education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

MEMORANDUM

EXEMPLAR 2008

MARKS: 150

TIME: 3 hours

This memorandum consists of 29 pages.

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INSTRUCTIONS AND INFORMATION

1. Read through the whole paper before beginning to write your answers.

2. Read each question carefully.

3. Note that you have choices between:
   Question 1.1 or 1.2
   Question 3 or 4
   Question 5.1 or 5.2
   Question 11 or 12
   Question 13.1 or 13.2
   Question 14 or 15

4. Leave three lines open after each QUESTION.

5. Begin each SECTION on a new page.

6. Make sure that your answers are correctly numbered.

7. All questions must be answered in the answer book.

8. Marks are NOT allocated per fact. In your answers, elaborate and explain as much as possible.

9. Breathe deeply, be creative and enjoy the paper.

INSTRUCTIONS AND INFORMATION FOR TEACHERS

Please note that many choices have been included in this exemplar to guide both the teachers and learners as to the type of questions that could be asked.

The marking memorandum has both rubrics and memos, to guide the teacher as to how marks should be allocated.

More information is included in the memos than is expected of the learners in their answers to allow for alternative answers.

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SECTION A DANCE THEORY AND HISTORY

QUESTION 1

Answer either Question 1.1 **or** Question 1.2

1.1 Select one choreographer from the list below. **Write an article** for a dance magazine. Include the following information in no particular order. Remember to give your article a heading and include the name of the choreographer you are referring to. **Do not use the numbering in your answer.**

1.1.1 Biographical information including country of origin, career (training, experience) [3]
1.1.2 Output (well-known dance works) [3]
1.1.3 Influences and collaborations [4]
1.1.4 Time period, social and political context [4]
1.1.5 Contributions to the development of dance [4]
Marks awarded for presenting the information as a magazine article [2]
/20/

Prescribed Dance Works			
South African Choreographers	**Dance Works**	**International choreographers**	**Dance Works**
Veronica Paeper	Orpheus in the Underworld	George Balanchine	Apollo or Agon
Vincent Mantsoe	Gula Matari	Alvin Ailey	Revelations
Alfred Hinkel	Last Dance (Bolero)	Martha Graham	Appalachian Spring or Lamentation
Sylvia Glasser	Tranceformations	Christopher Bruce	Ghost Dances or Rooster
Gary Gordon	Bessie's Head	Marius Petipa & Lev Ivanhof	Swan Lake
Mavis Becker	Flamenco de Africa	Vaslav Nijinski	Le Sacre du Printemps
Hazel Acosta	Blood Wedding	Paul Taylor	Esplanade
Caroline Holden	Imagenes		

Focus of Question	Learning Outcomes				Ability Levels		
Dance Literacy, analysis	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		6	6	8

MEMO: Marking rubric

Not achieved 1 (0 – 29) 0 - 5	Elementary 2 (30 – 39) 6 - 7	Moderate 3 (40 – 49) 8 - 9	Adequate 4 (50 -59) 10 - 11	Substantial 5 (60-69) 12 - 13	Meritorious 6 (70 – 79%) 14 - 15	Outstanding 7 (80 – 100%) 16 -20
Confusion between dance works / choreographers, or did not understand the question or little attempt made to answer the question.	Very few facts given in the answer and there are errors. Little understanding of the particular dance work / choreographer.	The answer gives some factual detail, also includes some errors. A superficial understanding of the dance work / choreographer is shown. Some irrelevant content.	The answer is written with some accuracy and understanding Some omissions. Ideas not consistently supported with evidence.	The answer is well structured and well written. It demonstrates analysis and understanding. Able to support claims with evidence.	The answer is well structured and written in the required format. It shows the ability to apply learning in an authentic context. It demonstrates analysis and understanding. Able to support claims with evidence.	The answer is well structured and excellently written in the required format. It shows an ability to apply learning in an authentic context. It demonstrates detailed analysis, accuracy, insight and understanding. Able to support claims with evidence.

1.1 MEMO: Example of one possible answer.

Article: Celebrating Christopher Bruce
Christopher Bruce is currently one of the leading choreographers in the world. Born in Britain on 3rd October 1945, Bruce contracted polio as a boy which damaged his legs. His father encouraged him to dance believing it would help improve his legs and it could provide a good career. He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance. **Elements of all these early styles are evident in his choreography.** At the age of thirteen Bruce joined the Ballet Rambert School and was accepted into the Company in 1963. At this stage it was primarily a ballet company. In 1966 the **Artistic Director Norman Morrice, reformed Rambert to include contemporary work into the repertoire.**

Bruce emerged as one of the company's leading dancers and was recognised as an intense and dramatic performer. Some of the roles he is most famous for are the faun in Nijinsky's *L'apres-midi d'un faune* and Pierrot in Tetley's *Pierrot Lunaire.* He performed largely for the Rambert Dance Company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet.

Bruce's chorographical talents were both inspired and encouraged by the Rambert Company. The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent. He is recognised as the last choreographer to be nurtured by the company's founder **Marie Rambert**. Bruce created his first work, *George Frideric* in 1969. He choreographed a further **twenty works for the company**, and was then appointed as **Associate Director and then Associate Choreographer.** Bruce was increasingly in demand as a choreographer all over the world. He has built a relationship with the **Nederlands Dans**

Theatre, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television.

From 1994 to 2002 Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographers such as Merce Cunningham (USA) and Jiri Kilian (Netherlands). In June 1998 **Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE for a lifetime of service to dance.**

Bruce avoids writing program notes or making specific statements about the ideas behind his work as he prefers the audiences to interpret them in their own way. His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation. "In a sense, my ballets have **a narrative quality** or some kind of subject matter. However, it's often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work." (C.B. *Houston Press* 22 May 1988)

Bruce has **used a wide range of music** from classical to folk to popular tunes. In *Rooster* (1991) he used the music from the Rolling Stones. Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography. **Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training.** His choreography will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work. **'Everyday' movements and gesture are incorporated and often used.**

Bruce has often dealt with political and social themes in his choreography and his work generally **develops from a particular stimulus such as music, art or writing**. In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.

Bruce has been very prolific and choreographed many dance works. Some of his better known works include *Ghost Dances, Rooster, Berlin Requiem, Swansong, Intimate Pages* and *Sergeant Early's dream*. **He has popularised dance for a broad audience and continues to produce exceptional choreography**.

OR

1.2 Select one prescribed dance work from the list above. **Write a review** for a dance magazine. Remember to give the title of the dance work and choreographer. Do not use the numbering in your answer. Include the following information:

1.2.1 Names of others involved in the dance work e.g. composer, designers, company [3]

1.2.2 Details about the performance such as dance form, style and period [3]

1.2.3 Background to the choreography e.g. period, social or political context
1.2.4 Description of the dance, theme, structure and design (sets, costumes, lighting) and how they enhanced the work [4]
1.2.5 Your impression of the impact of the dance work [6]
Marks awarded for presenting the information as a review [2]
[2]
/20/

Focus of Question	Learning Outcomes				Ability Levels		
Dance Literacy, analysis	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		6	6	8

MEMO: Marking rubric

Not achieved 1 0 - 5	Elementary 2 (30 – 39) 6 - 7	Moderate 3 (40 – 49) 8 - 9	Adequate 4 (50 -59) 10 - 11	Substantial 5 (60-69) 12 - 13	Meritorious 6 (70 – 79%) 14 - 15	Outstanding 7 (80 – 100%) 16 -20
Confusion between dance works / choreographers, or did not understand the question or little attempt made to answer the question.	Very few facts given in the answer and there are errors. Little understanding of the particular dance work / choreographer.	The answer gives some factual detail, also includes some errors. A superficial understanding of the dance work / choreographer is shown. Some irrelevant content.	The answer is written with some accuracy and understanding Some omissions. Ideas not consistently supported with evidence.	The answer is well structured and well written. It demonstrates analysis and understanding. Able to support claims with evidence.	The answer is well structured and written in the required format. It shows the ability to apply learning in an authentic context. It demonstrates analysis and understanding. Able to support claims with evidence.	The answer is well structured and excellently written in the required format. It shows an ability to apply learning in an authentic context. It demonstrates detailed analysis, accuracy, insight and understanding. Able to support claims with evidence.

1.2 MEMO: Example of one possible answer.

Review: Orpheus in the Underworld
Orpheus in the Underworld is a three Act ballet choreographed by **Veronica Paeper** based on the **operetta by Jacques Offenbach**. It was first performed by **CAPAB Ballet** at the then **Nico Malan Opera House, Cape Town in January 28th 1982.**

Orpheus in the Underworld is a highly **comical ballet** based on the Greek legend of Pluto, god of the Underworld, who falls in love with Eurydice, wife of Orpheus, and lures her to his kingdom. **Paeper's narrative** has abandoned the traditional story of Orpheus and has **based** her ballet on **Jacques Offenbach's operetta. The action is set in the late 1920's, within a decidedly Franco-Italian background** with Pluto as the head of a Mafia-type underworld, Calliope, Orpheus' somewhat neurotic and later inebriated mother and Offenbach himself, keeping an eye on the proceedings.

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The Story (Synopsis)
Act 1 takes place at the Hotel le Grand. Orpheus and Eurydice's marriage is not happy, so that when Pluto seduces and abducts Eurydice both she and Orpheus are delighted. However, when Calliope, Orpheus's mother, arrives and discovers what has happened, she is very shocked and demands, in the interest of mythology, that Orpheus goes to Olympus to seek assistance in claiming back Eurydice from the Underworld. Naturally, his mother insists on accompanying him.

Act 2 takes place on Olympus where life is a little boring and when Pluto reveals his latest conquest, Eurydice, it offers a welcome though somewhat unsettling divertion. Orpheus and Calliope arrive and Jupiter assents to her request for aid, whereupon all the gods and goddesses decide to accompany them to Hades, the Underworld.

Act 3 takes place in Hades. Eurydice is now the star of the Underworld's night club. Just when all are enjoying themselves, Calliope spoils their fun by reminding Jupiter of their purpose. He commands Orpheus to leave, followed by Eurydice. But Offenbach intervenes and everything is thrown into confusion

Orpheus uses a classical style but steps are combined with everyday movements and the style of the steps suit the era of the work. The music was composed by Jacques Offenbach and arranged for the ballet by **Michael Tuffin**. Offenbach was a French composer. He was born in Cologne, Germany in 1819 and moved to Paris in 1833 to study the cello. His operettas are humorous, witty and satirical. He composed over ninety works for the stage. His first success was Orpheus in the Underworld which opened at the Bouffes-Parisien Theatre in 1958.

In keeping with the concept that Orpheus is a violin teacher, the famous violin solo from Offenbach's operetta has been retained for the ballet. Another identifiable piece is the Can-Can. Many of the melodies are a fusion of two or more tunes from the different Operettas Offenbach composed.

Peter Cazlet designed both the costumes and the scenery. **The evening coats worn by the "goddesses" were designed by Dicky Longhurst. The styles of costumes** throughout the ballet are **typical of the late '20s. The sets are spectacular**. The whole ballet is set on three floors of a hotel. The opening scene has a lavish staircase. Olympus is set like a luxury cruise liner decked out with a pool and chairs, and Hades is set as a sultry nightclub with the predominant colours being reds, deep pink and black.

The key ingredient that makes this ballet innovative is its wonderful humour. It is pure entertainment and audiences are drawn to the ballet for that very reason. It contains some satire, such as an aerobic scene which make it relevant to our current lives and enables us to laugh at ourselves. **It is highly recommended for an evening of relaxed and enjoyable entertainment.**

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QUESTION 2

Dance can be seen as symbolic language. Referring to any of the prescribed dance works you have studied, **write an essay** explaining how symbolism has been used to communicate ideas, messages or stories. Name the dance work and choreographer you are referring to. **Make sure you do not write about the same choreographer or dance work as in Question One**. Remember to write in essay format and not to use numbering. Include the following information:

2.1 The background and period that informed the choreography. [5]
2.2 The symbolism used and its meaning. [5]
2.3 How the choreographer used the symbolism e.g. through choice of movements, music, costumes, make up, set, lights or any other effects they selected. [5]
/15/

Focus of Question	Learning Outcomes				Ability Levels		
Dance symbolism, dance literacy analysis	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓			5	10

MEMO: Marking rubric

Not achieved 1 0 -3	Elementary 2 (30 – 39) 4	Moderate 3 (40 – 49) 5	Adequate 4 (50 -59) 6	Substantial 5 (60-69) 7 - 8	Meritorious 6 (70 – 79%) 9 - 10	Outstanding 7 (80 – 100%) 11 - 12
Confused with other dance works, did not understand the question or little attempt made to answer the question.	Very few facts given in the answer and there are errors. Little understanding of the particular choreographer's work shown or of symbolism.	The answer gives some factual detail about a dance work but fails to recognize the symbolism. Also includes some errors. A superficial understanding of the dance work is shown. Some irrelevant content.	The answer is written with some accuracy and understanding of the symbolism of the particular choreographer's work. Some omissions. Ideas not consistently supported with evidence.	The answer is structured and written with accuracy and understanding of some of the symbolic aspects of the particular choreographer's work. Able to support ideas with evidence.	The answer is well structured and shows analysis, insight and understanding of symbolism and how the choreographer has used it. Able to support claims with evidence from the dance work.	The answer is well structured and excellently written with detailed analysis, accuracy, insight and understanding of symbolism and how the choreographer has used it. Able to support claims with evidence from the dance work.

MEMO: Example of one possible answer.

Lamentation choreographed for the Martha Graham Dance Company by Martha Graham.
Martha Graham's solo 'Lamentation', danced originally by her, used a number of symbols to express grief and how grief can affect one's mind, body and soul. **Graham at this period was experimenting with a new dance vocabulary which according to Graham 'would make visible the interior landscape`.** The dancer would reflect her inner thoughts through movement of the body. **The choreographer's intention was to explore emotion through movement** focusing on the tensions and sufferings of the human mind.

At the time, Graham was influenced by the growing awareness of theories regarding the human mind. In 1900 Sigmund Freud startled the world with his "Interpretation of Dreams" followed by his "Theory of Sexuality". For the first time, the complexities of the human mind were being approached analytically. The 20th Century saw the development of a concept of self which went against the then present standards of beauty. Such a rebirth required a return to nature and all that is primitive. Within dramatic circles, emphasis transferred to expression of a personal kind. **The concept of self-expression emerged in the dance world primarily through the work of Isadora Duncan**. **Graham was also influenced by Delsarte who introduced the idea that the three divisions of the human: the intellectual, emotional and physical could be channeled through the three natural laws: time, motion and space, using the body to intelligibly express emotions and ideas.**

The selected accompaniment was a music score, an anguished piano piece by the Hungarian born composer, **Zoltan Kodaly** (1882-1967). **The music plays a vital role in setting the intensely agonizing atmosphere.** As she begins with the emotions surging within her, the chords that were originally gentle, become more dissonant (harsh). Building up to the climax in which she faces reality are a number of strong dramatic discords and a series of menacing scales. The music eventually subsides as she realises she is to deal with her grief on her own.

The dancer is costumed in a tube of **purple stretch jersey fabric, symbolic of her own body**. Only her face, hands and feet are visible. Every sharp angular movement that the dancer makes is a manifestation of the terrible war being waged within her. Rocking stiffly from side to side, she tugs, pulls and pushes at the confining fabric with her hands, elbows, knees and shoulders to express her emotions. The dance is a solo on a **stark and empty stage which symbolises her isolation.** The lighting is dark with a sole spotlight on the dancer adding to the sense of aloneness. The **only prop is a bench in the centre symbolising her entrapment in her own mind and body. The movement is distorted, angular and un-beautiful symbolising her feelings about herself.**

Answer either Question 3 or Question 4

QUESTION 3

You have just graduated from a dance programme and would like to run a dance community project in a disadvantaged area. A local company in this area has offered you the use of a large unoccupied space on their premises. They have agreed to sponsor you to get an upliftment programme running and have asked you to submit a proposal of what you will need to start it off. Include the following in your proposal:

3.1 The name and a brief explanation of the project [5]
3.2 The needs of the project in detail (e.g. roles and resources) and how you will sustain the project [7]
3.3 An explanation of how the community will benefit *and* how the sponsor will benefit from their contribution [3]
/15/

Focus of Question	Learning Outcomes				Ability Levels		
Community project	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		5	7	3

MEMO: Example of one possible answer.

"IKAGELENG COMMUNITY DANCE PROJECT"

Mission statement

Ikageleng (build yourselves) Community Dance Project aims to uplift youth and prevent them from possible involvement with drugs, crime and gangsterism.The purpose is also to protect them from a meaningless life that may lead to actions that may possibly put them at risk of being infected with HIV and AIDS. We will offer meaningful recreation, mentorship and a safe meeting place where they can socialise. They will gain skills, knowledge and values that will not only improve their way of living but could also contribute to their future. We also aim to create awareness about dance not only as an art form but as a possible career option in the community.

Activities of the project

Dance classes will be conducted between 3pm and 5.30pm on Mondays to Fridays. The teachers will include other professional dancers to bring variety into the training of the participants. There will be a production every six months to showcase the work of the participants to the community. We will also run outreach programmes for the orphanage homes, homes for victims of abuse and schools.

Needs for the venue / equipment

- Floor to be safe, smooth and cleaned
- Painting of the walls
- Music system
- Television and DVD player
- Drums

- Need toilet facilities and change rooms
- Large sign outside the building for advertising

Sustainability

- Space must be maintained
- Advertising-fliers, posters and media
- Bring outside teachers to give workshops
- Apply for other sponsorship and grants
- Link with schools

Conclusion

The Ikageleng Community Dance Project will be grateful for the support of the company and we will ensure that the funds of the company will be put to good use and make a difference within the community. Our partnership will help solve some of the problems our country is facing. The company will be contributing towards the decrease of crime and violence within the community. The company will be contributing to the social upliftment of the community and will receive tax perks. The project will ensure that the company is well advertised at any of the events held such as performances, outreach programmes and workshops.

OR

QUESTION 4

You are a freelance choreographer and have been commissioned to create a major dance work to be presented at a dance festival in a theatre in your province. You have already auditioned and employed a group of professional dancers. What other essential performance / production professionals would you need to work with? **Mention at least five**. Elaborate on the skills and knowledge you expect these people to have, and how you want them to contribute towards the success of **your work**. **/15/**

Focus of Question	Learning Outcomes				Ability Levels		
Careers in the dance industry	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		5	7	3

MEMO: Examples of answers that could be given.

- **A Costume Designer** will have to have an understanding of dance movements to be able to create costumes that adapt to the movements, theme and style of dance used by the choreographer. He /she will have to make sure that the costumes are appropriate for individual dancers, and easy to perform in.
- **A Lighting Designer** should be able to use lights to create the relevant atmosphere for the dance work. He/she must be able to use the correct colours and angles to enhance the dance work. He / she will ensure that the changes of the lights are made smoothly without disturbing the performance.

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- **A Stage Manager** will have to know the running order of the performance, the props and sets used and how, when and where they need to be placed. He/she will make sure that the stage is free from anything that can hurt the dancers and ensure that the performance runs smoothly by coordinating all relevant activities in the theatre such as music, lights, entrances and exits of the dancers.
- **A Set Designer** will have to have a clear understanding of the dance work and the theme used to be able to design a set that is appropriate. He / she must also understand the spatial requirements of the dance.
- **A General Arts Manager** will have to ensure that the festival is well publicised, that the necessary funds are correctly managed, that all performers have adequate rehearsal time on the stage, that all the necessary theatre personal is employed e.g. ticket sales / ushers / backstage staff etc. He/she must have good people skills so as to deal with all aspects of the performance, pay attention to details and be able to resolve conflicts or problems.
- **A Composer / Musician** will have the skills to compose an original piece or perform music for the dance work and enhance the performance through their musical contribution. They will also be able to set a mood for the dance work and guide the choreographer with movement quality.

QUESTION 5

Answer either Question 5.1 or Question 5.2

5.1 You have learned about ceremonial ritual dance. Provide the following information:

5.1.1 Name of the ritual dance you have learnt, the society that performs this particular dance and the purpose of the dance [3]
5.1.2 Description of the costumes, music and movement used [3]
5.1.2 A paragraph explaining what makes it ritualistic [4]
/10/

Focus of Question	Learning Outcomes				Ability Levels		
Identify and analyse a ritual dance.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
				✓	3	3	2

MEMO: Marking rubric

Not achieved/elementary (0 – 30) 1 - 2	Moderate/Adequate (40 -50) 3 -4	Substantial (50-60) 5 -6	Meritorious (70 – 80) 7 - 8	Outstanding (80 – 100) 9 - 10
Confusion shown between different ritualistic dances or question not understood, or not answered.	Very few facts given in the answer and there are errors. Little understanding of the particular ritual dance shown.	A superficial understanding of the ritual dance, its context and purpose within the society is shown.	The answer shows some understanding of ritual dance in its context and its purpose within the society that would perform it.	The answer shows insight and understanding of ritual dance in its context and its purpose within the society that would perform it.

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Please turn over

MEMO: Example of one possible answer.

5.1.1 Medicine song of the San Bushmen (also known as Trance Dance). There are various reasons for its performance e.g. to involve the supernatural in their earthly existence, as aspects of their hunting experience and to heal the sick.

5.1.2 The costumes for men include shorts that are made of natural material such as leather, foot rattles and string tied across the chest. The women wear skirts and tops. The women clap and sing medicinal songs while the men do shuffling movement repetitively making a circular pattern.

5.1.3 The men repeat many variations of steps moving in a circular pattern. The women sing and clap rhythms. The dance is performed around the fire. Repetitive steps, circular patterns, singing and clapping and fire are some of the common elements of ritual dances. Circles are symbolic of unity, creating a sense of community and the circles of life. Repetition enhances the power of the participants and helps them transform to another level of spirituality. The singing and clapping engages everyone in the ritual. Fire provides light, as a focal point within the circle and is symbolic of life, earth and power.

OR

5.2 You will be attending a traditional indigenous dance performance with your class.
Write down 10 relevant questions to guide you, on what to take notice of to enable you to write a review. Do **not** write a review for this examination. **/10/**

Focus of Question	Learning Outcomes				Ability Levels		
Identify and analyse a ritual dance.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
				✓	3	3	2

MEMO: Examples of possible answers.

Does the dance tell a story? What is the story? Does any other community have a similar story inspiring a dance? Are the dances similar?
Does the dance signify a special occasion? If so, what is the occasion: a wedding, a funeral, the birth of a child, or any other occasion?
Is there a purpose to the dance? Is the purpose to bring rain, to heal the sick, to encourage their side to win a contest, e.g. football? Is the dance in praise of leaders? Is it in praise of any achievement present or past?
Who performs the dance? Are there special individuals, who must according to tradition, lead the dancing? Can anyone join the dance at any time? Must all those who participate do the same steps and gestures?
Does the dance with the same objective differ from one geographical area or climatic area to another? Does the climate influence the dance?
How long should the dance be? Should the dance be performed at sunset or sunrise? Is the dance to be observed by all? Is the dance only for the select few? Is it for males or females only?
Is interaction with observers required? Is such interaction discouraged?
Is there a particular start to the dance or is it spontaneous? Is there an ending to the dance? When does it end?
When is it an appropriate time to compare a non-Western dance with a Western dance? Can there be a combination of styles, steps or any particular movement? How would observers re-act to this?
Must there be music (accompaniment)? If so, what is the nature of the music (accompaniment)? Who are the musicians?
Does the music compliment the dance? Can Western instruments be used?
What clothes are worn by the dancer/s? Are the clothes essential for the dance?
Is there any ritualistic behaviour before or after the dance? Are dancers required to prepare themselves physically (perhaps they have to fast before a dance)?
Any other comments or insights:

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QUESTION 6

Study the poster below and answer the following questions:

6.1 6.1.1 When you look at each of the posters, which one do you think is most effective and why? Substantiate your answer. [2]

6.1.2 Does each of the posters get the necessary information across to you and how is this done? [2]

Consider and respond to the following questions.

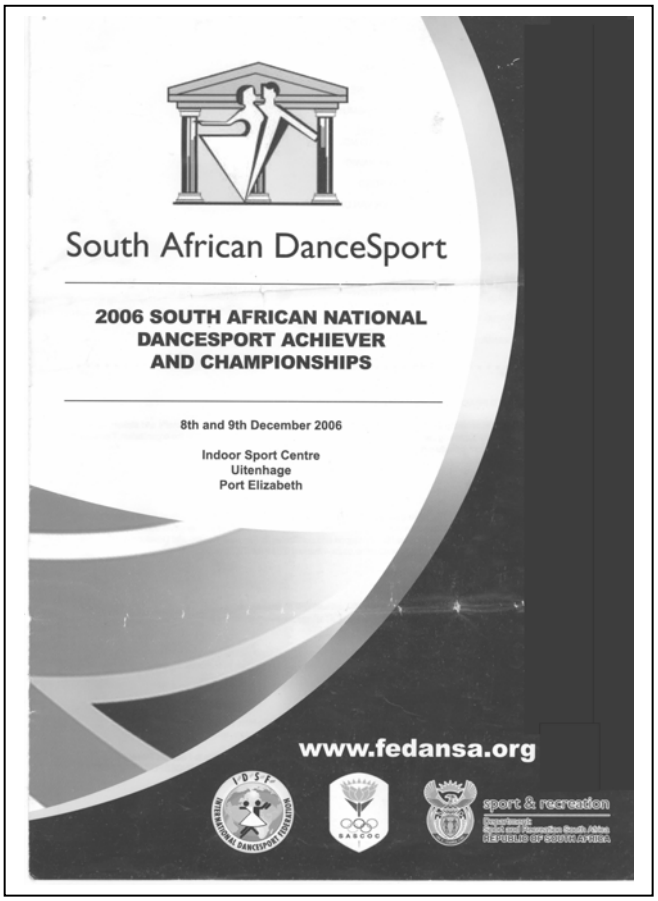
6.2 6.2.1 How do posters attract attention? [2]

6.2.2 How do posters communicate quickly? [2]

6.2.3 How can posters evoke emotions? [2]

/10/

POSTER ONE



POSTER TWO

Focus of Question	Learning Outcomes				Ability Levels		
Analysis of posters, drawing conclusions and describing a successful poster.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		6		4

MEMO: Candidate may prefer either poster. Their opinion must be substantiated.

6.1 6.1.1 Poster One is more effective as it is bolder, uses more contrast and uses more design elements. The inclusion of a dance picture in Poster One tells you immediately what sort of performance it will be. Poster Two uses contrasts of light and dark effectively and the inclusion of the South African flag is effective as we know the work is local. Poster One has a definite focal point (the dancers above the city outline) which draws your attention. [2]

6.1.2 They both get the necessary information across, and have broken up the information into easily readable sections. They give information as to dates, times and venues. Poster One however, has bold large headings which get the necessary information across easily and effectively [2]

6.2 6.2.1
- Simple bold colours and shapes
- Use of contrasts (light and dark)
- Pictures and words affect feelings
- Surprise or shock us
- Not using too many words
- Focal point draws your attention

[2]

6.2.2
- Not too many words
- Not too many pictures.
- Words and pictures carefully matched to the message / effect
- Large, clear text

[2]

6.2.3
- Sad, happy, or interesting pictures
- Words may make us feel excited
- Colours, symbolic of anger, passion or other emotions

[2]

SECTION A SUB TOTAL: HISTORY AND THEORY **[70]**

SECTION B: MUSIC

QUESTION 7

Match the description in Column A to the appropriate word in Column B.

	COLUMN A			COLUMN B		
7.1	Lower or higher notes		A	Blues		[1]
7.2	Music made up of several tunes occurring at the same time		B	Rests		[1]
7.3	Musical signs indicating short or long silences		C	Pitch		[1]
7.4	A musical style derived from Negro slavery days in the U.S.A		D	Polyphonic		[1]
						/4/

Focus of Question	Learning Outcomes				Ability Levels		
Understanding of musical terminology	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		4		

MEMO:

7.1	C	Pitch	[1]
7.2	D	Polyphonic	[1]
7.3	B	Rests	[1]
7.4	A	Blues	[1]
			/4/

QUESTION 8

8.1 From the list of dance rhythms below, identify **one** for each of the time signatures:

Polka Tango Habanera Kwaito Maskandi Waltz
Minuet Mazurka Rumba Samba Paso Doble

8.1.1	3/4	[1]
8.1.2	2/4	[1]
8.1.3	4/4	[1]
8.1.4	6/8	[1]

8.2 For each of the time signatures below, write 2 bars of music using minims, crochets, quavers, semi quavers or rests.

8.2.1	3/4	[2]
8.2.2	4/4	[2]
		/8/

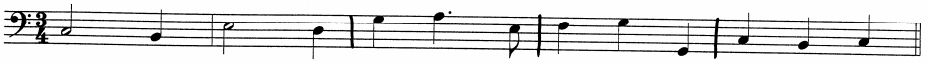
Focus of Question	Learning Outcomes				Ability Levels		
Recognition of music styles and understanding of note values.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓			8	

MEMO:

8.1	8.1.1	3/4 Waltz / Minuet / Mazurka	[1]
	8.1.2	2/4 Samba / Polka / Tango / Paso Doble / Habanera	[1]
	8.1.3	4/4 Kwaito / Rumba / Maskandi	[1]
	8.1.4	6/8 Paso Doble	[1]
			/4/

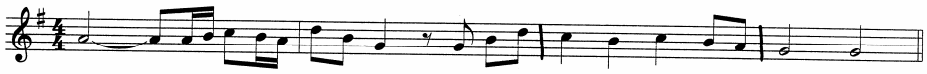
Some examples of possible answers.
Candidates to provide only two bars for each time signature.

8.2 8.2.1



[2]

8.2.2



[2]
/4/

QUESTION 9

Select a music genre that you have become familiar with in your dance studies. Analyse its unique identifying characteristics and mention at least **two** types of musical instruments that are commonly used in this genre. **/4/**

Focus of Question	Learning Outcomes				Ability Levels		
Understanding and analysis of musical genres.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓			✓4	

MEMO: Some examples of possible answers.
Candidates are not expected to answer in such detail.

Jazz:

- Generally played by a small group or combo (3-8 players) or a big band (10 to 15 players)
- Backbone of the ensemble is the rhythm section made up of piano, plucked double bass, tuba, saxaphone, trumpet family and percussion. Sometimes the banjo or guitar maintains the beat adding rhythmic interest and supporting harmony
- The heart of jazz lies in improvisation. Musicians simultaneously create and perform at lightning speed

- Syncopated rhythyms are used. It is easy to hear the influence of African rhythms in the off beat accents. These were used in the early Negro songs and spirituals. Syncopation is a sophisticated rhythmic device that enhances music. It does this by creating irregular accents within phrases. This brings a `quirkiness` to the music and provides exciting variety and dynamic impetus for expressive movements.
- The pennywhistle is used for South African Kwela dance, where the `jerkiness` of the jazzy syncopation is built into the melodic shape.

Latin American

- The body of the sound is produced by the rhythm section (percussion instruments)
- The rhythm section is dominant
- The rhythm section determines the character of the music
- Varied tempos
- It is simplified to 4/4 but under deeper analysis it seems to be an 8/8 time bar as each beat is halved
- Splitbeat accents
- Typical percussive accents on beats 2 and 4
- The melody section is usually wind and string instruments
- Various rhythm instruments accenting different beats. Throughout there is always an underlying pulsation of 1.2.3.4
- The rhythm and melody foundation is usually given by the claves (two sticks of hard wood that strike the 1./4./7. beat and the 3./5. beat in two 8/8 time bars following each other or vice versa
- Vast majority of the Latin American rhythms have their roots in Africa
- The shifting of rhythmic accentuation and melodic phrasing makes the syncopated Latin American music complex yet fascinating

Vocal Accompaniment

- This is probably the oldest, most primitive way of providing music for dance.
- When it is used in dance, it normally assumes a prominent role in the performance.
- Vocal music is normally classified in the following ways:
  Monophonic (one melody line)
  Polyphonic (various simultaniously sounding melody lines)
  Homophonic (a single melody line supported by complimentary, non-independant parts eg. harmonised choral singing.
- Theatrical dance genres at times incorporate spoken or sung vocal music, sometimes with added instrumental accompaniment. This holds true especially in African dance, Western folk dance and Musical theatre.
- The rhythm and dynamic spirit of religious chanting differ from the rhythm and dynamic spirit of working songs.

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QUESTION 10

Choose **one** of the dance works you have studied and supply the following musical information.

10.1 Name of the work, choreographer and **composer** [1]
10.2 The style of the music and how it enhances the dance work [3]
/4/

Focus of Question	Learning Outcomes				Ability Levels		
Analysis of composer and their work.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
			✓		2		2

MEMO: Marking rubric

1	2	3	4
Provides minimal or incorrect information	Provides some of the required information only.	Provides some of the information and draws some relationship between the music and the dance.	Provides accurate information and is able to insightfully analyse and evaluate the effect of the music on the dance work.

MEMO: One example of possible answers

10.1 The Last Dance, performed to Bolero, composed by Maurice Ravel, choreographed by Alfred Hinkel and the Jazzart Dance Theatre Company. [1]

10.2 The structure of Ravel`s *Bolero* is remarkably simple. It consists principally of a single melody repeated with different orchestrations for each repetition. The melody played in C-major by the flutes begins the piece *piano (softly)*. A snare drum simultaneously pounds an *ostinato* rhythm which is sustained throughout the piece. Toward the end of the piece, two drums are played in unison. The accompaniment broadens until the full orchestra is playing *forte* at the end.

Bolero works magnificently as a score for the *Last Dance*. It moves from a place of calm, gradually building up to a passionate climax. Ravel's *Bolero* has been said to be the longest crescendo in music and so it seems appropriate that Hinkel should use this profuse piece as the score to articulate South Africa's struggle. As the music builds the dance builds. As Ravel introduces new instruments, new concepts are introduced into the dance. As the music builds layer upon layer so the dance builds layer upon layer. The music is classical with a Spanish flavour and is juxtaposed against contemporary African choreography which challenges expectations. [3]
/4/

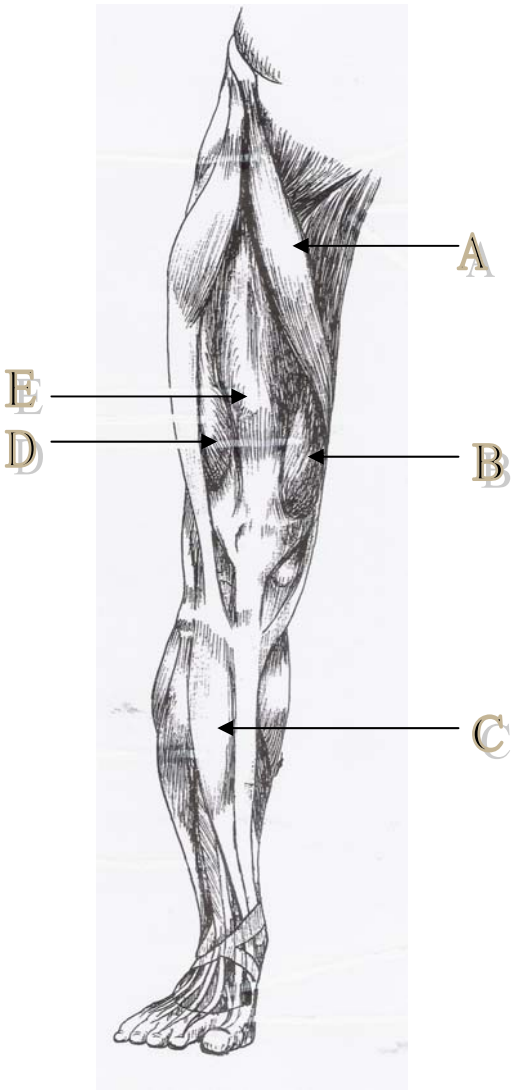
SECTION B SUB TOTAL: MUSIC [20]

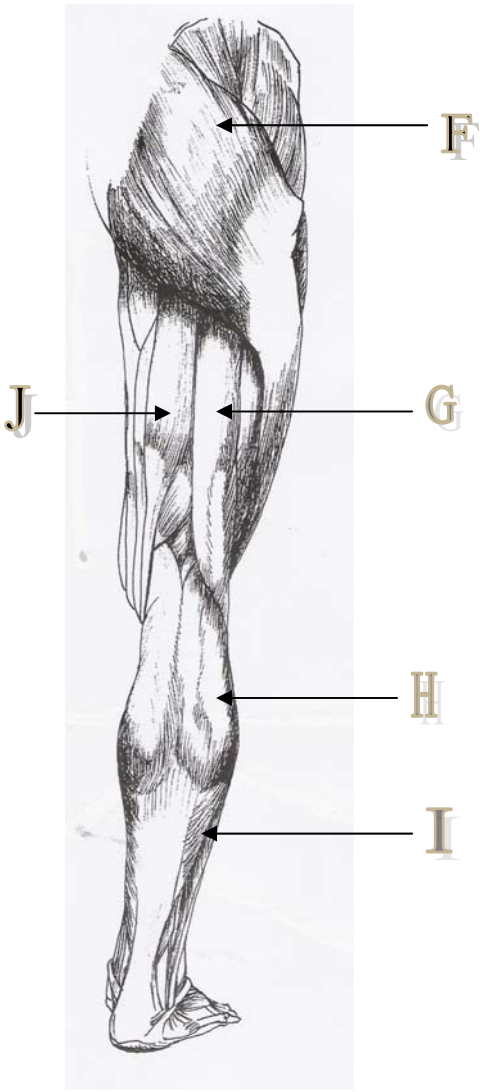
SECTION C: ANATOMY AND HEALTH CARE

Answer Question 11 or Question 12

QUESTION 11

11.1 Label any **seven** of the muscles listed A – J shown on the diagrams below. Write the names of the muscles next to the correct letter A-J in your answer book. [7]





11.2 Name the type of joint found in:
a) The knee and explain what type of movements are possible in this joint [3]
b) The hip and explain what type of movements are possible in this joint [6]
/16/

Focus of Question	Learning Outcomes				Ability Levels		
Identification of muscles and joint and actions possible in the joints.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		7	9	

MEMO: Candidates must only provide the names of seven of the muscles.

11.1	A	Sartorius	[1]
	B	Vastus medialus	[1]
	C	Tibialis anterior	[1]
	D	Vastus lateralus	[1]
	E	Rectus femoris	[1]
	F	Gluteus maximus	[1]
	G	Biceps femoris	[1]
	H	Gastrocnemius	[1]
	I	Solius	[1]
	J	Semitendinosus	[1]
			/7/
11.2	a) Knee	Hinge joint – flexion and extension	[3]
	b) Hip	Ball and socket joint – flexion / extension / abduction / adduction / rotation	[6]
			/16/

OR

QUESTION 12

12.1 Name the type of joint found in the hip and what movements are possible in that joint. [6]

12.2 If you had to perform a plié (knee bend in standing position) in parallel, which muscles would be the prime movers in executing the movement, and what anatomical action would be taking place in the joints associated with the movement?

a) Describe the actions and muscles involved in the downward movement [6]
b) Describe the actions and muscles involved in the upward movement [4]
(Use the correct anatomical terminology e.g. plantar flexion NOT pointing.) **/16/**

Focus of Question	Learning Outcomes				Ability Levels		
Identification of muscles and joint and actions possible in the joints.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		6	10	

MEMO:

12.1 Hip - Ball and socket joint – flexion / extension / abduction / adduction / rotation. [6]

12.2 Prime Movers and actions:
a) DOWNWARD MOVEMENT OF A PLIE (knee bend) IN PARALLEL
Joint movement –
Hip flexion
Knee flexion
Ankle flexion

Muscles involved –
Hamstrings –contraction
Hip flexors – contraction
Ankle flexors and tibialis anterior - contraction [6]

b) UPWARD MOVEMENT OF A PLIE (knee bend) IN PARALLEL
Joint movement –
Hip extension
Knee extension
Ankle extension

Muscles involved –
Quadriceps – contraction 4]
/16/

QUESTION 13

Answer Question 13.1 or 13.2

13.1 Name and explain four types of safe stretching techniques that could be used to increase flexibility in the joints. Provide three tips for safe stretching. **/9/**

OR

13.2 Describe what happens in voluntary muscles when they are stretched. Include in your explanation how they respond to involuntary reflexes **/9/**

Focus of Question	Learning Outcomes				Ability Levels		
Knowledge of how muscles stretch and safe stretching techniques	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		4	5	

MEMO: Candidate to answer 13.1 or 13.2

13.1 **Safe stretching techniques would involve:** **/9/**

- Passive (static) stretching. This is the safest way to stretch. It involves moving into a passive stretch and holding it until the feeling of tension releases. When the tension is released, a further passive stretch is applied using an external force such as gravity, your hands or a stretch partner.
- Active stretching. This involves assuming a position and then holding it there with no assistance other than using the strength of the agonist muscles. These stretches are difficult to hold or maintain for longer than 10 – 15 seconds. Many of the movements found in various forms of yoga are active stretches.
- Isometric stretching. This involves resistance of muscle groups through isometric contractions of the stretched muscles. The most common way to provide resistance for this stretch is to apply resistance manually to one's own limbs.
- Dynamic stretching. This involves controlled swings that take you to the limit of your range of motion.

Three tips for safe stretching:

- Remember to breathe. When you hold your breath your body tenses up which makes it harder to relax the muscles being stretched.
- Stretching can be done in weight-bearing or non-weight bearing positions. Weight bearing positions are ideal for the warm-up as they require other parts of the body to stabilize. Non-weight bearing positions are better suited for later in the class when the focus is on relaxation as well as stretching.
- All muscles should be warmed up before stretching
- Avoid pushing beyond your structural limitations
- Ballistic stretching can be dangerous. Avoid or limit it.

13.2 When you stretch a muscle you move the point of insertion away from the point of origin. When you stretch like this, the fibers and the connective tissues in the muscles lengthen. Lying parallel to the fibres are muscle spindles, which also lengthen during the stretch and they send messages to the central nervous system to warn it that the muscles are under stress and may tear. The central nervous system then sends an impulse to the muscle to contract, which prevents it from tearing. This reflex is called the stretch reflex. When you stretch, the tendon that joins the muscle to the bone also feels the stretch. Lying in the area where the tendon and the muscle join is another sensor called the golgi tendon organ. If you hold a stretch for long enough (minimum 10 -15 seconds) without forcing it any further the golgi tendon organ overrides the original message to the muscle to contract, and the muscle will now relax. This is called the reflex – relax. These involuntary mechanisms help our bodies to prevent the muscles and connective tissues from tearing during exercise. **/9/**

Answer Question 14 or Question 15

QUESTION 14

Listed below are three common dance injuries. Supply the relevant information on the **causes and treatment** of these injuries.

A. Cramps [5]
B. Pulled muscles (also known as 1st degree sprain) [5]
C. Shin splints [5]
/15/

Focus of Question	Learning Outcomes				Ability Levels		
Injury and identification of treatment	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		6	9	

MEMO:

INJURY	CAUSES	TREATMENT
A. Cramps	Insufficient minerals in the diet Cold muscles Dehydration	Stretch out cramped muscles slowly Stop activity until cramps cease Drink fluids – water and electrolyte solutions
B. Pulled muscles (also known as 1st degree sprain)	Sudden movements Incorrect stretching techniques Cold muscles Inadequate flexibility	RICE (rest / ice / compress / elevate) Stop activity Allow sufficient recovery time (about a week)
C. Shin splints	Over exercising Inflammation of tissues (tendons and muscles) Stress on the tibia Dancing on hard surfaces e.g. concrete	RICE for symptoms Adapt movements to accommodate the environment. Avoid performing jumps on a concrete floor Seek medical assistance

OR

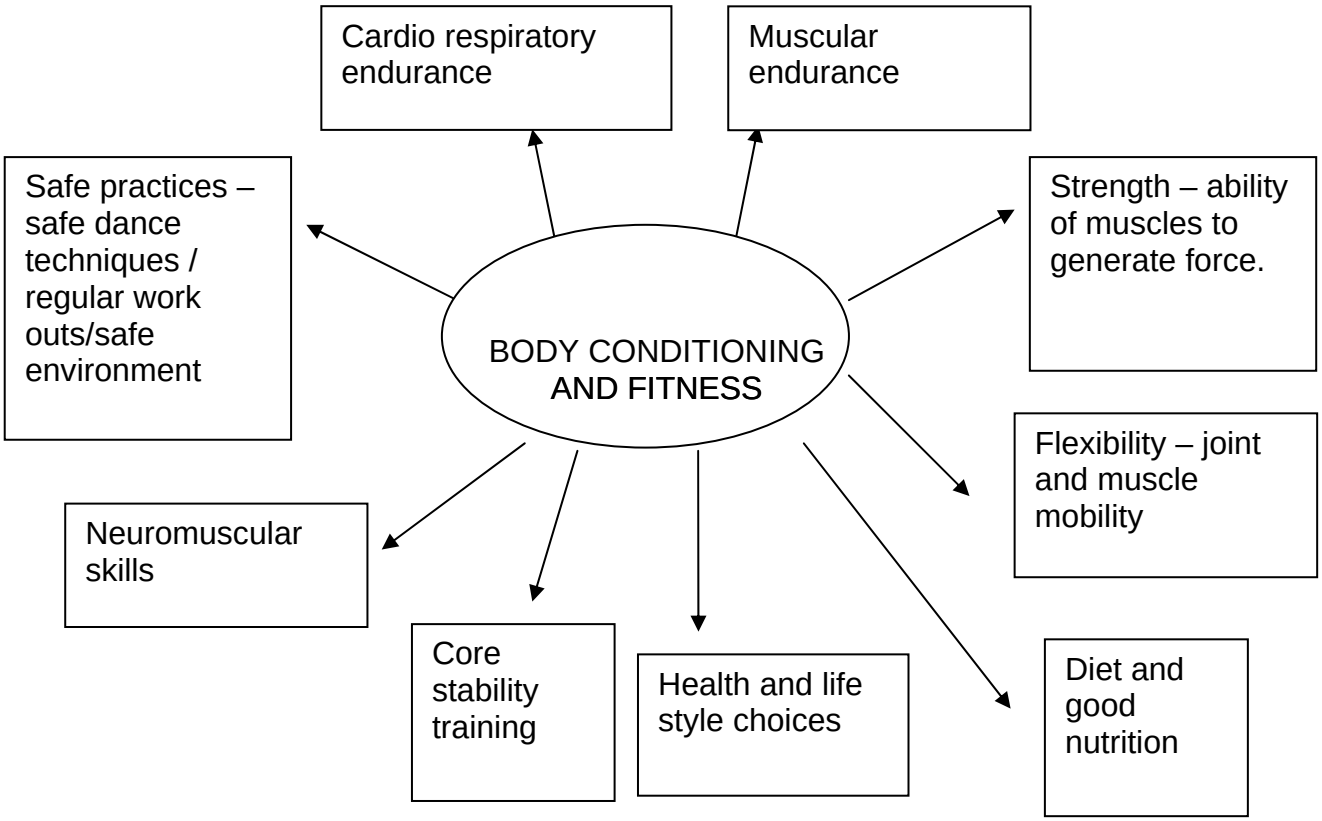
QUESTION 15

15.1 All the information you have gathered about the principles of body conditioning and fitness are critical to your development as a dancer. It is important that you are aware of this whenever you dance. Keeping this in mind, **create a mind map of the different components of fitness that you understand to be vital in your training and development.** [9]

15.2 Select **one** of the fitness components from your mind map, and explain why it is vital and how to address it in your training. [6]
/15/

Focus of Question	Learning Outcomes				Ability Levels		
Types of fitness training needed and development of fitness in a dancer – name and describe.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		9	6	

MEMO: 15.1



MEMO: 15.2 Example of one possible answer.

Flexibility is important for a dancer to understand. Improved flexibility affects your movement quality, decreases your chances of injury and allows you a wider range of movement possibilities.
Flexibility can be achieved by increasing the mobility in the joints and in the muscles.
Flexibility is joint specific and is influenced by structural and functional factors.
Structural factors:

- Includes joint architecture, ligaments and joint capsules.
- Are not always alterable (some are inherited e.g. your pelvis may be shaped in such a way that you are tight in the hip joints.)

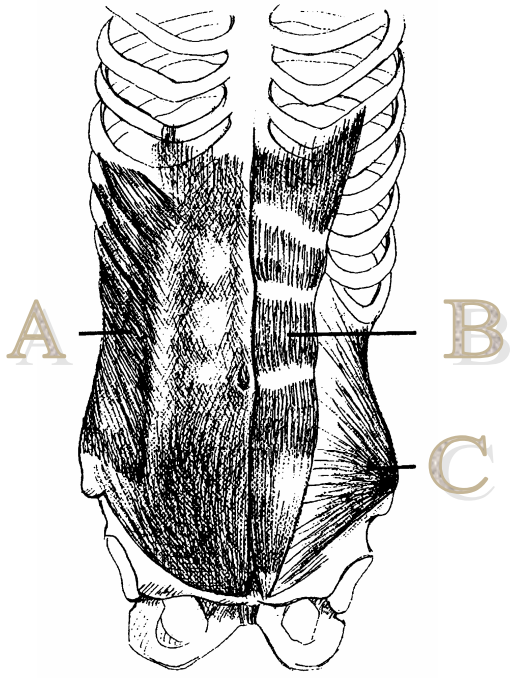
Functional factors:

- Are voluntary and involuntary mechanisms which activate muscles causing muscular contraction or relaxation.
- Can be manipulated to improve flexibility e.g. using correct stretching techniques you can safely increase the length of muscles and therefore create more range in the joints that those muscles cross.

Flexibility can be static (passive) or dynamic (active/functional). As a dancer you need to develop both forms of flexibility. You can make use of both types of flexibility by using specific techniques.
Passive stretch is where you assume a position and hold it with some other part of your body or the assistance of a partner or apparatus.
Active stretch is where you assume a position and then hold it there with no assistance other than using the strength of your agonist muscles.
Other types of stretching would involve slow static stretching / isometric / proprioceptive neuromuscular facilitation.

QUESTION 16

Good posture and balance involves the awareness of the correct alignment of the spine and the development of core stability.



16.1 The muscles shown in the diagram above are some of those involved in maintaining posture. Label A, B and C. [3]
16.2 How would you explain good posture and core stability training to an inexperienced dancer? [4]
16.3 Describe one exercise you could do to develop strength in the muscles listed A - C. [3]
/10/

Focus of Question	Learning Outcomes				Ability Levels		
Labeling of muscles, understanding and application of stability training and posture.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓		3	4	3

MEMO:

16.1 A. External Obliques
B. Rectus Abdominus
C. Internal Obliques [3]

16.2 Good posture has many benefits:

- Keeps the bones and joints in correct alignment so muscles are used properly.
- Helps decrease abnormal wear on joint surfaces.
- Decreases stress on ligaments holding together the spinal joints.
- Prevents the spine becoming fixed in abnormal positions.
- Prevents fatigue, muscles are used more efficiently.
- Prevents strain problems, back and muscle pains.
- You look good.

Core stability is an important part of overall fitness, especially in dance where a strong center or core is needed to maintain balance while moving through space.
Your body is designed for both **mobility** and **stability** which means that **while some body parts move others need to hold or stabilise.** The function of the different parts of the body relates closely to its structure – the axial skeleton and the muscles supporting it play a stabilising role whereas the appendages (appendicular skeleton - arms and legs) and the muscles involved in their movement are the movers. In dance the whole body moves not just the arms and legs. **Maintaining strength in the torso throughout all movement will make you more stable, give more power to your movements and prevent stress to your spine**.

Core strength can be achieved by:

- consistently practicing good posture and being aware of maintaining correct alignment during all movement
- engaging the abdominal muscles during movement, especially when the movement requires you to work out of neutral alignment
- performing regular conditioning exercises for the abdominal and back muscles
- maintaining a balance of strength between the abdominal and back muscles
- conditioning the stabilising muscles in moving and holding positions

[4]

16.3 **Example of one exercise.**
Sit on your bottom with feet parallel and 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 repetition and gradually lean back further as you 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. Increase repetitions gradually. [3]

QUESTION 17

Stereotyping can be damaging, leading to feelings of low self-esteem and teasing.
Listed below are some of the most common used dance stereotypes.
State why one should disagree.

17.1 Dancers must be thin. [2]
17.2 Dancing is effeminate and all male dancers are gay. [2]
17.3 Dance is not intellectually challenging so it is a better option for students who are not-'academic'. [2]
17.4 People with disabilities cannot dance. [4]
/10/

Focus of Question	Learning Outcomes				Ability Levels		
Evaluation of the effects of stereotyping.	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
		✓	✓				10

MEMO: Examples of types of answers.

17.1 Dancers are individuals and must be strong and healthy. The way they dance is more important than how thin they are. Different dance forms have different body type requirements.

17.2 Dance requires strength. Male dancers are often stronger and fitter than other sportsmen. Being able to express your emotions through your body does not make you gay.

17.3 There are different types of intelligence including visual, spatial, kinesthetic, intrapersonal, interpersonal etc. Dance contributes to the development of multiple intelligences. Dance is a very intellectually challenging subject because it has many different theoretical and practical components e.g. dance history, anatomy and health care, composition, etc. Dancers must be able to integrate the physical, intellectual emotional, and spiritual to dance well – this is very intellectually challenging. In addition to do well at anything one needs to be hard working and disciplined. Dance requires commitment and self discipline. Dancers are often high achievers who excell in a variety of academic areas.

17.4 Dance nowadays is accessible to all and is not exclusively the domain of able bodied people. Many people with disabilities can manage a wide range of movement and are able to express themselves through their bodies as successfully as anybody else. Disabilities such as being hearing impaired, a brain dysfunction, muscular or skeletal dysfunction to name but a few, can all benefit hugely from dance as it develops confidence and self-esteem.

SECTION C SUB TOTAL: ANATOMY AND HEALTH CARE **[60]**

TOTAL [150]

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