structure of your essay:

- ✓ A catchy title
- ✓ An introduction
- ✓ The body of the work which is divided into paragraphs
- ✓ A conclusion

A good way to then plan is draw boxes and put the key words/areas for each section:

EXAMPLE OF PLANNING FOR THE DANCE WORK FOUR SEASONS

YOUR CATCHY TITLE: ……

YOUR INTRODUCTION

This should inform your reader what is to follow/what the essay is about. Put down key areas you will include, e.g.

NOTE: you can't use bullets or headings in an essay!

- The intent – why Gregory Maqoma created this dance work, e.g.
  - The deterioration of the planet
  - Climate change
  - Humans in need of healing
  - The beauty of nature
  - Hope for future generations

THE BODY OF THE ESSAY

This should cover all the main areas the bullets are asking for, e.g.

- The content could be covered by dividing your essay into four paragraphs, one for each season, e.g.
  - **1st paragraph:**
    - Synopsis for this season
    - Production elements & symbolism
    - Music/accompaniment
    - Movement vocabulary & symbolism
  - **2nd paragraph:**
    - Synopsis for this season
    - Production elements & symbolism
    - Music/accompaniment
    - Movement vocabulary & symbolism
  - **3rd paragraph:**
    - Synopsis for this season
    - Production elements & symbolism
    - Music/accompaniment
    - Movement vocabulary & symbolism
  - **4th paragraph:**
    - Synopsis for this season
    - Production elements & symbolism
    - Music/accompaniment
    - Movement vocabulary & symbolism

THE CONCLUSION

This could include the last bullet, e.g.

- An explanation of why this work is still important today, e.g.
  - Climate change is still a real threat to the world
  - People are still in need of healing now more than ever during the Covid pandemic
  - It is still so important that we view Africa as a place we call home and that unites diverse groups of people

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SUMMARY NOTES FOR FOUR SEASONS

Choreographer: Gregory Maqoma
Company: Vuyani Dance Theatre/Company
Composer: Isaac Molelekoa: The piece is performed to live music of a violin, lead guitar, bass guitar and drums. Four musicians provide rhythmic patterns and melodies throughout the piece.

INTENTION/ THEME: Maqoma choreographed this piece to show:

- How human beings contribute to the deterioration of our planet.
- Climate change and the devastation that follows in many places around the world.
- Humans in need of healing. The seasons symbolising the changes we all feel in our own experiences.
- The beauty of nature and how cultures and traditions are important in upholding humanity and to celebrate life.
- How the world is at the mercy of human hands - the way we treat our planet and the consequences.
- Hope for future generations.

SYNOPSIS:

- ***Winter*** - symbolises loss and hopelessness, death, destruction, and violence.
- ***Spring*** - symbolises the beginning of life, rebirth.
- ***Autumn*** - symbolises chaos, survival, loss, and pain.
- ***Summer*** - symbolises a feeling of unity, the possibility of peace and reminding us of our humanity.

PRODUCTION ELEMENTS AND MOVEMENT VOCABULARY:

WINTER:

- The atmosphere is created by the grey lighting and the video projection of broken-down buildings and falling snow.
- The dancers are dressed in black hooded capes and appear faceless.
- Bodies rebound and fall to the floor as if caught in gunfire. They use the motifs of a gun (their hand) and marching to symbolise fear and death.
- The musicians are hidden behind a cyclorama

SPRING:

- The video projection of flowers sets the scene. The lighting becomes warm and highlights the 'spring' costumes.
- The dancers remove their hooded capes to show pastel coloured ribbon dresses.
- They become flowers, butterflies, and lyrical animals. There is a feeling of excitement and joy as the dancers' leap around the stage with incredible stamina.
- The music and movement become more rooted in African rhythms
- The musicians are revealed to the audience for the first time.

AUTUMN:

- The video projection of brown leaves symbolises the dry season. The lighting creates pools of patterns on the floor symbolic of a dry land (cracks in the earth).
- The sound of wind blowing sets the scene and builds into a rock and roll feel.
- The dancers are dressed in flimsy gold shift dresses as if they were dry leaves.
- They become the victims of the strong winds – their bodies are thrown to the floor showing a sense of danger.
- Two dancers, accompanied by the sound of a violin and rhythmical clapping from the other dancers, take us on a journey of survival, loss, and pain.

SUMMER:

- The video projection is a green map of Africa, showing there is hope for the future as the dancers perform with bursts of joyful movements.
- The music has a Brazilian rhythm and the dancers, who are dressed in red body suits, create passionate movements that are influenced by Samba.
- There is a feeling of unity amongst the dancers and support for each other.
- There is a fusion of styles in each scene from African traditional to classical ballet and contemporary movements to Asian and South American influences.
- The dancers leave the stage walking towards Africa to the words of the singer - Louis Armstrong '*what a wonderful world'* projected onto the
- cyclorama symbolising the possibly of peace and reminding us of our humanity.

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PAST PAPER QUESTION

QUESTION 8: CHOREOGRAPHER (*DBE NSC November 2021*)

Choose **ONE** choreographer that you studied in class from the list below.

SOUTH AFRICAN CHOREOGRAPHERS	INTERNATIONAL CHOREOGRAPHERS
Alfred Hinkel	Alvin Ailey
Gregory Maqoma	Christopher Bruce
Sylvia Glasser	George Balanchine
Veronica Paeper	Martha Graham
Vincent Mantsoe	
Mavis Becker	
Hazel Acosta	

Prepare **STUDY NOTES** on the choreographer you have selected.

Include the following information:

- **NAME** the choreographer that you have selected
- Background information
- Dance training and career
- Achievements and recognition
- Contributions and relevance to dance and society **[15]**

NAME the choreographer - if you don't include this, no one will know who you are talking about!

LOOK AT THE FORMAT REQUIRED:

In this case it is **study notes**. So, what does that mean? There are many ways to make notes to assist in learning.

How do YOU do study notes – apply your knowledge, e.g.

- Bullets
- Mind maps
- Flow charts
- Headings with content underneath, etc.

LOOK AT THE MARK ALLOCATION:

There is **NO** breakdown of marks for each bullet.

So, what does this mean?

- You must include **ALL** the bullets.
- You can write more on one bullet than another.
- Because bullets are used, this means you can provide the

NOTE: before you attempt to answer a question like this, do **ROUGH** planning in your **answer book**, e.g.

- How you want to present your study notes
- The order in which you are including the bullets
- Key words/areas to be included for each bullet – this way you can then decide how much information you have for each section.
- This question will usually be accompanied by a marking rubric which guides the markers on how to allocate marks.
- **It is not 1 fact = 1 mark.**

EXAMPLE OF A MARKING RUBRIC

Answer presented as study notes in a SYSTEMATIC manner
Excellent knowledge of the choreographer's:

- Background/place of birth/socio political influences, etc.
- Dance training, professional career as a dancer/choreographer, influences
- Achievements and recognition
- Excellent knowledge of the choreographer`s contribution and relevance to dance and society, e.g., companies created/worked with, job creation, political statements, outreach programmes, etc.
- All sections of the question are included
- Answers well presented as study notes

NOTE: you can't wing this section of the paper. You must study. You either know this or you **DON'T!**

NOTE: This is the rubric criteria for an excellent answer = **11 - 15 MARKS**

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EXAMPLE OF STUDY NOTES ON GEGORY MAQOMA

BACKGROUND:

- Born in Soweto and took up dance in the late 1980s as an escape from the political uprisings in the township.
- His early influences ranged from traditional hostel dancers to pop stars like Michael Jackson.

TRAINING:

- His formal dance training started at *Moving Into Dance Mophatong* (MID) in 1990 under the direction of Sylvia Glasser
- He received a scholarship to study in PARTS (Performing Arts Research and Training Studios) in Brussels, Belgium

PROFESSIONAL CAREER:

- He was the associate artistic director of Moving into dance for 5 years (2002 – 2007)
- He founded Vuyani Dance Theatre (now Vuyani Dance Company)
- He has served as associate artistic director of the Dance Umbrella festival and the Afro-Vibes festival in the Netherlands and the UK
- He is respected for his collaborations with many artists of his generation
- He was the head choreographer for the World Summit of Arts & Culture
- He was head choreographer for the FIFA World Cup Kick-Off Concert held in Johannesburg, Soweto in June 2010

STYLE/CHARACTERISTICS OF MAQOMA'S CHOREOGRAPHY:

- He uses contemporary dance styles with a strong African influence.
- He has created a fusion of tribal and urban dance.
- He mixes elements to create work that is unpredictable and difficult to pin down.

CONTRIBUTION TO DANCE:

- He founded Vuyani Dance Company which is a contemporary African dance company that produce works that question and challenge social values. The dance works have earned local and international acclaim and put South Africa on the international dance stage.
- Maqoma guest teaches at various universities in Africa, USA and Europe including, University of California (UCLA), Bates College (USA), Bennington College (USA).
- He has created repertoire (dance works) for Moving into Dance, Jazzart Dance Theatre, South African Ballet Theatre, and the Cape Performing Arts Company amongst others.
- He uses dance to communicate qualities and values addressing our fundamental humanity, deals with political and gender issues. He appears regularly on shows such as TED talks.
- He has established himself as an important element in the history of contemporary African dance in this country and beyond.
- He received the 2012 Tunkie Award for elevating the standard and visibility of dance in South Africa.
- Vuyani Dance Theatre continues to contribute to the South African creative economy.
- Outreach Programme: to primary schools and community groups in the townships especially those who have the arts and culture programme in the curriculum. Full time dancers are sent to facilitate dance classes twice a week where the result is the staging of works that have been created for staging at a professional theatre. The outreach programme also helps VDT artistic team to discover and nurture talent at a tender age.
- Like the pioneers before him, he is a part of the process of rediscovery, reinvention, and re-presentation of African history.

RECOGNITION/AWARDS:

- FNB Vita Choreographer of the Year in 1999, 2001 and 2002
- Standard Bank Young Artist Award for Dance in 2002
- Gauteng MEC Award in 2006 and 2007
- Dance Manyano Choreographer of the Decade Dance Award
- In 2017 Maqoma was honoured by the French Government with the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Arts & Literature) Award.
- Recently Maqoma was awarded with the Inaugural Usiba Awards by the South African Department of Arts & Culture for his dedication to dance teaching and development.

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7. Resources

Excellent Dance Studies Textbook

QUESTION BY QUESTION TEXT BOOK PAGES FOR EASY REFERENCING

QUESTIONS	PAGE NUMBERS IN TEXT BOOK
1	Pages: 6 - 7/10/ 23 -24/ 120 - 132/184 - 185/ 193 - 196/ 212 - 213
2	Pages: 25 - 29/ 98 - 99/ 100 - 103/ 107 - 108/ 112
3	Pages: 128 - 131/ 193 - 194/ 248 - 250
4	Pages: 2 - 3/ 12 - 13/ 17/ 19/ 116 - 117/ 130 - 131/ 185 - 186/ 188 - 190
5	Pages: 32 - 36/ 42/ 44/ 216 - 221
6	Pages: 62 - 73/ 145 - 158/ 164 - 167/ 224 - 233
7	Pages: 74 - 94/ 168 - 176
8	Pages: 74 - 94/ 168 - 176

Dance Studies NSC Past Papers

Once you have completed the self-evaluation on page 32, it would be useful to practice answering past papers. You would have already identified the main sections that need revision and strengthening.

Remember to write in your own words and not copy from the textbook when answering.

Dance Studies past papers from 2018 – 2021 have been sourced from the DBE website and put into a **Google Drive folder**. Use the link or QR code below for direct access to the folder:

https://bit.ly/3t1uzJb

Should you wish to source other past papers and memo's you will find them on the **DBE website**. Use the link or QR code below for direct access to the website:

https://bit.ly/3vWSwVj

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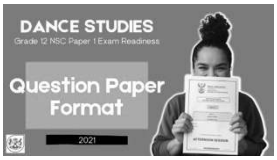
Dance Studies video support material

The Dance Studies Online YouTube channel
features a playlist of 10 exam readiness videos which specifically focus on preparation & revision for the Grade 12 NSC Paper 1 examination. These provide clarity on the format, verbs and content included for each question.
https://www.youtube.com/c/DanceStudiesOnline



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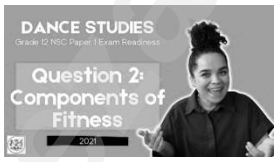

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Video 5:
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Video 6:
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Video 7:
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Video 8:
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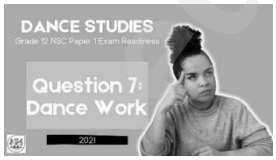

Video 9:
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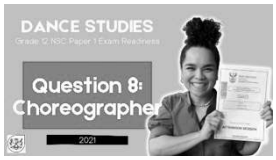

Video 10:
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8. Linking the curriculum content

ENVIRONMENT	CAUSES	PREVENTION
• Floor	• Incorrect floor = uneven, slippery, concrete, etc.	• Sprung wooden floor = shock absorber, protects joints and spine
• Temperature	• Too hot/too cold = can't warmup muscles/ overheat	• Moderate – can work at optimal efficiency
• Ventilation	• No air = lack of oxygen affecting concentration, causes fatigue	• Open windows/door = good oxygen flow for optimal focus and energy
• Space	• Too small/ overcrowded = bumping, falling, incorrect technique	• Large enough to move in = no bumping, able to move and execute correct technique
• Clothing	• Too tight/ baggy/incorrect footwear = restricted movement, incorrect technique	• Suitable for dance genre = easy to move in, teacher can correct body alignment, footwear enhances movements

TECHNIQUE	CAUSES	PREVENTION
• Application	• Incorrect use of turnout, landing, turning, posture, stance, spine, alignment, etc.= injury to joints and muscles	• Correct use of turnout, safe landing, spotting, core stability, safe use of the spine, etc. = good technique and performance skills
• Overuse, over training, under training	• Too many hours, too repetitive, too difficult, lack of classes,	• Moderate dance sessions, working within limitations, regular classes
• Components of fitness	• Underdeveloped, lack of class, illness or injury	• Regular lessons, targeting specific components, alternative/ non-weight bearing exercises for recovery
• Warming up	• Not done = no lubrication of joints, muscles stiff, no focus	• Before every class = synovial fluid released into joints, muscles, pliant, mind focused
• Teacher/teaching	• Inability to see/ correct faulty technique, unrealistic expectations	• Experienced qualified teacher, works within learners' range, provides corrections to improve
• Learning/ learner	• Lack of attendance, not applying corrections, lack of commitment	• Commitment, discipline, regular attendance, focus & concentration, applying corrections

LONG TERM CONSEQUENCES
- Career could end
- Mental health – depression, loss of confidence, etc.
- Technique and fitness lost – not able to dance in class
- Performance quality lost – no confidence

TYPES OF INJURIES & CAUSES

INJURIES

SAFE DANCE PRACTICE

TREATMENT
- Immediate:
  - **R**est
  - **I**ce
  - **C**ompress
  - **E**levate
- Rehabilitation – physiotherapy, etc.
- Alternative treatments – acupuncture, etc.
- Medical attention

TENDONITIS - an inflammation of a tendon
CAUSES:
- Overuse
- Incorrect technique
- Poor blood supply
- Injury/impact
- No warmup
- Trauma

SHIN SPLINTS an inflammation of the muscles along the front/shin of the lower leg
CAUSES:
- Incorrect floor
- Overtraining
- Overuse

SPRAINS - an injury to the ligament (stretching or tearing)
STRAINS - overstretching or tearing of a muscle or tendon ('pulled muscle')
CAUSES:
- Poor conditioning
- Trauma
- Poor technique
- Fatigue
- No warmup
- Environmental

FRACTURES - bones break when they cannot withstand a force or trauma applied to them
STRESS FRACTURE - a hairline crack in the bone that develops because of repeated or prolonged forces against the bone
CAUSES:
- A fall/direct blow
- repetitive forces
- Pointe work
- Over training
- Poor diet

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ENDURANCE
Cardio- vascular/ respiratory - the ability of the heart and lungs to pump oxygen to the muscles for long periods of time
Muscular - the ability of specific muscles/ groups to perform repeated actions over a period without tiring

FLEXIBILITY
The range of movement in a joint and pliability of the muscles

CORE STABILITY
The strength of the torso (abdominals & back muscles) to control and stabilise the body

NEUROMUSCULAR SKILLS
Brain-body connection
The ability of the brain to send messages to the muscles to move the body instantly. Movements are automatic/ muscle memory

STRENGTH
The ability of muscles to exert force against gravity or weight

THE 5 COMPONENTS OF FITNESS

BENEFITS OF GOOD FITNESS LEVELS
- Improved technique and performance quality
- Complexity of movement
- Safe dance practice = body can manage movements outside normal range
- Prevention of injuries

VISUAL LITERACY
Images, performances, PAT, Dance Works

- Ability to identifying & analysing how components are used
- Evaluating the level of fitness in a performance
- Evaluating performance skills

NOT HAVING COMPONENTS OF FITNESS
- Limited technique
- Limited performance
- Limited complexity of movement
- Unsafe dance practice
- Risk of injuries

DEVELOPING EACH COMPONENT
in class – specific dance exercises
out of class – activities, gym, etc.

NEUROMUSCULAR SKILLS
- Repeating movements/ exercises until they become automatic = practice
- Doing new unfamiliar exercises/ improvisation to develop response time in the nervous system, etc.
- Other sports that could develop these skills:
  - hand eye coordination
  - body coordination
  - balance
  - control
  - agility, e.g., netball, soccer, swimming, etc.

ENDURANCE
- exercises that move continually without stopping, e.g., travelling movements, jumping movements, etc.
- running, brisk walking, cycling, swimming, skipping, aerobic exercises, etc.

FLEXIBILITY
- dynamic stretching exercises that work through the range of movement within a joint, e.g., kicks for the hip joint
- static stretching exercises for each part of the body that are slow and sustained, e.g., sustained hamstring/quad stretches, etc.
- daily stretching at home

STRENGTH
- Balancing exercises such as rises, etc.
- Slow controlled exercises and combinations of movements (adage), etc.
- Gym targeted strength training for each body part

CORE STABILITY
- Practice good posture in all exercises
- Sit-ups/crunches to strengthen abdominals, etc
- Gym to do specific body control for the core

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POSITIVE LIFESTYLE CHOICES
- Good nutrition
- Sufficient water – hydration
- Sufficient sleep
- Selecting the right friends
- Positive body image =
  - Self esteem
  - Confidence
  - Focus
  - Concentration
  - High levels of performance

NEGATIVE LIFESTYLE CHOICES
- Junk food, poor diet
- Insufficient water
- Insufficient sleep
- Bad choice of friends
- Peer pressure
- Drugs, alcohol, smoking
- Stereotyping/ bullying =
  - Low self esteem
  - No confidence
  - Lack of focus, concentration
  - Injuries

EFFECTS OF NEGATIVE LIFESTYLE CHOICES
- Poor nutrition = lack of concentration and energy
- Dehydration – dizziness, fatigue, lack of concentration, poor judgement
- Injuries from lack of concentration and focus
- Tiredness, fatigue from lack of sleep
- Drugs, alcohol = poor focus, concentration, commitment
- Smoking = damage to lungs
- Stress, tension from peer pressure, etc.
- Poor self esteem

LIFESTYLE CHOICES

MANAGEMENT STRATEGIES

RELAXATION
- Learning breathing techniques
- Stretching out stiff, tense muscles
- Exercise – releases endorphins (happy hormones)
- Joining a social dance club
- Walking in nature
- Playing with pets
- Finding a calm environment
- Hot bath
- Listening to soothing music, etc.

WRITING/ READING
- Keeping a journal for:
  - Reflecting
  - Planning
  - Organising your time
  - Time management
- Reading for:
  - Pleasure – take your mind off worries
  - Learning about management strategies

TALKING
- To a councillor/ teacher /parent for advice
- A peer who might understand the situation – provide support
- Having supportive peers and family

ARE DEPENDANT ON:
- A code of conduct
- Attitudes & values
- Lifestyle choices
- Self-discipline
- Responsibility
- Accountability
- Commitment to your teacher, peers, self-development, etc.

FOCUS, COMMITMENT & CONCENTRATION

BENEFITS
- Improved technique & performance quality
- Injury prevention
- Developing trust in peers for:
  - Group work
  - Partnering
  - Improvisation activities
  - PAT
  - Reliability
  - Communication
- Future job opportunities:
  - Leadership skills
  - Teamwork
  - Time management
  - Application – focus, etc.

NEGATIVE EFFECTS OF NO FOCUS, COMMITTENT & CONCENTRATION
- Poor levels of technique and performance quality
- Injuries through lack of focus and application of corrections
- Lack of trust from peers
- Limited ability to work successfully in a group
- Lack of self-esteem and confidence

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HISTORY AND DEVELOPMENT

- **Identify** the dance major learnt at school
- Development of this dance form
- Origin/country/place
- Socio political influences
- Artistic influences on the dance form
- Important contributors
- Development – past/present
- Specific principles of the dance form
- Characteristics
- Differences or similarities to other dance forms = what makes it recognisable/different

PRINCIPLES COULD INCLUDE:

- Safe dance practice
- Use of gravity – with or against
- Posture, stance, alignment
- Use of arms, legs, and feet
- Identifiable characteristics in the movement vocabulary used – what makes it different/ recognizable to other dance forms regarding how the body is used

CHARACTERISTICS COULD INCLUDE:

- Where it comes from
- Where it is performed – theatrical/ cultural
- Who performs/participants/community
- Costumes/attire worn
- Music/accompaniment used, etc.

COMMON TECHNIQUES, CHARACTERISTICS FOUND IN ALL DANCE FORMS:

- Safe dance practice
- Posture, stance, alignment
- Components of fitness
- Performance quality
- Dance elements and choreographic structures
- Use of music/ accompaniment
- Use of symbolism
- Its function in society

VISUAL LITERACY

Images, performances, dance works, etc.

Identifying/evaluating:

- Principles
- Characteristics
- Movement vocabulary
- Fusion of styles, etc.

IMPACT OF TECHNIQUE ON PERFORMANCE QUALITY

Sound technique serves as the solid foundation on which to build performance skills.
Technique enables:

- Ease of movement
- A trained body works safely and can explore a wider range of movements which could improve performance levels.
- To develop a skill, it must be practiced. Regular technical classes will develop neuromuscular skills which will enhance performance quality such as:
    - Coordination
    - Reactivity
    - Spatial awareness
    - Kinaesthetic awareness
    - Musicality, etc.

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MOVEMENT QUALITY/ PERFORMANCE SKILLS
- Agility
- Accuracy
- Transitions
- Fluidity
- Fluency
- Dynamics
- Confidence
- Spatial awareness
- Kinesthetic awareness

MUSICALITY is not about dancing to a beat; it is about interpretation:
- Relation of dance to aural settings
- Interpreting the timbre, melody, rhythms, syncopation, polyrhythms, etc.
- Timing in relation to other dancers, e.g., canon, unison, etc.
- Awareness of time signatures
- Finding moments of stillness within music/accompaniment
- Interpreting the dynamics, motifs within a piece of music
- Making music visible

FINAL PAPER 2 DANCE EXAMINATION should be a culmination of all that has been learnt over the three-year FET period.

VISUAL LITERACY
Images, dance works, performance exam preparation, peer assessment

Identifying/evaluating:

- Technique
- Complexity levels
- Performance skills
- Use of dance elements & choreographic structures
- Musicality, etc.

LIFESTYLE CHOICES
Will affect the levels of performance quality such as:
- Sufficient sleep
- Healthy diet
- Sufficient hydration
- A positive body image, etc.

ANALYSING/ EVALUATING A DANCE WORK
All the areas included should be considered when viewing a dance work.

ARTISTRY
Using the body as an instrument of expression, e.g.,
- Interpretation of movements/ intent
- Projection and presence
- Making meaning of movements
- Personalisation
- Commitment to movement

TECHNIQUE
- Principles
- Components of fitness
- Safe dance practice
- Focus and concentration

STAGE CONVENTIONS: Evaluating the types of performance spaces that could be used and the effect on performance:
- Conventional theatrical stages
- Non – conventional stages/ site specific
- Cultural performance spaces

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SPACE: Every movement/dance work uses space in some way or another e.g., limited space, very large space, shared space, or the way the body is making its own shapes in space.
Examples of different ways to use space:

- **Positive space:** space that has something in it
- **Negative space:** empty space with nothing in it
- **Pattern:** a movement that is repeated in a predictable manner
- **Direction:** the way dancers are facing or the direction in which their body is moving
- **Symmetry:** refers to a sense of harmonious and beautiful proportion and balance. Usually, the same on one side as the other (mirror image)
- **Asymmetry:** is when the two halves of something don't match or are unequal/each side of the body is doing something different
- **Interlocking forms/shared space:** forms and shapes created by two dancers
- **Size:** the amount of space that is used
- The type of performance space will affect the way dancers move in space, e.g., conventional, non-conventional, site specific, etc.

TIME: Closely related to the element of space is the element of time. A dancer cannot move through space without moving through time as well. Time often deals with music, and how the dancer interacts with it. **Musicality** is an important aspect of dance. Learning how to listen and interpret music will assist in developing musicality.
The following areas need to be taken into consideration when evaluating musicality in dance:

- **Stillness**: this does not mean a dancer has stopped dancing. It creates suspense, excitement, or focus. It is used to draw attention to or accent something.
- **Duration**: the length of time that a movement is held or how long it takes to perform which influences the dynamics of a movement.
- **Repetition**: doing the same movement/motif many times within a dance/ sequence. The same movements can be repeated in any order or number of times using different elements of dance to create focus and attention to a theme/message/intent.
- **Music terminology:** often explains how time is used eg. tempo
- The relationship of dance to **aural settings**: e.g., spoken word, sound effects, natural sound, found sound, the audible aspects of dancing, silence.

DANCE ELEMENTS & CHOREOGRAPHIC STRUCTURES

VISUAL LITERACY
Dance elements and choreographic structures can be used symbolically by choreographers to enhance the message of a dance work. When viewing or evaluating a dance work take these elements into consideration. The use of technology and multidisciplinary elements will also affect how space, time and force are used.

FORCE: Dancers use force/energy to communicate emotions and convey messages through movement:

- **Accent:** emphasizes or stresses a movement. This can be done through changes to the movement quality, force, level, or shape.
- **Weight:** the weight of the movement. It ranges from light to heavy.
- **Energy:** the application of energy applied to the movement. It ranges from low to high.
- **Force:** the force applied to the movement. It ranges from gentle to strong.

IMPROVISATION AND PAT
These elements are used during the exploration of your improvisation activities which leads to the development of your choreography.

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FUNCTIONS OF DANCE IN SOCIETY

ENTERTAINMENT/ RECREATION
Dance used for enjoyment

E.g.
- Professional shows/dance works
- For fun
- At parties/ social gatherings etc.

COMPETITION
- To win money and/or prizes
- To recognize accomplishments

E.g.,
- SA's Got Talent
- Strictly Come Dancing
- Hip Hop Championships
- Battling
- Community competitions etc.

EDUCATION
- Teaching the public about important issues
- Used to pass history from one generation to another
- Taught in schools which could lead to a career and/or appreciation of dance

COMMUNICATION
- Dance is a language without words
- Dance is used make political statements e.g., protest dances
- Movement is symbolic i.e., it has meaning

PROFESSION/ CAREERS
- Teacher
- Choreographer
- Performer

Related careers
- Stage manager
- Dance critic
- Dance researcher/ historian etc.

TRANSFORMATION
Dance used in the process of change

E.g.
- Rituals such as coming of age
- Weddings
- Healing

THERAPY/ EXPRESSION
Using dance to:
- Heal trauma/ emotional pain
- Find inner fulfilment
- Realise one's full potential
- Develop confidence
- Develop creativity

RELEVANCE IN RELATION TO THE CHOREOGRAPHER
Has the choreographer fulfilled a function of dance in society through their contribution?

E.g.
- Impact on the dance community
- Outreach
- Mentoring/ developing younger artists
- Job creation etc.

RELEVANCE IN RELATION TO THE DANCE WORK
Does the dance work fulfil a function?

E.g.
- To entertain
- To educate etc.

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THEATRICAL DANCE FORMS

- Performed by professionals/trained dancers
- Makes use of a choreographer and/or director
- Audience is usually not part of the performance
- Makes use of production elements and formal features of a stage e.g., specialized floor, wings, special effects, etc.

Purpose/function

- Entertainment
- Education
- Communication
- Career etc.

SOCIAL AND CULTURAL DANCE FORMS

- Inclusive of all members of the community they represent
- Reflect the lives of the participants
- Important cultural/spiritual/religious functions in society
- Creates unity
- Audience does not usually pay to watch
- Open to all to participate

Purpose/function

- Healing
- Recreation
- Celebration
- Transformation etc.

TYPES OF FORMAL STAGING

- Proscenium Arch stage
- Theatre in the round
- Thrust stage

TYPES OF SITE-SPECIFIC STAGING

- Outdoors
- Public spaces
- Community halls
- Clubs

EVOLUTION OF THEATRICAL, SOCIAL & CULTURAL DANCE

- **Theatrical dance** has now expanded to incorporate site-specific and non-conventional dance spaces
- **Theatrical dance** has become inclusive of many styles, some of which were previously social/ cultural
- **Social and cultural dances** were originally performed by members of community, now they are used for entertainment, competition, etc. and are often performed by professionals.
- Many **indigenous/ cultural dances** that were previously not performed outside of their cultural context are now showcased publicly
- Dance genres in their pure form have evolved to incorporate many other styles/ genres (fusion)
- The evolution of dance has led to a change in the original function / intent / meaning of many dances

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INTENT
Why did the choreographer create this work?

- Choreographers use a stimulus/idea that leads to the development of the dance
- There are usually certain influences e.g., personal, artistic, socio-political that lead to the intent the choreographer has chosen

SYNOPSIS
What is the work about?

- This is the choreographer's interpretation of the intent (stimulus)
- They then use symbolic movement and production elements to bring the message across

MOVEMENT VOCABULARY
How has the choreographer used movement to bring the intent/meaning across?

- Styles, principles, characteristics, fusion, gestures, everyday movement, motifs, etc.
- Symbolic meaning behind choice of movements

PRODUCTION ELEMENTS
How has the choreographer used production elements to bring the intent across?

Analysis of:
- Staging/set
- Props
- Lighting/special effects
- Music/sound/accompaniment
- Costumes and makeup
- Technology/multimedia
- Symbolic meaning behind the choice of production elements

DANCE ELEMENTS & CHOREOGRAPHIC STRUCTURES
How has the choreographer used SPACE, TIME & FORCE to bring the intent across?

- What **choreographic structures** have been used to enhance the message?
- e.g., unison to symbolize togetherness, canon to repeat/emphasize an idea

PERFORMANCE QUALITY
What level of performance have the performers reached?

Evaluation of:
- Perf skills
- Technique
- Components of fitness
- Commitment and focus
- Artistry
- Your overall opinion of the work

SYMBOLISM & VISUAL LITERACY
How do all the elements come together to bring the intent across?

- Can the viewer understand and interpret the dance work being viewed?

RELEVANCE OF THE WORK
Does the work still apply today?
If so, how?

- Does the dance work fulfil a function?
  E.g.
  - To entertain
  - To educate etc.

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BACKGROUND
- Place/country of birth
- Reasons for starting dance
- Early dance training/ lack of training
- Social and political, context/influences on later career
- Personal influences on later career e.g., role of:
  - parents
  - teachers
  - religion
  - art etc.

PROFESSIONAL CAREER
As a dancer:
- Mentors – teachers and/or choreographers worked with
- Companies danced for
- Choreographers worked with
- Influences on style/ artistry
- Styles of dance trained in

As a choreographer:
- Works created
- Companies and collaborators worked with
- Socio political influences on dance works created

CONTRIBUTION TO DANCE IN SOCIETY
- Companies created
- Dance works created
- Mentorship to other/ younger artists
- Outreach and education programmes
- Employment opportunities (careers)
- Development of younger artists
- Being an ambassador for their country
- Recognition and awards for contributions to dance

CHOREOGRAPHER

IMPACT ON THE DANCE INDUSTRY
- Creating new styles/ fusion of styles
- New ways of using stage design/ production elements
- Innovative ways of using improvisation/ creating works
- Training methodologies

STYLES/ CHARACTERISTICS OF THEIR WORK
- Dance styles used
- Choice of production elements
  - Staging/set
  - Props
  - Lighting/special effects
  - Music/sound/accompaniment
  - Costumes and makeup
  - Technology/multimedia
- Process of choreographing
  E.g.
  - collaborating with and getting inputs from dancers during the process
  - using improvisation to create movement vocabulary
  - set movements without the use of improvisation
- Other defining qualities that make the choreographers' work unique

RELEVANCE OF THE CHOREOGRAPHER IN RELATION TO THE FUCTIONS OF DANCE IN SOCIETY

I.e., their contribution to:
- Entertainment -
- Profession
- Education
- Transformation
- Political statements
- Expression, etc.

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