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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DANCE STUDIES**

**NOVEMBER 2009**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 27 pages.**

**NOTE TO MARKERS/TEACHERS:**

- In many cases both a rubric and a content memorandum have been provided to guide marking. Both should be used to determine the marks awarded.
- In the content memorandum, generally **more** possible information is given than is expected from the candidates; however, it must guide you as to the quality of the answers expected.
- Bullets have been used in the memo to aid marking.
- Refer to the Ability Levels in the focus question table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise 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 the answer is not written in the correct format.*
- *In many of the qualitative questions that require detailed explanations, one tick does not equal one mark. Again refer to the marking rubric to place the student in the correct ability level.*
- *Markers should avoid awarding full marks for a question when the answer is superficial and minimal.* This examination is the culmination of a 3-year training period from Grades 10 – 12 and the level of rigor expected should be equivalent to all other matriculation subjects.
- *Where 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.*

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

<b>1 - 4 WEAK</b>	<b>5 - 8 ADEQUATE</b>	<b>9 - 11 GOOD</b>	<b>12 - 15 OUTSTANDING</b>
Learner could not identify the needs of the community to motivate the project. Some part of the action plan given are not relevant to how this project can benefit the community selected. Learner could not give a marketing and funding plan. Learner did not motivate as to how this project would use dance effectively to make a difference to the selected community.	Learner was able to vaguely identify the needs of the community to motivate the project. The action plan of how the project will benefit the community was vague and superficial. Learner gave a vague marketing and funding plan. Learner could not motivate how this project will use dance effectively to make a difference to the selected community.	Learner was able to identify the needs of the community to motivate the project. Identified the age group targeted. Able to give an action plan of how the project will benefit the community. Learner has a suitable marketing and funding plan. Learner was able to give clear points as to how this project will use dance effectively to make a difference to the selected community.	Learner was able to identify the needs of the community to motivate the project. Learner clearly identified the age group targeted. Able to give an excellent clear action plan of how the project will benefit the selected community. Clearly stated how funds will be raised and had a clear marketing strategy. Learner gave meaningful points as to how this project will use dance effectively to make a difference to the selected community.

<b>FOCUS OF QUESTION</b>	<b>LEARNING OUTCOMES</b>				<b>ABILITY LEVELS</b>		
Community project	LO1	LO2	LO3	LO4	Low	Medium	High
Planning			✓		4	5	6
Application							

**NOTE TO MARKERS:**

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

**Low: 1.3, 1.5 and 1.6**

**Medium: 1.1 and 1.4**

**High: 1.2 and 1.7**

**EXAMPLE OF POSSIBLE ANSWER:****1.1 THE NEEDS OF THE PROJECT**

- Our group went to an orphanage and we found that the children who are living there do not have any extra-mural activities.
- They need to spend time being involved in activities that will maintain their health and develop mental vitality. We want to use dance to address these needs.

**1.2 MOTIVATION/JUSTIFICATION**

Our project will be using dance to make a difference in the following manner:

- We will be developing the talent of the children and building their confidence.
- Assisting them to grow in their self-esteem and self-worth.
- Children will get some attention.
- Dancing is also therapeutic and can assist the children to heal their emotional pain and to deal with their situation better.
- They will be exercising, which will improve their health.
- Dancing stimulates creativity and this is essential for the development of the mind and spirit.

**1.3 TARGET GROUP**

- We will be working with children between the ages of 7-15.
- We will only work with a group of 10-15 at a time.

**1.4 DETAILS AND SCHEDULE OF THE ACTIVITIES OF THE PROJECT**

- We will divide the learners into junior and senior groups.
- We will have dance and creative movement classes every Wednesday afternoon between 15:00 – 16:00.
- We will have the dance classes for the junior and the senior group.
- We plan to also have performances twice in a year to showcase the work that is done by the children to the public.
- Performances will be held in the middle and at the end of the year.
- We hope the project can be sustainable through sponsorship and that we can extend this to other centers so that our school remains involved with the community.

**1.5 FACILITIES / RESOURCES NEEDED FOR THE PROJECT**

- A large clean venue with a good floor to work in which is available at the orphanage.
- A music system, which the orphanage can provide as well.
- Transportation for our group from the school to the orphanage and back.
- Dance clothes for the children.
- Costumes for a performance.

**1.6 FUNDRAISING**

- Selling cookies and sweets to other learners at our school.
- Asking the learners to donate some of the things they do not need at home to have a garage or jumble sale.
- Request funds at local supermarket and stores.
- We will charge an entrance fee for the performances.

**1.7 MARKETING OF THE PROJECT**

- We will place posters in the orphanage to draw the interest of the children.
- Give out flyers to the children in the orphanage.
- Put an advert in the paper to draw the attention of possible sponsors.
- We will advertise outside the orphanage for the performances, which are open to the public.

**[15]****QUESTION 2****MARKING RUBRIC**

<b>1 – 2 WEAK</b>	<b>3 – 5 ADEQUATE</b>	<b>6 – 7 GOOD</b>	<b>8 – 10 OUTSTANDING</b>
Learner has hardly any knowledge of the planning of choreography. The answer reflects little understanding of the benefits of improvisation. Not able to reflect meaningfully on this activity and shows no evidence of any practical knowledge of improvisation and choreography.	Learner has some knowledge of the planning of choreography. Vaguely explains how improvisation can develop a dancer. Able to reflect on some aspects of this activity and shows little practical knowledge of improvisation and choreography.	Learner understands how to plan choreography. Can identify how improvisation can develop a dancer. The learner vaguely explains how improvisation can help in preparing for choreography. Able to reflect on this activity and writes with some practical knowledge of improvisation and choreography.	Learner has a thorough understanding of how to plan choreography. Able to identify and give relevant examples of how improvisation can develop a dancer. Has clearly explained how improvisation can help in preparing for choreography. Able to reflect meaningfully on this activity and writes with evidence of an excellent practical knowledge of improvisation and choreography.

<b>FOCUS OF QUESTION</b>	<b>LEARNING OUTCOMES</b>				<b>ABILITY LEVELS</b>		
Choreography/Improvisation	LO1	LO2	LO3	LO4	Low	Medium	High
Analysis/Application	✓	✓	✓	✓		10	
Knowledge							

**NOTE TO THE MARKERS:**

Please insure that you have allocated the correct amount of marks to the ability levels.

**EXAMPLE OF POSSIBLE ANSWERS:****2.1 The theme of your choreography:**

- Synopsis of the work.
- A clear direction of how you intend to portray it in movement / symbolism / characters.
- Introduction/middle - body of the work/ ending / climax.
- Use of space/choreographic elements.
- Arriving at rehearsals with a clear idea of what you want from your dancers.

**Dancers:**

- How many will be needed?
- What gender will be needed?
- What level of technical ability will be needed?
- What dance style will be used and will the dancers be able to cope with it?

**Music:**

- Very important – do not leave this till last.
- It takes a long time to find the right music to compliment your theme.
- Do not just choose the first piece you listen to or music you like but that has nothing to do with the piece.
- Take into consideration the length of the music and how you can cut it – total length 3 minutes.

**Performance space:**

- Consider the size of the stage / performance area.
- Consider what sort of levels you might want to include.
- Consider how props / sets will be placed or used on the stage.

**Time management:**

- Choreographies take many hours of rehearsal and practice.
- Ideally you should be ready with your ideas in the first term of Grade 12.
- Choreographies should be completed and polished at least a month before the final practical examinations.

**Costumes:**

- Keep in mind your theme.
- Colours are symbolic.
- Keep in mind your budget.

**2.2**

- Improvisation assists you in exploring an idea or sensory stimulus in a manner that is uninhibited and enquiring.
- Improvisation develops your dance vocabulary and expands your perceptions of dance.
- It also gives you the opportunity to move your body in an unrestricted manner without having to worry about the demands of technique.
- Develops freedom of movement.
- Develops confidence to explore new ideas.
- It will help you discover how to be more inventive in your actual movement choices.

- It will help you realise your dance ideas, themes or narratives and transpose them into movement in ways that are both interesting and original.
- It will help you to understand that your work may be more textured by drawing on elements such as music, visual arts, crafts, photography and video to create multi-disciplinary work because you have been exposed to this during improvisation classes.
- It will help you create in a non-conventional space and experience how this opens up further possibilities for creative exploration.
- It will help you explore the use of props, costumes, and even non-dancing performers to enhance and further your dance ideas.
- It will help to identify your dancers' strengths.

**[10]****QUESTION 3****MARKING RUBRIC**

<b>1 – 4 WEAK</b>	<b>5 – 8 ADEQUATE</b>	<b>9 – 12 GOOD</b>	<b>13 – 15 OUTSTANDING</b>
Able to identify the country or culture where the selected dance originates. Demonstrates minimal knowledge of the cultural meaning of this dance and the role of music in the selected dance. Facts are minimal and show little understanding of this dance and its culture.	Learner is able to identify the country or culture where the selected dance originates. Vaguely explains the role of the music or accompaniment in the selected dance. Shows no knowledge of the cultural meaning of this dance to the participants and audience. Facts are vague but show some understanding of this dance and its culture.	Learner is able to identify the country or culture where the selected dance originates. Explains the role of the music or accompaniment in the selected dance. Vaguely explains the cultural meaning of this dance to the participants and the audience. Able to apply understanding of this dance and its culture.	Able to identify the country or culture where the selected dance originates. Explains with understanding the role of the music or accompaniment in the selected dance. Can clearly describe the cultural meaning of this dance to the participants and the audience. Able to clearly explain personal experiences during the process of learning this dance. Able to analyse, evaluate, apply and show insightful understanding of this dance form, dance and culture.

<b>FOCUS OF QUESTION</b>	<b>LEARNING OUTCOMES</b>				<b>ABILITY LEVELS</b>		
Indigenous / Cross-cultural dance	LO1	LO2	LO3	LO4	Low	Medium	High
Evaluation / Analysis				✓	2	8	5
Experience							

**NOTE TO MARKERS:**

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

The student is expected to describe a specific dance and not a general dance style.

**Low: 3.1 and 3.2**

**Medium: 3.3 and 3.4**

**High: 3.5**

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**POSSIBLE ANSWERS:****Example A:**

- 3.1 Domba (Python dance)
- 3.2 A dance performed by the young female initiates of baVenda originally found in the Limpopo Province.
- 3.3 The young initiates form a line standing behind one another and hold the elbows of the person in front. The elbows must be held at the same level as the girls move them in a snake-like movement. The hand movements are likened to that of the reproductive organs, especially in the womb. They rest their heads on the back of the person in front as they move their hands and stamp their legs in time to the rhythm of the drum. The aim of the Domba is to teach young girls or women their role in society. It teaches them a code of conduct on how a real baVenda woman should behave. The dance signifies that the girls are now accepted as adults within their society and ready to be wives and mothers.
- 3.4 The dance is performed to singing and drumming done by the bystanders, which are usually the older women and the initiates. The singing and drumming assists the dancers to keep in time when executing the steps and movements. The heavy drum - dzingoma and two other drums known as "thungwa" and "murumba" are used. The dzingoma symbolises the python or the pool of water. In some cases it is also seen as the womb of the woman. The combination of the three drums symbolises the heart of the mother, father and a child.
- 3.5 I learnt that dance in the African culture is always linked to the daily lives of the people and that music and dances are not separated. It is important to concurrently learn about the history together with the dance as the two are closely linked. It has taught me to move in a very different way to my dance major. The posture in most dances is the torso inclined forward with a slight arch in the lower back and the body is not held in a rigid manner. The use of the feet is more flat and the weight is equally transferred throughout the whole foot. There is an imitation of animals in many movements such as the snake in the Domba. Both movement and vocals can be used simultaneously to express self during the dance performance. Gender differentiation is very important and this is clearly demonstrated in the movements and activities performed by men and women.

**[15]**

**Example B:**

- 3.1 The Samba
- 3.2 The Samba is considered the national dance of Brazil. It is best seen in the streets during the carnival where all the people parade through the streets dancing and singing.
- 3.3 The Samba is normally danced with a partner. However, in the carnivals individuals perform the dance moves in the streets. It has a basic bounce from foot to foot. The use of the knees and ankles creates a central body rhythm and pelvic tilts. It is a popular social dance that is danced at clubs and parties. It shows enjoyment and happiness - the party, carnival atmosphere. The dance is the centre of the Carnival which forms a very important social gathering, attracting many tourists to Brazil. It is also a competitive dance used in dance sport.
- 3.4 The dance has been developed to fit the popular music played in Brazil. The variations are grouped to the music phrases. Movements will change as the new phrase of music starts. Experienced dancers use fast and tricky foot movements to match the musical beats. This helps to create a central body 'tick' most appropriate to the Samba. A bounce action on most figures is common when keeping to the very basic rhythm. A well danced Samba will use a variety of figures showing many rhythm changes.
- 3.5 It has broadened my knowledge of dance, giving an opportunity to dance with a partner and to experience the leading and following aspect. Learning about the origin of dance has helped me to understand and to correctly perform the movement. I was interested in the way the music enhanced the movement and helped to bring out more rhythmic central body action.

**[15]**

**QUESTION 4**

If the learner does not provide the name of the choreographer and dance work they should be penalised by one mark. The marker needs to determine whether the answer clearly shows which choreographer and dance work is being discussed.

**MARKING RUBRIC**

1 – 2 WEAK	3 – 5 ADEQUATE	6 – 8 GOOD	9 -10 OUTSTANDING
Learner is unable to explain how movement is used to symbolise the choreographer's ideas. Unable to describe how costumes, sets and props contributed to symbolism.	Learner can vaguely explain how movement / music is used to symbolise the choreographer's ideas. Vaguely describes how costumes, sets and props contributed to symbolism.	Learner is able to explain how movement and music is used to symbolise the choreographer's ideas. Able to describe how costumes, sets and props contributed to symbolism.	Learner provides the name of the choreographer and dance work. Learner is able to clearly explain in detail how movement and music is used to symbolise the choreographer's ideas. Able to describe with clarity how costumes, sets and props contributed to symbolism. Able to justify and substantiate opinions in the answer.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Symbolism in dance							
Analysis, Application			✓				10
Knowledge							

**NOTE TO MARKERS:**

Please check your final marks against the rubric to insure that you have placed the answer in the correct standard for the overall mark.

**EXAMPLE OF A POSSIBLE ANSWER:****LAMENTATION – CHOREOGRAPHED BY MARTHA GRAHAM**

- 4.1 The dance is a solo on a stark and empty stage symbolising the dancer's isolation and aloneness as well as the entrapment of her mind and body within her grief. The costume is symbolic of the fight and trauma within the person as 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. 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 of the stark stage. The dancer never leaves the bench symbolising her entrapment and the fact that she must endure this period of anguish and grieving on her own.

- 4.2 The primary theme of Lamentation is grief and how grief can affect one's mind, body and soul. With this piece, Graham succeeds in producing a new movement vocabulary that "makes visible the interior landscape." Her original technique as well as the philosophy behind her work is what made this piece innovative, with movements that are distorted, angular and un-beautiful, symbolising the inner grief of the dancer. 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 which reflect her inner thoughts through the movements of the body. The score, an anguished piano piece by Zoltan Kodaly, plays a vital role in setting the intensely agonizing atmosphere. As the dancer begins with the emotions surging within her, the chords that were originally gentle, become more dissonant. Building up to the climax in which she faces reality are a number of strong dramatic discords and a series of menacing scales. The cacophony grows into a frenzy of atonal scales. The music eventually subsides as she realizes she is to deal with her grief on her own. The music is as symbolic as the dance in expressing the emotion of grief and the result is a truly personalized expression of sorrow.

**[10]****QUESTION 5**

If the learner does not provide the names of the choreographer they should be penalised by one mark. The marker needs to determine whether the answer clearly shows which choreographers are being discussed.

**MARKING RUBRIC**

1 – 6 WEAK	7 – 11 ADEQUATE	12 – 16 GOOD	17 – 20 OUTSTANDING
The answer reflects very little understanding of the selected choreographers' style, career and subject matter. The style of writing is very basic and hard to follow with no comparison of the selected choreographers.	Attempted to describe the two choreographers' dance training and professional careers showing minimal understanding and knowledge. Understanding of the influences on their styles is limited. There is some confusion on the choreographers' subject matter. The style of writing is disjointed and shows confusion between the selected choreographers.	Described the two choreographers' dance training and professional careers but leaving out some information. Can describe the influences on their styles with some understanding. <b>Compared</b> the choreographers' choice of subject matter leaving out some information. The style of writing shows some clarity and understanding.	Choreographers are named up front. Can describe in detail the two choreographers' dance training and professional careers. Can describe the influences on their styles with clarity and understanding. <b>Compared</b> the two choreographers' choice of subject matter with clarity and detail. Answer is well written with depth and understanding. Learner is able to correctly apply their knowledge of the choreographers.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Choreographers							
Comparing			✓			10	10
Analysis/Understanding							

**NOTE TO MARKERS:**

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

**Medium: 5.1 and 5.2**

**High: 5.3**

**POSSIBLE ANSWER:**

<b>Alfred Hinkel / South African</b>	<b>Christopher Bruce / British</b>
<p><b>5.1</b> Alfred Hinkel was born in Nababeep, Springbok. Hinkel's desire to dance was one which defied the traditional boundaries that were held in highest regard by his somewhat dogmatic father. His father would not tolerate his son's participation in an activity that was perceived to be one for women.</p> <p>"Hinkel's aspirations were further hindered by inadequate dance outlets in the area. Hinkel's best friend, however, attended ballet classes with a woman in the town and Hinkel's youthful curiosity would not allow him to renounce an opportunity to participate in one of these 'ballet' classes that he had heard so much about. Thus, at the age of 10, young Alfred was exposed to dancing lessons for the first time.</p> <p>Hinkel moved to Cape Town where he attended SACS High School and participated in the school's productions. He was still not involved in the dance work but rather the theatrical activities at school.</p> <p>Hinkel commenced his studies as a Bachelor of Arts (BA) student, studying Drama, Languages and History. At his first drama class, he was exposed to formal dance lessons for the first time in a decade. It was during the course of this movement lesson that Hinkel's mind "<i>exploded</i>," and he came to realise that more than anything, he wanted to dance.</p>	<p><b>5.1</b> As a young boy Christopher Bruce contracted polio 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 and this was a major factor in influencing Bruce's contemporary dance career. Bruce on the other hand had been attending various lessons throughout his young life and was already at the Rambert school at the age of 13 with encouragement to pursue dance as a career.</p>

**5.2** Hinkel made the teaching of formal dance accessible to the poor communities in which he worked with no resources. Under these circumstances he was able to come up with a truly original and resourceful approach to dance teaching and choreography.

Prior to Hinkel's intervention, dance had been solely a social activity that was practiced in an informal context. The idea of 'concert' as opposed to 'cultural' dance forms was one that was foreign to many of the communities in which Hinkel taught. It was in such areas that Hinkel pioneered the notion of choreographed dances as a form of entertainment, performed by some and viewed by others.

In 1976, Hinkel met John Linden and Dawn Langdown in Okiep, Namaqualand and together they formed the Namaqualand Dansgeselskap. It was with the dancers from this company that Hinkel created his first version of *Bolero* – an ardent response to the Morality Act. Hinkel and his company of seven (including John Linden and Dawn Langdown) joined Diane Sparks soon after the abolition of the Group Areas Act in Namibia. The multi-racial group took residence in an area formerly reserved for whites only. The Di-al Dance Company (1978), named after Diane Sparks and Alfred Hinkel, was the first racially mixed company in Namibia.

1982 marked the beginning of Hinkel's dancing career with Jazzart. But, as he openly admits, Hinkel was a recalcitrant young man that spoke his mind regardless of the consequences and it was not long before he was criticising Sue Parker about the way that she ran the company. He was consequently fired before he had even fulfilled his six month contract.

Hinkel's temporary trade was as freelance dancer and subsequently, he travelled up to Durban to perform with NAPAC where he had a contract with Geoffrey Sutherland.

**5.2** Bruce emerged as one of Ballet Rambert's leading dancers and was recognised as an intense and dramatic performer. He performed largely for the company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet.

Bruce's choreographical 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.

He was to later become 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.

In 1986, after an unsuccessful stint at Sun City that was intended to raise the capital to purchase Jazzart, Hinkel landed a Coca-Cola advertisement. Handsomely paid, he was able to start paying installments into buying Jazzart's dance studio in Cape Town, the first step toward a complete takeover of Jazzart. He finally had the artists and facilities he needed at his disposal to create what he had been 'looking for'.

**5.3** These two choreographers' paths have evolved in completely different ways.

**Hinkel** was deeply influenced by his exposure to social African dance, after which he rapidly began to develop choreographically. The element of Alfred Hinkel's personality that possibly has the greatest impact on his choreography is his socio-political awareness. His works are synonymous with an all-inclusive philosophy regarding dance training and performance.

In comparison, all elements of **Bruce's** movement vocabulary are drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his early training (ballet, contemporary, folk and tap) which are evident in his dance works.

Both **Hinkel's** choreography and artistic direction consistently correlate with the political, cultural and economical contexts of both his dancers and audiences. During what was perhaps the most turbulent period in South African history, Hinkel's artistic approach opposed the exclusivity of professional theatre and dance as dictated by the Apartheid government. Throughout an era in which the performing arts were reserved exclusively for the white elite (in terms of both audiences and performers) **Hinkel** applied himself to his teaching and choreographing in a way that reflected the populist thinking of the South African political struggle. Simply put, Hinkel defied the Apartheid government's dictum regarding professional dance theatre by employing teachers and teaching dancers of various races. In doing so, Hinkel contributed to the struggle. Jazzart has always been affiliated with the 'struggle'. Had the company not adapted to the altered political and artistic climate of the 'New South Africa,' in recent times it could easily have become irrelevant.

**Bruce's** works usually have a clear theme and there is a strong sense of character but room is left for individual interpretation.

**Bruce** has often dealt with political and social themes in his choreography as does **Hinkel**, 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** avoids writing program notes or making specific statements about the ideas behind his work as does **Hinkel**, as they both prefer their audiences to interpret their works in their own way.

**Hinkel** was faced with resistance and hardships during his early years of training. With his parents not giving him the support he needed as well as not being able to access dance easily, Hinkel developed the strength to be open, real and deal with situations head on. We see this attitude in his works where he questions and confronts society without fear on burning issues. Hinkel's experiences as a choreographer were developed from his own initiative, life situations and determination.

**Bruce** did not have these restrictions in his path while living and growing up in England. He always had the encouragement and support of his family, as well as being offered every opportunity to develop as a technically proficient dancer. His choreographic career was developed through exposure and opportunity provided at a highly structured and established dance environment - Ballet Rambert.

**Hinkel** prefers to be called a director as he encourages his dancers to participate in the creation of new works.

**Bruce** is the sole choreographer of his work.

**Hinkel and Bruce** both achieved their goals of becoming highly successful choreographers in the field of contemporary dance but under very different circumstances.

**TOTAL SECTION A: 70**



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

**If same dance work is selected as in Q 4, it must be accepted.**

**MARKING RUBRIC**

<b>1 – 2 WEAK</b>	<b>3 – 4 ADEQUATE</b>	<b>5 GOOD</b>	<b>6 OUTSTANDING</b>
Cannot identify the composer of the selected dance work. Cannot identify the relationship of the music genre to the dance work. Able to identify the types of musical instruments/ accompaniment used, but could not explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to vaguely identify the relationship of the music genre to the dance. Able to identify the types of musical instruments/ accompaniment used, but cannot explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain the relevant relationship of the music genre to the dance, leaving out some information. Able to identify some of the types of musical instruments/ accompaniment used and explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain in detail the relevant relationship of the music genre to the dance. Able to identify the types of musical instruments/ accompaniment used and explain in detail their relationship to the dance work.

<b>FOCUS OF QUESTION</b>	<b>LEARNING OUTCOMES</b>				<b>ABILITY LEVELS</b>		
Music of a dance work	LO1	LO2	LO3	LO4	Low	Medium	High
Identify			✓		1		5
Relate / analyse							

**NOTE TO MARKERS:**

**Please check your final marks against the rubric to insure that you have placed the answer in the correct standard for the overall mark.**

**Low: 6.1**

**High: 6.2**

**Bullets have been used to aid marking.**

**EXAMPLES OF POSSIBLE ANSWERS:****Example A:**

- 6.1 **Imagenes** - In the 2001 version the only accompaniment was a recorder, a cajon and the narration of the poetry. In the 2003 version, musical director and guitarist Bienyameen was tasked with setting the poems to traditional Flamenco tunes. Voice artist Nicole Holm and cellist Robert Jeffery, along with Caterina Estevez as percussionist, completed the ensemble.
- 6.2 The music (a blend of live and recorded) was carefully chosen primarily for its emotive qualities, its ability to support, represent and hold the world of the presentation and the choreographic/interpretive possibilities it offered. Thought was also given as to which style (Spanish or Contemporary) would be the main choreographic element. These needed to be balanced so that neither was ultimately fore-grounded over the other.

Individuality of expression extends beyond Spanish dance's traditional boundaries by drawing on South African heritage e.g. African dance and music, in this case Afrikaans poetry and fusing this with elements of Flamenco to create a 'fresh take' on this dance style – she 'modifies' flamenco.

- Rhythms from the cajons, footwork and dancers hitting the sides of the stage create the atmosphere and tension required in many of the scenes.
- Rosa incorporated a fusion of South African heritage e.g. African dance and music with elements of flamenco to create a “fresh take” on this dance style. The music / poetry aided in modifying this style.
- Percussion rhythms are also used in an unusual manner in scene 5 when the sisters beat out a rhythm with their cutlery creating a sense of frustration.
- The traditional rhythms of Flamenco are used in different and original ways to compliment the mix of dance styles used in this piece.
- Music and song form a new style of artistic expression with the collaboration between the dance styles and related music.
- The story is made easier to translate into dance with music and song, which makes it the ultimate theatrical expression of an interior or emotional landscape.

**[6]**

**Example B:****6.1 Bolero - Maurice Ravel**

6.2 Bolero works magnificently as a score for the Last Dance. The work moves from a place of calm, gradually building up to a passionate climax. The structure of *Bolero* is remarkably simple. It consists principally of a single melody repeated with different orchestrations for each repetition. *Bolero* is written for a large orchestra and requires many instruments. The flutes begin the piece 'piano' (softly). The melody is passed between different instruments. The accompaniment broadens until the full orchestra is playing 'forte' (loudly) at the end.

This is reflected in the dance work with the piece usually starting off with a solo dancer and as the music grows so does the dance. As more instruments are added, so too are more dancers and dance styles. The drum rhythm played by a single snare drum for the majority of *Bolero* provides the basic structure for the music piece and compliments the African/gumboot style incorporated in the choreography. As the music piece approaches its climax, the gumboots are used increasingly and approximately halfway through the dance, they are used to create a thunderous, angry surge of sound in combination with the ever-intensifying music.

The fusion of traditional, classical structure and gypsy-like Basque inspire colour and rhythm making it suitable to a variety of dance styles including flamenco, tango, ballet and fusion.

**[6]****QUESTION 7**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Time/notes							
Application			✓			4	

**NOTE TO MARKER:**

**The name of the note or the drawing of the note are both correct in 7.2 – 7.4.**

Any notes that come to the correct value should be accepted.

7.1	4 4		
7.2	Crotchet OR Quaver		
7.3	Quaver OR Crotchet		
7.4	Minim		<b>[4]</b>

**QUESTION 8**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Time / terms / instruments							
Knowledge, Application			✓		6	4	

**NOTE TO THE MARKERS:**

Please insure that you have allocated the correct amount of marks to the ability levels.

**Low: 8.3 – 8.7**

**Medium: 8.1 and 8.2**

- 8.1 Simple time is a division in which each beat in the bar can be divided into two, e.g.  $\frac{2}{4}$  (an example could also be a dance style e.g. polka) (2)
- 8.2 Compound time is a time division, in which each beat can be divided into three, e.g.  $\frac{6}{8}$  ( or e.g. a paso doble) (2)
- 8.3 Rests are signs indicating short or long silences. (1)
- 8.4 Polyphonic means music made up of several tunes occurring at the same time. (1)
- 8.5 Violin/mouth bow (or other string instruments). (1)
- 8.6 Rattles/tambourine (or other percussion instruments). (1)
- 8.7 Adagio (1)
- 8.8 Crescendo (1)
- [10]**

**TOTAL SECTION B: 20**

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
	Knowledge / Comprehension	✓	✓		7		3
	Application						

**NOTE TO MARKERS:**

**The correct anatomical terminology must be used in the answers.**

**Please insure that you have allocated the correct amount of marks to the ability levels.**

**Low: 9.1, 9.2 and 9.3**

**High: 9.4**

9.1	Elbow	(1)
9.2	Hip (joint)	(1)
9.3	9.3.1 Flexion	(1)
	9.3.2 Dorsiflexion	(1)
	9.3.3 Extension	(1)
	9.3.4 Adduction / Flexion / extension	(1)
	9.3.5 Flexion	(1)
9.4	9.4.1 Flexion (lateral extension)	(1)
	9.4.2 Abduction	(1)
	9.4.3 Rotation	(1)
		<b>[10]</b>

**QUESTION 10**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Nutrition							
Matching			✓		6	4	
Application							

**NOTE TO MARKERS:**

**Please insure that you have allocated the correct amount of marks to the ability levels.**

**Low: 10.1**

**Medium: 10.2**

- |        |                          |     |
|--------|--------------------------|-----|
| 10.1.1 | Carbohydrates / proteins | (1) |
| 10.1.2 | Proteins / vitamins      | (1) |
| 10.1.3 | Water                    | (1) |
| 10.1.4 | Fats                     | (1) |
| 10.1.5 | Fiber                    | (1) |
| 10.1.6 | Vitamins                 | (1) |

**EXAMPLES OF POSSIBLE ANSWERS:**

- |      |  |             |
|------|--|-------------|
| 10.2 | <ul style="list-style-type: none"> <li>Increased concentration in the class – ability to pick up and correct new work / corrections.</li> <li>Increased muscular strength – increased ability to work the muscles harder / don't get tired so quickly.</li> <li>Increased stamina – able to work for longer hours.</li> <li>Strong immune system – prevents illness / increases recovery rate from illness / injury.</li> <li>Optimum body weight maintained – no need for dieting.</li> </ul> | (4)         |
|      |  | <b>[10]</b> |

Accept any other logical answers. Look at the quality of the answer to determine the marks. There may be less than 4 points which are well explained

**QUESTION 11**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Posture in dance							
Evaluation		✓	✓		3	6	5
Comprehension							

**NOTE TO MARKERS:**

Answers must show understanding of good posture, its importance and must be able to show meaningful application in 11.3 and 11.4. Please insure that you have allocated the correct amount of marks to the ability levels.

**Low: 11. 1**

**Medium: 11.2 and 11.3**

**High: 11.4**

**EXAMPLES OF POSSIBLE ANSWERS:**

The answers may differ between dance forms. There may be less than 3 points. Look at the quality of the answer.

- 11.1
- Good posture is when your body is able to perform daily activities with safety and ease.
  - Posture affects the alignment of the feet, knees, hips, shoulders and neck.
  - Good posture enables us to develop our alignment and improve the way we move – our co-ordination and our balance. This in turn places less strain on the joints and muscles.
  - Good posture prevents lifelong back problems.
  - Good posture contributes to strong stomach muscles and a strong centre. (3)
- 11.2
- This is known as core stability – a strong torso.
  - For control of movement.
  - To assist with stabilisation of movement.
  - To assist with alignment and posture.
  - To support the back. (3)
- 11.3
- SIT-UPS: lying on back with knees bent. Peel the upper spine off the floor, arms reaching forwards. Hold. Slowly lower the spine, one vertebra at a time until lying flat. Repeat. This exercise uses the muscles which are needed for strengthening the spine. Weak abdominals will cause the stomach to drop forward putting strain on the back muscles. (3)

**11.4 Example A: Classical ballet**

The spine and neck are lengthened and held, with the head moving freely above. The shoulders are held down and open. The abdominal muscles are pulled in and the lower spine is lengthened. The gluteus and abdominals are used extensively to control the turnout, which affects the dancer's posture. The weight should be on the balls of the feet. When standing in first position there should be a straight line from the top of the head ending between the heels. The body is held throughout all movements creating a sense of defying gravity. This is totally reliant on the dancers' posture. Posture will aid in all of the principles, e.g. stance/turn-out/placing/laws of balance/basic rules of the head, legs, arms and body/transference of weight/co-ordination thus making the technique easier to master.

**Example B: Ballroom Dancing**

A good poise and hold that is stylish and unaffected are most essential. Careful attention should be paid to the hold in ballroom dancing. A bad hold will not only give a dancer an appearance of bad style but will seriously affect balance and gliding.

**Posture for the man:**

Stand in an upright position with the feet close together. The body should be braced slightly at the waist, but not the shoulders, which should remain free and at normal level.

The knees should be slightly relaxed but not bent. The body should incline slightly forward from the feet upwards until the weight is felt mainly on the balls of the feet, not letting the heels leave the floor. Care must be taken not to alter the upright position of the lady from the hips upwards.

**Posture for the lady:**

This will depend on the man but the following points should be observed. Stand in an upright position, slightly braced at the waist, without raising the shoulders. Stand as near as possible, in front of the man, slightly to his right side. The knees should be slightly relaxed but not bent. The body should be poised slightly backwards – using extension rather than bending, as care must be taken not to lean backwards creating an ugly arching of the back. Incline the body slightly backwards from the feet upwards until some of the weight of the body is felt over the heels. This inclination must be taken from the amount the man inclines forward.

This poise is most difficult to acquire and is only possible if the lady has such control over the muscles of her legs as to enable her to lower her back heel at an even speed.

If difficulty is experienced it is advisable not to attempt a backward poise when dancing with a partner, but to rather stand upright and keep the weight forward as long as possible.



**Example C: Contemporary dance**

- Centering: Dancers need to find their centre (solar plexus). Movement should be controlled from the centre and a strong centre allows for freedom of movement of extremities: the arms, legs, head and neck. It also assists with balance.
- The weight is centered through the whole foot.
- Alignment: Posture has to do with alignment, which is the placement of all the parts of the body in relationship to one another.
- The natural curves of the spine are maintained and lengthened in some movements, but the spine is also completely released to give in to gravity in other movements e.g. "Fall" is the complete release of the muscles as the body gives in to gravity. "Recovery" is the rebound of the energy passing through the bottom of the fall and continuing on the same path like a pendulum swing. Suspension is a prolonged high point created at the peak of the movement by delaying the takeover of gravity.
- Balance and Off-Balance: Inner balance relies on an awareness of weight and pressure. In order to stand upright we have to have our weight over our feet otherwise gravity will cause us to topple over. The part of the body where the weight is centered is called the "centre of gravity" which is inside the body at hip height (the pelvis). When displacing the pelvis the body will go off-balance as in a tilt or in fall and recovery. Using off-balance movements gives a sense of urgency, vitality or danger.
- Spiral: This is the turn of the body on its axis (around the spine). It is used for balance, control and turning.

**Example D: African dance**

- Use the natural bends of the body.
- Dance towards the ground, complementing gravity, not defying it.
- The upper body is carried slightly forward with an arch in the lower back.
- The weight is carried over the thighs.
- All joints are relaxed.
- The weight is carried through the whole foot.
- In some dances the head is slightly lowered while in other dances the head can be lifted or raised.

(5)  
[14]

**QUESTION 12**

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		Low	Medium	High
Muscles								
Identifying		✓	✓			11		

A	Trapezius	(1)
B	Deltoid	(1)
C	Triceps Brachii	(1)
D	Latissimus Dorsi	(1)
E	Gluteus Maximus	(1)
F	Hamstrings (Biceps Femoris)	(1)
G	Gastrocnemius	(1)
H	Pectoralis Major	(1)
I	Biceps Brachii	(1)
J	Abdominals / Rectus Abdominus	(1)
K	Quadriceps (Rectus femoris)	(1)
		<b>[11]</b>

**QUESTION 13**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	Low	Medium	High
Injury prevention							
Analysis	✓	✓	✓	✓	8	7	
Application							

**NOTE TO MARKERS:**

Please insure that you have allocated the correct amount of marks to the ability levels.

**Low: 13.1**

**Medium: 13.2 and 13.3**

**Bullets have been used to aid marking.**

**EXAMPLE: Four of these listed below or relevant others:**

- 13.1
- **Safe Environment:** The environmental conditions must be adequate to prevent injury.
  - **Muscle Strength and Joint Range:** Improvement and maintenance of strong and flexible muscles and joints through correct conditioning and flexibility training.
  - **Management of Muscular soreness and stiffness:** Follow a program of gradual stretching before and after exercising in order to reduce muscle tension and to prepare the body for an increase in activity.
  - **Warming Up and Cooling Down:** Warming up allows the muscles to become warm and relaxed. It also helps elongate musculature and fascia in preparation for activity. A proper warm-up helps speed up the heart rate to increase general blood flow and also assists in increasing the speed of nerve transmission in the body. It is dangerous to suddenly stop activity while the heart is still pumping vigorously and it is therefore important to cool down to decrease the heart rate. Cooling down also helps prevent muscle stiffness by elongating muscles and fascia.
  - **Preservation of Cardio-Respiratory Fitness:** Any form of exercise will have an effect on the cardiovascular and respiratory systems by helping to maintain them in peak condition.
  - **During holidays it is advisable that you continue to exercise** in some form or another in order to maintain this fitness. This exercise can be recreational, e.g. tennis or swimming and not necessarily related to dance.
  - **Life style choices:** You should avoid habits and behaviours that could impair the cardio-respiratory systems, e.g. smoking. Good nutrition is essential in the prevention of injuries and also in the healing of injuries. You should maintain a balanced diet including all food groups in order to get the minerals and nutrients necessary to strengthen both body and mind.

(8)

- 13.2 For Example: In Latin American a 'Forward walk turning' danced incorrectly can cause various knee injuries – pulled and strained ligaments. Because the rotation is taken with the whole foot flat in order to enhance the correct hip action on the step, if the knee is not strong and braced a "twist" within the joint will cause injury.  
In Ballroom Dancing – the 'Rise and Fall' actions make use of the bending and straightening of the knee. Poor technique in moving from one foot to the other can cause the weight not to be fully transferred resulting in strain on the knee and possible injury. (2)
- 3.3 Knee injury – pulled / torn ligament or cartilage immediate treatment is to stop activity, use RICE and seek medical attention. The ongoing treatments – strengthen thigh muscles; strap the knee. Find alternative ways of exercising while injury heals.  
Where necessary physiotherapy, surgical or alternative therapies, chiropractic or body stress release sessions, acupuncture or acupressure are advised. (5)  
[15]

**TOTAL SECTION C: 60****GRAND TOTAL: 150**