



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2011

MEMORANDUM

MARKS: 150

This memorandum consists of 26 pages.

NOTE TO MARKERS/TEACHERS:

- In the examples of possible answers, information has been provided as a resource for teachers and markers, It was not possible to provide detailed answers across all prescribed works and across all dance forms. 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 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, 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 he/she doesn'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 forms							
Comprehension		√	√	√	2	8	

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. Evaluate the whole answer to assess what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING

- | | |
|---|-------------|
| <ul style="list-style-type: none"> Allocate 1 mark for naming each dance form. If the names of particular dances are given, allocate a ½ mark. Allocate 4 marks for each dance form if the candidate has given clear examples of the style/movements/costumes/music/roles and any other <u>distinctive characteristics</u> that make the dance form recognisable. | (2) |
| | (8) |
| | [10] |

EXAMPLES OF POSSIBLE ANSWERS:**Classical Ballet:**

(1)

- This dance form is recognised by the outward rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.
- The style of classical ballet is to defy gravity with grace and a very strict technique.
- Classical ballet consists of barre work, centre work, *pirouettes*, *ports de bras*, *adage*, and *allegro* consisting of small and big jumps with and without *batterie*.
- Female dancers do pointe work - blocked toe shoes are worn and dancers perform on the tips of their toes.
- The dancers usually wear elaborate costumes – tutus/velvet jackets and skirts etc.
- Classical ballet originally only used classical music scores but today you would find a variety of music used.
- For the traditional ballets such as *Swan Lake/Sleeping Beauty*, very elaborate stage sets would be used.
- Ballet works are performed by professional dancers usually in a theatre.

(4)

African Dance:

(1)

- African dance uses the natural bends of the body.
- Movements are danced towards the ground and compliment gravity instead of defying it.
- Basic and complex rhythmic patterns are used.
- Everyday movements are used or movements imitating or dramatising the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth

and air are used as a stimulus for movement for example walking and striding (*Mohobelo* of the Southern Basotho), shuffling of the feet (*Trance Dance* of the San and *Umxentso* of amaXhosa diviners), leaping (ostrich mating dance of the Kalahari San and Setapa dance by the Batswana) stamping (*iNgoma* of amaZulu) vibrating and shaking (*uMtytyimbo* of amaMpondo), mime and gestures (charm dance of Bororo Fulani), kneeling (*Mokgibo* of Southern Basotho women and girls), jumping (warrior dance of the Masai).

- Dances generally have a theme (fertility/courtship/work/hierarchy, etc.) and purpose (protest, socialisation, celebration, questioning social issues, etc.)
- African dance costumes vary greatly depending on the cultural and age group that performs the dance.
- Animal skins are commonly used as well as elaborate bead work, brown or brightly coloured material, ankle rattles, feathers, etc.
- Musical accompaniment usually consists of drums, singing, clapping and/or chanting.
- The drums, singing, clapping and rattles together with the stamping of the feet create polyrhythmic sounds.
- African dance is usually performed by the community and has a specific purpose/function.
- African dance is deeply spiritual.

(4)
[10]

QUESTION 2

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Choreography/improvisation Movement: 2.1 Analysis	√						5
Choreographic devices: 2.2 OR Improvisation 2.3 Explanation	√					4	

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when marking the quality of the answer. Note there is a choice in 2.2 or 2.3.

CRITERIA FOR MARKING:**Be careful of waffling and superficial answers.**

- | | | |
|--|---|-----|
| 2.1 | Allocate 5 marks if the candidate can give a clear explanation of what they interpret the emotion/s to be and describes / explains how the movement makes meaning. The candidate may give many possible emotions and describe them briefly or give one emotion and describe it in detail. Allow for many possible responses. | (5) |
| Candidate to answer QUESTION 2.2 OR QUESTION 2.3. | | |
| 2.2 | <ul style="list-style-type: none"> • Only the first two choices must be marked if more are given. • Allocate two marks per choice. • Each choice should explain clearly what the device is, or how it is used, or the effect it would create. | (4) |
| OR | | |
| 2.3 | Allocate four marks if the candidate can clearly explain how improvisation, can improve/develop creativity, how it can develop dancers. Allow for many possible responses. Use professional judgment when marking the quality of the answer. | (4) |
| [9] | | |

EXAMPLES OF POSSIBLE ANSWERS:

- | | | |
|-----|---|-----|
| 2.1 | Possible emotions identified could be: <ul style="list-style-type: none"> • Fear– candidates own interpretation/reason • Despair – candidates own interpretation/reason • Loneliness – candidates own interpretation/reason • Depression – candidates own interpretation/reason • Contemplation – candidates own interpretation/reason | (5) |
| 2.2 | <ul style="list-style-type: none"> • ONE emotion described in detail | |

ONLY TWO CHOICES TO BE MARKED:**Variation:**

Variation makes watching dance more interesting.

Variation can be achieved by:

- Using the same sequence but with different movement qualities and moods
- Changing the tempo or rhythm of the sequence
- Doing certain sections with different body parts
- Varying the spatial patterns
- Varying numbers of performers, reversing movements and other ways

Rondo:

Is referred to as ABACADA. Your initial movement sequence is theme A and the B, C and D provide contrasting themes. For instance if a sequence has a lyrical and flowing quality, the contrasting theme may have a bound or staccato quality. The dance would then return to, or repeat the original theme between each contrasting one.

Canon:

One or more dancers execute a whole sequence and the other(s) repeat it starting at different intervals (e.g. 2 counts after the first group has started the sequence – almost like a Mexican wave).

(2)

Chance:

- One way would be to roll a dice and allow the number on the dice to determine various aspects of the work, for example how many times the performers need to repeat a specific sequence, or how many performers will do a certain section, or even the overall sequence in which the dance is to be performed.
- Chance may also determine at which juncture the performer will enter or exit the dance.
- The dice can determine how many different variations on one selected movement the performer can find.

(2)

Climax:

The high point in a piece e.g. the gradual slowing down of the movement to a powerful designed position or stillness, or increasing the tempo to a climax (high point) and then winding down, or returning to the initial opening movements of the work.

(2)

OR

2.3 Improvisation can develop the dancer and their creativity in the following ways:

- It provides an opportunity to invent movement vocabulary
- It allows you to use new and different movements and not rely on old familiar steps.
- It allows you to find new ways of using space.
- It allows you to experiment with using different stage spaces/props etc.
- It allows you to experiment with changing tempi/rhythms/music qualities and the effect this will have on your movements.
- It develops confidence through experimenting on your own with new ideas and not waiting to be shown what to do.
- It allows you to experiment with developing your own movement style and merging and mixing dance styles.
- It allows you to interact with other dancers in different and meaningful ways – you have to trust each other and respond to each other because in improvisation you do not know what is coming next.
- It develops your concentration and observational skills as you really have to watch the other dancers around you.
- It develops your dance ability and technique.

(4)
[9]

QUESTION 3

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
International or South African choreographer							
Place of birth: 3.2 Influences: 3.3 Professional career: 3.4 Recall			√		10		
Choreographic style: 3.5 Analyse			√			3	
Contribution to dance/awards and recognition: 3.6 Evaluation			√				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. Evaluate the whole answer to determine what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

Learners may have answered as an essay or using the question numbers 3.1 to 3.6. Accept information that is placed in the wrong place. Evaluate whether the candidate knows her/his work.

3.1	Name from prescribed list – no mark allocated	
3.2	States town/city/country of birth.	(1)
3.3	Allocate 3 marks if the candidate can describe early training: <ul style="list-style-type: none"> • The people/family who might have had an influence on the choreographer • The dance classes he/she attended/different dance styles he/she learnt • The support/lack of it he/she received as a young dancer/child • People who have influenced his/her work • The stimulus/social influences for his/her dance works 	(3)
3.4	Allocate 6 marks if the candidate can describe clearly: <ul style="list-style-type: none"> • What was happening in his/her society and times. • Professional career as a dancer – including dance companies/dance works they performed and/or influential people they worked with/dance styles performed • Professional career as a choreographer – including companies/dancers/influential people/dance works choreographed 	(6)

- 3.5 Allocate 3 marks if the candidate can identify at least three characteristics of the choreographer's work or works (can be general or specific): (3)
- The dance genre(s) used
 - Type of movements and themes used
 - The type of music used
 - The way the choreographer works with his/her dancers
 - The way he/she presents his/her work, e.g. programme notes/stage space/ lighting/costumes/sets, etc
 - The way the work is presented
 - Inclusion of any other factors that contribute to the choreographer's unique style
- 3.6 Allocate 3 marks if the candidate can describe relevant important contributions/ achievements (not just actions) of the choreographer e.g. (3)
- Innovative ideas and actions
 - Innovative methods/dance techniques they may have created
 - Contribution to the dance industry
 - The contribution the choreographer has made to the society/ community - upliftment programmes/training, sponsorship
 - The contribution the choreographer has made to dance companies/ dancers
 - The dance works created by the choreographer/who performs them
 - The awards the choreographer has received
 - Recognition from institutions/people the choreographer has received
- [16]**

EXAMPLE OF POSSIBLE ANSWER:

Bullets used to aid marking.

- 3.1 **MARTHA GRAHAM**
- 3.2 Martha Graham was born in Allegheny, Pennsylvania – America. (1)
- 3.3
- Graham struggled with the conflicting pulls of puritanism and paganism. Her father was a puritanical Scottish doctor who was fascinated by how people used their bodies. He treated medical cases and based his diagnosis on the way in which his patients moved. When Graham became a teacher, she adopted her father's dictum: 'the body never lies'.
 - Athletic as a young girl, Graham did not find her calling until she was in her teens. She persuaded her theatre-wary father to take her to see a performance by Ruth St Denis at the Mason Opera House in Los Angeles. Ruth St Denis' performance had a profound impact upon Graham. It inspired her to become a dancer.
 - Graham's father did not approve of theatre as a career and she could not commence her training until after his death. Consequently, Graham only began her formal dance training in her early 20s, quite old for someone intending to pursue a career in professional dance.
 - Another influential male in Graham's life was the American pianist, composer, writer and teacher, Louis Horst. He introduced Graham to challenging scores. (3)

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- 3.4
- From 1913 to 1916 Graham studied theatre at the University of Cumnock
 - With no formal dance training to mention, 22-year-old Graham enrolled at the Denishawn School.
 - It was at the Denishawn School that she received her basic training. Although she was a late beginner by dance standards, her determination, intelligence and her taut, lean body caught the attention of Ted Shawn.
 - Graham and Shawn danced opposite each other in the leading roles and this granted Graham widespread exposure.
 - All too soon Graham tired of Denishawn's decorative style, traditionalism and romanticism. Graham felt that 'the old forms could not give voice to the more fully awakened man'.
 - In 1923 Graham left the Denishawn School and began to work in experimental dance technique that would revolutionize theories of movement in all of the performing arts.
 - After moving to New York in 1923, Graham acquired a job with a Broadway revue: the Greenwich Village Follies. She danced in the revue for two years and later referred to the dances she performed as 'sexy little things'. There she gained a reputation for her ballet ballads.
 - In 1926, after 10 years of dancing for others, Graham performed her first solo concert.
 - The founding of the Martha Graham School of Modern Dance on April 26, 1926, did not mark the end of Graham's dancing career. Throughout her life, her dance and choreographic careers remained intertwined. Graham continued to dance persistently with her company until the age of 76, by which time her onstage appearances had degenerated into grisly caricature. Graham sought consolation in alcohol as she became aware of her diminishing creative energy and the fact that her body could no longer cope with the demands of dance.
 - In 1948 she married Eric Hawkins who was one of the dancers in her company, but the marriage was short lived.
 - Despite her age, Graham went on to dance well into the 60's. Even after her retirement in 1969, she continued to choreograph and tour until her death in 1991.
 - Martha Graham choreographed over 170 works during her lifetime, most of which were created specifically for her own company. Her choreographic career affirmed that dance could be a medium of personal expression for the choreographer as well as the dancer.
- 3.5
- Graham identified a method of breathing and impulse control she dubbed 'contraction and release', which became the slogan words of the Graham technique.
 - Graham's classes began on the floor with breathing, contractions, leg extensions and general stretches followed by bends, lifts, and hip swings.

(6)

- She used movements, such as walking, running and skipping followed by what Graham described as 'a series of falls forward, side and back'.
- Graham's technique is based on the principles that the back is the source of movement with particular emphasis on the lower back and the pelvis. The 'contraction and release' and the 'spiral' involve the back as the source of movement.
- At the centre of Graham's technique lies the control of posture as obtained through control of the breath.
- Graham's creative vocabulary gave rise to her technique and the international vocabulary of modern dance.
- Martha Graham choreographed dances which were inspired by myths, legends, history, politics and aspects of life including how the mind worked.
- Graham used challenging music scores.
- Graham's approach was mostly socially conscious.
- Initially she used no sets or fancy costumes, nothing pretty or soft.
- Her choreography used natural actions such as running, walking and skipping.
- Graham used angular stances, explosive and stylised gestures.
- She used abstract stage settings.
- She attempted to blend abstract movements with emotional states. (3)

3.6

- Graham's revolutionary dance technique is arguably her greatest achievement. It had a forceful impact on all branches of the contemporary theatre and established Graham as the person whose life made the single greatest contribution to modern dance.
- She encouraged awareness of the human body and the inherent mystery that it possesses.
- Graham evolved an effective language for modern dance, accessible to following generations.
- Many great modern and ballet choreographers were inspired by her or danced in her company - Merce Cunningham, Paul Taylor, Twyla Tharp, Michal Baryshnikov, Rudolph Nureyev and Madonna.
- In 1976, Martha Graham became the first dance personality to receive the Presidential Medal for Freedom. The award, presented to Graham by President Gerald R. Ford, is the highest possible honour for an American civilian.
- Graham also received the French Legion of Honour in 1979 and the Kennedy Centre Honours Award in recognition of her significant contributions to American culture through the performing arts.
- Graham's choreographic career had a lasting impact on modern dance, both in America and abroad. Although Graham did not invent modern dance, she came to embody it. Graham changed the way performers around the world moved. (3)

[16]

QUESTION 4

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Dance work							
Intention, inspiration: 4.2 Application			√		5		
Describing the Costumes 4.3 Production elements: 4.4 Analysis			√			3	4
Style: 4.5 Analysis			√				6
Composer/Artist: 4.6 Naming/Music/accompaniment: Evaluation			√		1		1

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. Evaluate the whole answer to assess what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

4.1	Name of choreographer and dance work. Do not allocate a mark.	
4.2	Allocate 3–4 marks if the candidate clearly explains the synopsis of the dance work. Allocate 1–2 marks if the candidate explains the inspiration of the dance work e.g. choreographer's upbringing, social issues, training, personal beliefs, and life choices.	(3) (2)
4.3	Allocate 1 mark if the candidate can describe the costume design/colours. Allocate 2 marks if the candidate can explain how the costumes contributed to the dance.	(1) (2)
4.4	Allocate 4 marks if the candidate can clearly describe the specific production elements and how they were used to communicate the idea of the choreographer.	(4)
4.5	Allocate 6 marks if the candidate clearly analyses the <u>movement vocabulary</u> , <u>use of dancers</u> and <u>symbolism</u> in this dance work. All three of the underlined topics must be mentioned.	(6)
4.6	Allocate 1 mark for the name of the music/composer/artist/group and the instruments. Allocate 1 mark if the candidate explains how the music created the atmosphere and mood required to suit the dance work/describes instruments and how they affected the piece.	(2) [20]

EXAMPLES OF POSSIBLE ANSWERS:

Bullets used to aid marking.

4.1 **BLOOD WEDDING** choreographed by **CAROLYN HOLDEN**.

- 4.2
- *Blood Wedding* is based on a true love story, lust, and betrayal.
 - This work is one of the most powerful and innovative plays written in the last century. Federico Garcia Lorca, wrote his best known play years after reading a newspaper account of a young bride in Andalusia who abandoned her husband-to-be on their wedding day to escape with her childhood sweetheart.
 - Through this work, Lorca seeks to link the commonplace with the universal, probing attitudes towards class and convention of his contemporary Spain and how they blight the individual psyche.
 - The play also depicts the powerful conflict of nurturing feminine energy and the attractive, but destructive masculine force.
 - The stark simplicity and poetic nature of *Blood Wedding* lends itself to interpretation through dance.
 - Carolyn Holden has always been drawn to the more emotional and poetic text and perhaps this is why she returned again and again to the works of Shakespeare and Lorca. The decision for La Rosa Dance Company to collaborate with the Free Flight Dance Company to choreograph a dance version of Lorca's '*Blood Wedding*' provided an exciting opportunity to create a new form of artistic expression. She had always had a dream to do a dance adaptation of one of Lorca's plays. (5)

- 4.3
- The costumes were chosen for their simplicity and, while non-specific, drew on Spanish roots suggesting a poor rural community
 - The colour palette was kept to a minimum; white (purity, innocence, light, virginity, sterility, etc) black, (death, formality, evil, darkness, etc) and browns (dryness, earth, etc) (3)

4.4 **Stage space:**

- Holden chose to set the work in a heightened, ritualistic and austere space; with a red floor-cloth, a few red boxes and a large red fence/wall with double doors which dominated the length of the upstage area.
- The fence/wall came to symbolise many things: walls to keep people out, walls to confine, walls we build around our minds and hearts, walls that divide.
- The straight lines emphasised the hard masculine rational world from which the more instinctual feminine impulse struggles to escape.
- The red was evocative of both the passion and the blood that is so much part of the work.

Lighting:

- In the first two performances, lighting choices were limited by the outdoor venue or being within a festival set-up where lighting was shared and limited.
- Though it was basic lighting, it managed to achieve quite a hot atmosphere. This echoed the dry, sterile climate of the setting.
- Side lighting also added atmosphere and isolations could be achieved on the boxes.
- In the forest, gobos were used which added the mysterious, gloomy atmosphere.
- Red was also used at the end of the second act and again at the very end of the show when the stage turned slowly red during the knife fight.

(4)

- 4.5
- The work was a blend of Flamenco and Contemporary styles, a fusion of dance and music.
 - The focus of the piece is intensely personal. It is about the battle of the individual will versus that of society.
 - This work translated an actual story into dance which, together with the music and song, makes it the ultimate theatrical expression of an interior and emotional landscape.
 - Whilst much could be expressed through dance she opted to have a male narrator weave the plot together with poetic words inspired by Lorca.
 - Holden constantly challenged the dancers to find the dramatic reason behind the movement, and the emotive qualities embodied in what they were doing.

(6)

- 4.6
- The dance work used live traditional flamenco music and recorded contemporary music.
 - Instruments included guitar, mandarin, castanets, voices, hands (clapping) and feet (stamps).
 - Modern orchestration, including flamenco sounds to depict the dance drama, was carefully chosen for its emotive qualities.
 - Thought was also given as to which style (Spanish or Contemporary) would be the main choreographic element. The music needed to be balanced so that neither was ultimately fore-grounded over the other.

(2)

[20]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Indigenous dance: L.O. 4							
Dance name and location: 5.1 Purpose/function 5.2 Description of the costumes: 5.3 Knowledge			√	√	7		
Music/accompaniment/ movements:5.4 Analysis			√	√		5	
Symbolism: 5.5 Evaluating			√	√			3

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 according to the information available on each dance. Evaluate the whole answer to assess what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

5.1	Learners must name a specific dance. Allocate 1 mark if the candidate gives the correct province/area /or culture of the dance. Accept any African or South African dance. If no specific name is given but the information is recognisable and correct it can be accepted.	(1)
5.2	Allocate 3 marks if the candidate can identify the reason/purpose of the dance and describe the function of the dance to the community/participants that perform it.	(3)
5.3	Allocate 3 marks if the candidate can clearly describe the costumes, accessories, headgear, weapons carried etc/give three clear facts.	(3)
5.4	Marks for 5.4.1 and 5.4.2 could overlap.	
5.4.1	Allocate 2 marks if the candidate gives a clear description of the instruments, accompaniment used.	(2)
5.4.2	Allocate 3 marks if the candidate can give a clear description of movements/spatial patterning/relationships between dancers and community/formations used in the dance.	(3)
5.5	Allocate 3 marks if the candidate can clearly describe aspects of symbolism used in the dance including movements/costumes/accompaniment/setting, etc.	(3)
		[15]

EXAMPLE OF POSSIBLE ANSWER:

- 5.1 ***The Reed Dance*** – KwaZulu Natal/Zululand – at the royal palace – Enkonyeni. This dance is also performed in Swaziland for the Queen mother. (1)
- 5.2
- The dance promotes purity among the virgin girls and respect for women.
 - The maidens are taught by senior females how to behave and be proud of their virginity and bodies.
 - The dance is a unifying celebration for the amaZulu nation, and a chance for the amaZulu king to meet with his people as he presides over the ceremonies.
 - The dance gets its name from the riverbed reeds that are the central focus of the four day event. The reed sticks are carried by about 10 000 maidens from various communities throughout the province. It is a great honour for the young women to be invited to take part in the reed dance ceremony, and a source of pride for their families and community. It also teaches the young maidens how to behave in front of the king.
 - According to tradition, only virgins are permitted to take part in the festival, to ensure that they are really 'pure'. AmaZulu mythology has it that if a young woman who is not a virgin takes part, her reed will break and she will be embarrassed in public.
 - The reed dance is a solemn occasion for the young women, but also an opportunity to show off their singing, dancing and beadwork.
 - In recent times, the king has fittingly used the Reed dance festival as an opportunity to educate the nation, particularly the youth, about vital social issues such as practicing sexual morals and behaviours which prevent teenage pregnancy and AIDS. (3)
- 5.3
- The girls wear short beaded skirts decorated with fringes and buttons 'izigege' and 'izinculuba'.
 - They also wear anklets, bracelets, necklaces, and colourful sashes.
 - The amaZulu women make some of the finest beadwork in Africa seen in the colourful vibrant display.
 - Each sash has appendages of different colour wool streamers that denote whether or not the maiden is betrothed (promised to marry).
 - The maidens are bare breasted.
 - The royal family princesses wear red feathers in their hair and lead the maidens to perform for their majesties.
 - All the maidens carry a reed which they present to the monarch.
 - The men would wear tradition regalia of animal skins and carry spears, sticks and shields.
 - Older amaZulu women wear clothes that cover their bodies. They wear isicholo, a wide hat made of straw and decorated with beads (ubuhlalu). They also wear isidwaba, a pleated skirt made of cowhide and softened by hand.
 - Younger women sometimes decorate their 'isidwaba' with beads, whereas older women wear it plain. (3)

- 5.4 5.4.1 • As the king watches the procession of maidens presenting their reeds, he is praised by his poets or praise singers (isimbongi).
 • After this, there is much unison ululating and singing by the maidens praising the king and setting a joyous mood.
 • AmaZulu maidens learn and understand the songs that form part of this ceremony.
 • Clapping, stamping, ankle rattles and whistles accompany the dance. (2)
- 5.4.2 There are two main dance moves that the AmaZulu use:
 • **Ukusina** are dance movements that accompany the majority of amaZulu songs. These movements are performed by the group in unison. **Ukuggashala** is performed by females and is a highly energetic display of physical ability. It consists of two movements that are done between vigorous kicking and stamping movements. The first movement consists of two hops followed by two quick jumps landing heavily on both feet. The second step leaps in the air kicking the feet together at one side. Each group has its own particular dance steps and songs which marks their respect for the monarch and his mother
 • While the maidens are presenting their reeds to the king, the men sing their songs and engage in mock fighting. (3)
- 5.5 • The reed symbolises the power of nature and the origin of the amaZulu people. According to tradition, the original ancestor emerged from a river bed.
 • If the reed remains intact, it symbolises the maiden's virginity.
 • The dance also symbolises the unity and strength of the community.
 • The reason for performing in unison in amaZulu dance symbolises the principle of being a community. (3)

[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
Instruments/categories							
Knowledge			√		3		

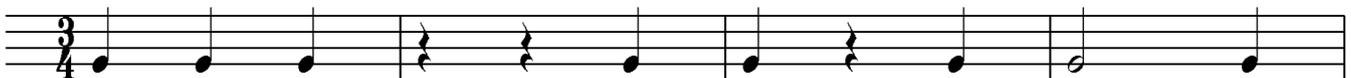
ANSWERS:

- 6.1 Aerophones/Wind instruments/Woodwind instruments (1)
 - 6.2 Chordophones/String instruments (1)
 - 6.3 Idiophones/Membranophones/Percussion instruments (1)
- [3]**

QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Musical notes							
Synthesis			√				4

EXAMPLES OF POSSIBLE ANSWER: Any relevant correct notation acceptable.



QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Music theory							
Rhythms, time signatures – 8.1 Knowledge			√		5		
Influence of music – 8.2 Evaluating		√	√				4

EXAMPLES OF POSSIBLE ANSWERS:

Accept dynamics and rhythm explanations as applied to dance.

- 9.1 Melody is a series of organised individual pitches occurring one after another in a rhythmic pattern, forming a musical entity. It is the recognisable part of the music that you can usually hum. Melodies can be simple or complex and usually recur within the piece of music. Melodies can be monophonic (one single unaccompanied melody), homophonic (one melody at a time with accompaniment) or polyphonic (more than one melody sounding together). (2)
- 9.2 Dynamics is the variety of amplitude, accents, contrast, etc. It is what makes the music exciting and interesting and adds contrast to the piece. This can be created by the instruments used or a combination of instruments and the speed or loudness with which they are played. (2)
- 9.3 Rhythm is the heartbeat of the music which can be recognised as a steady beat or a recurring pattern; the regular occurrence or reoccurrence of an accented beat or beats. is the unifying principal of movement; it is the living flow of force, which establishes a creative relationship between one movement and another. (2)

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

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
Components of fitness							
Terminology: 10.1		√	√				4
Application: 10.3							6
Terminology: 10.2		√	√			6	

NOTE TO MARKERS:**POSSIBLE ANSWERS:**

10.1	10.1.1	Cardiovascular/Respiratory fitness	(1)
	10.1.2	Flexibility	(1)
	10.1.3	Muscular endurance/Endurance/Stamina	(1)
	10.1.4	Muscular strength/Strength	(1)
10.2	10.2.1	Agility	(1)
	10.2.2	Balance	(1)
	10.2.3	Fluidity	(1)
	10.2.4	Power	(1)
	10.2.5	Reaction time	(1)
	10.2.6	Speed	(1)

CRITERIA FOR MARKING:

Candidates may give a wide range of responses to QUESTION 10.3. Accept any relevant correct answers.

10.3	<p>Many possible explanations may be given. Allocate 6 marks if the candidate explains clearly and in detail any of the following:</p> <ul style="list-style-type: none"> • Types of safe stretching techniques • How stretching should be done • When stretching should be done • Use of breath/relaxation when stretching/relaxation • Prevention of injury while stretching
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EXAMPLE OF POSSIBLE ANSWER:

- 10.3
- The slow sustained stretch is the safest way of stretching – you hold the stretch between 16–30 seconds until the tension starts to ease. Once it has eased, push further into the stretch to find the tension again.
 - Stretching of muscles, ligaments and tendons must be done slowly and carefully and should only be done when muscles are warm as there should be no pain or stress felt.
 - Focus on feeling the 'tension' of a stretch rather than 'pain'.
 - Light stretching can be done as part of the warm-up (before the class) as it helps prepare the body for activity.
 - The best time to stretch to improve your ROM (range of movement) is at the end of a class when your body is very warm.
 - Use breathing techniques when stretching i.e. breathe out on the stretch to release tension.
 - Never force someone else into a stretch.
 - Ballistic stretching is dangerous, can cause injury and is best avoided.

(6)
[16]

QUESTION 11

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Injury treatment							
Name: Knowledge		√	√		4		
Explanation: Application		√	√			4	

CRITERIA FOR MARKING:

Allocate 1 mark for naming each part of the treatment	(4)
Allocate 1 mark for a clear description of how it aids recovery	(4)

R = rest. (1)

- This helps the body with the healing process as energy is focused on healing.
- Allows recovery instead of working excessively while weak and causing further injury.
- While resting, you can continue to exercising the uninjured parts of the body (e.g. water-exercise which is non-weight bearing). (1)

I = ice. (1)

- Should be applied to the area as soon as possible to decrease swelling.
- The cold has an effect on the sensory nerves and can decrease the pain.
- When the ice is later removed circulation increases and brings necessary nutrients to the site of injury to aid healing.
- Apply ice for 10–20 minutes (it takes at least 10 minutes for the cold to penetrate the muscle) with regular intervals of relief in between and as often as possible in the first 24–48 hours post injury. Never place ice directly onto the skin as it can cause skin burn.

- *Note: Heat packs or hot baths may be used to treat chronic injuries, but always in conjunction with other methods of treatment. Raising the temperature of the tissues increases the blood flow to facilitate healing, relieve muscle spasm and increase the flexibility of any scar tissue which may have formed.* (1)

C = compression. (1)

- This is used when there is excessive bleeding to help stop the bleeding at the site of injury.
- It can be used for external and internal bleeding (bruising).
- It must not be done for too long as it can compress the vessels and damage future blood supply to the area.
- Is used in the form of bandaging or strapping (e.g. a twisted ankle) which counteracts the accumulation of fluid in the injured area.
- As with ice it is essential to relieve the compression at regular intervals. (1)

E = elevation. (1)

- This is done to decrease swelling.
 - Elevation of the injured area above the level of the heart facilitates drainage of fluid from the area. (1)
- [8]**

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Injury prevention							
Dance safety: 12.1–12.2 Application		√	√			6	
Technique: 12.3 Analysing		√	√				6

NOTE TO MARKERS:

Professional judgment must be used when assessing the overall answer of the candidate. Many possible answers and reasons could be listed.

CRITERIA FOR MARKING:

12.1	Allocate 3 marks if the candidate discusses and explains: <ul style="list-style-type: none"> • Why it is important to have a sprung floor – effects on the body/joints • What the correct surface of the floor should be and the reasons for this • Injuries that could be caused if the floor is not suitable 	(3)
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12.2	Allocate 3 marks if the candidate describes: <ul style="list-style-type: none"> • What dance appropriate clothes are and the reasons why they are worn (different for different dance genres) • Injuries that could be caused by incorrect clothes • The correct use of shoes/no shoes and the effects – injuries they can cause 	(3)
12.3	Allocate 1 mark per cause for naming of poor dance technique and 1 mark per cause if they can explain the cause, i.e. three well explained causes would be allocated 6 marks.	(6) [12]

EXAMPLE OF POSSIBLE ANSWERS:

- 12.1 **Floor:**
- A sprung–wooden floor is essential as it acts as a shock absorber (like the shock absorbers in the car). Without it you may experience injuries and problems with your feet, tibia ('shin-splints') and spine.
 - A wet or polished floor creates a slipping hazard – it should always be dry and smooth.
 - Too much resin can create sticky spots which make turning difficult and result in twisted knees or ankles – the floor should be cleaned regularly.
 - Cracks and holes in floorboards need to be dealt with immediately as they can tear open the skin of your feet.
- (3)
- 12.2 **Clothing:**
- Very loose clothing can hamper movement and increase the risk of injuries e.g. pants that are too long can hook under the foot – make sure your pants fit correctly.
 - Too tight clothing can hamper mobility and stop blood supply – make sure your clothes are correctly fitted.
 - Dancing in socks increases the chance of slipping – this should be avoided.
 - Shoes must fit correctly – point shoes that are too tight can cause blisters and calluses/jazz or ballroom shoes that do not have the correct sole can be too slippery/shoes with rubber soles can stick and cause knee twists.
- (3)
- 12.3
- Lack of training on a regular basis could cause muscles not to be supple and flexible enough to execute difficult movements.
 - Poor teaching when the teacher cannot see problems and correct them or does not understand the technique/principles of the dance form being taught.
 - Lack of adequate supervision, could cause students to practise incorrectly/hurt each other if trying to do complicated lifts or movements
 - Not applying corrections in class can cause bad habits and wrong techniques to develop.
 - Competing with others rather than aiming to improving yourself.
 - Pushing the body beyond its limits through competitive activities and not training the body to work to its optimum potential.
- (6)
[12]

QUESTION 13

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Nutrition /hydration: Comprehension			√			6	

NOTE TO MARKERS:

Many possible answers may be given.

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:

13.1	Allocate 4 marks if the candidate describes in detail the importance of eating correctly and how it affects the body in relation to performance.	(4)
13.2	Allocate 2 marks if the candidate can explain the importance of hydration and the effects of dehydration.	(2)
		[6]

EXAMPLE OF POSSIBLE ANSWERS:

Bullets used to aid marking.

- 13.1
- A good diet contributes to a strong immune system. This enables the body to fight off infections and not to be prone to catching whatever illnesses are going around. This in turn insures you are in the dance class and not ill in bed.
 - All the food groups like protein, carbohydrates, minerals, fats, fibre, vitamins (fruit and vegetables), dairy products and water should be part of the diet.
 - Protein builds and maintains the tissues of the body – without strong muscles you will not be able to perform at your peak.
 - Complex carbohydrates provide a slow stable supply of energy to the body and will sustain a dancer through many hours of rehearsals and performances.
 - Minerals are important as they fight tiredness, muscle cramps, prevent osteoporosis - calcium develops strong health bones – this is vital for a dancer as we place stress on our joints during class and performances.
 - A balanced diet gives dancers the energy and vitality they need to perform at their best – The body is the dancers' instrument.
- (4)

- 13.2
- Hydration is necessary for the excretion of waste products.
 - Water regulates the body temperature, helps carry the nutrients and oxygen to the working cells.
 - Lean muscle tissue is made up of water so if the body is not sufficiently hydrated this will affect the efficiency of the muscles.
 - 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.
 - Lack of water can cause side effects such as: affecting the physical and mental performance, fatigue, loss of concentration, light-headedness, poor reaction times or muscle cramps.

(2)
[6]

QUESTION 14

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Muscles/actions							
Muscles names: 14.1 Knowledge			√		8		
Muscle actions: 14.2 Comprehension		√	√			10	

- | | | | |
|------|---|--------------------------------|-----|
| 14.1 | A | Deltoid | (1) |
| | B | Pectoralis Major | (1) |
| | C | Biceps Brachii (accept Biceps) | (1) |
| | D | Rectus Abdominus | (1) |
| | E | Quadriceps | (1) |
| | F | Adductors | (1) |
| | G | Tibialis Anterior | (1) |
| | H | Gastrocnemius | (1) |

NOTE TO MARKERS:

Mark only the letters asked for in the question: A, C, D, E and G. The name of the muscle must be correct in 14.1 in order to mark 14.2. Do not mark other answers if given. Accept any one correct anatomical action and correct body part for each muscle.

14.2	A	Deltoid Adduction and abduction of the shoulder joint/flexor and medial rotator or rotation of the humerus or upper arm/extensor and lateral rotator of the humerus or upper arm	(2)
	C	Biceps Brachii Flexes the elbow joint or lower arm	(2)
	D	Rectus Abdominus Trunk flexion/lateral flexion and rotation of the trunk	(2)
	E	Quadriceps Extension of the knee/Flexion of the hip	(2)
	G	Tibialis Anterior Dorsiflexes the foot	(2)
			[18]
		TOTAL SECTION C:	60
		GRAND TOTAL:	150