

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

DANCE SG

(First Paper: History and Music)

POSSIBLE ANSWERS OCT / NOV 2006

Q1	ATTENDANCE OF A DANCE WORK; DANCE COMPANIES		[10]
1.1	Write a review		(6)
	<p><i>Credit may be given for the writing style of a newspaper review. Open choice; must be <u>2004/2005/2006 dance productions</u> Possible answer:</i></p>		
	Sub-sections	Example:	
•	Title of performance	La Traviata	1
•	Company, lead dancers	South African Ballet Theatre Angela Malan, Christian Tatchev, Andries Weideman	1
•	Date (month, year), venue	May 2005, State Theatre Pretoria	1
•	Choreographer(s)	Veronica Paeper.	1
•	Description of content or plot	Notes from programme	1
	<p>Act1 Armand takes leave from his family. The ladies of the house are entertaining their gentleman visitors. Armand's friends Pierre and Gaston, bring him to the house against his will. Camille returns from the opera with Baron Douphol. Armand and Camille meet and she gives him a camellia, inviting him to visit her when the flower has faded.</p> <p>Act 2 Camille and Armand are living happily together, but unbeknown to Armand, Camille is selling her jewellery to support them. Friends invite them to a picnic, but Camille is not well and remains at home. Armand's father, Monsieur Germont arrives and tells Camille that if she truly loves Armand she will leave him so as to maintain the honour and good name of the Germont family. In great distress she agrees and leave the house in haste. She writes a letter to Armand and explains that as she must live with a man of means she is leaving him. Unaware of his father's visit, Armand returns from the picnic and upon realising that Camille has left, his father tries to comfort him.</p> <p>Act 3 A scene of jollity, mirth and gambling unfolds in the salon. Camille is back on the arm of Baron Duopoly when Armand walks in and interrupts the party by insulting Camille. Monsieur Vermont has told Armand the truth of Camille's leaving him, but it is too late as Camille is dying.</p> <p>Choreographic style including an analysis of movement vocabulary, e.g. the use of space, etc.:</p> <p>The Romantic ballet style was used.</p>		1

1.2	Draw a poster for a dance company	(4)
	<i>Example: South African Ballet Theatre</i>	
1.2.1	Open-ended answer must include: Name of company: South African Ballet Theatre TWO major dancers: <u>Principals:</u> Kimbrian Bergh, Karen Beukes, Anya Carstens, Iain MacDonald, Angela Malan, Burnise Sylvius, Christian Tatchev, Andries Weidemann.	(2)
1.2.2	TWO works from the company's current repertoire: Giselle, Swan Lake, La Traviata, Kopano, Schlager, Who Cares?	(2)

Q2	DANCE IN PERSONAL LIFE AND COMMUNITY <i>Open-ended answers. Possible answers:</i>	[10]
2.1	Concert at the Coca Cola Dome on drug awareness	(8)
	Open-ended answer learners own account	
2.2	What is integrated dance and two example of one such company.	
	Definition of integrated dance: Working with able and disabled dancers. ONE example: Remix Dance Company, Tswarangano, Can Do Ca, Gladys Agulhas Theatre Works	(1) (1)

Q3	DANCE VOCATIONS	[10]
3.1	Dance Educator, Dance Journalist, Dance Researcher TWO Skills each	(6)
	A related job	Skills and responsibilities
	Dance Teacher	To facilitate, to assess, to report, to be appropriately qualified
	Researcher/Historian	To select, organise and interpret facts from the Internet, books, etc.
	Reporter	To attend productions, to report, to review, to compare
3.2	Possible funders name FOUR:	(4)
	Open-ended answer learner's own account. Anglo American Chairman's Fund, De Beers Fund, Banks (FNB, etc.), Ministry of Arts and Culture	

Q4	DANCE STYLE / FIELD OF DANCE	Choose ONE (Guideline Document)	[10]
	<ul style="list-style-type: none"> • African Dance • Ballet • Ballroom • Contemporary Dance 	<ul style="list-style-type: none"> • Dance Composition (Choreography) • Folk Dance (Character National) • Greek Dance (Ginner method) • Indian Dance (North OR South) 	<ul style="list-style-type: none"> • Jazz • Latin American Dancing • Spanish Dance • Tap Dance
	Speech at a neighbouring primary school on a dance form		(10)
	Example: Ballet or Classical Dance Principles:		
1	Stance:	Position taken; standing correctly	
2	Turn-out:	Rotary motion to view	
3	Placing:	Arranging things in their proper place to achieve an ordered balanced form	
	3.1 Alignment:	Bringing into line, especially bringing three or more points into line	
	3.2 Épaulement:	A rotary movement of the shoulders made in sympathy with simultaneous movement of arms and/or legs, the extent of which must be finely judged, but which will depend on the context.	
4	Laws of balance:	A counterpoise (of things) in order to maintain equilibrium. Conforms to other basic rules, i.e.	
	4.1	The law of opposition	
	4.2	The law of épaulement	
5	The basic rules of classic technique:	These include Rules of the Head, Legs, Feet, Arms and Body	
6	Transference of weight:	To convey or hand over one thing or person to another place or person. These include:	
	6.1	The five positions of the feet	
	6.2	The five jumps; From: 2 feet to 2 feet; 2 feet to 1 foot; 1 foot to 2 feet; 1 foot to the other; all on one leg	
7	Co-ordination:	To bring proper parts into proper relationship	
8	The seven movements of dance:	Plier (to bend), Élancer (to dart),	Étendre (to stretch), Glisser (to glide), Relever (to rise), Tourner (to turn), Sauter (to jump)

Q5	CHOREOGRAPHERS		[10]
	Write a letter to a friend		
5.1	ONE from EUROPE, e.g. Bausch, Béjart, Ek, Jooss, Kylián, Neumeier, Van Manen	(5)	
5.2	ONE from SOUTH AFRICA, e.g. Cekwana, Orlin, Glasser, Mantsoe, Semela, etc.	(5)	
	Choose ONE. Write short biography. Examples and possible mark allocation		
	5.2 Robyn ORLIN (SA) = 5 marks	5.1 Mats EK (Europe) = 5 marks	
C A R E E R (±4)	<p>±25 years' experience: dancer, performer, choreographer, producer, teacher, artist</p> <p><u>Awards:</u></p> <p>2002: Laurence Olivier Award (London): Most Outstanding Achievement in Dance for daddy</p> <p>2000: Jan Faber Award (Paris) for Most Subversive Choreography for daddy (see full title below)</p> <p>1996: Special Award: Contribution to Contemporary Dance in SA</p> <p>1985-1998: Five FNB Vita Choreography Awards</p> <p><u>Arts Education:</u></p> <p>1991-93 Master in Fine Arts – Chicago</p> <p>1985: Laban School, University of London</p> <p>1975-79: London School of Contemporary Dance</p> <p>1965-72: RAD (London) Grades and Diplomas</p> <p><u>Related Experience:</u></p> <ul style="list-style-type: none"> - Choreographic workshops nationally and internationally (Japan, Greece, Paris) - Teacher at NSA (1998-2001), PACT Dance Co (1988-89), Market Theatre Laboratory (1996-2003) - Inaugurated dance departments: Funda Art Centre Soweto; FUBA (Federated Union of Black Artists) - Guest choreographer: France, Holland, Germany 	<p>dancer, choreographer</p> <p>Sweden</p> <p>Born 18 Apr 1945</p> <p>Son of choreographer Birgit Cullberg and Swedish actor Anders Ek he started dancing in 1962 and in 1973 he joined the Cullberg Ballet Company in Stockholm. He became between 1974 and 75 a member of the Deutsche Oper am Rhein in Dusseldorf and had his debut as a choreographer with the Cullberg Ballet Company in 1976. His early ballets ('Soweto' and 'The House of Bernarda') brought him world-wide recognition. In the years that followed he created many original choreographies with the company, which consolidated his position as one of the most interesting contemporary ballet artists. 1980-81 he joined the Netherlands Dance Theatre and in 1985 was appointed artistic director of the Cullberg Ballet Company.</p> <p>He has twice received an Emmy for his television productions of 'Carmen' and the duet 'Smoke' which was later reworked into the ballet 'Solo for Two'.</p>	
W O R K S (±3)	<p>2004: the babysitting series...part 2 (Jhb Art Gallery, FNB Dance Umbrella). 2000: babysitting caspar in collaboration with guards: Der Alten Nationalgalerie, Berlin, funded by the Hauptstadtkulturfonds. An ongoing project; will happen over next few years in museums around the world to culminate in a final presentation, still undecided.)</p> <p>2001: we must eat our suckers with the wrappers on (FNB Dance Umbrella; 2003 to France and Germany)</p> <p>1998: the future may be bright but it's not necessarily orange (2002: Montpellier Dance Festival, France)</p> <p>1998: daddy I've seen this piece six times before and I still don't know why they're hurting each other (SA, France, The Netherlands, Norway, Greece, Sweden)</p> <p>1997: ubu and the truth commission (multi-media production with Kentridge and handsprung puppets)</p> <p>1995: naked on a goat (Market Theatre Jhb, Poland, Switzerland, Germany)</p> <p>1993: upsy-daisy (solo; Blue Rider Theatre, Chicago, Art Institute of Chicago)</p>	<p>He has become known for his highly original versions of traditional ballets, including 'Giselle', 1982, 'Swan Lake', 1987, and 'The Sleeping Beauty', 1996.</p> <p>After leaving Cullberg Ballet Company in 1993 he created 27 more choreographic works, such as 'She Was Black', 1995, 'Solo for Two', 1996, 'The Sleeping Beauty', 1996 (for TV in 1999), 'A Sort Of', 1997.</p> <p>He also has been active as a guest artists for some of the world's most famous ballet companies including Netherlands Danse Theatre, Grand Theatre Ballet in Geneva, American Ballet Theater, New York, Zürich Ballet etc.</p> <p>In 1999 he produced for the Grand Theatre - National Opera in Warsaw one his most famous ballet productions – 'Carmen' to the music of Georges Bizet and Rodion Shchedrin.</p>	

Q6	DANCE WORKS 6.1 Synopsis on 1 work 6.2 Explain the choreographic style 6.3 Relevance to South Africa 6.4 Compare the choreographic style of TWO works Use the tables below as guidelines	[10] (4) (2) (1) (3)
	6.1, 6.2, 6.3, 6.4 Giselle	6.4 Swan Lake
	<p>Giselle is betrayed by society (her status), Albrecht, Hilarion. <u>Act I: A Rhineland Village</u></p> <ul style="list-style-type: none"> Count Albrecht in love with a peasant girl, Giselle. He has disguised himself as a village youth Loys. Giselle believes him to be a humble peasant. When he courts her, he leaves his cloak and sword that might reveal his true identity in a cottage. A local forester, Hilarion, is also deeply in love with Giselle and he learns Albrecht's secret. He reminds Giselle of his own love and warns her against trusting this mysterious Loys. Giselle trusts Loys's love and disregards Hilarion's suspicions and her mother's evident dislike of Loys. Bathilde, Albrecht's future bride, arrives with a hunting party and gives Giselle a necklace. Hilarion reveals the truth about Loys. When Bathilde claims Albrecht as her fiancé, the shock drives Giselle insane. She seizes the sword, tries to kill herself, but falters and dies of a broken heart at Albrecht's feet. <u>Act II Giselle's Grave in the Wood</u> Hilarion mourns at Giselle's grave at midnight. Myrthe appears and summons the Wilis – ghosts of young women who have been jilted and died before their wedding day, who now take revenge. Giselle rises from her tomb and is initiated as a Willi. Hilarion, exhausted with dancing, drowns in the lake. Albrecht brings flowers to Giselle's grave and Myrthe condemns him to dance until he dies. Giselle sustains him until dawn breaks. Daylight destroys the Wilis' power and he is saved. The Wilis and Giselle disappear into the morning mist, leaving Albrecht sorrowing and alone. 	<p>Rothbart and Odile betray Siegfried and Odette. Siegfried betrays Odette and the swan maidens by choosing Odile. <u>Prologue</u> Princess Odette gathers flowers in the forest and is transformed into a swan by Rothbart, the evil sorcerer. <u>Act 1 Prince Siegfried is celebrating with his friends.</u></p> <ul style="list-style-type: none"> His mother (Queen) presents him with a silver crossbow She reminds him that he must soon choose a bride. Siegfried sees a flock of swans; he departs to hunt them. <p><u>Act 2 Prince Siegfried with swans at the lake</u></p> <ul style="list-style-type: none"> As he watches, they regain their human form. Odette tells Siegfried of the spell: They are maidens only at midnight. Only the love of a man can set them free. The prince falls in love with Odette and vows he will release her from the magician's spell. Rothbart, watching from the shadows, is determined to force the Prince to break his vow. <p><u>Act 3 The court celebrates Siegfried's coming of age.</u></p> <ul style="list-style-type: none"> His mother bids her son to choose a bride, but because of his love for Odette and his promise to her, he refuses. The disguised Rothbart and Odile (as Odette) appear. Believing her to be the Swan Princess, Siegfried tells his mother that he has chosen Odile as bride. The sorcerer is jubilant. Siegfried has betrayed Odette. Siegfried rushes in despair to the lake. <p><u>Act 4 At the lake</u></p> <ul style="list-style-type: none"> The swan maidens are sad. Their hope of ever being set free from the magician's spell is destroyed by Siegfried's betrayal of Odette. They are also betrayed. Siegfried begs Odette's forgiveness and vows his love. The sorcerer conjures up a storm. Siegfried fights him, tears off a wing and breaks the sorcerer's spell. Odette resumes her human form and is united with Siegfried in eternal happiness.
	<u>Importance today:</u> First performance: 1841, but still regularly performed. The theme of betrayal is still relevant to society today. The choreography and music are endearing.	First performance: 1877, but still regularly performed. The theme of betrayal is still relevant to society today. The choreography and music are endearing.
	<u>Choreographic style:</u> Classical ballet <u>Choreographers:</u> Perrot (solo dances) Coralli (corps dances) Petipa (later changed some of the choreography) After La Sylphide, Giselle was the major Romantic ballet.	<u>Choreographic style:</u> Classical ballet <u>Choreographers:</u> Petipa (Acts 1, 3) Ivanov (2,4) Swan Lake is regarded as the height of the classical ballet technique.

**SECTION B
MUSIC**

Q7	MUSIC SCORE	“PAS SEUL” from GISELLE	
7.1	Staccato		(1)
7.2	Detached		(1)
7.3	Rallentando (1)	Gradually slower (1)	(2)
7.4	Mezzo piano (1)	Moderately soft (1)	(2)
7.5	Quavers (1)	Semiquavers (1)	(2)
7.6	Bar 6		(1)
			[9]

Q8	MUSIC ELEMENTS – MULTIPLE-CHOICE		
8.1	A		(1)
8.2	C		(1)
8.3	C		(1)
8.4	A		(1)
8.5	C		(1)
8.6	B		(1)
8.7	C		(1)
8.8	A		(1)
8.9	C		(1)
			[9]

Q9	MUSIC STYLE – CHOOSE ONE STYLE (FROM FIVE POSSIBLE STYLES)		
	EXAMPLE: JAZZ	Other relevant facts may be included	
	<u>Works and Composers or Performers</u> (See prescribed text book: Kamien, Music: An Appreciation)		
9.1	Composers/Performers: Joplin, Smith, Davis, Armstrong, Brubeck, Ellington, Parker, Monk, Kern, Gershwin, Debussy, Stravinsky, Carlos, etc.		(3)
9.2	Works: Maple Leaf Rag, Lost Your Head Blues, Hotter Than That, Take The “A” Train, Unsquare Dance, Miles Runs The Voodoo Down, Bloomdido, Rhapsody in Blue, Autumn Leaves, The Girl from Ipanema, etc		(3)
9.3	<u>Melodies</u> Blue notes; Blues scales; Scoops (blues), Scat singing		(3)
	<u>Rhythm</u> The rhythmic drive of jazz music is the most prominent aspect of this style of music. The whols basis of rhythmic interplay between instruments as well as the melodic forming of phrases rest on a good sense of time and rhythm. There are common use of syncopations and anticipations.		
	<u>Harmony</u> Jazz music uses extended chords were the harmony is can range from very simple – as in a blues – to very complex – as in Bebop music. The reason for the complexity is the inclusion of sevenths (either major or minor). The harmony is played by the piano and or guitar.		
	<u>Tempo</u> The tempo is jazz can vary from very slow to very fast and the rhythmic drive is provided by the drums and bass. The typical tempo in jazz music is called ‘swing’. This rhythmic feel is derived from the continuation of long-short-long-short.		
			[9]

Q10	COMPOSERS	[9]
10.1	Composer / Arranger	Dance work (Alphabet letter)
10.1.1	Adolphe ADAM	B
10.1.2	Shaun NAIDOO	G
10.1.3	Howard ROBERTS (arranger)	D
10.1.4	Gabrielle ROTH	C
10.1.5	Erik SATIE, Leonhard PRAEG, Cesaria EVORA	A
10.1.6	Igor STRAVINSKY	E
10.1.7	Peter Ilyich TCHAIKOVSKY	F (7)

10.2 Identify the nationality of any TWO composers listed above.

Stravinsky = Russian (1) Tchaikovsky = Russian (1) (2)

Q11	DANCE TYPES Choose THREE from list EXAMPLES :	[9]
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	Country of Origin	Time Signature	Tempo Indication
Barcarolle	France	6 8	<i>Andante</i> (3)
Waltz	Austria	3 4	<i>Allegro</i> (3)
Polonaise	Poland	3 4	<i>Moderato</i> (3)

NOTE: THE TEMPO INDICATIONS MAY BE GIVEN IN ITALIAN OR ENGLISH.

TOTAL FOR SECTION B: 45

TOTAL: 105