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GRADE 12

**DANCE STUDIES
FEBRUARY/MARCH 2017
MEMORANDUM**

MARKS: 100

This question paper consists of 17 pages.

NOTE TO MARKERS:

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

Write short comments, giving reasons why a point was marked up or down if the memorandum does not give a clear guideline and you have to use your own discretion.

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

- In some questions, candidates have a choice. If candidates answered both questions, mark only the answers to the first question.
- Candidates may give a wide variety of answers, depending on what they covered in class.
- The rubrics guide the marking according to cognitive levels and levels of difficulty.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Read and evaluate the whole answer before allocating ticks and marks. One tick is one mark.
- Look for what the candidate knows, not what he/she does not know.
- Key words have been put in bold to guide marking.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: NUTRITION AND MENTAL HEALTH****NOTE TO MARKER:**

Many possible answers may be provided by the candidates.

If the candidate only gives one-word answers, give only half marks.

COGNITIVE LEVELS:

1.1 = 5 marks MEDIUM level

1.2 = 2 marks LOW level

1.3 = 3 marks LOW level

POSSIBLE ANSWERS:

- 1.1 Candidates could answer in many different ways to include both a balanced diet and the benefits.

An explanation of a balanced diet, e.g.

A balanced diet includes all the main food groups to ensure the body works at its best, for example:

Complex carbohydrates:

- They elicit the most energy and should constitute the bulk of the diet, as they will sustain you through many hours of rehearsals and performances.
- They are digested slower, providing a slow and stable supply of energy.

Proteins:

- Build and maintain the tissues of your body.
- They are important for muscle repair and growth.

Dairy products:

- Are important to build calcium in the bones and without sufficient calcium bones become brittle and can easily be broken or fractured.

Fruit and vegetables

- Through eating vegetables and fruit the body is provided with the necessary vitamins and minerals which are required for overall well-being.
- Vitamin supplements may be used if the body receives too little from the food that is eaten, so that the dancer is not prone to regular illnesses and off work or missing classes.

Fat:

- A small amount is necessary for organs to function optimally, such as the heart and brain.
- Any other suitable answers.

Benefits of good nutrition to a dancer's performance could include:

- Increased energy levels
- Increased mental alertness
- Increased fitness levels
- Maintain an ideal weight
- Recover from illness/injuries quicker
- Ability to handle higher levels of stress – emotional well-being
- Increased strength – muscle mass
- Positive attitude towards training and performing

(5)

- 1.2 **Candidate may provide any two symptoms of stress and tension:**
- Fatigue will set in impairing a dancer's judgment in class/ rehearsals and performance.
 - Eating related disorders from a poor diet could severely impair a dancer's future career.
 - Physical - muscle tension/ stiffness, cramps, aches and pains, frequent colds, rapid heartbeats.
 - Mental - moody, irritable, unhappy; will prevent the dancers from interacting with/ working successfully with others in the dance class.
 - Lack of sleep or sleeping too much – this could lead to lack of concentration in the dance class which could lead to injuries.
 - Loss of appetite or eating too much – this could affect the dancer's self-image and lead to lack of confidence.
 - Any other suitable answers

(2)

- 1.3 **Candidate must clearly describe any THREE relaxation techniques e.g.:**
- Create a safe space for yourself where you can apply relaxation techniques such as imagery/ breathing etc. and calm your mind.
 - Cool down techniques to release tension in muscles such as slow stretching.
 - Candidates could supply a specific technique e.g. yoga or meditation.
 - Any other suitable answers.

(3)
[10]

QUESTION 2: COMPONENTS OF FITNESS**COGNITIVE LEVELS:****5 marks = LOW level for the name and definition****10 marks = MEDIUM level for explaining****POSSIBLE ANSWERS:****Allocate ½ a mark if candidates provide only the name with no definition.**

- **Core stability:** the strength in the centre of the body, abdomen and back.
- **Strength:** the ability of a muscle to exert force against gravity.
- **Flexibility:** a wide range of movement possible in the joints.
- **Endurance:** the staying power of the body to perform over longer periods of time.
- **Neuromuscular skills:** the ability of the brain to send messages to the body with an instant reaction time.

(5)

Explaining how each component contributes to a dancer's performance. Many of the benefits apply across components.**Evaluate the whole answer. Do not award marks for repetitive answers in this bullet. Ten clear facts = 10 marks.****Strength:**

- Stronger muscles mean more complex movements can be performed and positions held, i.e. the muscles can resist giving into gravity.
- Can perform lifts and jump higher.

Flexibility:

- Adds grace and ease to movements.
- Dance will look effortless.
- Dancers will have a wider range of movement.

Core stability:

- Can control movements.
- Makes balancing easier.
- Maintains good posture.
- Can shift body weight quickly etc.

Neuromuscular skills:

- Can move quickly – more agile.
- Improved co-ordination.
- Better musicality.
- Improved kinaesthetic awareness, spatial awareness, etc.

Endurance:

- You won't get out of breath.
- You will be able to maintain concentration without having to worry how you are going to finish the class.
- Your arms, legs and body won't feel heavy and fatigued, etc.
- Any other suitable answers

(10)
[15]

NOTE: The learners have a choice between QUESTION 3 and QUESTION 4.
Mark only the first answer if both questions have been answered.

QUESTION 3: MUSCLES AND ACTIONS

COGNITIVE LEVELS:

3.1 = 4 marks = LOW level – naming muscles/groups and describing where they are found

**3.2 = 4 marks = MEDIUM level =
2 marks for anatomical actions
2 marks for explaining one dance movement using the anatomical action**

POSSIBLE ANSWERS:

3.1 Allocate FOUR marks for naming and describing where the FOUR muscles/groups are found. Award ½ a mark for naming only.

- **Quadriceps:**

This muscle group is found on the front of the thigh.

- **Hamstrings:**

This muscle group is found at the back of the thigh.

- **Adductors:**

This muscle group is found on the inside of the thigh.

- **Gastrocnemius:**

This muscle is found at the back of the lower leg.

Any other muscle/muscle group in the leg, such as abductors, hip rotators and anterior lower leg muscles. (4)

3.2 Allocate TWO marks for providing two anatomical actions and TWO marks for explaining ONE dance movement for each of the anatomical actions.

- **Quadriceps:**

Extension of the knee – stretch the knee

- **Rectus femoris**

Flexion – throwing the leg up high to the front of the body in a kick.

- **Hamstrings:**

Extension – lifting the leg behind the body.

- **Adductors:**

Adduction – it is a group of muscles that turn out the legs or move the legs away from the midline/centre (outward rotation).

- **Gastrocnemius:**

Plantar flexion – it is responsible for lifting the heels in rises, pointing the feet and helps to push off the floor in jumps and flexes the knee.

Any other muscle/muscle group in the leg. (4)

(4)
[8]

OR

QUESTION 4: INJURIES AND TREATMENT**COGNITIVE LEVELS:****4.1 = 2 marks = MEDIUM level****4.2 = 4 marks = LOW level****4.3 = 2 marks = MEDIUM level****POSSIBLE ANSWERS:****4.1 Difference:**

Sprain = an injury to a ligament.

Strain = an injury to a muscle or tendon. (2)

4.2 Possible answers related to causes of knee injuries:

- Poor alignment of the knee
- Forcing turnout of leg
- Incorrect landing from a jump
- Dancing on incorrect floors – not sprung wood
- Lack of strength to control movements
- Poor technique
- Poor conditioning
- Not warming up correctly
- Falls, as in an accident or in the choreography
- Lack of flexibility
- Any other suitable answer related to knee injuries. (4)

4.3 Possible answers on how to protect your knees in the dance class:

- Apply safe dance practice, like keeping your knees over your middle toe when you bend your knees or land from a jump.
- Do not place stress on the ligaments by moving the joint beyond its normal range and movement direction.
-
- The knees should always bend before a jump, land through the foot and end in a knee bend/ demi plié. This landing will prevent the knees and ankles from jarring and causing serious damage to the knees and ankles.
- Strengthening the surrounding muscles of the joint, e.g. the hamstrings and the quadriceps muscle groups, located at the back and front of the knee, stabilises the knee joint. Strengthening these muscles has a protective effect on the knee, and can decrease the stress on the knee joint during exercise. (2)

[8]

QUESTION 5: POSTURE AND SAFE STRETCHING**COGNITIVE LEVELS:****5.1 = 3 marks HIGH level****5.2 = 4 mark HIGH level****POSSIBLE ANSWERS:****5.1 Referring to the photographs. Indicate correct and incorrect postures.**

- **PHOTOGRAPH A** is an example of an incorrect posture, where the dancer's back is overarched; the pelvis is not well aligned which could result in serious back problems, such as strain in the lumbar spine, stiff neck as the head is out of alignment (chin thrust forwards).
- The dancer's core muscles are not used, which will prevent the dancer from balancing and controlling the body, limbs during movements.
- Any other suitable answers.
- **PHOTOGRAPH B** is an example of good dance posture and is the correct way to hold the posture while dancing.
- The head is up, the neck is long with core stability and the joints lined up.
- Dancer B understands how the different parts of the body work in relation to one another and this will enable the dancer to be able to balance and have control of all movements. This will also ensure ease of movement during all activities.

(3)**5.2 Referring to the pictures: Areas that could be included in the answer for own opinion and suggestions on safe stretching:**

- Dancers should be aware that there are different types of stretching that you can use to become supple.
- Both pictures show dangerous stretching methods which should be avoided to prevent injuring your muscles and ligaments.
- Stretching should not be painful – it can be difficult, but should not elicit pain.
- Never force your body into a stretch or allow somebody else to force you into a stretch, as this is dangerous and will cause injury.
- Breathing is important to use when stretching as this will help to ease your body into the stretch.
- A dancer must always be aware of his/her body's limitations and work within that framework when doing stretching or strengthening exercises.
- Any other suitable answers/suggestions.

**(4)
[7]****TOTAL SECTION A: 40**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: COMMUNITY DANCE PROJECT AND CAREERS****COGNITIVE LEVELS:**

- **Bullet 1: MEDIUM level**
- **Bullet 2: LOW level**
- **Bullet 3: LOW level**

Many possible answers will be provided. Answers must link to the performances at the dance and arts festival. Look at the whole answer before awarding marks.

POSSIBLE ANSWERS:

FOUR aspects about the purpose and the impact it may have on the community, e.g.:

- To identify artists and talent in the community – nurture this further
- To make arts accessible in the community
- To provide exposure for local and professional artists
- To create jobs in the community
- To give youngsters a goal to work towards
- To bring people together from different communities
- To inspire young artists
- To share skills and develop new talent/ existing talent
- To provide a platform for the arts
- To promote entrepreneurship and commercial activity in the community
- Any other suitable answer

(4)

THREE facilities and resources needed for the performances, e.g.:

- Performance space indoor/outdoor amphitheatre, e.g.:
 - Chairs/Seating for the audience
 - Stage with a suitable/sprung wooden floor
 - Suitable size for the type of performances
 - Dressing rooms for the performers
- Sound equipment to include:
 - Amplifiers
 - Speakers with enough volume
 - Microphones
- Publicity materials to include:
 - Posters/Flyers for advertising
 - Programme of events for the festival
 - Announcer for the festival
 - Sponsors
- Any other suitable answers.

(3)

THREE arts production jobs that will be created for the dance and arts festival and explanation of the function of each. One-word answers must NOT be awarded full marks. Do NOT award marks for jobs not related to arts production, e.g.:

- **Organiser(s)/Manager/Event organiser/Project manager** who will plan all the events and order of the festival.
- **Publicist** to advertise the festival and ensure full participation of the community.
- **Choreographers/Directors** for the various dance pieces/arts to be performed or exhibited.
- **Teachers/Facilitators** to help run arts workshops for the children.
- **Sound technician** who will be in charge of playing the music/microphones/announcements, etc.
- **Dancers/Actors/Musicians, etc.** who will perform for the community.
- Any other suitable art production jobs.

(3)
[10]

MARKING RUBRIC

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	9–10	<ul style="list-style-type: none"> • Shows excellent knowledge of the purpose of the festival and the potential of the arts to make an impact on the community. • Displays an excellent understanding of the facilities and resources required for the performances. • Connects the programme with relevant arts production jobs and clearly explains the jobs.
Adequate	6–8	<ul style="list-style-type: none"> • Well written proposal. • Shows knowledge of the purpose of the festival and the potential of the arts to make an impact on the community. • Displays an understanding of facilities and resources required for the performances. • Connects the programme with arts production jobs with vague explanations.
Moderate	3–5	<ul style="list-style-type: none"> • Shows limited knowledge of the purpose and potential of the arts to make an impact on the community. • Shows limited/minimal understanding of facilities and resources needed for the performances. • Can only name jobs, does not explain.
Not Achieved	0–2	<ul style="list-style-type: none"> • Displays no/minimal/vague understanding of the question. • Provides information not asked for in the question. • Writes very little or nothing.

QUESTION 7: FUNCTIONS OF DANCE IN SOCIETY AND DANCE FORMS**COGNITIVE LEVELS:**7.1 = 6 marks **LOW** level7.2 = 8 marks **HIGH** level – comparing

7.1 Mark only the FIRST THREE if more categories are provided. An informative description is required for each answer.

7.2 Evaluate the whole answer before awarding marks. HIGH level as candidate is asked to compare and explain in full sentences FOUR similarities and FOUR differences between African dance principles and another dance form. Do not award marks if candidates include other areas for comparison, such as costumes and props.

- 7.1 7.1.1 **Education:**
- Dance can be used to pass on traditions/history of a community.
 - It can be used to educate communities on social issues.
 - It can prepare people for careers.
 - It can teach life skills, such as discipline and team work.
 - Any other relevant answer. (2)
- 7.1.2 **Social/Personal transformation:**
- Dance is used in many ceremonies, e.g. of coming of age – move from being a child to adulthood. Weddings – move from being single to being married, etc.
 - Dance is used in rituals for healing – moving from illness to health.
 - Many dancers experience a sense of personal transformation through dance, e.g. a sense of purpose, improved life skills and increased awareness of others.
 - Dance is used to build social skills through teamwork and trust exercises.
 - Any other relevant answers. (2)
- 7.1.3 **Communication:**
- To put across ideas and thoughts. To inform without using words – dance is a universal language.
 - To show and express emotions non-verbally.
 - Any other relevant answer. (2)
- 7.1.4 **Religion:**
- Dance is used in many spiritual ceremonies to enhance the meaning/message.
 - Dance used in religious customs or charismatic church services can be linked to transformation.
 - Any other relevant answer. (2)
- 7.1.5 **Protest:**
- Dance is used to make political statements without using words.
 - Dance is used to demonstrate – toyi-toyi.
 - Any other relevant answers. (2)

- 7.2 **Many possible dance forms will be provided by the candidates. African dance must be included as one of the dance forms. ONLY movement principles must be included in the answer. Bullets are used to aid marking.**

CONTEMPORARY VS. AFRICAN DANCE

Differences could be:

- **African dance movements** are traditional and often do not change. **Contemporary dance movements** are often created through improvisation and differ from one choreographer to another.
- **African dance** and music are not separate from each other. The dancers incorporate singing/body percussion/ululating, etc. into their movements. **Contemporary dance** usually chooses pre-recorded music that will enhance the intent/story of the dance work and choreograph movements to fit the music and may work without music.
- **African dance** imitates movements literally found in the natural world. **Contemporary dance** adapts natural movements through abstraction.
- **Contemporary dance** often involves lifting/counterbalance between dancers. **African dance** does not involve lifting of partners but rather focuses on line/circle formations.
- **African dance** is rhythmic. **Contemporary dance** is more visual.

- Any other suitable answers. (4)

Similarities could be:

- Both dance forms complement gravity in their movements/giving into/dance towards the ground.
- Both dance forms are performed mostly with bare feet.
- Both dance forms use everyday movements/gestures.
- Both dance forms use large jumping and leaping movements defying gravity.
- Any other suitable answers. (4)

(4)
[14]

MARKING RUBRIC 7.2

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	7–8	Compares and explains, in well written full sentences, FOUR differences and FOUR similarities between African dance principles and the dance principles of one other dance form. Shows in-depth understanding of the movement principles of both dance forms.
Adequate	5–6	Compares and explains, in full sentences, FOUR differences and FOUR similarities between African dance principles and the dance principles of one other dance form.
Moderate	3–4	Comparison basic/limited in many aspects of FOUR differences and FOUR similarities between African dance principles and the dance principles of one other dance form.
Not Achieved	0–2	Cannot compare/minimal/ no knowledge of African dance principles and the dance principles of one other dance form.

QUESTION 8: MUSIC OF A PRESCRIBED WORK**COGNITIVE LEVELS:****8.2 = 1 mark LOW level****8.3 = 1 mark LOW level****8.4 = 4 marks MEDIUM level****POSSIBLE ANSWERS:**8.1 **Ghost Dances** Christopher Bruce

8.2 Inti-Illimani (1)

8.3 Traditional Chilean folk music (1)

8.4 **Candidates must analyse how the music enhances the work.****One-word answers are not acceptable.****Answers could include:**

- Wind sounds in the beginning set an eerie atmosphere, symbolise being in the cave, make the setting more real, etc.
- Folk music using traditional South American instruments enhances the folk style of movements and helps to tell the story.
- The songs are sad and haunting telling of the suffering of the people and this is portrayed through their movements, e.g. the woman in the red dress.
- Some of the songs and music are upbeat and fast creating the atmosphere of what life must have been like before the war, e.g. Section 2 with the 3 men and 3 women.
- At the moment of death there is silence which adds to the atmosphere and sadness of the moment.
- Any other suitable answer.

(4)
[6]

NOTE: The candidate has a choice between QUESTION 9 and QUESTION 10.
Mark ONLY the first answer if both questions have been answered.

QUESTION 9: CHOREOGRAPHER AND DANCE WORK

COGNITIVE LEVELS:

2 marks = LOW level – introduction/ conclusion

**20 marks = MEDIUM level – influences/collaborations/associations/movement vocabulary/
choreographic style/contribution to dance**

8 marks = HIGH level – symbolism/your opinion/interpretation

Use professional judgment and an in-depth knowledge of the choreographer and the dance work when marking. Bullets used to aid marking.

MARKING RUBRIC:

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	24-30	Excellent/Catchy introduction, summary and conclusion to the interview. In depth understanding of how to set a good question that elicits a good answer. Includes detailed, factual examples in answer. Shows excellent understanding of an interview format . Has a wide and detailed knowledge of both the choreographer and the dance work. Is able to analyse the symbolism used, give opinions/interpretations and provide clear, detailed examples . Includes all sections asked – influences and collaborations/ movement and choreographic style/ contributions/symbolism with attention to detail .
Meritorious	21–23	Clear, well written introduction, summary and conclusion to the interview. Understands how to set a good question that will elicit a good answer. Includes factual examples in answer. Writes as if in an interview . Has a detailed knowledge of both the choreographer and the dance work. Is able to analyse the symbolism used and provide clear, examples . Includes all sections asked – influences and collaborations/movement and choreographic style/ contributions/symbolism.
Substantial	18–20	Basic introduction, summary and conclusion to the interview. Basic understanding of how to set a good question that elicits a good answer. Includes examples in answer. Writes as if in an interview . Has knowledge of both the choreographer and the dance work. Is able to analyse the symbolism used and provide examples . Includes all sections asked – influences and collaborations/movement and choreographic style/ contributions/symbolism, but has basic/limited knowledge in some sections.
Adequate	15–17	Limited introduction. Includes either summary or conclusion to the interview. Limited understanding of how to set a good question that elicits get a good answer. Includes basic examples in answer. Writes in a limited manner for an interview. Has basic knowledge of both the choreographer and the dance work. Is able to describe production elements, music and movement vocabulary. Includes all sections asked – influences and collaborations/movement and choreographic style/ contributions/ symbolism, but has limited knowledge in some sections.
Moderate	12–14	Limited/No introduction, summary and conclusion to the interview. Sets questions directly from what the paper asks. Very few examples included with answer. Writes poorly or not at all for an interview. Has limited knowledge of the choreographer and the dance work. Is able to describe some areas – influences and collaborations/movement and choreographic style/ contributions.
Elementary	10–11	No introduction, summary and conclusion to the interview. Struggles to set a question. Minimal examples given in answer. Writes poorly - not an interview Has very little knowledge of the choreographer and the dance work. Can give a minimal description of some areas of influences and collaborations/movement and choreographic style/contributions.
Not Achieved	0–9	No introduction, summary and conclusion to the interview. Struggles to set a question. Little/Incorrect information in answer. Writes poorly – not an interview . Has very little/no knowledge of either the choreographer or the dance work. Has very little/no knowledge of most areas of influences and collaborations/movement and choreographic style/contributions.

QUESTION 10: SOUTH AFRICAN DANCE WORK AND CHOREOGRAPHER**COGNITIVE LEVELS:****2 marks = MEDIUM level – introduction/conclusion/presentation****20 marks = MEDIUM level – influences/collaborations/associations/movement
vocabulary/choreographic style/contribution to dance****8 marks = HIGH level – symbolism, opinion/interpretation****Use professional judgment and an in-depth knowledge of the choreographer and the dance work when marking. Bullets used to aid marking.****Candidates must prepare a presentation for dance learners about the choreographer, Alfred Hinkel, and the dance work, *Bolero/Last dance*.****The presentation may be bullets, a mind map or in essay format and should include the following:****An introduction and conclusion.****Influences, associations, collaborations.****Possible areas that could be included:**

- Hinkel grew up in a conservative family in Namaqualand.
- He started dancing at the age of ten, although his father was against him dancing.
- In the early 1970s he continued his training at the UCT School of Dance for a short time, thereafter returning to his home in Namaqualand.
- It was his daily experience of teaching in the 'coloured' communities (without proper facilities) that laid the foundation for a truly original and resourceful approach to dance teaching and choreography.
- Hinkel met John Linden and Dawn Langdown in Okiep, Namaqualand, two people with whom he would consistently collaborate over the years to come.
- Together they formed the Namaqualand Dansgeselskap.
- In 1981 he joined Jazzart Dance Theatre as a dancer and eventually took over as the director.
- Through the turbulent times of the state of emergency he became increasingly politicised which was reflected in his work.
- Exposure to working through improvisation during the Abamanyani process influenced the way he began to work and he has developed a unique way of teaching and choreographing, drawing from the essence of the dancers.
- Any other factual answers.

Movement vocabulary and choreographic style used and how it was innovative.

- *Bolero* was a novelty in its time. Hinkel's work featured elements seldom (or never) seen on stage before such as:
 - African dance was staged as performance art.
 - Previously, African dance had been viewed as a quaint tourist attraction.
 - The staging of the earlier versions of *Bolero* was vital in asserting a recognised place for African contemporary dance in the world of South African performance art.
 - African dance was set to classical music
 - Gumboots were worn by women and in particular, white women. One needs to appreciate that gumboot dancing arose from, 'a working class people, mostly miners and dock workers', and that it was not a practice performed by women, let alone white women.
- Thus, when the female cast of *Bolero*, marched proudly onto stage, they crossed a cultural and societal threshold.
- Gumboots were used in an 'avant-garde' way.
- Traditionally performed with a bent back, Hinkel demonstrated how an established technique could be manipulated for creative purposes when his dancers were seen performing their own, upright version of gumboot dancing.
- The contact work featured in *Bolero* was very innovative for its time.
- The traditional roles of men and women were disregarded.
- In *Bolero*, men lift men, women lift women, women lift men and so on.
- The traditional roles of the male and female were turned upside down when Hinkel's piece subversively suggested that women were entitled and able to initiate action and assume leadership and that men could feel weak and vulnerable.
- *Bolero* made bold political assertions.
- With each version the choreography has been influenced by the participants, each bringing their uniqueness to the interpretation as Hinkel has always used improvisation when creating dance works.
- He also fused different dance forms such as contemporary and African dance as well as Indian and contemporary dance.
- Any other suitable answers.

(Note there could be an overlap between movement vocabulary and symbolism)

Symbolism/opinion/interpretation

- *Bolero* has been staged in diverse forms to fulfill numerous purposes. In the earlier versions of *Bolero*, Hinkel intended to make symbolic statements through dance on issues that were not meant to be talked about (this almost became one of Jazzart's policies) about politics, abuse, sexuality etc.
- Every performance of the work symbolised a shift in the attitude of the people and the country from apartheid to post-apartheid. Initially, it served to comment on politics, then for celebration (it was performed at the inauguration of Nelson Mandela) and also as incentive for collaboration between classical and contemporary dance companies as the giver of hope.
- *Bolero* is a work that has traced a fairly political path and has continually transformed through the process of being reworked on each of the several occasions that it has been staged to create new meaning.
- The original version symbolised 'overcoming prejudice', and focused specifically on the Immorality Act – arguably the most controversial of the legislative acts of the South African Apartheid government which attempted to forbid intermixing of couples of different races.
- The costumes were used to make statements such as non-gender specific costumes worn symbolising gender discrimination, leather and chiffon together symbolising the strength and softness of women, etc.
- Any other suitable answers, opinions/interpretations.

Contribution to dance in South Africa.

- Hinkel works predominantly with untrained dancers and develops their talent through training methods developed from working in underprivileged areas.
- He developed his own style of training and developed a method that he would use over the next 30 years to train his dancers. This style has now been adopted and developed by many dancers, choreographers in their own way.
- Hinkel combines a mixture of styles as well – contemporary, African, Indian as well as classical elements of dance which has also influenced ways of choreographing in this country.
- Used dance to make social commentary especially to do with sexism, racism and other forms of discrimination and abuse of power.
- He developed and popularised improvisation as a means of creating new material for choreography.
- Is outspoken about injustices.
- He mentored many fledgling dance companies.
- Supported schools with artists in residence and lecture demonstrations.
- He trained many dancers through a training programme run by Jazzart who have become the next generation of master teachers and choreographers.

[30]

TOTAL SECTION B:	60
GRAND TOTAL:	100