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91938



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Level 1 Dance 2024

91938 Demonstrate understanding of the relationship between cultural context and key features of a dance genre or style

Credits: Four

ASSESSMENT TASK

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of the relationship between cultural context and key features of a dance genre or style.	Explain the relationship between cultural context and key features of a dance genre or style.	Examine the relationship between cultural context and key features of a dance genre or style.

Refer to this booklet to respond to the task for Dance 91938.

Check that this booklet has pages 2–3 in the correct order and that neither of these pages is blank.

Do not use chatbots, generative AI, or other tools that can automatically generate content.

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Excellence

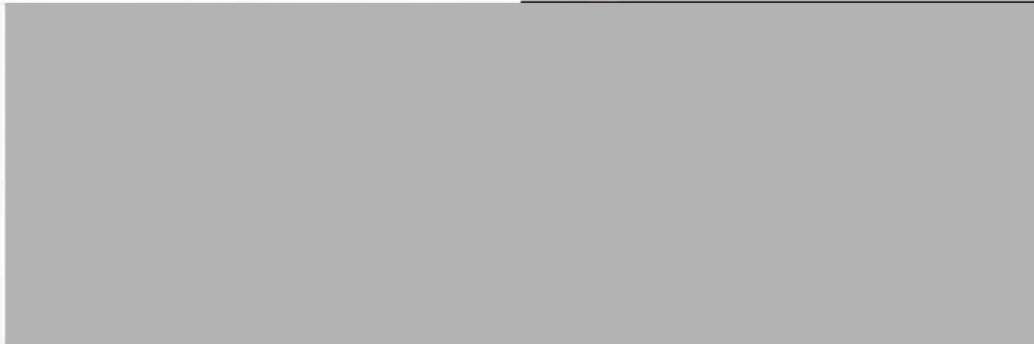
TOTAL 07

In my essay I will be talking about the relationship between the cultural context and key features of the dance genre gumboot dance. Gumboot dance in Zulu is known as Isicathulo. It translates to 'the shoe'. The dance originated in the gold mines of Johannesburg, South Africa in 1884. Black people were working in the mines during the migrant labor system. The migrant labor system dealt with the needs of cheap labor during apartheid. It restricted black people to rural areas, like the mines, often called "bantustans" to keep them out of the "white cities". At the time, South Africa was politically, socially, and economically dominated by white people. The miners created gumboot dance to communicate, have a new 'language' that they all understood, mock the bosses, entertain themselves, pass the time, tell stories, and celebrate African culture. Gumboot dance also began because of apartheid. Apartheid means to separate people due to their race or ethnicity. Although apartheid wasn't officially introduced until 1948 it still occurred before that in South Africa. In my essay I will include how movements reflect the cultural context of gumboot dance and how the typical roles link to the cultural context in gumboot dance.

Many different important movements work together to reflect the cultural context of gumboot dance. Gumboot dance involves the wearing and stamping of wellington gumboots. The reason they wear the gumboots reflects back to the economical conditions as it shows how instead of spending money on creating a better work environment they gave them rubber gumboots to protect their feet. This created different sounds, beats, and rhythms. The movements are strong and sharp. Your knees will always be bent. The movements are always in unison and sometimes you follow a pattern. The timing will always be increasing, decreasing, or steady. It is very common to see a gumboot dancer create a movement and repeat it multiple times. This is all before the rest of the gumboot dancers join in and together they perform the repeated movement. The only form of communication they had was gumboot dance and it often took a while for a message to get around. Hence, one person starts a move and it takes time before the others join in. This reflects back to the historical context of what it was like to work in the strict, dangerous, and unhealthy conditions in the Johannesburg gold mines. One condition was that they were not allowed to talk in their native language so they created gumboot dance. Not being able to talk in their native language meant they were unable to celebrate their language and their culture. However, a positive of using gumboot dance as communication meant that their white bosses could not understand them. This gave the dancers more freedom in their conversations and not feeling like a boss was eavesdropping on them the whole time. One of the main important movements in gumboot dance is stimela. Stimela is usually performed in two straight lines, walking to a new destination, with circling arm movements. The circling arm movements represent a train. In Fangalo, stimela means train. The train is very important to the mine workers as it tells their story and highlights what's most important to them. Stimela reflects back to the historical context because the train represents departure. When they discovered diamonds at 1869 and gold at 1886 in the mines of Johannesburg it became an important part of South Africa's history. The mine companies had to hire hundreds of men who would accept cheap pay. This pay usually was not enough to provide for a family. However it appealed to black South African men who had lost their land and income. The black men had to hop on the train to the mines and leave their families behind. So Stimela communicates the message of the departing train and how much the mine workers miss their families that they left behind. Another main important movement in gumboot dance is salute. It represents how miners were expected to behave, reflects back to apartheid as it shows how the black South Africans had to respect the white people. Apartheid occurred in South Africa from 1948 to the early 1990's. During apartheid the black South Africans had their rights taken away from them because South Africa became dominated by their white population. The areas for black people only were often called "bantustans" and they were restricted to low paying jobs like the mines. The white minority were violent towards them and as an unfortunate result there were many arrest, injuries, and deaths. In the mines, examples of respect from the black mine workers to the white superiors looked like: following and not questioning their orders with no delay, addressing them by the titles of "baas" (boss) if they were a white man or meisies (madam) if they were a white women, avoiding eye contact, and of course saluting them. Due to the racial segregation standards in South Africa they were treated as slaves. The miners used salute as a way to mock the bosses because of how they were treated by them. The gumboot dance movements of stimela and salute work together to reflect the cultural context of gumboot dance.

Many different important roles in gumboot dance work together to link to the cultural context of gumboot dance. In every gumboot dance there are various roles held by members of the group. The dance formation would look like the leader in the middle, with the stronger dancers on the outside, and the weaker dancers in the middle. The main role in gumboot dance is the leader who is known as the boss boy. The boss boy is in charge of the group telling them what to do by shouting calls in Fangalo or by commands. He starts the dance and is always the first to move. The boss boy wears something different, for example a different costume or the only one wearing a special accessory. This meant he stood out amongst the rest of the dancers. Another role in gumboot dance is the monkey. The monkey is a gumboot dancer with a silly personality and during the performance they would show this. The other gumboot dancers always laughed at the silly behavior. It also created time for the dancers to make calls. Due to the monkey actions it made the gumboot dance performance more entertaining. The boss boy and monkey link together to show the cultural context of gumboot dance as together they show the idea of mocking the bosses. Apartheid, as mentioned earlier meant that the government and population was white dominated so they treated the black South Africans poorly. The boss boy would mock the things the white superiors did like yelling out calls and wearing special clothing items to distinguish themselves as a leader. Just like how the superiors were distinguished as a superior because of their white skin. Everyone knew the white people were the leaders just like how you can spot a boss boy (leader) in a gumboot dance. The monkey shows how the mocking theme of the dance has changed overtime which I think represents how apartheid has changed over time. Apartheid started in 1948 and many anti-apartheid activists like Nelson Mandela came along to try and bring back the rights of the black South Africans. Overtime as people became aware of apartheid, it changed. In 1990 he was released from prison after being accused of high-treason. Then the apartheid legislation was repealed which ended apartheid. The last role in gumboot dance is the solo dancers. Some of the dancers were powerful as individuals and had great tricks and improvisation skills. To showcase this, they stepped forward during the performance to perform their skills. Standing behind the soloist would be the rest of gumboot dancers who created rhythms, beats, and sounds as a form of encouragement.

In conclusion, important movements and typical roles work together to show the relationship between cultural context and key features of gumboot dance. It is a unique, strong and powerful performance piece to entertain and tell the story of the culture context of gumboot dance. I have included images below of our gumboot performance.

**Reference:**

I used wikipedia

en.wikipedia.org/wiki/Gumboot_dance

Excellence

Subject: Dance

Standard: 91938

Total score: 07

Grade score	Marker commentary
E7	<p>The candidate described the movements of the genre in some detail and then described an important movement that had a clear link to the cultural context of the genre. This included descriptions of various aspects of the movement and how they were linked to the cultural context. They also described how the dance genre reflected aspects of the cultural context, for example, "...so Stimela communicates the message of the departing train and how much the mine workers miss their families that they left behind." Several examples of how the aspects of the movement and the cultural context (social, historical, and political) are interconnected with one another were provided. These responses were supported with specific evidence such as dates, specific locations, and specific details in the language of the genre.</p> <p>Two typical roles from the dance genre were described, although only one was expected, but the candidate described how these roles complemented one another. The candidate described in detail how the typical roles could be seen in a performance, including details such as where the performer would stand in the formation and the role they played within the performance. The candidate explained how various aspects of the typical role linked to various aspects of the cultural context.</p> <p>It was evident the response was in the candidate's own words and that the student understood how cultural context impacted the key features of important movement and typical role.</p>