



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DANCE STUDIES

NOVEMBER 2013

MARKS: 150

TIME: 3 hours

This question paper consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. There are 15 questions in this question paper. ALL the questions must be answered.
2. This question paper consists of THREE sections:

SECTION A: Dance History and Theory
SECTION B: Music Theory
SECTION C: Anatomy and Health Care
3. Read through the whole paper carefully before you start answering it.
4. Number the answers correctly according to the numbering system used in this question paper.
5. Start EACH section on a NEW page.
6. Leave THREE lines after EACH answer.
7. Draw a line through any questions you do not want marked.
8. Check whether you have answered ALL the questions.
9. *Explain/Describe in detail* means you must provide as much information as possible.
10. Write neatly and legibly.

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

- 1.1 Name FOUR functions of dance in society. (2)
- 1.2 Write a short note to your local politician clearly explaining why he/she should support the establishment of a community dance centre in your area. Include THREE reasons to support your motivation. (3)
- [5]**

QUESTION 2

Select ONE international dance work you have studied from the prescribed list below. Answer the questions that follow.

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	<i>Apollo or Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Christopher Bruce	<i>Ghost Dancers or Rooster</i>
Marius Petipa and Lev Ivanov	<i>Swan Lake</i>
Vaslav Nijinsky	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Esplanade</i>

- 2.1 Name the dance work that you have selected.
- 2.2 Is it a narrative or abstract dance work? Briefly explain the difference between *narrative* and *abstract*. (2)
- 2.3 Describe in detail the synopsis/theme/intention. (3)
- 2.4 Analyse the style, the use of space/patterning and the movement vocabulary used in this dance work. Include specific examples to substantiate your answer. (5)
- 2.5 Describe in detail the production elements used and their symbolic value. (6)
- 2.6 Comment on how effective the production elements were in enhancing this dance work. Include specific examples to substantiate your answer. (4)
- [20]**

QUESTION 3

Choose ONE of the South African choreographers that you have studied this year from the prescribed list below. Write a speech for a dance award ceremony honouring him/her.

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Sylvia Glasser	<i>Tranceformations</i>
Gary Gordon	<i>Bessie's Head</i>
Mavis Becker	<i>Flamenco de Africa</i>
Hazel Acosta	<i>Blood Wedding</i>
Carolyn Holden	<i>Imágenes/Blood Wedding</i>

Give the following information in the speech:

- 3.1 Introduce the choreographer and give his/her background. (1)
 - 3.2 State the training and influences that led him/her to become a recognised choreographer in South Africa. (4)
 - 3.3 Name the dance style(s) and recognisable features/themes this choreographer uses in his/her dance works. (4)
 - 3.4 State the professional career of this choreographer. (3)
 - 3.5 In your conclusion, motivate why he/she should receive this award. Include his/her achievements, awards, outreach programmes, development and contribution to dance in South Africa, etc. (3)
- [15]**

QUESTION 4

Indigenous African classic ceremonial ritual dances are an important part of South African heritage and culture.

- 4.1 Name the dance you have learnt this year that is part of an indigenous African classic ceremonial ritual.
- 4.2 State where it originates from. (1)
- 4.3 Explain the ritual ceremony in detail, namely the process, purpose, participants, where and when it takes place. (5)
- 4.4 What costumes/outfits would be worn by the participants? (2)
- 4.5 Describe the music/accompaniment used in this ceremony. (2)
- 4.6 Explain in detail the symbolism in this dance. (4)
- 4.7 Do you think learning indigenous ceremonial ritual dances contributes towards your understanding of the preservation of our heritage? Motivate your answer. (2)
- [16]**

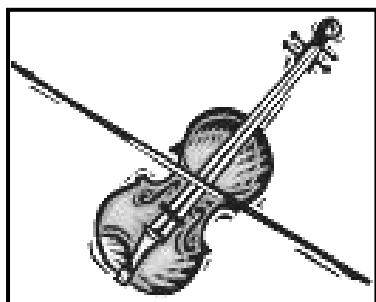
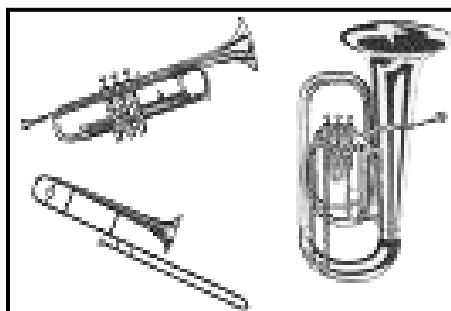
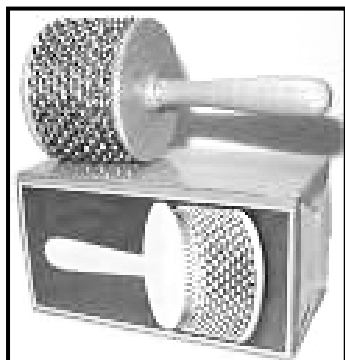
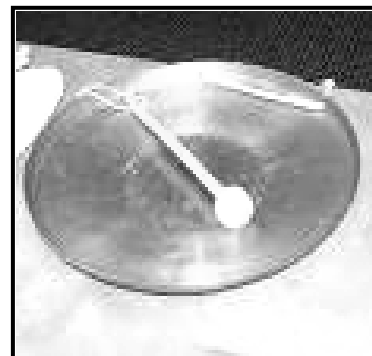
QUESTION 5

- 5.1 Describe SEVEN unique stylistic characteristics of your dance major. (Name the dance major you are describing.) (7)
- 5.2 In Grade 12 you were required to choreograph a group dance.
- Briefly describe your choreography (idea/intent/theme).
 - Discuss the steps you took to prepare for your choreography. (3)
- 5.3 Describe the choreographic processes, elements and structures you used and explain why. (4)
- [14]**

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 6**

Select ONE picture (A to F) below that depicts each musical instrument category in QUESTIONS 6.1 to 6.4. Write down only the question number (6.1–6.4) and the letter (A–F) in your ANSWER BOOK.

A**B****C****D****E****F**

- | | | |
|-----|----------------|------------|
| 6.1 | Chordophones | (1) |
| 6.2 | Idiophones | (1) |
| 6.3 | Aerophones | (1) |
| 6.4 | Membranophones | (1) |
| | | [4] |

QUESTION 7

Choose ONE of the South African prescribed dance works listed below and answer the questions that follow.

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Sylvia Glasser	<i>Tranceformations</i>
Gary Gordon	<i>Bessie's Head</i>
Mavis Becker	<i>Flamenco de Africa</i>
Hazel Acosta	<i>Blood Wedding</i>
Carolyn Holden	<i>Imágenes/Blood Wedding</i>

- 7.1 Name the South African dance work that you chose.
- 7.2 Identify the music instruments/accompaniment used in this work. (2)
- 7.3 Name the style or genre of music/accompaniment used in this work. (1)
- 7.4 How did the music/accompaniment enhance this dance work? Give detailed explanations to support your answer. (4)
- [7]**

QUESTION 8

Draw ONE note for each of the following:

- 8.1 Minim (1)
- 8.2 Quaver (1)
- 8.3 Semiquaver (1)
- 8.4 Crotchet (1)
- [4]**

QUESTION 9

Dance is strongly influenced by music.

Explain in detail how each of the music elements listed below can influence your dancing.

- TEMPO
 - DYNAMICS
 - RHYTHM
 - TIMBRE
 - PHRASING
- [5]**

TOTAL SECTION B: 20

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

Answer the following dance quiz:

- 10.1 TRUE OR FALSE? The spine is made up of 33 vertebrae. (1)
- 10.2 Name the longest bone in the body. (1)
- 10.3 TRUE OR FALSE? The axial skeleton consists of the arms and legs. (1)
- 10.4 Name ONE anatomical action the ankle joint can perform. (1)
- 10.5 What does *good posture* mean? (2)
- [6]**

QUESTION 11

- 11.1 List the FIVE main food groups a balanced diet contains. Explain how each food group will add to a healthy strong dance body and enhance a dancer's performance. (5)
- 11.2 What may be the dangers for dancers if they do not drink sufficient water? (3)
- [8]**

QUESTION 12

- 12.1 Dancing on an incorrect floor can cause injuries. Give FOUR examples of incorrect floors and the types of injuries they could cause. (4)
- 12.2 List FOUR factors that can contribute to poor dance technique. Explain how each factor can lead to an injury. (4)
- 12.3 What would the immediate treatment be if a dancer pulled a muscle during a dance class? Explain in detail. (4)
- 12.4 What are the general complications that may occur following an injury? Explain in detail how this affects a dancer's training. Give FOUR examples. (4)
- [16]**

QUESTION 13

The photograph below is a good example of endurance. Answer the questions that follow.

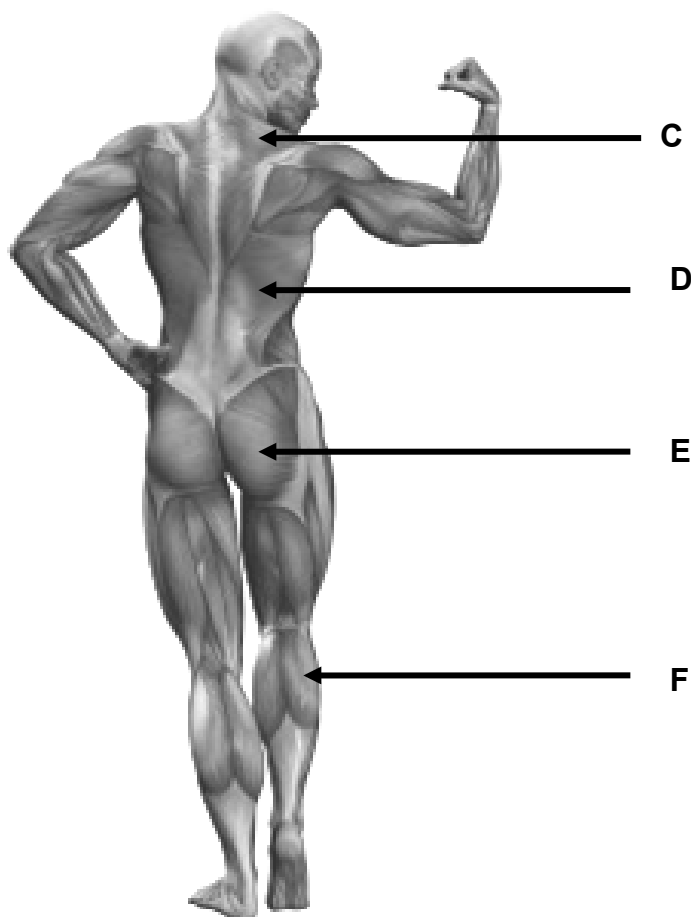
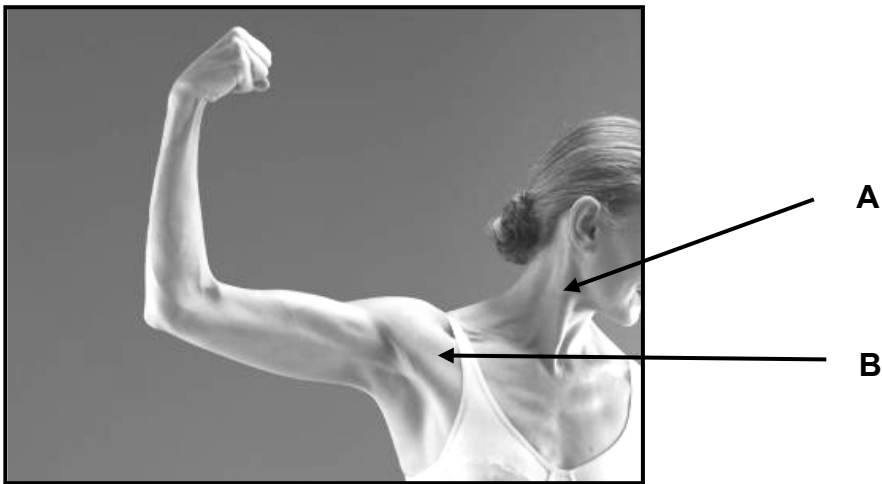


[April, Lois Greenfield, www.hasselblad.com]

- 13.1 Give a brief definition of *endurance*. (1)
- 13.2 Explain what *cardiorespiratory endurance* involves. (2)
- 13.3 Explain what *muscular endurance* involves. (2)
- 13.4 Recommend what could be done to develop and improve both cardio-respiratory and muscular endurance. Give at least THREE examples. (3)
- 13.5 Name the other FOUR components of fitness not listed above that dancers need to include in their training programme. Define each of the components. (8)
- [16]**

QUESTION 14

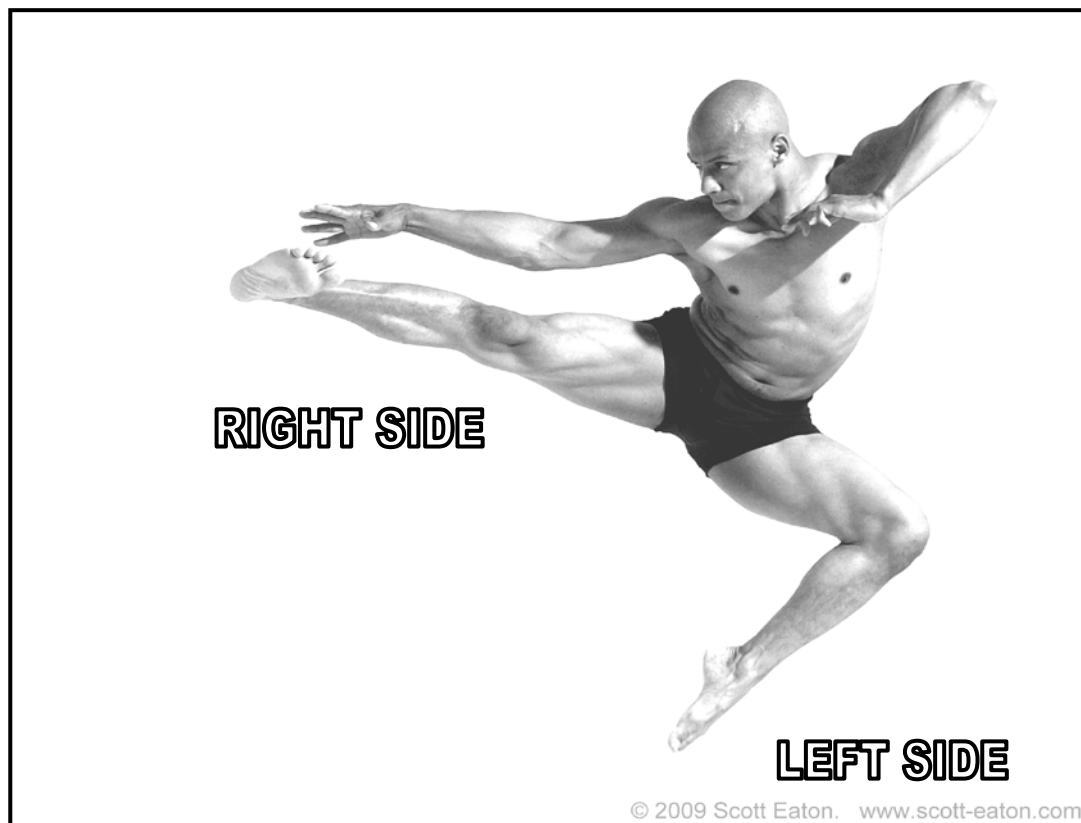
Label the muscles marked **A** to **F** below.



[6]

QUESTION 15

Study the photograph below and answer the questions that follow.



- 15.1 What type of joint is the hip joint? (1)
- 15.2 Name the TWO anatomical actions occurring in the right hip. (2)
- 15.3 Name the TWO anatomical actions occurring in the left hip. (2)
- 15.4 What type of joint is the knee joint? (1)
- 15.5 Name the anatomical action occurring in the right knee. (1)
- 15.6 Name the anatomical action occurring in the left knee. (1)

[8]

TOTAL SECTION C: 60
GRAND TOTAL: 150



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NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2013

MEMORANDUM

MARKS: 150

This memorandum consists of 22 pages.

NOTE TO MARKERS:

- In the marking content lists, more information has been provided than is expected from the candidates.
- The information provided by candidates may differ from the memorandum but still be correct. Use professional judgment in assessing the information provided.
- 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.
- Anatomical terms, names of choreographers, composers and dance works must be spelled correctly.
- **Learners 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 three-year training period from Grades 10 to 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, the marker and moderator should decide whether the learner is answering the relevant question correctly.
- Look for what the candidates know, not what they do not know.

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Functions of dance							
List four functions			√		2		
Motivation			√				3

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Evaluate the whole answer to assess what the candidate knows and award marks accordingly. Subtract 1 mark from 1.2 if not in letter/note format with beginning (1/2 mark) and ending (1/2 mark). It must motivate. Do not give full marks if it is not written correctly (grammar, spelling).

CRITERIA FOR MARKING:

Award ½ marks for each of the four functions listed – 2 marks. (2)

Award 3 marks for **motivating** the importance of dance to local politicians. At least three motivating reasons must be included. (3)

[5]

POSSIBLE FACTS THAT COULD BE INCLUDED:

1.1 Functions:

- Education
- Entertainment
- Fitness
- Therapy/healing
- Economic empowerment
- Celebration
- Political expression
- Employment
- Communicating
- Expressing emotions/thought/ ideas

(2)

1.2 Motivation. Many possible answers could be given:

- Will give the community a place to exercise – dance and fitness.
- Will provide a place for the community to creatively express their emotions through movement – healing/therapy.
- Will train the community how to use their bodies safely and develop pride and respect in themselves – fitness/education.
- Will provide a form of entertainment – keeping the youth occupied and off the streets.

(3)
[5]

QUESTION 2**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
International dance work					2		
Narrative/abstract			√			3	
Synopsis/theme/intent			√			5	
Style/use of space/movement vocabulary		√	√			6	
Production elements, symbolism	√		√				
Effectiveness							4

NOTE TO MARKERS:

The mark allocation will differ depending on the dance work the candidate has selected. The marks included in the focus question table are a guideline on how to allocate the 20 marks. 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 to assess what the candidate knows and award marks accordingly. All areas must be included for the candidate to achieve full marks.

CRITERIA FOR MARKING:

In many of the qualitative questions that require **detailed explanations**, one tick does not always equal one mark. Half marks may be awarded.

QUESTION 2.6 is a high-level question. It should be allocated at least 4 marks. Note that 2.5 and 2.6 could overlap. Award 1/2 mark per production element and 1/2 mark if described in detail and 1 mark per symbolic value or effectiveness, if it includes examples.

Markers should avoid awarding full marks for a question when the answer is superficial and minimal.

Bullets have been used to aid marking. **Not all bullets will be included by the candidate depending on the dance work candidates have selected.**

POSSIBLE FACTS THAT CANDIDATES COULD INCLUDE:

- 2.1 No mark allocation for naming the work.
- 2.2 State if the work is abstract or narrative. (1)
 Narrative: Apollo, Revelations, Apalachian Spring, Ghost Dances, Rooster, Swan Lake, Le Sacre,
 Abstract: Agon, Lamentation, Esplanade
- Narrative – it has a clear story line (1/2)
 - Abstract – There is no theme or story/could be a symbolic meaning such as grief, etc. (1/2)

- 2.3 Synopsis/theme/intent. Depending on the work this may include:
- Explanation of the choreographer`s intention for creating the work.
 - Background stimulus for creating the dance work such as a political statement/religious statement/emotional statement, etc. Context.
 - Theme of the work.
 - Outline of the action. (3)
- 2.4 Style/use of space/patterning/movement vocabulary:
- The styles used such as classical ballet/contemporary/African/folk dance, etc.
 - How this style/s was used citing specific movements, e.g. animal-like movements/gestures/mime/rocking/ stamping/comedy, etc.
 - How the stage space is used, e.g. *Lamentation* – the dancer never leaves the bench/*Ghost Dances* – the use of the 7 rock-like structures at the back of the stage/*Swan Lake* – patterning is very symmetrical. (5)
- 2.5 Production elements/effectiveness and symbolism used depending on the work selected:
- Props – what they were/or no use of props e.g. empty stage/ symbolism, if any.
 - Sets – describing them, where they were positioned and the effect they were intended to create/symbolism, if any.
 - Lighting – the use of lights/ colour/ position and the atmosphere they created/symbolism, if any.
 - Costumes – describing and mentioning the effect the costumes were intended to create/symbolism, if any.
 - Special effects if any/symbolism, if any.
 - Music – how it enhanced/ added to the dance work. (6)
- 2.6 Substantiate how effective the production elements were by giving specific examples e.g.
- Enhancing the atmosphere.
 - Creating a visual/auditory image of the choreographer's intent.
 - Creating emotional responses in an audience. (4)
- [20]**

QUESTION 3**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
South African Choreographer							
Introduction			√		1		
Background/training/influences			√		4		
Recognisable characteristics			√			4	
Career			√			3	
Conclusion			√				3

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidate's answer. Candidates may have given more information in one section than in another and in a different order. Evaluate the whole answer to assess what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

The answer must be written as an awards speech. Deduct 1/2 mark from the introduction and 1/2 mark from the conclusion if it has not been written in this format. Use of the numbering is acceptable.

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.

Bullets have been used to aid marking. **Not all bullets will be included by the candidate depending on the choreographer being honoured.**

POSSIBLE FACTS THAT CANDIDATES COULD INCLUDE:

- 3.1 Introduction – naming the choreographer – no mark allocated
- Where he/she was born.
 - Where he/she is based currently.
 - Any other relevant background information. (1)
- 3.2 Training and influences:
- His/Her dance training – when/where.
 - Styles he/she has trained in.
 - Opportunities/lack of opportunities as a child.
 - Companies he/she has worked with.
 - Personal influences/artistic influences. (4)

- 3.3 The dance style(s), recognisable features/themes this choreographer uses:
- Dance styles used such as contemporary/Afro fusion/African/Ballet, etc.
 - Combining different styles into one performance/technique.
 - Typical movement used e.g. mime/gesture, contact work, etc.
 - Use of improvisation – involving the dancers in the choreographic process or choreographing strictly on their own – dancers not involved in the process.
 - Use of stage space/non-conventional performance spaces, etc.
 - Type of music/accompaniment used.
 - Use of dancers.
 - Preferred themes/inspiration intent.

(4)

- 3.4 The professional career:
- Professional dance career.
 - Dance works, companies he/she performed/s in.
 - Choreographic works/dance repertoire and his/her importance to dance.
 - Affiliations with other dance companies.
 - Other projects of note.
 - Promoting dance in South Africa and abroad.
 - How he/she has entertained the audience.
 - How his/her works have made a difference to dance.
 - How the choreographer's style of choreography has influenced the development of dance in South Africa.
 - How the choreographer's works have inspired other choreographers.

(3)

- 3.5 Conclusion: Learners **must motivate** why this choreographer should be given this award.
- Achievements
 - Outreach programmes – upliftment of communities/dance in South Africa.
 - Development of dance companies
 - Development of dancers
 - Training in the schools
 - Training programs for young dancers
 - Providing careers to dancers
 - Developing new styles of dance
 - Making political statements through dance
 - Development and contribution to dance in South Africa, etc.
 - Other awards

(3)
[15]

QUESTION 4**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Indigenous dance							
Naming/place of origin			√	√	1		
Process/purpose/participants/ where and when			√	√		5	
Costumes			√	√	2		
Music/accompaniment			√	√	2		
Symbolic meaning of the dance			√	√			4
Reflection			√	√			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 to assess what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

Candidates **must** answer on an **indigenous African classic ceremonial ritual dance**. No marks can be awarded if candidates write about popular dance forms such as the gumboot/Pantsula/Kwaito, etc.

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, minimal and vague/could be referring to many different dances.

Bullets have been used to aid marking. **Not all bullets will be included by the candidate depending on the dance work they are answering on.**

POSSIBLE FACTS THAT CANDIDATES COULD INCLUDE:

- 4.1 Name of the dance.
- 4.2 Where it originates from (area / tribe). (1)
- 4.3 Explanation of the ceremony:
- The process of the ritual ceremony.
 - How long it lasts for.
 - Purpose e.g. fertility/coming of age/weddings, etc.
 - Significance of the ceremony to the community
 - Participants in the ceremony.
 - Where and when it takes place.
- (5)

- 4.4 Costumes/outfits: (award ½ mark per item)
- The design of the outfits, e.g. short pleated skirts, ibeshu made of animal skin, etc.
 - The colour of the costume(s).
 - Accessories, e.g. beads, fly whisk, shield and spear, headgear, etc.
 - Body paint/piercings, etc. (2)
- 4.5 Music/accompaniment:(award ½ mark per item)
- The sounds/instruments used, e.g. drumming, any other instruments used, singing, ululating.
 - The composition of the music, e.g. rhythmical pattern, melody, call and response, etc.
 - Stamping/foot rattles/body percussion, etc. (2)
- 4.6 Learners should identify the use of symbolism and explain the meaning for instance:
- Colours used
 - What is carried/items used
 - Outfit(s) worn
 - Movements and the meaning they convey
 - Words in the songs
 - Body paint/ decorations/accessories
 - Where the ritual is held/ time of the ritual, etc. (4)
- 4.7 Reflection – answers must be motivated:
- Education as a function of dance.
 - Performance with intention to educate.
 - Pride in the diverse cultures within South Africa.
 - Connecting with one's roots.
 - Identity, making sense of continuity
 - Exposure to cultures other than one's own. (2)
- [16]**

QUESTION 5**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Dance major/Choreography							
Characteristics – dance major	√		√			7	
Description/preparation of work		√	√		3		
Choreographic process, elements and structures		√	√				4

NOTE TO MARKERS:

Learners will give many different responses. All answers must be specific and explained in detail/with clarity.

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

CRITERIA FOR MARKING:

Markers should avoid awarding full marks for a question when the answer is superficial and minimal.

Bullets have been used to aid marking. Not all bullets will be included by the candidate. They are there to guide the kind of responses a candidate might give.

POSSIBLE FACTS THAT CANDIDATES COULD INCLUDE:

5.1 Stylistic characteristics/principles of the dance major. Seven factors to be **described**. If listed only give ½ marks per principle/characteristic.

For example:

- Name the dance major (no mark allocation)
- Principles of the dance major, e.g. use of gravity, use of turn out etc.
- Stylistic features e.g.
 - Type of music used
 - Type of performance space used
 - Type of costumes/shoes, etc. worn
 - Type of choreographic structure used, e.g.
 - Classical ballet often uses narrative themes
 - Contemporary dance often uses abstract themes
 - African dance often has a ceremonial content.

Note: Placing, posture and alignment is one principle; stance is another.

(7)

5.2 What the choreography was about, mentioning for instance:

- The theme idea/intent behind the work.
- What inspired the work?
- The personal meaning of the work.
- How they prepared e.g.
 - Researched the idea/intent
 - Worked from personal experience
 - Found pictures/poems/text, etc. to stimulate ideas
 - Wrote down different ideas in the journal to help with planning and preparation
 - Auditioned dancers
 - Discussed the idea with the dance teacher/dancers, etc. to develop further knowledge on this idea/intent/theme
- The music e.g.
 - The title of the music was the starting point.
 - Searched for music that matched/enhanced the idea of the work, e.g. funny/dramatic/lyrical/jazzy, etc.
- What inspired the idea:
 - Images from nature may be a source of inspiration and metaphor
 - A poem or story may provide a starting point. Images that generate movement ideas may come from mythology, from classic or contemporary narratives and even from the life stories of dancers.
 - Works of visual art such as paintings or photographs.

(3)

5.3 The choreographic processes, elements and structures used, e.g.:

- Elements of space, time, force:
 - How and why space was used in the dance work
 - Conventional/non- conventional performance space used and why
 - Spacing and formations of dancers
 - How music was used – the speed of the movements
 - How dynamics were used – the force of the movements such as soft/strong/aggressive etc. and why.
 - Accept production elements as well, e.g. lighting, costumes, props, sets, music (1/2 mark each)
- The use of improvisation:
 - Experimenting with new movement vocabulary.
 - Building confidence to try new ways of presenting dance material.
 - Using space in different ways.
 - Dancers collaborating and experimenting through improvisation.
- The use of gestures or mime to enhance the meaning /intent of the work
- The use of choreographic devices such as canon, mirror image, call and response, unison, symmetric or asymmetric patterning, rondo, etc. and explain why.

(4)
[14]**TOTAL SECTION A: 70**

SECTION B: MUSIC THEORY**QUESTION 6****MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music Instruments/ categories							
Application			√		4		

- 6.1 A or E (1)
- 6.2 D or F or E (1)
- 6.3 B (1)
- 6.4 C (1)
- [4]**

QUESTION 7**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music of a South African dance work							
Instrumentation/accompaniment			√		2		
Genre/ style			√			1	
Enhancement of dance work			√				4

- 7.1 No mark allocation for naming the dance work.
- 7.2 Learners to identify specific instrument/s (1/2 mark per instrument; full orchestra earns a full mark)/ vocal accompaniment / body percussion / silence / special effects / orchestration used in the work. (2)
- 7.3 Style or genre of the music e.g. classical/ jazz / percussion / folk / African traditional / spiritual / gospel etc. (1)
- 7.4 Answers may include an analysis of:
- How the music quality affected the movements used.
 - How sound effects/silence was used to enhance the work.
 - How vocals/words enhanced the meaning of the work.
 - How the use of music elements enhanced the work. (4)
- [7]**

QUESTION 8**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music notes			√			4	
Values							

8.1



(1)

8.2



(1)

8.3



(1)

8.4

(1)
[4]

QUESTION 9**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Musicality							
Enhancing performance	√	√	√	√			5

NOTE TO MARKERS:

Many possible answers could be given. Evaluate the response and explanation given by the learners. Do not allocate marks for low level responses. The mark is only given if the answer explains how the music enhances the dancing. Definitions of the elements are not essential.

POSSIBLE ANSWERS:**TEMPO**

- Refers to the speed of the music which will influence the speed of the movements.

DYNAMICS

- How loud or softly the music is being played which will influence the mood and energy of the movements.
- It will guide the dancer where to place emphasis on particular movements.

RHYTHM

- The regular or irregular rhythmic pattern of the music will affect the rhythmic pattern of the dance.
- Syncopation is accenting the weak/off-beat.
- Polyhythmic structures where several rhythms are used simultaneously can affect the quality of movement as these cross rhythms create odd or irregular accents and stresses in the music.

TIMBRE

- Different sound qualities - timbre of various instruments will help a dancer interpret the mood/emotion of the music in their movements.

PHRASING

- The counting/ grouping of music notes such as 3/4, 6/8, 4/4, etc. will help with rhythmic interpretation/grouping of the movements performed.

[5]**TOTAL SECTION B: 20**

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Terminology							
General knowledge	√		√		6		

10.1 True (1)

10.2 Femur (1)

10.3 False (1)

10.4 Any ONE of the following answers:

- Dorsi flexion
- Plantar flexion
- Inversion
- Eversion (1)

10.5 Good posture could include:

- Engaging the abdominals /strong core muscles/ core stability
- Scapula drawn down/shoulders relaxed
- Chin parallel to the floor
- Lengthening the spine to align the head over the shoulders, shoulders over the hips, hips over the knees and knees over the middle toe to make a straight line.

Note: Tucking the pelvis and flat backs are incorrect.

(2)
[6]

QUESTION 11**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Nutrition							
Benefits of the food groups	√	√	√	√		5	
Benefits of water	√	√	√	√		3	

NOTE TO MARKERS:

Learners must name the food group (1/2 mark) and explain how each food group contributes to a healthy body and enhances a dancer's performance (1/2 mark).

POSSIBLE ANSWERS:

- 11.1
- **Proteins** (meat, fish, eggs) are essential for muscle repair and growth thus providing the dancer with strong muscles that are needed for endurance during class, etc.
 - **Complex carbohydrates** (pasta, bread, rice, etc.) are effective as they provide a slow and stable release of energy that sustains a dancer through many hours of class, rehearsals and performances.
 - **Vitamins** (fruit and veg) help regulate metabolism and helps to convert fat and carbohydrates into energy. They are essential for growth and vitality/energy and health – needed by the dancer to prevent illness and being away from class.
 - **Minerals** (fruit and veg) are needed for health and can prevent cramps and fatigue.
 - **Fats** – (oils) fatty tissue is necessary to protect vital organs such as the kidneys, and to insulate the body.
 - **Dairy** (milk, cheese, yoghurt) builds bones and joints)
- Note: Fibre and water are not food groups.

(5)

- 11.2
- Water prevents a dancer from becoming dehydrated which can lead to nausea, diarrhoea and vomiting, dizziness, weakness and confusion, etc.
- 72% of lean muscle is made up of water – so it is essential that dancers keep their bodies hydrated to prevent muscle fatigue.
 - If fatigue sets in, a dancer cannot concentrate fully and that is when injuries most often occur.

(3)
[8]

QUESTION 12**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Environmental factors/ injuries treatment/ prevention/ complications							
Correct floor	√		√			4	
Poor technique	√		√			2	2
Treatment - RICE	√		√		4		
Complications	√		√				4

CRITERIA FOR MARKING:

QUESTION 12.1 Allocate ½ mark for each incorrect floor listed and ½ mark for how it will cause an injury.

QUESTION 12.2 Other possible answers should be accepted if they are relevant.

QUESTION 12.3 R.I.C.E should be explained in detail in order to achieve full marks.

POSSIBLE ANSWERS:

- 12.1
- **A concrete/cement floor** does not act as a shock absorber. Injuries that could occur could be:
 - The joints and spine will be impacted every time the dancer jumps and lands which will lead to joint and spinal injuries.
 - Shin splints
 - Bruised heels
 - Achilles tendonitis
 - **A wet floor** creates a slipping hazard. A dancer could twist/break an ankle.
 - **Too much resin** can create sticky spots which make turning difficult and can result in twisted knees or ankles.
 - **Cracks and holes** in floorboards can tear open the skin on the feet.

(4)

12.2 Many different examples could be included.

- **Lack of education** – if you don't have a good knowledge of how the body works you will not be able to understand what movements are safe or unsafe to do such as forcing the turn out, rolling the feet, landing incorrectly from a jump.
- **Poor teaching methodology** – if your teacher cannot see and correct your mistakes you will keep repeating them and this could lead to an injury.
- **Lack of adequate supervision** – performing dance exercises without a knowledgeable teacher to guide and correct you could cause you to be at a risk of injury because you will not be able to judge what is safe and what is not.
- **Resistance to change** – dancers who cannot accept corrections or refuse to apply them are at risk of injury because they are repeating incorrect technique.

- **Lack of good posture** – this will place strain on the spine and joints.
- **Lack of components of fitness** – may not be able to control movements / body
- **Incorrect shoes** may cause ankle or foot injuries

Note: they should give a relevant example of a specific injury.

(4)

12.3 Allocate ½ mark for naming and half a mark for explaining.

The recommended treatment for the injury will be RICE.

- **Rest** – helps the body with the healing process as energy is focused on healing.
- **Ice** – should be applied to the area as soon as possible to decrease swelling. The cold decreases the pain, increases circulation and helps the healing process.
- **Compression** – is used in the form of bandaging or strapping, which counteracts the accumulation of fluid in the injured area. It is essential to relieve the compression at regular intervals.
- **Elevation** – is done to decrease swelling and pooling of blood in the injured area. It also aids in removing fluids from the injured area.
- **Ointment** to reduce inflammation

Note: If the candidate just writes RICE and does not explain, allocate 1 mark only.

(4)

12.4

- Stiffness in the injured area – this could prevent the dancer from being able to perform at the level they were at prior to the injury and they will fall behind in their technique.
- Recurring pain in the injured area – this could prevent the dancer from attending all classes regularly.
- Loss of fitness from missing classes – the dancer will have to do additional classes to catch up and this could lead to further complications if the injury is overworked.
- Loss of learning new movement exercises – fall behind in technique and movement vocabulary
- Increased weight from no exercise – causes emotional upset / place additional strain on the area
- Loss of confidence – falling behind in the work.
- Additional catch up classes could put strain on the area and cause another injury
- Generalised muscle wasting – muscle strength deteriorates

(4)

[16]

QUESTION 13**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness							
Definition - endurance	√		√		1		
Cardiorespiratory	√		√				2
Muscular	√		√				2
Developing endurance	√		√				3
Other components	√		√		4	4	

13.1 The ability to perform work over an extended/long period of time (without getting tired). (sustain is acceptable) (1)

13.2 **CRE (Cardiorespiratory endurance):**

- The baseline of training
- Delivery of oxygen to muscle tissue over long periods of time
- A well-conditioned heart muscle pumps a greater volume of blood into the general circulation, which improves transportation of oxygen to the muscles and organs.
- Improves the breakdown of fuel for use by the body. (2)

13.3 **ME (Muscular endurance):**

- The ability to sustain many muscle contractions over a given period of time.
- Active muscles need sufficient oxygen and nutrients to work optimally.
- Endurance will improve the dancer's performance because all movements will look effortless. (2)

13.4 Many possible answers could be given. Some examples listed below.

CRE (Cardiorespiratory endurance):

- Aerobic type exercises that involve jumping, travelling and moving across the dance floor.
- Jumps – will involve all the muscles of the leg in order to defy gravity.
- Use the overload principle – the length of exercises in each session.

ME (Muscular endurance):

- Adage exercises – will involve the lifting and holding of the legs in various positions.
- Rises/pliés – will involve the thigh and calf muscles to develop strength for jumping and balancing.
- Floor exercises – to target specific muscles such as leg lifts/flexion and extension of the ankles.
- Battements tendus/brushes/leg lifts/grands battements – will involve all the muscle of the leg in extension positions.
- Arm exercises/port de bras will develop the strength in the arms and back to aid in control and fluidity.
- Use the overload principle – increase the length of sustained/held

movements in each session.

- **Exercising outside of class, e.g.aerobics, sport, running (allocate 1 mark only for this answer)** (3)

- 13.5
- Flexibility – a wide range of movement around a joint (2)
 - Strength – the ability of a muscle to exert force against gravity (2)
 - Core stability – strong muscles of the torso maintain good posture (2)
- Neuromuscular skills – nerve impulses sent from the brain to the muscles to move the body. (2)
- Note: Allocate 1 mark for naming the component and 1 mark for describing it. [16]**

QUESTION 14

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Muscles							
Identifying			√		6		

Note: If anatomical terms are not spelt 100% correctly but are recognisable, deduct 1 mark for Q 14.

- A Sternocleidomastoid (1)
- B Deltoid / Pectoralis major (1)
- C Trapezius (1)
- D Latissimus dorsi (1)
- E Gluteus maximus (1)
- F Gastrocnemius (1)
- [6]**

QUESTION 15**MEMO:**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Joint actions							
Analysis of movement		√	√		2	6	

15.1	Ball and socket joint						(1)
15.2	<ul style="list-style-type: none"> • Inward/medial rotation (if rotation only award ½ mark) • Abduction 						(1) (1)
15.3	<ul style="list-style-type: none"> • Outward/lateral rotation(if only rotation award ½ mark) • Abduction 						(1) (1)
15.4	Hinge joint						(1)
15.5	Extension						(1)
15.6	Flexion						(1)
							[8]

TOTAL SECTION C: 60
GRAND TOTAL: 150