

EASTERN CAPE
South Africa

SUNDAYS RIVER VALLEY

PROVINCIAL

ARTS & CULTURE FESTIVAL

12 - 23 AUGUST 2019

EMAIL: info@srvartsfest.co.za

WEBSITE: www.srvartsfest.co.za



PROUDLY
SOUTH AFRICAN



2019

PROVINCIAL SYLLABUS

Performing Arts

Literary Arts

*FESTIVAL OF
LIVE PERFORMANCES*

workshops

Visual Arts

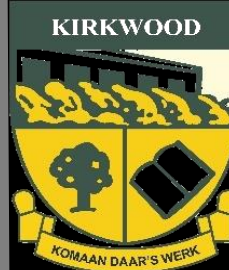


THE BIGGEST EDUCATIONAL FESTIVAL IN
THE
EASTERN CAPE

PROUDLY
SOUTH AFRICAN



YEAR 7





DANCE



SESSION: I
DANCE

Dance is a type of art that generally involves movement of the body, usually rhythmic and to music, performed by many cultures and used as a form of expression, social interaction and exercise or presented in a spiritual or performance setting.

- No teachers or parents are allowed backstage, except in the capacity of accompanist (which is very, very rare).
- Dancers must be appropriately, but simply costumed.
- **Dancers should arrive at least 40 minutes before their session in order to dress, make-up etc.**
- Effects are to be kept as simple as possible.
- No individuals under the age of 10 will be allowed to do point work in any dance.
- The time allowances for dancers must be strictly adhered to. Performers exceeding the stipulated time will be penalized.
- Only ONE entry per candidate PER SESSION. Candidates that perform solo but are also part of a duet, trio, quartet or group sessions are allowed.



SESSION: I1 BALLET

I1.1 SOLO

Time limit: 2.5 minutes

I1.3 TRIOS

Time limit: 2.5 minutes

I1.2 DUETS

Time limit: 2.5 minutes

I1.4 QUARTETS

Time limit: 2.5 minutes

Ballet



Balanchine

Classic Bell

SESSION: I2 BALLET: CHOREOGRAPHY

A dance for solo dancers or groups, designed by a pupil and lasting from 1.5 to 3 minutes. A letter from the teacher certifying that the choreography is the independent work of the pupil must accompany the entry form.

I2.1 SOLOS

I2.3 TRIOS

I2.2 DUETS

I2.4 QUARTETS



Platter

Pancake

Romantic



SESSION: I4 HIP HOP

Please note: Improvisational "freestyle" movements are encouraged in this session.

Minimum Dancers: ONE

Maximum Dancers per group: 15

Individuals or Groups must provide their music on a CD/DVD/MEMORY STICK to the sound technician before their performance.

Latin American

Time limit: Maximum 3.5 minutes

Duo's

Candidates can enter any of the following styles:

- ✓ Cha-Cha
- ✓ Samba
- ✓ Ramba
- ✓ Mambo
- ✓ Polka



Ballroom

Time limit: Maximum 3.5 minutes

Duo's

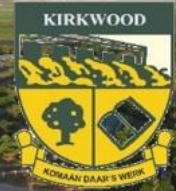
Candidates can enter any of the following styles:

- ✓ Swing
- ✓ Wals
- ✓ Tango
- ✓ Jive





INSKRYWINGSVORM/ENTRY FORM



WEBSITE: www.srvartsfest.co.za

EMAIL: info@srvartsfest.co.za

DANCE

Please complete the following fields. Remember to write clearly. Your name/s and surname will appear on the Diploma according to what you write in these fields

1. Candidate/s name/s and Surname/s *(Please use a separate sheet for names)*

.....
.....

2. Name of School.....

3. Contact Number of person responsible:.....

4. Please circle your preferred language in which your diploma and adjudicator comments should be issued:

AFRIKAANS OR ENGLISH

5. Age /s

Please tick your choice:

<u>BALLET</u>	SOLO	TICK	DUETS	TICK	TRIOS	TICK	QUARTETS	TICK
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<u>BALLET</u> <u>CHOREOGRAPHY</u>	SOLO	TICK	DUETS	TICK	TRIOS	TICK	QUARTETS	TICK
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HIP HOP - Total number of dancers:

<u>LATIN</u> <u>AMERICAN</u>	CHA-CHA	TICK	SAMBA	TICK	RAMBA	TICK	MAMBO	TICK
							POLKA	TICK

<u>BALLROOM</u>	SWING	TICK	TANGO	TICK	JIVE	TICK	WALTZ	TICK
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MODERN DANCE

SESSION: J MODERN/CONTEMPORARY DANCE

This category is designed for the very young at heart that have positive energy, stamina, determination, fitness and personality to make a real success of this session. Interpretation and improvisation plays a huge part here. Also known as 20th century concert dance. Modern dancers reject the limitations of classical ballet and favour movements derived from the expression of their inner feelings. Modern dancers express their innermost emotions through dance, often becoming closer to their inner selves. Before attempting to choreograph a routine, the modern dancer decides which emotions to convey to the audience.

- Appropriate music should be selected for the dance idea or arrangement
- Costumes should suit the dance idea or style
- Focus attention on dance movement and dance composition
- Accompaniment – Own choice. Electronic music should be saved on CD/DVD/MEMORY STICK in a recognizable computer format like mp3 and handed to the sound engineer before the session begins.
- A maximum of two (2) dances may be performed.
- Teachers and candidates should pay careful attention to TIME. Candidates that ignore the maximum time limits shall be penalized.

J1.1

SOLO

Maximum time limit: 5 minutes

J1.3

GROUPS (4 dancers or more but not exceeding 12)

Maximum time limit: 8 minutes

J1.2

DUETS

Maximum time limit: 5 minutes

J1.4 Open session (adults etc)



CONTEMPORARY DANCE

NEW ADDITION





INSKRYWINGSVORM/ENTRY FORM



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SESSION: J MODERN / CONTEMPORARY DANCE

Please complete the following fields. Remember to write clearly. Your name/s and surname will appear on the Diploma according to what you write in these fields

1. Candidate/s name/s and Surname's

.....
.....
.....
.....

2. Name of School.....

3. Contact Number of person responsible:.....

4. Age /s

Please tick your choice:

<u>J1.1 SOLO</u>	<u>J1.2 DUETS</u>
<u>J1.3 TRIOS</u>	<u>J1.4 QUARTETS</u>

Please TICK your language choice (your diploma will be issued in this language)

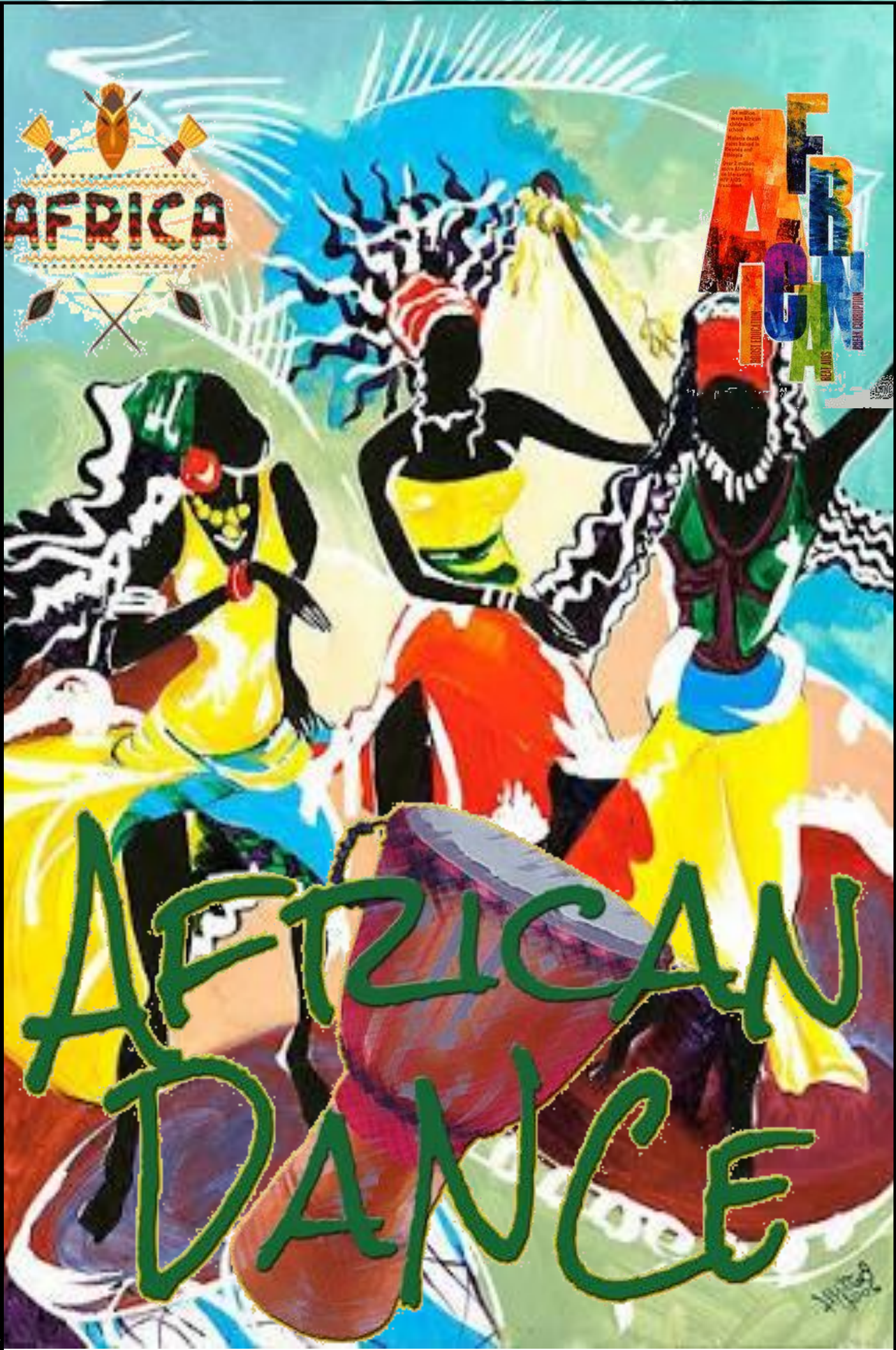
AFRIKAANS	TICK	ENGLISH	TICK



AFRICA

AFRICAN

AFRICAN DANCE



SESSION: K

AFRICAN DANCE

African dance embodies athleticism and a graceful beauty flowing with rhythm. In Africa, dance is a means of marking the experiences of life, encouraging abundant crops, and healing the sick soul and body. It is also done purely for enjoyment. All ceremonial African Dances have purpose. They tell stories and relate history. The distinctive beat of powerful African drums, energetic African dance – warriors, gumboot dancers, pantsula and township jive. A real slice of vibrant AFRICA!!!

- Candidates must ensure that the particular style is maintained throughout and the music and dress/costume is appropriate to the dance subject.
- Candidates/Groups that entered for one style may also enter for the other styles. Separate entry forms together with the appropriate fee must be submitted.

NO ITEM MAY EXCEED 4 MINUTES!!! JUDGES WILL STOP THE PERFORMANCE IF THE TIME LIMIT IS EXCEEDED

- **This explosive and vibrant category ONLY FOCUS ON GROUPS OF 2 and more BUT NOT EXCEEDING 20.**
- Teachers must ensure that the names and surnames of candidates are legible on entry forms. Each candidate receives a Diploma.
- If pre-recorded music is used, it must be saved in mp3-format on CD / DVD OR MEMORY STICK and handed to the sound engineer before performing.
- Groups that make use of African Drums etc. must bring their own.
- Participants are free to compile their own groups. Groups may consist of any age and any grade.

Types of African dances

1. Warrior dances
2. Dances of love are performed for special occasions such as weddings and anniversaries.
3. Rites of passage and coming of age dances
4. Dances of welcome
5. Dances of possession and summoning.

Dances of possession and summoning are common themes in African dance and very important in many Traditional African Religions. Their purpose is to call a spirit and these can be spirits of Plants or Forests, Ancestors or Deities. The dances are used to honour the spirits, ask for guidance or to appease the spirits if they are angry

Characteristics:

There are some basic characteristics that are common to most African dance forms:

The relationship to the earth – working together with gravity as opposing to trying to defy it as is such with some Western dance forms.

The spiritual representation – dance in African within the traditional context, was used as a way of elevating oneself from the human realm to that of the spiritual universe. A dance form that engages the mind, body and spirit in order to truly release the conscious, allowing the individual to experience the power of self-expression.

Importance of the Community. Africans danced mainly with and for the community. Solo performers were supported and affirmed by the group through song, hand clapping, and shouted encouragement. The circle is a common structure in African dance representing unity and completeness

The relationship to rhythm – rhythm is fundamental to the existence of African culture. It acts as a thread, binding the very fabric of African culture together through its expression. An attribute of African culture that has successfully influenced and continues to influence the world over.

The whole theatre structure – the practice of dance is one in which the union of movement, song and drama come together, crystallising expression through the medium of communication.

The connection to culture – African dance forms are direct expressions of culture through the medium of dance. Culture a stimulus to the development of movement and artistic expression

Music

The African concept of music is totally different to the Western one. Traditional African musicians do not seek to combine sounds in a manner pleasing to the ear. Their aim is simply to express life in all of its aspects through the medium of sound. The African musician does not merely attempt to imitate nature by music, but reverses the procedure by taking natural sounds, including spoken language, and incorporate them into the music. To the uninitiated this may result in cacophony, but in fact each sound has a particular meaning. To be meaningful, African music must be studied within the context of African life.

Music has an important role in African society. Music is an integral part of the life of every African individual from birth. At a very early stage in life the African child takes an active role in music, making musical instruments by the age of three or four. Musical games played by African children prepare them to participate in all areas of adult activity - including fishing, hunting, farming, grinding maize, attending weddings and funerals and dances.

An intimate union forms between man and art in Africa. It amounts to a total communion that is shared by the whole community. This may help explain why some languages in black Africa has precise noun to define music.

The art of music is so inherent in man that it is superfluous to have a particular name for it. The drum is so important in African society that it is sometimes equated with a man. Women must consequently treat it with the same respect that they would show towards their men folk. In some African countries women are not even allowed to touch a drum under any circumstance, though Islam and European colonial influence have softened some of these traditions.

African music is nearly always coupled with some other art such as poetry or dance and is one of the most revealing forms of expression.

STYLES TO CHOOSE FROM:

K1.1 Indlamu Dance (Zulu War Dance)

A traditional Zulu war dance where the dancer lifts one foot over his head and brings it down hard, landing squarely on the downbeat. Normally, two dancers in warrior's pelts perform indlamu routines together shadowing each other's moves. This war dance is often performed at weddings. It is performed with drums and full traditional attire and derive from the war dances of the warriors. It is danced by men of any age wearing skins (amabeshu), headrings ceremonial belts, shields, rattles and weapons like spears and knobkierries. This dance shows off muscular strength and control of the weapons with mock stabs at imaginary enemies.

K1.2 Isicathamiya

This is performed by men or boys standing in a straight line or arc. The music balladic and the lyrics pertain to modern issues but use ancient melodies. Issues like aids, crime and migrant labour. The lead singer provides the counterpoint or rhythm. The music form symbolises life in rural Zululand and the townships.

Source: <http://eshowe.com/zulu-dance>

K1.3 Gumboots

Gumboot dance developed from traditional African roots, to become a part of urban South African working-class culture. The practice began with rural laborers who came to work at the gold mines of Witwatersrand in South Africa. They brought with them strong traditions of rhythm, song, and dance. Facing oppression and hardship at the mines, including punishment if they talked to each other while working, they were forced to adapt and create new forms of communication and entertainment. Inside the mines, the workers used the gumboots to communicate with each other, by slapping their boots, stamping their feet, and rattling their ankle chains. As the form also developed into a popular social activity, songs dealing with working-class life, drinking, love, family, low wages and mean bosses were sung to accompany the movements.

K1.4 Pantsula

This is a highly energetic dance form that originated in the black townships of South Africa during the Apartheid era. It is a syncopated, quick-stepping, low to the ground form of dance which evokes the urban street culture of which it is a part. It provides a powerful, stylized form of expression. Kwaito music is used for this dance as it projects a streetwise, gangster image as strong and sharp like pantsula.

K1.4 Umteyo Dance (Xhosa shaking dance)

Involves the rapid undulation or shaking of the thorax so that the whole length of the spine appears to be repling. Older men, Amadoda, do a similar dance, Xhensa accompanies by singing and clapping.

K1.6 AGBEKOR (ancient dance known as the Atamga)

This is a warrior dance depicting men who fought in the battle, which is why the dance involves warfare movements. It is supposedly an aggressive style of dancing and is characterized by a complex drum rhythm. The dancers stage mock fights using horsetail as spears to stab the opponent. It is performed specifically at cultural events and at funerals. Agbekor is a style of this particular dance type.

K1.7 DANCE OF POSSESSION AND SUMMONING

This dance type is used to summon the spirits of the world, namely than of ancestors, trees, forests and even deities. It is performed to honour the spirits and as a means to ask for guidance.

K1.8 Open session (this session includes any other African Dance and it is also open for any age)

Domba/ Ingoma/ Isishameni/ San Trance Dance, etc.



INSKRYWINGSVORM/ENTRY FORM

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SESSION: K AFRICAN DANCE

Please complete the following fields. Remember to write clearly. Your name/s and surname will appear on the Diploma according to what you write in these fields

1. PLEASE FILL IN THE NAMES AND SURNAMES OF THE PARTICIPANTS (AGES IN BRACKETS)

1	9
2	10
3	11
4	12
5	13
6	14
7	15
8	16

➤ **NAME OF SCHOOL:**

➤ **CONTACT NUMBER OF PERSON RESPONSIBLE:**

PLEASE TICK YOUR CHOICE

K1.1	Indlamu Dance (Zulu War Dance)	K1.2	Isicathamiya
K1.3	Gumboots	K1.4	Pantsula
K1.4	Umtuyo Dance (Xhosa shaking dance)	K1.6	AGBEKOR
K1.7	DANCE OF POSSESSION AND SUMMONING	K1.8	OPEN SESSION (Any other TYPE of African Dance)

Please TICK your language choice (your diploma will be issued in this language)

AFRIKAANS	TICK	ENGLISH	TICK