



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2010

MEMORANDUM

MARKS: 150

This memorandum consists of 19 pages.

NOTE TO MARKERS/TEACHERS

- In many cases both a rubric and a content memorandum have been provided to guide marking. Both should be used to determine the marks awarded.
- In the content memorandum, generally **more** possible information is given than is expected from the candidates; however, it must guide you as to the quality of the answers expected.
- 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 candidates if the grammar or spelling used is incorrect. As long as the candidate'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.**
- In many of the qualitative questions that require detailed explanations, one tick does not equal one mark. Half marks may be awarded and totaled at the end of marking and rounded off. Again refer to the marking rubric to place the candidate in the correct ability level.
- **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 rigor expected should be equivalent to all other matriculation subjects.
- Where the candidates have made careless mistakes e.g. numbering, the marker and moderator should decide whether the candidate is answering the relevant question correctly.

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

1 – 3 WEAK	4 – 7 ADEQUATE	8 – 11 SATISFACTORY	12 – 15 OUTSTANDING
Minimal knowledge of the indigenous/cultural dance and its purpose. Minimal knowledge of the costumes/dress or music/accompaniment used is shown. Minimal ability to reflect shown.	The answer shows some knowledge of the indigenous/cultural dance and its purpose. Some knowledge of the costumes and the music/accompaniment used is shown. Attempts to reflect on learning a dance from a different culture.	The answer is well written in letter format with accurate knowledge of the indigenous ceremonial/cultural dance and its purpose. A good description of the dance movements, the costumes/dress and the music/accompaniment used is given. Reflects on learning a dance from a different culture.	The answer is excellently written in letter format with detailed, accurate knowledge of the indigenous ceremonial/cultural dance and its purpose. Detailed description of the dance movements, costumes/dress and music/accompaniment used. Reflects with insight on learning a dance from another culture.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Indigenous dance							
Dance name and location: Knowledge – bullet 1			√	√	2		
Purpose, description of the dance movements/ costumes/music: Analysis – bullet 2, 3, 4, 5						10	
Reflection – bullet 6							3

Low: bullet 1 – 2 marks

Medium: bullet 2 – 1 mark
bullet 3 – 3 marks
bullet 4 – 3 marks
bullet 5 – 3 marks

High: bullet 6 – 3 marks

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

The learners are expected to describe a specific dance and not a dance style.

African Dance majors may write about a dance from a non-African culture.

Subtract 1 mark if not in the correct letter format but is excellently written answer.

EXAMPLE OF POSSIBLE ANSWER

Dear Steven

This year I learned so many interesting things about dance in our country. It was interesting to see how all our different dance forms have contributed to this vibrant dance culture in South Africa.

I would like to tell you about an indigenous dance we learned called **Indlamu**. This is an Zulu traditional dance that originates in **KwaZulu-Natal**. It is based on the **war dance** of the Zulu warriors, and was **performed by men** of any age. It was compulsory for the men of the isiZulu culture to train for war. The king of the amaZulu, Ushaka, abolished the initiation rituals/schools as he considered this to be a waste of time as it allowed the enemies the opportunity to attack. He introduced **military schools** to train men for war. The dancers had to be **very disciplined**, keeping their **backs straight** and making **controlled movements** with **precise timing**. They made **mock stabs** at imaginary enemies during their training to demonstrate their **strength and skill**.

The Indlamu dance that we see today is now done at **weddings**, as a **tourist attraction** and is also performed in **theatres**. The dance is now done by **both men and women**.

The costumes worn today are the same as those worn by the amaZulu soldiers. The men and women wear a **full traditional dress of skins called Amabeshu** together with **head rings** that are made of animal skin. A **ceremonial belt** is made of goatskin that is worn across the chest. **Ankle rattles** are worn and **shields** which are the same as the ones originally used by the amaZulu soldiers are carried. **Knobkieries and spears** are also used in the dance.

The music is **loud, powerful** and very impressive. A number of **drums** called Ingoma are used. These drums are **played with sticks**. There can be between **four to eight drummers**. **Singing and clapping** is also involved and this can be done by either the dancers or bystanders. A **whistle** is used by the leader (Igosa) of the dance group to warn the dancers of the changing of movements. The music accompaniment helps the **uniformity and timing** of the dancers to achieve the discipline required. The drums also accompany the accent made by kicking, falling on the ground and other movements.

As a contemporary dance major, I really enjoyed learning this dance as it gave me an insight into a culture other than my own. It taught me **how to look at African dance** differently. I **loved the rhythmic nature** of the dance, **having to use my voice** while dancing and I was amazed at how difficult it was to **coordinate some** of the **movements with the correct style**.

Learning this dance **opened up my mind** to all kinds of movement possibilities for my **choreography**. It made me want to **include some of the steps and concepts** towards developing new and exciting forms of dance that are uniquely South African. It led me to **experiment with different themes** related to indigenous cultures. When you see my choreography you will understand what I mean.

Hope to speak to you soon. Take care.

Yours truly
Ayla

QUESTION 2**MARKING RUBRIC**

QUESTION NO.	0 WEAK	1 ADEQUATE		
2.1	No name or unsuitable name.	The project has been given an appropriate title.		
	0 WEAK	1 ADEQUATE	2 SATISFACTORY	3 OUTSTANDING
2.2	No attempt has been made to provide an idea about or the purpose of the project.	The purpose of the project is partially explained. Some benefits of the project are suggested.	The purpose of the project is explained. The benefits of the project to the orphans and community are outlined.	The purpose of the project is clearly outlined. The benefits of the project to the orphans and community are well thought out and clearly outlined.
	0 WEAK	1 ADEQUATE	2 SATISFACTORY	3 OUTSTANDING
2.3	No attempt has been made to provide content of the dance performance.	Some thought has been given to the content of the dance performance.	The concept for the dance performance is plausible.	The concept for the dance performance is innovative and well explained.
	0 WEAK	1 ADEQUATE	2 SATISFACTORY	3 OUTSTANDING
2.4	No information about dates, times, places and ticket prices are provided.	Dates, times, places and ticket prices are partially provided.	Dates, times, places and ticket prices are provided.	Dates, times, places and ticket prices are provided in the correct press release format.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Community project	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Project name: 2.1					1		
Date, time ticket prices: 2.4	√					3	
Purpose, outline: 2.2 - 2.3							6

Low: 2.1
Medium: 2.4
High: 2.2, 2.3

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

If the numbering system has been used, do not penalise the candidate.

EXAMPLE OF POSSIBLE ANSWER**Press release****WE CAN OVERCOME**

The Siyanqoba Dance Project arose out of a need to address the plight and growing numbers of orphans due to HIV/Aids deaths. Based in Port Elizabeth, a group of highly acclaimed professional dancers came together to find ways that they could help the orphans emotionally and financially.

The first step was to organise free dance classes for the orphans every Saturday in three badly affected districts, to provide a safe space where the children could have fun, food and learn some dance skills. It would also facilitate the identification and nurturing of dance talent and help to build the children's self-esteem, confidence and sense of belonging.

Through these dance classes and following research and improvisation, a vibrant, colourful and moving dance was created that deals with the causes and effects of HIV/Aids and how children are affected by the actions of their parents. The choreography is presented as a story of hope and courage using words, poems, movement and song. Costumes and sets have been constructed by the participants using recycled materials.

The show aims to create awareness through dance and to challenge parents through our performances to think about their children when they act in irresponsible sexual relationships. We aim to make a powerful impact on the members of the community and hope our performances will educate and inform parents on how to change their actions which are adding to the daily increase of orphans.

Our production will tour the most affected communities culminating in a final benefit performance at the Port Elizabeth Opera House to raise funds for the orphans' basic needs – food, clothing, care and education.

The performances will take place in the following venues:

Fri. 6 May at 19:00: Silversands High School hall, Doppelwoods
Sat. 7 May at 15:00: Tweede Rivier Primary School hall, Tweede Rivier
Sun. 8 May at 15:00: St Peters Church Hall, Xenele

Ticket prices: Available at each school's office

Adults R25

Students and pensioners R10

**Sat. 14 May at Port Elizabeth Opera House at 20:00
(Benefit performance) Tickets R200 @ Computicket**

Come and enjoy this show and help support the orphans. This will be the dance event of the season. Don't miss it.

[10]

QUESTION 3**MARKING RUBRIC**

QUESTION NO.	0 WEAK	1 ADEQUATE		
3.1	No place of birth provided.	Name of the choreographer and his/her place of birth provided.		
	0 WEAK	1 ADEQUATE	2 SATISFACTORY	
3.2	No correct works mentioned.	Identifies one work correctly other than the prescribed work.	Identifies two works correctly other than the prescribed work.	
	1 – 2 WEAK	3 – 4 ADEQUATE	5 – 6 SATISFACTORY	7 – 8 OUTSTANDING
3.3	Minimal information given about training and career.	The information shows some knowledge of the choreographer's training and career.	The information shows knowledge of the choreographer's training and career.	The information shows accurate and detailed knowledge of the choreographer's training and career.
	1 WEAK	2 ADEQUATE	3 SATISFACTORY	4 OUTSTANDING
3.4	Minimal knowledge of influences on his/her style of work.	Some knowledge of influences on his/her style of work.	Knowledge of influences on his/her style of work.	Detailed knowledge of influences on his/her style of work.
	1 WEAK	2 ADEQUATE	3 – 4 SATISFACTORY	5 OUTSTANDING
3.5	Minimal knowledge of the choreographer's contribution to the development of dance in South Africa.	Some knowledge of the choreographer's contribution to the development of dance in South Africa.	Able to explain the choreographer's contribution to the development of dance in South Africa.	Able to explain in detail the choreographer's contribution to the development of dance in South Africa.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
South African choreographer							
Place of birth, training, career dance works: Recall 3.1- 3.3			√		9		
Influence on style of work: Application 3.4						4	
Contribution to the development of dance: Evaluation 3.5							7

Low: 3.1, 3.3**Medium: 3.4****High: 3.2, 3.5**

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

Study notes could be in the form of bullets, mind maps, flow charts, etc.

If the candidate has answered in essay format they may not be penalised.

Learners receive 0 marks if answering on an international choreographer.

The mark allocation for 3.3 and 3.4 could overlap.

Candidates must not be penalized if 3.2 is not answered. These 2 marks may be credited in 3.3 and 3.4.

EXAMPLE OF POSSIBLE ANSWER**VINCENT SEKWATI MANTSOE**

3.1 **WHERE HE WAS BORN:** Soweto – Johannesburg (Gauteng) (1)

3.2 **DANCE WORKS INCLUDE:**

- *Gula Matari*
- *Sasanka*
- *Barena* (2)

3.3 **DANCE TRAINING:**

- When Mantsoe started dancing there were no formal dance studios in Soweto. He learned street dancing in the Michael Jackson style, forming a group called Joy Dancers with his friends.
- He joined two youth groups called Street Dance and the Rathabile Youth Club.
- In 1990 he auditioned and received a scholarship to the Moving Into Dance (MID) studio. He was exposed to contemporary and jazz dance and studied Afro-fusion and choreography under Sylvia Glasser.
- In 1992 he received a diploma from the MID Community Dance teacher's Training Program.

DANCE CAREER:

- Mantsoe's first public performance was in *Tranceformations* which was choreographed by Glasser in 1991.
- He also made his debut on SABC-TV when this work was broadcast.
- Mantsoe was recognised not only for his technical skills in this performance, but also for his deep spiritual understanding of the San (Bushman) Trance Dances.
- He drew on his own heritage and was to use these themes as an inspiration for his own choreography.

CHOREOGRAPHIC CAREER:

- He made his debut as a choreographer with his work *Gula Matari*, which was inspired by tapes of bird sounds and choreographed for MID to perform at the Dance Umbrella in 1993. Originally a solo dance, it was extended into a group work which became one of the most highly acclaimed works in the MID repertoire.

- Mantsoe was resident choreographer for MID and associate director.
- Gula Matari's beauty is timeless and it has won a number of awards in various countries.
- The work has since been performed all over the world, opening many doors for Mantsoe and has led to his international acclaim over the years.
- In 1997 he set his piece *Sasanka* for the Dance Theatre of Harlem Company. They performed this piece in Washington DC at the Kennedy Centre and then in New York.
- Apart from being an esteemed choreographer, he is also a skilled drummer.
- He is now based in Europe where he continues his career as a dancer/choreographer and teacher.
- He returns to South Africa regularly to present some of his most recent works at the Dance Umbrella.

(8)

3.4

INFLUENCES ON HIS DANCE STYLE:

- Mantsoe's mother, grandmother and aunt were sangomas and his family adhered strictly to tradition and culture. This instilled in him an appreciation of his culture and a love for ritual singing and dancing.
- This has had a huge impact on the way that Mantsoe both dances and choreographs. His works are deeply rooted in his cultural beliefs.
- Having an understanding of the sacred importance of the rituals he says that he speaks to his grandmother to ask permission from the ancestors to use these rituals in his dance works.
- With his early influences of modern popular street dance forms and his training at Moving Into Dance, he began to fuse the different cultural identities into his work.
- He mostly uses African rituals for his themes and incorporates his entire dance training to create unique dance works.
- He also loves nature and his works sometime have themes about birds and the interaction between natural elements such as in *Gula Matari*. Mantsoe's works are uniquely South African.

(4)

3.5

CONTRIBUTIONS HE HAS MADE TO DANCE IN SOUTH AFRICA:

- Mantsoe was one of the choreographer's who managed to fuse western and traditional dance styles successfully.
- He also managed to bring the sacred matters of ritual onto a professional dance stage without bringing shame on those who practise them. He treated this matter with the respect it deserves.
- He opened a channel for choreographers to boldly bring sacred matters onto stage without disrespecting them.
- He has also encouraged choreographers to research themes that are sensitive, therefore ensuring abundant material for their choreographies.
- Mantsoe has put Afro fusion on the international map as his works have been performed in countries such as Nigeria, Australia and America.
- He has also played a role in the training of many professionals in the dance industry as well as teachers who are working in the communities.

(5)

[20]

QUESTION 4**MARKING RUBRIC**

CRITERIA	1 WEAK	2 ADEQUATE	3 SATISFACTORY	4 OUTSTANDING
Intention Synopsis	Minimal information provided of the choreographer's intention/synopsis.	Some information provided of the choreographer's intention/synopsis.	Information provided of the choreographer's intention/synopsis. The answer is written as a review.	Accurate and detailed information provided of the choreographer's intention/synopsis. The answer is excellently written as a review.
	1 WEAK	2 ADEQUATE	3 – 4 SATISFACTORY	5 OUTSTANDING
Music and dance style/styles	Minimal knowledge of the music and dance style/styles used.	Some knowledge of the music and dance style/styles used.	Knowledge shown of the music and dance style/styles used.	Detailed knowledge of the music and dance style/styles shown.
	1 – 2 WEAK	3 – 4 ADEQUATE	5 – 6 SATISFACTORY	7 – 8 OUTSTANDING
Symbolism	Minimal understanding of the symbolic use of costumes, music, props and movement to communicate the choreographer's intentions.	Some understanding of the symbolic use of costumes, music, props and movement to communicate the choreographer's intentions.	Good understanding of the symbolic use of costumes, music, props and movement to communicate the choreographer's intentions.	Excellent understanding of the symbolic use of costumes, music, props and movement to communicate the choreographer's intention.
	0 WEAK	1 ADEQUATE	2 SATISFACTORY	3 OUTSTANDING
Opinion	No opinion given.	Mentions the quality of the performance.	Can substantiate opinions on the quality of the performance.	Can evaluate and substantiate opinions on the quality of the performance.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
International dance work	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Choreographer's intention: Knowledge bullet 1			√		4		
Music and dance style/styles: Application bullet 2						5	
Symbolism and opinion: Evaluation bullet 3 - 4							11

Low: **bullet 1**
Medium: **bullet 2**
High: **bullet 3 – 4**

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

The learner to receive 0 marks if writing about a South African dance work to answer this question.

EXAMPLE OF POSSIBLE ANSWER:**THE 'REVELATION' OF A UNIVERSAL EXPRESSION OF FAITH
THROUGH DANCE**

Alvin Ailey wanted to tell the story about black people's struggle from slavery to freedom that ended in the triumph of the human spirit. It was a personal, social and political statement portraying the faith of the American Blacks under the oppression of the time and how their strength in a time of adversity was found in the church. Much of this dance was drawn from Ailey's personal experiences of the Baptist churchgoing community that he grew up in. *Revelations* is done in three parts: 'Pilgrim of Sorrow', 'Take me to the Water' and 'Move, Members, Move'. It is choreographed to traditional Afro-American spiritual gospel music.

Revelations starts to the song 'I Been Bulked' with the curtain rising on a massed group of dancers huddled and bent over, their heads down and arms extended. The only light is the warm spotlight over the dancers. They are wearing long, tight dresses in red, orange, and yellow with slits on the sides. The dancers move around with simple yet powerful movements that show gestures of spiritual need. Their arms are stretched out to the sky and reaching out to different parts of the stage. The feeling of anguish comes alive in the movements of bent legs, bowed heads and curving torsos. It continues with a dance performed by two women and a man to the song 'Daniel' and is followed by a pas de deux to the song 'Fix me Jesus' which shows the floor technique of Horton combined with Ailey's trademark use of arabesque. The piece ends with the woman standing on the extended thigh of the male dancer. He is her symbolic spiritual guide through the pas de deux.

In the baptism scene the stage is given a spiritual feel and it conveys the emotional content of this Baptist tradition. A man holding a pole with white streamers off it, leads a woman with a big white umbrella and a man and woman, who are to be baptised, onto the stage to the song 'Wading in the Water'. The women are in long, wide, flowing dresses with frills at the bottom. The men are in white pants and white mesh tops. The dancers move with light flowing movements between two large pieces of cloth stretched across the stage, one white and one blue which symbolise the water. The liquid arms and waists of the dancers speak of flowing water and a sense of cleansing and calming emotions. The mood becomes solemn at the end of this section with the male solo performed to the song 'I Want to Be Ready'. The dancer raises and lowers his torso and legs in slow, yearning reaches, resting only his hips on the floor to create a feeling of anguished repentance for his sins. This movement was developed by Ailey from a Horton floor exercise.

The final section starts to the music 'Sinner Man' with three men running around the stage in an attempt to shake off the burdens of their sins. The music moves on to 'The Day is Past and Gone' as the group of male dancers are then joined by elegant women dressed in hats and long brown dresses authentic of the times. The women carry fans which are used in the dance. The men wear yellow shirts and a waistcoat with black pants. The costumes symbolise a churchgoing community that dresses up in their best outfits for church.

The dancers fill the stage with cheerful, vibrant dancing symbolising their celebration of the triumph of the human spirit over hardship. There are many turning steps which are accentuated by the flowing of the dresses. The climax of the piece ends with the fun and upbeat song 'Rock My Soul in the Bosom of Abraham' which has audiences giving standing ovations and endless curtain calls.

Revelations is an energetic, exciting and enticing dance that uses ballet, contemporary dance, African and jazz techniques. It makes statements with steps and patterns closely related to the music and the mood it sets. This mood is heightened through the use of costumes, lighting and kinesthetic energy. The movement is always flowing and there is rarely a group of dancers doing the same step at the same time. It is very varied and busy. The dancers work from the torso using the Graham technique of contraction and release. The use of gravity is evident as work is well grounded and the dancers use the floor as a tool and not an object that is against them.

With its theatricality, rich music, humour and tenderness, even a touch of bitterness, it can evoke pride in black spectators without scaring white spectators out of the theatre. *Revelations* manages to convey the emotional content of a tradition that belongs to the African-American people. It is a universal story and can appeal to any group of people and it manages to weld an audience together. This is not only a sociological achievement, but a theatrical one too. As Ailey said in an interview: 'The greatest works are always personal; and *Revelations* was personal.' *Revelations* is considered a masterpiece and this is definitely a performance not to be missed.

[20]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
					LOW	MEDIUM	HIGH
Choreography	LO1	LO2	LO3	LO4			
Journaling	√	√	√			5	

Medium: 5

EXAMPLE OF POSSIBLE ANSWERS:

- To keep track of all my ideas for the intent of my dance
- To plan my rehearsal timetable
- To write down ideas of how I was going to incorporate production elements into my choreography
- To write down all my ideas for the type of music as well as the final music I want for my choreography. To reflect on how it will add to my dance work.
- To write out rough ideas for my synopsis and my one-page program note
- To list possible dancers I could use
- To write down my successes and failures so that I can learn from them and not keep repeating mistakes but rather build on my successes

[5]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 6**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music theory							
Instruments, explanation 6.1			√			4	
Music terminology 6.2					6		

Low: 6.2**Medium: 6.1****NOTE TO MARKERS:**

Strings/percussion/brass/woodwind etc are acceptable

EXAMPLE OF POSSIBLE ANSWER:

6.1 Any FOUR of the following:

Chordophones: Musical instruments that produce sound by means of plucking or playing the string with a bow.

Aerophones: Musical instruments that produce sound by means of blowing air into the instrument.

Idiophones: Musical instruments that produce their own sound by being shaken or hit.

Membranophones: Musical instruments that produce sound by means of striking the skin/membrane which is stretched over a hollow base.

Electronic: Instruments that can only produce sound when plugged into an electrical supply.

(4)

6.2 6.2.1 C

6.2.2 A

6.2.3 E

6.2.4 F

6.2.5 D

6.2.6 B

(6)
[10]

QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music notation							
Application: 7.1 – 7.4			√		5		

Low: 5

7.1 How many beats in a bar (1)

7.2 The type of beat/note e.g. crotchet beat/speed or tempo of the beat (1)

7.3 There are 3 crotchets in a bar. (In the case where the candidate refers to a rhythm such as a waltz/mazurka etc. it may be accepted.) (1)

7.4

For example:



Add correct rests

(2)
[5]

QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Aural literacy							
Analysis, evaluation			√				5

High: 5

QUESTION NO.	1 WEAK	2 SATISFACTORY	3 OUTSTANDING
8.1	Gives minimal information about the music.	Able to partially analyse the genre, style, instruments used and the musicians/composers/singers/group involved.	Gives detailed, accurate analysis of the genre, style, instruments used and the musicians/composers/singers/group involved.
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
8.2	No relevant opinion given.	Gives an opinion but does not substantiate with examples.	Gives insightful opinion and substantiates with examples from the dance work.

[5]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 9**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Joint actions							
Application 9.1 – 9.7		√	√			9	

Medium: 9.1 – 9.7**NOTE TO MARKERS:**

If anatomical terminology is not used, accept correct action.

9.1	Flexion	(1)
9.2	Extension	(1)
9.3	Abduction and outward rotation / or reference to the R and L hip	(2)
9.4	Plantar flexion/ dorsi extension	(1)
9.5	Abduction/Inward rotation	(1)
9.6	Flexion	(1)
9.7	Lateral rotation, flexion	(2)
		[9]

QUESTION 10

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Muscles and actions							
Knowledge and application		√	√		7	7	

Low: Naming muscles – 7**Medium: Identifying actions – 7****NOTE TO MARKERS:**

Accept any correct anatomical actions expressed in any recognisable way e.g. extends or extensor or extension or extends the arm.

Only mark the first 7 answers if more than 7 have been included.

Mark only the first action given.

EXAMPLES OF POSSIBLE ANSWERS

- A. Sternocleidomastoid – Flexes or rotates the head
- B. Deltoid – Flexes, abducts, adducts or extends the arm
- C. Pectoralis Major – Adducts, flexes or inwardly rotates the arm

D. Biceps Brachii – Flexes the elbow

E. Rectus Abdominus – Flexes the trunk

F. Sartorius – Flexes or outwardly rotates the hip or knee/outwardly rotates/abduction
Accept adductors – rotation or adduction

G. Quadriceps or Rectus Femoris – Extends the knee or flexes the hip

H. Trapezius – Extends the head or elevates or depresses the shoulder blade or adducts the shoulder blade

I. Triceps Brachii – Extends the elbow

J. Latissimus Dorsi – Extends or adducts the arm, extends the torso

K. Gluteus Maximus – Extends or rotates the hip outwards

L. Hamstrings or Semitendinosus – Extends the hip or flexes the knee

M. Gastrocnemius – Flexes the knee or plantar flexes the foot

[14]

QUESTION 11

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Safe use of body/ Components of fitness							
Cool down: Knowledge 11.1					4		
Core stability: Comprehension 11.2						2	
Knowledge of muscles 11.3						3	
Exercise: Synthesis 11.4							8

Low: 11.1

Medium: 11.2 and 11.3

High: 11.4

EXAMPLES OF POSSIBLE ANSWERS:

11.1 COOL DOWN:

- The function of the cool down is to gradually slow down the circulation in order to return it to a resting heart rate. Stopping exercise too suddenly can cause the pooling of blood in previously active areas – such as the lower limbs, and this can cause soreness, fainting and dizziness.
- It helps to remove waste products from your muscles which can build up during vigorous activity (e.g. lactic acid).
- The dancer should continue moving at a slower pace for three to five minutes following activity until the heart rate and breathing have returned to normal.

- At the end of the cool down dancers should engage in a general stretching routine to reduce muscle tension.
- The wearing of warmer clothes will help to avoid pulls and aches. (4)

11.2 As a dancer it is essential for you to have a strong centre so that you can maintain balance and perform movements beyond normal everyday ranges of movement without injuring yourself. Core stability is not something you are born with. Instead, it has to be developed and maintained through constant awareness and application. Using the muscles in the torso throughout all movement will give you stability and strength and prevent strain in your spine. (2)

- 11.3 Core stability includes the following muscles:
- Abdominals – rectus abdominus, internal and external obliques, transverse abdominus
 - Muscles of your back – quadratus lumborum, erector spinae and multifidus (3)

- 11.4 Core stability can be developed by:
- Ongoing conditioning exercise that train your abdominal and back muscles to work cooperatively as stabilisers of the spine
 - Consistently practicing correct posture by imagining a lengthening up through the head when sitting or standing
 - Engaging the abdominal muscles during all movements
 - Conditioning the stabilising muscles in moving and holding positions
 - Through correct breathing/breathing exercises (Pilates) (4)

One exercise that could develop core stability is:
 Sit on your bottom with feet parallel and your knees bent. Cross your arms over your chest. Lean back slightly until you can feel the abdominal muscles contracting. Hold this position and then return to the upright position. Increase the repetitions and gradually lean back further as your abdominals become stronger. Repeat the same movement, but with a rotation of the upper body to the right and hold. Return to the upright position. Repeat to the left. This will work the oblique muscles well. Increase repetitions gradually.
 Any relevant exercise should be considered. (4)

[17]

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Safe use of the body and injuries							
Injuries Knowledge 12.1 – 12.2		√	√		7		
Injuries Application 12.3 – 12.4						7	
Neuromuscular Skills: Analysis 12.5							6

Low: 12.1 – 12.2
Medium: 12.3 – 12.4
High: 12.5

NOTE TO MARKERS:

12.1 When not described in detail, full marks should not be allocated.
12.2 Immediate and ongoing treatment will be accepted

EXAMPLE OF POSSIBLE ANSWERS:

- 12.1 One injury that could occur is a fall or twisted ankle from not having enough balance/strength at the end of a jump or leap. This could be caused by weak muscles/core stability and could result in a sprained ankle. If a dancer does not land in a bend/plié, severe strain will be put on the knees/spine/ankles. (3)
- 12.2 The RICE method could be used immediately.
RICE stands for Rest – Ice – Compression – Elevation. Rest will prevent the injured area from being damaged further before it has healed. Ice should be applied to the area as soon as possible to decrease swelling. Compression can be used to stop possible internal bleeding. Elevation of the ankle will decrease swelling.
Any other alternative treatments are acceptable (4)
- 12.3
- Decreased cardio-respiratory fitness
 - Generalised muscle wasting
 - Psychological effects
 - Persistent swelling
 - Stiffness in joints
- (4)
- 12.4
- You should ease your way back into dancing when ready to return in order to prevent any strain or further injury.
 - When your body has to rest due to injury, your heart and lungs adapt to the decreased demands. When you return to training, you may feel out of breathe and weak as your body copes with the increased demands on the cardio-respiratory system. It is important for you to re-enter training slowly to give your body time to adapt.
 - Muscles may atrophy (lose size and strength), tighten and weaken when not in use. This may result in a decreased range of movement which, although not necessarily permanent, can lead to frustration and sometimes strain. This can in turn lead to further injury, so exercises and repetitions must be gradually increased as the muscles get stronger.

- Swelling may occur for some time after the injury has taken place. It is advised that you sleep with the injured area elevated in order to drain excess fluids from the site of injury to allow you to continue with class. You may also wish to add support to the area by wearing an elasticised support guard. If swelling persists you will have to see a doctor and perhaps be off again for a period of time.

(3)

12.5

Neuromuscular Skill	Explanation	How to develop
Balance	The ability to maintain equilibrium over a base support	Exercises to balance the limbs around the centre; developing core stability; developing awareness of transference of weight
Agility	Ability to move quickly and efficiently within and between movement patterns, shapes and formations	Train the body through frequent practice and repetition and diversity of movements including increasing the speed and accuracy, using energy and impetus to move quickly with fluidity, control and relaxation of the joints
Kinesthetic awareness	Sensitivity to the correct movement and placement of your body through space	Develop awareness of your correct body placement in movement and stillness in space, alone and with others
Spatial orientation	Awareness of the space your body occupies during activity	Exercises exploring space alone and with others
Maintenance of rhythm	Ability to match movements or movement sequences to a set pattern with or without music or keeping in rhythm with other dancers	Practice rhythmic patterns and combinations at different tempos clapping, stamping feet, listening to a wide range of music styles and dynamics, exercises in phrasing, time signatures, music theory
Reactivity	It is how your body responds to changing circumstances, for example visual/auditory/physical.	Practice a wide variety of movements, steps, combinations, varying directions, speed, dynamics and working alone, in pairs and groups.

(6)
[20]

TOTAL SECTION C: 60
GRAND TOTAL: 150