



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONALE
SENIOR CERTIFICATE**

GRADE 12

**DANCE STUDIES
FEBRUARY/MARCH 2012
MEMORANDUM**

MARKS: 150

This memorandum consists of 25 pages.

NOTE TO MARKERS / TEACHERS:

- In the examples of possible answers, a great deal more information has been provided as a resource for teachers and markers than, than is expected from the candidates.
- Bullets have been used in the memo to aid marking.
- Refer to the **Ability levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise students if the grammar or spelling used is incorrect. As long as the student's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). **However, they may not be awarded full marks for essay / paragraph type questions if there are grammatical and spelling errors and the answer is not written in the correct format, or meaningfully addresses the question.**
- *In many of the qualitative questions that require detailed explanations, one tick does not always equal one mark. Half marks may be awarded.*
- **Markers should avoid awarding full marks for a question when the answer is superficial and minimal.** This examination is the culmination of a 3 – year training period from Grade 10 – 12 and the level of rigour expected should be equivalent to all other matriculation subjects.
- Where the learners have made careless mistakes e.g. numbering, they should be penalised by 10% but the marker and moderator should decide whether the learner is answering the relevant question correctly.
- Look for what the candidate knows, not what they don't know.

SECTION A: DANCE HISTORY AND THEORY**QUESTION 1**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Dance careers							
Knowledge, analysis	√		√		5		

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidate's answers.

CRITERIA FOR MARKING:

Allocate 1 mark for training Allocate two marks for job description Allocate two marks for skills and abilities	[5]
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ONE EXAMPLE OF POSSIBLE ANSWERS:

Bullets used to aid marking.

Career: A dance teacher:**1.1 Job description:**

- Work with children/adults
- Create movements and exercises
- Organise, draw up a time tables, dance show etc
- Communicate ideas, skills and knowledge
- Plan, present lessons and assess learners
- Motivate and inspire
- Discipline learners
- Interact and give feedback to learners, parents and school (1)

1.2 Training:

- Qualify through a registered dance society
- University diploma or degree (2)

1.3 Skills and abilities:

- Patience, perseverance
 - A love of teaching people
 - Good planning/management abilities/organisational ability
 - Ability to assess/judge/evaluate
 - Creativity (2)
- [5]**

QUESTION 2

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
History / principles of dance							
Origin/History: 2.2 Principles: 2.3 Application		√	√			10	

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidate's answers.

CRITERIA FOR MARKING:

2.1	No mark allocated for the name of the dance form.	
2.2	Allocate 5 marks if the candidate can explain in detail the following: <ul style="list-style-type: none"> • One mark for the origin of the dance major (1) • Four marks for the historical background of the dance major (4) 	
2.3	Allocate 5 marks if the candidate has explained any five relevant principles of the dance major.	(5)
		[10]

EXAMPLES OF POSSIBLE ANSWERS:**EXAMPLE ONE:**2.1 **BALLET**2.2 **Origin:**

- Catherine de Medici of Italy brought the court ballets, as they were called, to the French court when she married Henry, the Duke of Orleans, son of the French King, in 1533. (1)

History:

- In 1661, King Louis XIV [the Sun-King] founded the Royal Academy of Dance in Paris to establish standards for the perfection of the art of dance. Teachers of dance and professional dancers were trained and the steps and movements of the court and character dances were codified.
- During the course of the 18th century [1700 - 1800], ballet moved from the courts into the theatre. In the first part of the century, ballets centered on mythological themes and characters; in the second part, ballets focused on more human themes and characters, using both dancing and pantomime to tell the various stories.
- By the 19th century [1800 - 1900], ballet had become an established theatrical form that had spread across Europe.

- The Romantic era, with its urge toward things imaginative and supernatural, saw female dancers rise onto the tips of their toes, a convention that is retained by female ballet dancers to this day.
- In the second half of the century, ballet's popularity had declined in Europe but had forged ahead in Tsarist Russia, where, by the end of the century, full-length story ballets in the Tsarist classical style were being produced.
- Shortly thereafter, the Diaghilev Ballets Russes [Russian Ballet] was born. It was this group that transformed ballet into a vital modern art that utilized the work of the leading composers, designers and visual artists of the time.
- The Ballets Russes was instrumental in the development of classical ballet as the global dance form we know today. The influence of the Ballets Russes on the British dance scene was echoed in the countries of the British Commonwealth, amongst which, of course, was South Africa.
- The Ballets Russes gave us the one-act ballet, the abstract ballet, the psychological ballet and ballets on contemporary themes. Since then, we have vastly extended the limits of balletic technique and style, pushing the body ever further, extending its lines, magnifying its defiance of gravity with breathtaking jumps and turns in the air and highlighting the apparent effortlessness of balletic movement that so disguises the supreme control necessary to achieve it. Today, ballet can be as unique as each choreographer's individual point of view.

(4)

2.3 Principles of Classical Ballet

Stance: The torso well held and supported with the main movement occurring in the arms and legs.

Turn-out: Outward rotation of the legs in the hips, essential for classical ballet technique.

Placing: Arranging of the head, spine and limbs in alignment with each other to achieve an ordered, balanced form.

Laws of balance: A counter poise of limbs in order to maintain equilibrium (equal weight around a central point).

Basic rules of the head, legs, arms and body.

Transference of weight: Changing of weight from one body part to the next.

Co-ordination: Bringing parts of the body into proper relationship with each other.

Gravity: Ballet defies gravity.

Pointe work: This is performed by females and requires extensive training to enable the dancers to perform on their toes.

(5)

2.1 EXAMPLE TWO: CONTEMPORARY DANCE

2.2 Origin:

- At the beginning of the 20th century, an alternative dance form emerged in response to the structured formulae of classical ballet.
- The American, Isadora Duncan, bare-legged in her flowing Greek robes, offered personal interpretations of the music of the great classical composers as one of its first practitioners. She toured extensively, mainly in Europe and Russia and later in America, so this emerging form gained wide exposure.

(1)

History:

- Modern dance, also referred to as Contemporary Dance, could best be described as the constant and ongoing search for new means of dance expression.
- Modern Dance has three well-defined eras of development. The first was one of pioneering and experimentation, which laid down the philosophies and aesthetics of modern dance.
- The leading lights of this period were Martha Graham, Doris Humphrey and Charles Weidman, all of whom had studied with St. Denis and Shawn. Important contributors were Lester Horton and Katherine Dunham, who researched cultural and ethnic dance forms and incorporated them into their choreographies, as did Pearl Primus. Dunham and Primus were both anthropologists by training.
- The second era saw the establishment of modern dance companies and schools and the development of various techniques. Out of this came the second wave of cutting-edge innovators, José Limon, Alwin Nikolais and Merce Cunningham, followed closely by Paul Taylor and Alvin Ailey.
- The third era, reflecting the cultural turbulence of the late 1960s and early 1970s, broke with established modern dance conventions. In New York, the Judson Dance Theatre led the way; the expression of political and social ideas became important; mixed-media collaborations, performance art 'happenings' and different environments for dance performance changed the established modern dance aesthetic. Innovators from this period include Yvonne Rainer, Steve Paxton, Meredith Monk, Lucinda Childs, Trisha Brown and Twyla Tharp. In Wuppertal, Germany, Pina Bausch explored similar ideas.
- These individuals found they needed new movement to express their ideas. Most of the pioneers of Contemporary dance wanted to express real emotion and address real life issues with movement. They found the existing dance forms limiting.
- As each individual established a style or technique, his or her students would break away and create something new, and so it would continue.

(4)

2.3 Principles of Contemporary Dance

The principles below are interrelated and work together

- **Centering:** Dancers need to find their centre (solar plexus). Movement should be controlled from the centre and a strong centre allows for freedom of movement of extremities: the arms, legs, head and neck. It also assists with balance.
- **Alignment:** Posture has to do with alignment, which is the placement of all the parts of the body in relationship to one another.
- **Gravity:** Is 'the force that holds you down on the earth', and is used extensively in contemporary dance – giving into gravity with falls, suspension, floor work etc as well as resisting gravity in aerial work.
- **Breath:** Breathing is an expressive tool e.g. moving with a sense of breath brings a feeling of freedom and harmony.

- **Contraction and release:** Martha Graham focused on the physiological effects of the act of breath – the ebb and flow of breathing and its effect on the torso as it expands and contracts and on the function of contraction and release in the muscles.
- **Fall and recovery:** The principle of fall and recovery combines breath, suspension and the use of gravity. 'Fall' is the complete release of the muscles as the body gives in to gravity. 'Recovery' is the rebound of the energy passing through the bottom of the fall and continuing on the same path like a pendulum swing.
- **Suspension:** is a prolonged high point. It is created at the peak of the movement by continuing the movement and delaying the takeover of gravity.
- **Balance and Off-Balance:** Inner balance relies on an awareness of weight and pressure. In order to stand upright we have to have our weight over our feet otherwise gravity will cause us to topple over. The part of the body where the weight is centered is called the 'centre of gravity' which is inside the body at hip height (the pelvis). When displacing the pelvis the body will go off-balance as in a tilt or in fall and recovery. Using off-balance movements gives a sense of urgency, vitality or danger.
- **Tension and relaxation:** Muscles tense and relax to enable us to stand and move. Tension and relaxation also express how we feel. All movement exists between the two opposite poles - absolute tension – so tense you cannot move – to absolute relaxation – so relaxed you cannot move.
- **Opposition:** Implies two things working one against the other or in the opposite direction.
- **Succession:** Is the opposite of opposition. It is a sequential path of movement through parts of the body – a wave-like reaction i.e. body parts go in the same direction rather than in opposite directions or movements' one after the other.
- **Spiral:** This is the turn of the body on its axis (around the spine). It is used for balance, control and turning.
- **Swings and Momentum:** Swinging movements, like a pendulum, depend on the force of gravity. The down swing gives in to gravity but the momentum gained as it falls causes it to swing up again. There is a moment of suspension at the end of the swing before gravity causes it to fall again.

(5)
[10]

QUESTION 3

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
International or South African dance work							
Synopsis/theme: 3.2 Knowledge			√		5		
Dance vocabulary:3.3 Evaluation			√		7		
Music/contribution: 3.4 Analysis/Evaluation						2	2
Production elements/ symbolism:3.3			√		4	4	

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

3.1	Name from prescribed list – no mark allocated. If no name given, use professional judgment to decide if the dance work is recognizable.	
3.2	Allocate 5 marks if the candidate can clearly outline the synopsis/story/theme of the dance work.	(5)
3.3	<ul style="list-style-type: none"> Allocate 3 marks if the candidate can identify the style/genre and movements used in this dance work. 	(3)
	<ul style="list-style-type: none"> Allocate 4 marks if the candidate can give specific examples to support their statements from the dance work. 	(4)
3.4	<ul style="list-style-type: none"> Allocate 2 marks if the candidate can state the type of accompaniment/genre/style/group/musicians etc. used. 	(2)
	<ul style="list-style-type: none"> Allocate 2 marks if the candidate can describe how the music enhanced the dance work. 	(2)
3.5	<ul style="list-style-type: none"> Allocate 4 marks if the candidate can clearly describe the specific production elements used in the dance work. 	(4)
	<ul style="list-style-type: none"> Allocate 4 marks if the candidate can explain the symbolism used in the specific production elements. 	(4)
		[24]

EXAMPLE OF ONE POSSIBLE ANSWER:

Bullets used to aid marking.

3.1 ROOSTER – CHRISTOPHER BRUCE

- 3.2
- In *Rooster* Bruce choreographs a nostalgic yet satirical take on 10 young people immersed in the gender wars and sheer exuberance of swinging London's Carnaby Street.
 - *Rooster* is set to eight 1960s hits by The Rolling Stones. As Bruce said, 'Listening to them again after many years, I found that the element that struck me was the chauvinism of the man, that it was very much from a male point of view from the '60s. I put the idea of that rather dreadful attitude towards women with the movement ideas for a preening cockerel with fine feathers', hence the title, *Rooster*.
 - Bruce questions the relationship between the sexes in the grand era of rock.
 - The men in this ballet do indeed resemble irritable self-absorbed chickens, limited by superficial contemporary concepts of masculinity. The women play their roles – go-go dancer, cheerleader, sex object – for a while, but generally they have the last word.
 - This could also be labelled 'Boy meets girl' or 'The nightclub' or 'The mating game'. It refers to the main movement source of *Rooster*, namely the dances and accompanying behaviours of males and females when they met in sixties clubs, pubs and at parties.
 - It symbolises sex and gender issues with reference to the roles given to men and women, the portrayal of feminine and masculine images, the adherence to stereotypical norms that may have applied to both the early 1960s and 1990s (when it was premiered) and to the present day.
 - Bruce uses patterns formed in court dances along with pop dance movements to symbolise a party scene. (5)

- 3.3
- *Rooster* is composed for 10 dancers — five males and five females. It explores the relationships between men and women and, in particular, the 'sexual war'.
 - 'There's a hint of the social dancing at the time.' Bruce says, 'If you look closely, you'll see steps that used be danced in the discotheques of swinging London'.
 - Bruce's dance vocabulary includes not only classical ballet and Graham/Tetley influences, but also folk and popular dance steps.
 - The key to the piece is Little Red Rooster, from which — if you listen to the lyrics — you get kind of an arrogant, male-chauvinism feeling that is, if anything, sort of a battle of the sexes in a very light-hearted way. The recurring movement motifs of the cock of the walk – a straight-legged slouching-stalking walk, fastidiously showy footwork, the sharp jerking of the head back and forth, and of course self-conscious preening – adjusting the jacket sleeves, straightening the tie, smoothing the hair, picking lint and dandruff off the shoulder.

- As in the bird kingdom, it's the men who most indulge their vanity. The barnyard metaphor is established with the Little Red Rooster. Lady Jane, in contrast, is a send-up of English pop ballads, full of florid bows and hand-kissing that turn into lecherous caresses and inspire cutting female rejection – the women in this ballet typically play along with the men for a while before slapping them down (sometimes quite literally) in numbers like 'Not Fade Away', 'Paint it Black', and 'Play With Fire'. But the men are resilient – they check their ties, dust off their shoulders, and swagger on to the next (presumably adoring) blonde.
- One of the high points is 'As Tears Go By'. Here, we see a group of kids playing in the street, the boys rough-housing with each other and teasing the girls, who are too busy excluding a small interloper from their mean-girl clique to pay much attention.
- The ballet ends with 'Sympathy for the Devil', pulling together movement motifs from earlier sections. Naturally there's a strutting, flamboyant Mick Jagger stand-in who closes the ballet as it opens – in silence, doing that awkward chicken walk, turning sharply to face the audience, dusting himself off, and jerking his head towards us in instinctive aggression.'
- A sense of graciousness pervades much of Rooster, drawn from the characteristics of the dance styles of European courts of the late 1500s to the early 1700s. The Rolling Stones, Beatles and other pop groups had experimented with wearing the long, flowing velvet gowns derived from courtly dance, and a studied sartorial elegance was one of the hallmarks of sixties fashions.
- It is obvious from the title that hens, roosters and their habits have provided Bruce with a wealth of movement material with which to experiment.
- Being greatly inspired by humanity, Bruce deliberately incorporates issues in society into his pieces and as a part of his choreographic style, through use of historical references and reflection, which are placed into a context that would interest and involve a current audience.
- He recognises that ballet is an important part of dance, but tries to break down the barriers between contemporary and ballet in his choreography.
- There is strong use of the floor as well as contact work, beautiful lifts, definite ballet movements as well as a strong social dance element.

There is close relationship between movement and music, which complement each other in the creation of atmosphere and emotion. Gender expectations are carried throughout the whole piece with the use of motif development.

(7)

3.4 **The Rolling Stones:** *Little Red Rooster, Lady Jane, Not Fade Away, As Tears Go By, Paint it Black, Ruby Tuesday, Play with Fire, Sympathy for the Devil.*

- The eight Rolling Stones songs chosen by Bruce for Rooster have provided a fertile source of ideas. Bruce uses the words mimetically in the movement to communicate intention e.g. the head pulse that accompanies 'I am the little red rooster' and the repeated arm-hand gesture to 'don't play with me 'cos you play with fire' in the track 'Play with Fire'.

- Also, Bruce uses emotional connotations of the instrumentation that accompany the harpsichord, flute and the pulsing drums e.g. the courtly elegance of the floor patterns and bows that accompany the harpsichord.
- The relationship between dance and the music and the way in which the dance follows, takes its cue from and mimics the music.
- The last piece, 'Playing with Fire' combines movement segments from each song to summarise and comprise his underlying theme.

(4)

3.5 **Costume design:**

- Marion Bruce – costume designer
- Both male and female costumes are very symbolic of the era, with men wearing tight black pants – brightly coloured velvet jackets, colourful shirts with clashing ties that evoke Mick Jagger's so-called 'dandy' period.
- The female dancers wear identical sleeveless black tops and black and red skirts, black mini shifts, black stockings and black jazz shoes.
- They use red feather bowers and scarves.
- 'Ruby Tuesday' seems to be above the game, an independent-minded flower child who is dressed in a flowing red dress.
- Colours are used throughout Bruce's works to provoke the atmosphere and certain emotions or as symbolic of a person's emotional state or position.
- The use of the colours red and black evoke mood, feeling and meaning and symbolise ideas, for example the positive attributes of life, love, passion, warmth and power, and the negative attributes of anger, hatred, death and destruction.

Set design:

An undecorated stage. The overall feeling of the dance suggests a Saturday night out at a club or party.

Lighting:

Designed by Tina Mac Hugh, is used to create the atmosphere in each song by changing on the cyclorama at the back of the stage in different shades of blues and reds.

(8)
[24]

QUESTION 4

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
International choreographer Place and year born: 4.2 Recall			√		1		
Training/background/impact on dance work: 4.3 Application			√			8	
Stylistic characteristics of choreography:4.4 Contribution to dance: 4.5 Evaluation	√		√				3
							4

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

4.1	Name from prescribed list – no mark allocated	
4.2	Allocate 1 mark if the candidate provides place of birth.	(1)
4.3	• Allocate 2 marks if the candidate shows clear understanding of the choreographer's background.	(2)
	• Allocate 3 marks if the candidate shows clear understanding of the choreographer's training.	(3)
	• Allocate 3 marks if the candidate shows clear understanding of the choreographer's careers.	(3)
4.4	Allocate 3 marks if the candidate is able to identify the particular stylistic characteristics of his / her work.	(3)
4.5	Allocate 4 marks if the candidate gives specific examples of the contribution made by the choreographer towards dance/society.	(4)
		[16]

EXAMPLES OF POSSIBLE ANSWERS:

Bullets used to aid marking.

4.1 **Alvin Ailey**

4.2 Born in Texas / USA

(1)

4.3 **Background**

- Ailey had deep rooted memories of black American culture and segregation, especially from childhood.
- He grew up in a religious community that took pride in their religion.
- He was raised in a poor community where there were no real opportunities for careers and decent education.
- Ailey was an athletic and creative person and became interested in gymnastics while at school in Los Angeles.
- He was introduced by his gym teacher to modern dance.

Training

- Ailey trained as an athlete before he became a dancer which had a strong influence in his dancing and choreography.
- Ailey started dance classes with Katherine Dunham and later at the Lester Horton School as it was one of the few places that welcomed black dancers into the studio.
- Ailey then travelled to New York where he studied under Martha Graham.

Career

- Ailey made his debut as a dancer with the Horton company.
- Ailey took over as a director for Horton's dance company after Horton's death.
- Ailey also performed on and off Broadway as well as in film and worked as a dancer, choreographer, actor and director.
- Ailey formed his own dance company known as the Alvin Ailey American Dance Theatre which became a repertoire company that often showed the work of many different artists, irrespective of their race.
- Ailey choreographed successful dance works that toured Europe, Australia and Africa such as Revelations.
- Ailey collaborated with people like Hugh Masekela when he created Masekela's Language.
- He also created a solo called Cry which was dedicated to his mother on her birthday.
- He created over 50 dance works for his company and many more for other companies in his career.

(8)

4.4 Influenced by his Dunham, Horton and Graham training, Ailey developed a very recognisable Contemporary-Afro-Jazz-Gospel style. He used a lot of floor work, undulation of the torso and arms and powerful, emotive movement. His choreography was entertaining and accessible. He was also well known for his beautiful dancers, beautifully dressed, doing beautiful moves. His choreography was personal, organic, acrobatic and strongly rooted in his background and his religion. His formations of large groups of dancers on stage were greatly celebrated.

(3)

- 4.5
- Ailey managed to bridge the gap between contemporary dance and the general public in the United States; he felt the need to make dance accessible to ordinary people like his aunts and uncles who never had many opportunities due to the segregation in America.
 - Coming from a poor background himself he wanted to create opportunities for all those who had a love for dance and could not access proper dance training.
 - He formed a dance company that ultimately was able to present a multiracial reflection of the American art.
 - He also merged popular dance styles and the experiences and beliefs of black people with great theatrical skills.
 - He managed to bring people from different backgrounds together and made dance accessible to all.

(4)
[16]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Indigenous dance							
Cultural group: 5.2 Knowledge			√	√	1		
Theme/purpose: 5.3 Analysing			√	√		3	
Ritual elements: 5.4 Dance industry: 5.5 Reflection	√		√	√			9 2

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

5.1	Name of the dance.	(1)
5.2	Allocate 1 mark if the candidate can name the cultural group/tribe that performs the dance.	(1)
5.3	Allocate 3 marks if the candidate clearly describes the reason/purpose for the dance to be performed.	(2)
5.4	Do not mark more than the first three answers given. Allocate 3 marks per answer if the candidate has clearly described how the element is used in the specific dance or its symbolic meaning or both.	(9)
5.5	Allocate 2 marks if the candidate can give a substantiated opinion or gives two different facts.	(2)
		[15]

EXAMPLES OF POSSIBLE ANSWERS:

Bullets used to aid marking.

- 5.1 **SAN TRANCE DANCE** (1)
- 5.2 Performed by the KoiSan group commonly known as Bushmen. (1)
- 5.3 • The most important reason is to be able to perform healing for those who are sick.
• Trance dance is performed for the purpose of getting in touch with the Shaman (the spiritual being).
• To be able to predict the weather
• To be able to promote good hunting
• To drive out the evil spirits that brings illness/harm to the community
• The human desire to involve the supernatural in their earthly life (2)
- 5.4 **Circle**
• This dance is performed in a circle which is used to enforce unity among the participants.
• They do repetitive movements in the circle that enables them to get into a trance.
• It enhances the effects of a ceremony.
• The men dance in a circle around the women who are also seated in a circle.
• It defines the space. (3)
- Fire**
• Fire is used as a source of light as the dance is performed in the evening.
• The fire is usually placed in the centre of the circle where it is used as a focal point.
• They make circular pathways around the fire. (3)
• Fire symbolizes life.
- Body decorations**
• They create head dresses of feathers and horns.
• They use paint to decorate their body.
• The costumes are made of animal skin for both male and female dancers.
• They wear foot rattles on their ankles.
• A dancing stick or hunting bow is held in one hand and the other hand holds an animal tail switch. (3)
- Sound**
• The woman clap and sing songs.
• They create rhythmic sounds as they stamp and shuffle their feet along with the foot rattles that are tied to their ankles.
• The singing assists the dancers to keep going. (3)
- Setting**
• The performance will take place outside in their temporary location as they move around to find suitable places to settle and hunt.
• It is a social gathering of the group – the whole community will be present
• All the community members participate in dancing and singing. (3)

- 5.5
- Dance is always changing and growing. Indigenous elements are fused with the modern elements which produce a uniquely South African flavour
 - Indian dance, Spanish dance and ballet have been influenced by and incorporated African dance ideas and movements in their performances
 - Ceremonial dance has been exposed to a wider audience by incorporating it into popular dance works and this has influenced dance choreographers e.g. Vincent Mantsoe.
 - Indigenous dance styles are preserved by means of public performances for tourists.
 - Influence on international stages such as Lion King, IMOJO, Kat and the Kings.
 - Indigenous dance festivals held throughout the country e.g. Langa, Tribal dance festival in KZN, Nama festival.
 - The development of popular African dances in the townships e.g. pantsula, Kwaito, etc.

(2)
[15]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 6**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Musical terms							
Knowledge			√		5		

- 6.1 Loud/strong (1)
- 6.2 Very softly (1)
- 6.3 Slow graceful movement (1)
- 6.4 Gradually getting louder (1)
- 6.5 Quick (1)
- [5]**

QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Music/choreography							
Application: 7.1	√		√				2
Evaluating: 7.2							3

NOTE TO MARKERS:

Many possible explanations may be given. Use professional judgment to assess candidates work. If there are sections that overlap give marks accordingly.

EXAMPLES OF POSSIBLE ANSWER:

Bullets used to aid marking.

- 7.1
- They could select a piece of music that best lends itself to the mood of their work, incorporating the music into the working process of their choreography. The music would then add colour to the dance, deepening the overall communication of the dance. In such an instance the rhythm of the dance phrases may be altered and adapted in places to suit the musical structure.
 - They could create their own musical score using percussive instruments and voice.
 - They could use vocal accompaniment which could assume a prominent role in the choreography.
 - They may select a pre-recorded piece of music that is played at the same time as the dance. This could work closely with, or bear very little or any relationship to the dance.
 - They may commission a composer to compose a music score for the work. This would necessitate a relationship of close collaboration between composer and choreographer.
- (2)

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 10**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Muscles/actions							
Knowledge: 10.1 – 10.2		√	√		19		

CRITERIA FOR MARKING:

10.1	Allocate one mark for each muscle given.			(9)
10.2	Allocate one mark for each anatomical action/term given.			(10)
				[19]
10.1	A	Sternocleidomastoid		(1)
	B	Trapezius		(1)
	C	Deltoid		(1)
	D	Triceps Brachii		(1)
	E	Latissimus Dorsi		(1)
	F	Gluteus Maximus		(1)
	G	Hamstrings		(1)
	H	Gastrocnemius		(1)
	I	Soleus		(1)
10.2	10.2.1	Flexion		(1)
	10.2.2	Extension		(1)
	10.2.3	Abduction		(1)
	10.2.4	Adduction		(1)
	10.2.5	Rotation		(1)
	10.2.6	Dorsiflexion/Plantar extension		(1)
	10.2.7	Plantar flexion/Dorsiextension		(1)
	10.2.8	Hyperextension		(1)
	10.2.9	External/lateral rotation/outward rotation/turned out		(1)
	10.2.10	Internal/medial rotation/inward rotation/turned in		(1)
				[19]

QUESTION 11

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Injury prevention							
Application		√	√			10	

NOTE TO MARKERS:

Many possible explanations may be given. Use professional judgment to assess candidate's answers.

CRITERIA FOR MARKING:

Allocate 1 mark for each answer if the candidate gives clear explained answers. [10]

EXAMPLES OF POSSIBLE ANSWERS:**Bullets used to aid marking.**

- Ensure regular attendance of classes taught by competent and observant teachers so you develop a secure understanding of the dance style.
- Make sure you apply the correct technique in class.
- Understand the principles of your dance major and apply these principles in the dance class.
- Develop your understanding of how your body works and then work within your range of movement.
- Understand the components of fitness and apply them in class.
- Understand good posture and alignment and apply it in class.
- Study with a dance teacher that is experienced and has a good knowledge of the dance major they are teaching you.
- The environmental conditions must be adequate to prevent injury; the floor should be sprung-wood and smooth/non slip. The temperature should be appropriate for dancing. The dance space should be large enough for dancers not to bump into each other. The space should be clear of objects that dancers could trip/fall over.
- Follow a program of gradual stretching before and after exercising in order to reduce muscle tension and to prepare the body for an increase in activity.
- Warming up correctly before class.
- Cooling down after class.
- Good nutrition is essential in the prevention of injuries and also in the healing of injuries.
- Water is one of the essential nutrients of the body. Water regulates the body temperature. A dancer needs to drink at least 8 glasses of water a day, more if doing very long hours of rehearsal or class as water is lost through sweat. The effects of dehydration can be prevented through drinking enough water.

[10]

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Posture							
Analysis: 12.1 – 12.2		√	√			6	

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding shown in the candidates answer.

CRITERIA FOR MARKING:

12.1	Allocate 3 marks if the candidate can clearly describe how good posture improves their dancing.	(3)
12.2	Allocate 3 marks if the candidate can clearly described how to improve and maintain good posture.	(3)
		[6]

EXAMPLE OF POSSIBLE ANSWERS:

- 12.1
- It helps maintain balance.
 - It helps control movements.
 - It makes lines and positions look pleasing.
 - It allows for freedom of movement.
 - It strengthens your stomach and back muscles.
 - It protects your spine from injuries.
 - It releases tension from the spine and neck.
 - It prevents injury.
- (3)
- 12.2
- Lengthen the spine up through the back of the neck and be aware of good posture while sitting/ standing/walking/dancing
 - Keep the abdominal muscles activated at all times/in the dance class
 - Do core stability training exercises to strengthen the trunk
 - Keep the shoulders dropped and relaxed
 - Release tension in the neck and jaw
 - Avoid slumping the torso
- (3)
[6]

QUESTION 13

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Warm up							
Analysis 13.1 - 13.2		√	√			7	

CRITERIA FOR MARKING:

- Allocate 4 marks for warm up if the candidate has gives 4 clear relevant reasons for a dance warm up (4)
 - Allocate 3 marks for what a warm up should involve if the candidate has given 3 clear relevant facts. Accept exercises if relevant. (3)
- [7]**

EXAMPLE OF POSSIBLE ANSWERS:

Bullets used to aid marking.

- 13.1
- Your heart rate increases so that oxygen rich blood can be pumped to the muscles – increased oxygen for energy.
 - The oxygen helps break down fuel for muscle action. The increased blood flow also helps to get rid of waste products (e.g. lactic acid which causes cramps).
 - Your body temperature rises, increasing the elasticity of the muscles and making them more pliable.
 - Synovial fluid is released from the synovial membrane into the joints to lubricate them and prevent friction.
 - It prepares your muscles and joints for movement.
 - You begin to focus your mind on the class/activity you are about to take part in and clear your mind of other matters not related to dance.
 - You start to focus on the way you hold your body and improve your posture and alignment.
 - It prevents injury to muscles/joints - cold tight muscles/joints can be over - stretched leading to a tear. (4)
- 13.2
- Increased breath intake to increase oxygen in the blood for energy.
 - You learn through repetition. Repetitive movements are needed to warm-up the body, but they also improve your ability to remember movement patterns.
 - Warm up should include specific movements about to be performed to prepare the body for the dance/class to follow.
 - Gradually progress from small to bigger movements e.g. small shoulder rolls and then bigger ones.
 - Make use of your breathing pattern as this helps to relax the body. Holding your breath tenses up the body.
 - Always maintain posture and body alignment throughout movements in the warm up.
 - Once the muscles are warm, some light stretching can be performed to improve their elasticity.
- Candidates could give specific exercises when answering this question. (3)
- [7]**

QUESTION 14

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Components of fitness							
Evaluating		√	√				8

NOTE TO MARKERS:

Many possible answers could be given. Use professional judgment to evaluate whether the candidate can justify the components of fitness they have selected.

CRITERIA FOR MARKING:

- Components of fitness the candidate could select:
 - Flexibility
 - Strength
 - Core stability
 - Neuromuscular skills/Balance
 - Only mark the first two components if more are given.
 - Allocate 1 mark for each component named. (2)
 - Allocate 3 marks for each component if the candidate has given clear explanations of how each component is assisting the dancer to hold the movement. (6)
- [8]**

EXAMPLES OF TWO POSSIBLE ANSWERS:

Bullets have been used to aid marking.

Muscular strength:

- Muscular strength enables the dancer to hold her body in this position as very strong well conditioned muscles would be required to sustain this movement which is defying gravity – this sort of strength can only be acquired by regular conditioning exercises. (1)
- The dancer is supporting the weight of her body on her arms and foot. The muscles in her arms/shoulders/chest would have to be very strong to hold her in this position. She would also need strength in the ankle and thigh of the supporting leg to support her weight. Specific arm and leg/ankle exercises would need to be performed before she could maintain this position.
- She is holding her working leg off the floor. She would need strength in the adductors of the working leg to hold it in this position.
- She would need very strong abdominal and back muscles to hold this position as well as maintain her balance. Her core strength would be vital to hold/sustain this movement. (3)

Flexibility:

- The dancer would need a good deal of flexibility to execute this movement. The degree of flexibility needed could only be developed through regular stretching exercises.
- The dancer is using her legs in a way that would require a good deal of flexibility in the hip/thighs/ankles.
- She is also using her torso in a way that would require flexibility in the oblique muscles to allow for rotation.
- She would need to be flexible in the shoulder/chest in order to extend her elbows into that position.
- Flexibility is important as it affects movement quality and the dancer would not be able to achieve the pleasing lines she is creating without it.

(1)

(3)
[8]

QUESTION 15

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Stereotyping/peer pressure							
Composing		√	√				10

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding/evaluation shown in the candidates answer.

CRITERIA FOR MARKING:

• Allocate 1 mark if the candidate provides a catchy title appropriate to the theme. 1/2 a mark if a title is provided but does not relate in any way to the theme.	(1)
• Allocate 3–4 marks if the candidate can identify/name common stereotypes found in dance.	(3–4)
• Allocate 4–5 marks if the candidate can substantiate how these stereotypes are untrue and damaging to dancers.	(4–5)
	[10]

EXAMPLE OF POSSIBLE ANSWER:

DANCERS ARE NOT DUMB!!

There are certain stereotypes in the school environment that despite ongoing education and changing values tend to prevail. Stereotypes can be damaging, leading to feelings of low self-esteem and teasing by others.

Here are some of the most common dance stereotypes seen in this school and the reasons they are untrue:

Dancers must be thin!

Many dancers, especially females are placed under huge pressure to be thin. This is because dance is a visual art and people are watching you perform in tight fitting costumes and often judging your figure instead of your dance ability. This is particularly prevalent in the ballet world. This sort of pressure leads to many eating disorders such as anorexia nervosa or bulimia. If undetected or untreated these disorders can end a dancer's career or even their life. Dancers are individuals and must be strong and healthy. The way they dance is more important than how thin they are.

Dancing is effeminate - all male dancers are gay!

Dancers require strength. Male dancers are often stronger and fitter than other sportsmen. Being able to express emotion through your body does not make you gay. Often the peer pressure placed on male dancers' forces them to give up their dancing and talent and ability is lost because of this.

Dance is not intellectually challenging so it is a better option for students who are 'non-academic'!

There are different types of intelligence but to do well at anything one needs to be hard working and disciplined. Dance requires discipline. Dancers are often high achievers who excel in a variety of academic areas. Dancers have to be able to integrate mind, body and spirit which is very challenging. Because of this kind of stereotyping, learners often choose this subject or are pushed into the subject because they think it is easy or are told it is easy and then end up failing.

People with disabilities can't dance!

Dance should be made accessible to all and through creative teaching, co-operative learning and an open-minded approach, disabled people can be included in the dance environment. There are now professional Dance Companies that employ disabled dancers. Many people who are disabled and have a desire to dance often do not because they fear ridicule and pressure from other dancers or fellow students.

In South Africa, where there is so much cultural diversity, stereotypes can create prejudice which leads to low self-esteem, teasing, aggression and even violence. These stereotypes are usually based on race and gender or lack of knowledge.

Let us end stereotyping in our school and provide a safe environment for all types of talent and intelligence to grow and flourish.

[10]**TOTAL SECTION C: 60**
GRAND TOTAL: 150