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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2012

MEMORANDUM

MARKS: 150

This memorandum consists of 26 pages.

NOTE TO MARKERS/TEACHERS

- In the content memorandum, information has been provided as a resource to guide marking and to help assess the quality of the answer. In many questions, candidates have a choice of choreographer/dance work/indigenous dance, etc. Examples of all the different works cannot be provided in the memorandum.
- Bullets have been used in the memo to aid marking.
- Refer to the **ability levels** in the 'Focus Question' table below each question to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise candidates if the grammar or spelling used is incorrect, as long as the candidate's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). **However, they may not be awarded full marks for essay/paragraph-type questions if there are grammatical and spelling errors and the answer is not written in the correct format.**
- In many of the qualitative questions that require detailed explanations, one tick does not equal one mark. Half marks may be awarded and totalled at the end of marking and rounded off.
- **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 rigour expected should be equivalent to all other matriculation subjects.
- Where the candidates have made careless mistakes e.g. numbering, the marker and moderator should decide whether the candidate is answering the relevant question correctly.
- Look for what the candidate knows, not what he/she doesn't know.

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Dance major							
Explanation: 1.2 = 5		√			5		
Application: 1.3 = 10						10	

NOTE TO MARKERS

- Candidates must answer on a dance form they have learnt in school.
- The dance form has to be on the recommended dance forms list according to the policy document.
- Candidates may have given more information in one section than in another.
- Evaluate the whole answer to determine what the candidate knows and award marks accordingly.
- Candidates may not be given full marks unless they have answered all the sections of the question.

CRITERIA FOR MARKING

1.1	Do not allocate a mark for the name of the dance major.	
1.2	Candidates must give FIVE <u>clearly explained</u> facts about the <u>history</u> of their dance major. Award ½ mark for the fact, ½ mark for explanation	(5)
1.3	Candidates must name and explain in detail FIVE principles or characteristics they have learnt in their dance class. Do not mark more than the first FIVE if more have been given. Allocate TWO marks per principle discussed i.e. 1 mark for principle/ characteristic, 1 mark for explanation.	(10) [15]

EXAMPLE OF POSSIBLE ANSWERS

1.1 **Contemporary dance:**

1.2 **History of the dance major.** *Mark only the first five facts given:*

- Contemporary dance developed at the beginning of the 20th century in America and Germany.
- It was an alternative dance form that emerged in response to the structured formulae of classical ballet.
- It was one that attempted to free the body and to highlight individual creativity and the expression of subjective feelings.
- Contemporary dancers, also referred to as modern dancers, were constantly searching for new means of dance expression.
- Each choreographer developed their own interpretation, resulting in a wide range of styles that are as varied and ever-changing as its practitioners.

- Specific techniques are associated with individual dance artists, drawn from their movement research and their training and choreographic works e.g. Cunningham, Ailey, Graham and Limon.
- Martha Graham was regarded as the mother of modern dance.

Candidates could also answer in this format:

Modern dance has three well-defined eras of development:

- The first was one of pioneering and experimentation, which laid down the philosophies and aesthetics of modern dance. Dance artists used natural and everyday movements to create their own dance vocabularies, techniques and choreographic forms for use in works in which they took the dual roles of both creator and performer. Also there was a rise in the research of cultural and ethnic dance forms that were incorporated into the choreographies.
- The second era saw the establishment of modern dance companies and schools. Out of this came the second wave of cutting-edge innovations.
- The third era, reflecting the cultural turbulence of the late 1960s and early 1970s, broke with established modern dance conventions. Theatre led the way; the expression of political and social ideas became important; mixed-media collaborations, performance art 'happenings' and different environments for dance performance changed the established modern dance aesthetic ideas. This era, often termed Post-Modern Dance, gave birth to a new technique, contact improvisation. The technique consists of the exploration of how bodies may move in relation to one another using everyday movement, the counterbalancing of weight and force, trust and instinctive anticipation. This is a technique that is also the basis for a dance/drama form known as Physical Theatre.

(5)

1.3 Principles of Contemporary Dance. Mark only the first five given

- **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.
- **Alignment:** Posture has to do with alignment, which is the placement of all the parts of the body in relationship to one another.
- **Fall and recovery:** Combines breath, suspension and gravity. '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:** A prolonged high point. It is created at the peak of the movement by continuing the movement and 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.

- **Gravity:** Movements that give in to the pull of gravity, and rebound from gravity, use of the floor and weight
- **Swings and momentum:** Swinging movements, like a pendulum, depend on the force of gravity. The down swing gives in to gravity but the momentum gained as it falls causes it to swing up again. There is a moment of suspension at the end of the swing before gravity causes it to fall again.
- **Breath:** Breathing is an expressive tool e.g. moving with a sense of breath brings a feeling of freedom and harmony.
- **Contraction and release:** Martha Graham focused on the physiological effects of the act of breathing – the ebb and flow of breathing and its effect on the torso as it expands and contracts and on the function of contraction and release in the muscles.
- **Tension and relaxation:** Muscles tense and relax to enable us to stand and move. Tension and relaxation also express how we feel. All movement exists between the two opposite poles – absolute tension – so tense you cannot move – to absolute relaxation – so relaxed you cannot move.
- **Opposition:** Opposition implies two things working one against the other or in the opposite direction.
- **Succession:** Succession is the opposite of opposition. It is a sequential path of movement through parts of the body – a wave-like reaction i.e. body parts go in the same direction rather than in opposite directions or movements, one after the other.
- **Spiral:** This is the turn of the body on its axis (around the spine). It is used for balance, control and turning.

(10)
[15]

QUESTION 2

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Choreography							
Reflection: 2.1	✓						2
Application: 2.2							3

NOTE TO MARKERS

- Many possible answers may be given.
- Use professional judgment when marking the quality of the answer.

CRITERIA FOR MARKING

2.1	Allocate 2 marks if the candidate identifies and explains two challenges they had when preparing their choreography project. One-word answers may not receive full marks. Give ½ mark for each for identifying and ½ mark for explaining	(2)
2.2	Allocate 3 marks if the candidate can give reasonable explanations of how they resolved these challenges. One-word answers may not receive full marks. 2.2 must link to 2.1	(3) [5]

EXAMPLES OF POSSIBLE ANSWERS

- 2.1 ***Learners could mention any TWO of the following or others.***
- Finding the right idea/theme for the dance that can be developed into meaningful movement.
 - Choosing the right music to compliment the dance and give it the dynamics needed to bring across the theme/idea.
 - Choosing reliable dancers who would attend all rehearsals.
 - Being able to teach/manage and work with peers (who are also my friends) and at the same time bring out the best in the dancers and also bring the theme/idea across.
 - Finding the time to rehearse with all my other responsibilities.
 - Finding a dance space to rehearse in; so many dancers all trying to work at the same time with limited space available.
 - Not having enough money to buy the costumes/props needed.
 - Informing the public about the upcoming event as marketing would also cost money.
- (2)
- 2.2 **How challenges were resolved.** *The answer must relate directly to the challenges listed in QUESTION 2.1.*
- Did research on the theme to gain more knowledge and a better understanding of it.
 - Listened to a wide variety of music borrowed from school and friends so there is a choice of suitable selections to make.
 - Made sure the dancers chosen were available and committed to attend afternoon rehearsals. Designed a declaration form for dancer commitment that they and their parents signed.

- Did lots of improvisation so dancers could experiment around the theme and contribute to the choreography by creating new and interesting movements.
- Drew up a roster so that everyone had a turn to rehearse in the performance spaces available. Practised over the weekend with dancers in the local community hall/garage at home.
- Held cake sales/raffles at break for a month before the choreography performance to raise funds.
- Asked the school principal to sponsor the cost of printing flyers to hand out in the community.

(3)
[5]**QUESTION 3**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Classic ceremonial dance							
Knowledge Bullet 1 = 1 Bullet 3 = 3 Bullet 4 = 2			√	√	5		
Application: Bullet 2 = 2						3	
Evaluation: Bullet 5 = 2							2

NOTE TO MARKERS

- Candidates must answer on any one of the indigenous African **classic ceremonial** dances learnt in school.
- Candidates must receive no marks if they do not answer on an indigenous African classical ceremonial dance – for example Pantsula and Gumboot dances are not classical ceremonial dances.
- Candidates should write the information in a letter blog/format. Deduct 1 mark if format is incorrect. The letter should have an address, greeting and ending salutation; the blog must have a title.
- All bullets must be answered for the candidate to achieve full marks.
- Memos are not written in format but rather in bullets to guide markers

CRITERIA FOR MARKING**Bullet 1:**

Candidates must give the specific name of a dance and its place of origin. No generalisation should be accepted. For example they must not use the word Zulu dance as there are specific names for the amaZulu dances such as Umhlanga (*The Reed Dance*) etc. Allocate half a mark for the name of the dance and half a mark for the place of origin.

(1)

Bullet 2:

Candidates should be specific and should explain in detail the role of this ceremonial dance in the community and who the participants would be (age, gender, rank and role).

Bullet 3:

Candidate should describe in detail what is worn/used/carried in the dance.

Bullet 4:

Candidates should explain in detail the music/accompaniment/sounds used.

Bullet 5:

Candidates must explain in detail how symbolism is used in the ceremonial performance.

[10]**TWO POSSIBLE ANSWERS****EXAMPLE 1****Bullet 1:**

- *The Reed Dance* (½)
- Performed at the royal residence at KwaNyokeni palace, home of the king of the amaZulu. (½)

Bullet 2:

- The amaZulu *Reed Dance* is performed by the amaZulu maidens and the princesses.
- The dance portrays and instils a sense of pride, belonging and identity among the youth.
- It is said to promote marriage, loyalty and chastity.
- It was abandoned for many years until the present amaZulu king brought it back into existence in his effort to stop the spread of Aids.
- At the end of the dance, the king could choose one of the girls as his wife since polygamy is a huge part of the royal amaZulu culture.
- The dance allows the maidens to meet their king and mingle with princesses while delivering reed sticks.
- The dance is an educational experience and opportunity for young maidens to learn how to behave in front of the king. (3)

Bullet 3:

- The leading princess wears the 'inyogo', made from the gall bladder of a sacrificial animal.
- The maidens wear 'izigege' (a piece of cloth covering the front of the lower body) and 'izinculuba' that show their bottoms.
- Traditional attire includes beadwork showing African beauty at its best.
- Each maiden carries a reed cut from the riverbed and they bring them to the royal palace for the king.

(2)

Bullet 4:

- Maidens shout, ululate and sing in jubilation after the princess picks up the reed and it stays intact.
- The singing and dancing continues during the procession to the palace entrance.
- Rattles worn around the ankles add to the rhythms made with the feet.
- As the king appears to watch the procession of girls he is praised by his poets or praise singers ('isimbongi').

(2)

Bullet 5:

- The outfits worn by the maidens symbolise the youthfulness and the purity of the virgins.
- Traditional attire includes beadwork that is part of the body decorations. The colours used also have symbolic meanings.
- The reed carried by the maidens cut from the riverbed, symbolises the power of nature and the origin of the amaZulu.
- It is also believed that if the reed breaks it could be symbolic of the fact that the maiden carrying the reed is no longer a virgin and that would be a disgrace to the family of the young maiden.
- Circular patterns made during the dance are an important part of rituals as they symbolise the unity amongst the participants and the united goal of the nation with regards to the ritual ceremony.

(2)

[10]**EXAMPLE 2****Bullet 1:**

- *Domba* – the python dance
- Originates in Venda

(½)

(½)

Bullet 2:

- *Domba* is performed by the young baVhenda girls as part of their initiation ceremony.
- In the past women who attended the initiation school were old enough to get married
- More recently young girls had to go through this process to be accepted as part of the baVenda society. These days even the baVhenda girls who grow up in the cities go back to Venda to participate in the ritual so that they can be accepted into their society.
- *Domba* teaches young girls or women about their role in society.
- It teaches them a code of conduct on how to be real baVenda women.

- They learn how to respect the man as the head of the house and how they should treat the men in their lives. The men in their lives could be their father, brothers, husband or their in-laws.
- Those who are old enough to be married, are taught their role as mothers and wives and their responsibility of taking good care of their husband and children.
- They are taught about child birth and how to handle the process of pregnancy and the actual childbirth.
- Venda has introduced awareness of HIV/Aids during the teaching of the *Domba* dance.

(3)

Bullet 3:

The young baVenda initiates wear:

- Short pleated skirts
- Colourful beaded headgear
- Necklaces that cover the upper chest and back without covering their breasts
- Foot rattles

(2)

Bullet 4:

- The main participants sing and dance.
- The accompanying participants, who are usually older women, sing, clap and play the drums.
- Three types of drums are played which all have different sounds.
- Whistles are used to guide the dancers' timing and the transitions.
- The use of a kudu horn marks the start of the ceremony.

(2)

Bullet 5:

- One of the most important symbols in the *Domba* is the python, which is associated with the creation of humans and animals. This symbolism can be seen during the performance of the *Domba* dance where the female initiates stand in a line one behind the other connected on the side by holding the elbow of the girl in front. The visual effects of the movements of the arms are likened to that of a snake.
- On the other hand these movements are also likened to the movements in the reproductive system organs, especially the womb.
- During the dance performance three drums are used, the *ingoma* for bass, *thungwa* for alto and *murumba* for tenor. The *ingoma*, according to the *baVenda* mystical teachings, symbolises the python or the pool of water. In some cases it is also seen as the womb of the woman.
- The combination of these three drums symbolises the heartbeat of the mother, the father and a child.

(2)

[10]

QUESTION 4

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Choreographer							
4.1 – South African choreographer: Bullet 1 = 1 Bullet 2 and 3 = 5	√		√		1	5	
4.2 – International choreographer: Bullet 1 = 1 Bullet 2 and 3 = 5					1	5	
4.3 – Comparison of choreographic styles							8

NOTE TO MARKERS

- Use your professional judgment when assessing the quality of the candidate's answer.
- Evaluate the whole answer to assess what the candidates know and award marks accordingly.
- 4.3 must show a **comparison** of the two choreographers' styles.
- Memos are not written in format but rather in bullets to give markers an idea of how much the candidate should write.
- No marks to be allocated for bullet 1.
- Do not award marks for naming works listed in the prescribed list.

CRITERIA FOR MARKING

- All points in the bullets must be included for the candidate to be awarded full marks.
- 4.1 and 4.2 must be written as a programme note using full sentences giving essential detailed information about the choreographer. Bullets should not be used.
- If 4.1 and 4.2 are not written as programme notes a maximum of 2 marks may be deducted.
- Specific information is required as opposed to generalisation.
- Candidates cannot be given full marks if there are major grammatical and spelling errors.
- 4.3 is a high-level question and a comparison is asked for, not just a listing of the two choreographers' stylistic characteristics.

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

PRESCRIBED INTERNATIONAL CHOREOGRAPHERS	PRESCRIBED INTERNATIONAL DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances or Rooster</i>
George Balanchine	<i>Apollo or Agon</i>
Marius Petipa and Lev Ivanov	<i>Swan Lake</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Paul Taylor	<i>Esplanade</i>
Vaslav Nijinsky	<i>Le Sacre du Printemps</i>
Joaquin Ruiz	<i>Mar de Tierra</i>
Antonio Gadez	<i>Carmen or Blood Wedding</i>

EXAMPLE OF POSSIBLE ANSWER

4.1 Bullet 1: ALFRED HINKEL

Bullet 2:

- This well known South African choreographer was born in Namaqualand/ Nababeep.

(1)

Bullet 3:

- Hinkel's desire to dance defied the traditional boundaries of the small copper mining town he was brought up in.
- His father did not wish him to dance as he thought it was for women only. Hinkel had to sneak off to ballet lessons with a friend at the age of 10.
- There were also very few dance outlets in the area which further hindered his progress.
- He went to UCT to study drama and was inspired through the movement lessons offered to pursue further studies in dance. He later enrolled at the UCT Ballet School but was disillusioned with the ballet training he was receiving.
- He later returned to Nababeep where he started teaching in the poor communities with few facilities – this experience would lay down the foundation for his original and resourceful way of teaching.
- Two people that had a strong influence in Hinkel's life were Dawn Landown and John Linden – the three formed the Namakwaland Danssgeselskap which would be where the first performance of *Bolero* would be created.

- Hinkel has always been aware of the political situation in South Africa and over the years his works have reflected the current situations in the country. This has also included race and gender discrimination.

Bullet 4:

- Hinkel took over Jazzart from Val Steyn. The company continued to flourish under his direction as one of the first multiracial companies in the country.
- Hinkel has directed and produced many works that deal with the socio-political situation in South Africa.
- It was Hinkel's exposure to African dance through the 'Abamanyani Project' that revolutionised the way that Hinkel perceived choreography and how he began to use improvisation as a powerful tool to develop his works.
- Jazzart has always been affiliated with the 'struggle' and probably the most significant achievement of Hinkel's is that he effectively adapted the company to the country's changing political and artistic context.

(5)

4.2

Bullet 1: ALVIN AILEY**Bullet 2:**

- This world renowned dancer, choreographer, teacher and artistic director was born in the United States of America in Texas in 1931.

(1)

Bullet 3:

- He was introduced to dance by one of his teachers when he was 18 years old and training as an athlete.
- He later trained with teachers like Lester Horton, Martha Graham and Charles Weidman in New York and Los Angeles.
- In Ailey's work he shows his black roots and cultural/religious upbringing.
- He was raised during the segregation period where there was discrimination against African Americans.
- His community was very religious. They went to church to praise and worship during their hard times.
- In Ailey's work we see his faith and that of the Baptist Church community in which he was raised.

Bullet 4:

- He took over as director of the Horton Company when Horton passed away.
- He started his own dance company called The Alvin Ailey American Dance Theatre.
- Ailey choreographed works like *Cry*.
- He collaborated with Hugh Masekela, the South African jazz musician, in a piece called *Masekela's Language*.
- His most successful dance work, *Revelations*, became the signature work for his company. *Revelations* toured around the world in countries like South Africa and others.
- Ailey has choreographed for companies such as The American Ballet Theatre.
- Ailey was an inspiration to many black dancers and choreographers.

- Ailey's biggest contribution to dance was the way he merged popular styles and the experience and beliefs of black people with his great theatrical skills.

(5)

4.3 Comparison – Ailey and Hinkel:

- Ailey was a master at entertaining people with beautifully trained dancers, beautifully costumed on stages beautifully lit. Hinkel, on the other hand, did not always produce works that would entertain and the content could often be disturbing. Hinkel works predominantly with untrained dancers and develops their talent through his own training methods developed from working in underprivileged areas. Hinkel's ideas of costuming are not about beauty but functionality and relevance. Hinkel too has an artistic ability to light his stages magnificently.
- Ailey combined jazz, ballet, contemporary and African elements into his dance works. Hinkel combines a mixture of styles as well – contemporary, African, Indian as well as classical elements of dance.
- Other influences seen in Ailey's style are the Graham technique, the Horton technique as well as African dance influences. His earlier gymnastic training is also evident in his athletic style of movements. Hinkel was hugely influenced by African dance which revolutionised his way of choreographing. He developed his own style of training and developed a method that he would use over the next 30 years to train his dancers. His method is predominantly release technique.
- Both choreographers have used the socio-political influences around them as inspiration for their works.

(8)
[20]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Dance work review								
Bullet 2 – Synopsis			√			4		
Bullet 3 – Movement vocabulary							4	
Bullet 4 – Production elements								5
Bullet 5 – Choreographic structure								4
Bullet 6 – Conclusion								3

NOTE TO MARKERS

- Use your professional judgment when assessing the quality of the candidate's answer.
- Candidates may have given more information in one section than in another.
- Evaluate the whole answer to assess what the candidate knows and award marks accordingly.
- Memos are not written in format but rather in bullets to give markers an idea of how much the candidate should write.
- All the information has not been included in the memo as it is only a guide to how much the candidate should write.
- If not written as a review a maximum of 1 mark maybe be deducted.

CRITERIA FOR MARKING

- All the bullets must be included for the candidate to be awarded full marks.
- The answer must be written as a review using full sentences with detailed information about the dance work.
- A maximum of 1 mark maybe deducted if not in the correct format.
- Specific information is required as opposed to generalisation.
- Bullet 4: production elements award ½ mark for naming and ½ mark for explanation of symbolism
- Bullet 5: structure could include sections / solo, duet, groups/devices (canon / unison / repetition / call and response)
- Do not award full marks if there are major grammatical and spelling errors.

EXAMPLE OF POSSIBLE ANSWER**Bullet 1:**

Revelations by Alvin Ailey – **REVELATIONS REVEALED**

Bullet 2: Synopsis/intent – *Candidates can give an overall view of the synopsis or give a breakdown of the different sections.*

- *Revelations* combines the optimism, timelessness and African-American culture that defined so much of his work.
- The dance is rooted in black culture, specifically the church and the role it plays as a source of spiritual counsel as well as social support.
- *Revelations* isn't limited to a church-going audience. That may be one reason why this work never feels dated.
- This very famous and well-loved dance work tells the story of black people's struggle from slavery to freedom, showing the triumph of the human spirit.
- This dance work was a personal, social and political statement portraying the faith of the American Blacks under the oppression of the time and how their strength in a time of adversity was found in the church.

Bullet 3: Movement vocabulary

- Ailey combines contemporary, classical and African traditional elements in this dance work.
- Ailey makes use of the *plié*, *developpé*, *tendu*, *pirouette* and various other classical ballet moves. To this tradition, he introduces contemporary elements.
- Ailey uses hand gestures, arm movements and *port de bras* to great effect.
- The male solo to the spiritual *Wanna Be Ready* is the greatest example of Ailey's use of the floor. The piece begins and ends with the dancer on the floor.
- The dancers work from the torso using the Graham technique of contraction and release. The use of gravity is evident as work is well grounded and the dancers use the floor as a tool and not an object that is against them.

Bullet 4: Production elements/Symbolism

- The first section starts in darkness with only a central pool of light on the stage. The dancers are grouped closely together in this central pool of light which could symbolise their unity as a group against dark/unknown forces outside the circle.
- In the baptism scene, the blue cyclorama at the back of the stage could symbolise the mood of purity.

- A man holding a pole with white streamers hanging from it, leads a woman with a big white umbrella and a man and woman, who are to be baptised, onto the stage to the song *Wading in the Water*. The props are used to symbolise an actual baptism.
- The men are in white pants and white mesh tops. The women are in long, wide, flowing white dresses with frills at the bottom. The use of white costumes could symbolise purity.
- The dancers move with light flowing movements between two large pieces of cloth stretched across the stage, one white and one blue which symbolises the water.
- In the final scene the men wear yellow shirts and a waistcoat with black pants. The woman wear long flowing yellow dresses, hats and carry fans. The costumes symbolise a churchgoing community that dresses up in their best outfits for church.
- This scene is enhanced by the use of an orange cyclorama with a yellow circular spot in the centre of it – symbolising the sun/new beginnings.

Bullet 5: Choreographic Structures

- There are many turning steps which are accentuated by the flow of the dresses.
- Ailey uses large groups of dancers carefully massed as well as trios, *pas de deux* and solos.
- *Revelations* makes a statement with steps and patterns closely related to the music and the mood it sets.
- The movement is always flowing and there is rarely a group of dancers doing the same steps at the same time. It is very varied and busy.

Bullet 6: Conclusion

- *Revelations* is an energetic, exciting and enticing dance that uses ballet, contemporary dance, African and jazz techniques.
- With its theatricality, rich music, humour and tenderness, even a touch of bitterness, it can evoke pride in black spectators without scaring white spectators out of the theatre.
- *Revelations* is considered a masterpiece and this is definitely a performance not to be missed.

[20]**TOTAL SECTION A: 70**


SECTION B: MUSIC THEORY**QUESTION 6**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Notes	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Analysis			√			4	

NOTE TO MARKERS

Learners must specify 2 notes for each 6.1 – 6.4. If more or less notes are given, even if the note value is correct, they should not be accepted.

ANSWER

6.1  Or two quavers joined (1)

6.2  (1)

6.3  (1)

6.4  (1)
[4]

QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Music genres	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge			√		2		

NOTE TO MARKERS

Three music genres must be given – ½ mark each for naming
One fact for each example = ½ mark each example

POSSIBLE ANSWERS

- African music – uses drumming and singing/intricate rhythms/pulsating and energetic (1)
 - Classical music – often used for ballet/many instruments used with large orchestra e.g. symphony orchestra (1)
 - Jazz music – often used for tap as it is syncopated/musicians often improvise using instruments such as trumpets, saxophone, etc.
 - Latin American music – often used for social dancing/many different types of rhythms such as the rumba, samba, tango, etc. (1)
- [3]**

QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Italian terms	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge			√			2	

POSSIBLE ANSWERS

- 8.1 Played loudly (1)
- 8.2 Slow and stately (1)
- [2]**

QUESTION 9

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Dance work/Composer	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
9.2 Knowledge			√		1		
9.3/9.4 Application							5

NOTE TO MARKERS

- Many possible answers may be given.
- Use professional judgment when marking the quality of the answer.
- Candidates may have given more information in one section than another. Use professional judgement when allocating marks.

CRITERIA FOR MARKING

9.1	Do not allocate a mark for the name of the choreographer and dance work, but the candidate should indicate which choreographer and dance work they are discussing.	
9.2	Allocate 1 mark for the name of the composer/ group or musicians.	(1)
9.3	Allocate 2 marks for a description of the music.	(2)
9.4	Allocate 3 marks for how the music enhanced the dance work.	(3)
		[6]

EXAMPLE OF ONE POSSIBLE ANSWER

- 9.1 Alfred Hinkel – *Last Dance (Bolero)*
- 9.2 Composer Maurice Ravel (1)
- 9.3 **Description of the music:**
- *Bolero* is written for a large orchestra and requires many instruments.
 - The structure of *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).
- (2)

9.4 How the music enhances the work:

- A snare drum simultaneously pounds a rhythm which is sustained throughout the piece – this compliments the use of gumboot rhythms.
- The accompaniment broadens until the full orchestra is playing *forte* (loudly) at the end with two drums played in unison. As the music grows, so do the movements until there is a thunderous surge of sound from the dancers in combination with the climax of the music.
- *Bolero* makes good use of counterpoint. The melody is passed between different instruments. As more instruments are added in each repeated melody, so are more dancers and dance styles – symbolising the unison of different people and cultures all working together in harmony by the end of the dance/music.
- Ravel's *Bolero* has been said to be the longest crescendo in music and this has been linked to the long struggle for freedom in South Africa which is often part of Hinkel's intent in the various versions of *Bolero*.

(3)
[6]**QUESTION 10**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music instruments/Category/Elements							
Knowledge			√		5		

ANSWERS

10.1 C Aerophones

10.2 B Marimba

10.3 D 6/8

10.4 B Monophonic

10.5 D 3/4 or A 6/8

[5]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 11**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Peer pressure						4	
11.1 Analysis							
11.2 Evaluation	√	√	√				4

NOTE TO MARKERS

- Many possible answers may be given.
- Use professional judgment when marking the quality of the answer.
- Memo is written in bullet form to aid marking.

CRITERIA FOR MARKING

11.1	The candidate must be able to identify examples of peer pressure at school/dance class.	(4)
11.2	The candidate must be able to give constructive opinions as to how to avoid negative peer pressure.	(4)
		[8]

POSSIBLE ANSWERS

- 11.1
- Taking drugs/Drinking to be part of a popular crowd/gang
 - Having sexual relationships to be accepted/popular
 - Not attending school/Bunking to hang out with friends
 - Dressing in a way you would not actually choose just to be fashionable.
 - Buying equipment/cellphones etc. to fit in and compete.
 - Not doing homework – seen to be nerdish/not cool to be clever.
 - Not to take Dance Studies as it is seen as an activity for girls only – stereotyping pressure on boys.
 - Not to take Dance Studies as it is seen as an activity for non-academic learners only – stereotyping that dance is easy.
- (4)
- 11.2
- Chose your friends carefully – make sure you have at least one friend who has similar values to you and can back you up.
 - Join youth groups that hold up values in society and that make you feel accepted.
 - Do activities after school such as sport/dance classes etc. to keep active and be stimulated.
 - Speak to your parents/teachers/school counsellor about peer pressure that is bothering you.
 - Think ahead and have goals and dreams for your future.
 - Have the courage to say no.
 - Have pride in your individuality and dare to be unique – don't just follow the crowd.
 - Be a leader not a follower – set an example by having integrity.
- (4)
- [8]**

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Muscles and actions	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Recall: 12.1/12.2/12.4			√		3		
Analysis: 12.3						3	

CRITERIA FOR MARKING

In 12.3 learners must give a clear description of the exercise to be awarded full marks.
--

ANSWER

- 12.1 Rectus abdominis (1)
- 12.2 *Any one of the three answers below:*
- Flexion of the trunk
 - Lateral flexion of the trunk
 - Rotation of the trunk (1)
- 12.3 **Example of one possible exercise**
- Lie on your back with your knees bent and thighs lifted over the torso.
 - Hands behind your head with elbows to the side.
 - Start by bicycling the legs using wide large circular movements.
 - Then use opposition elbows to knees with the upper back lifted away from the floor. (3)
- 12.4 Core stability / muscular endurance / strength (1)
- [6]**

QUESTION 13

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Muscles/Joint actions	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Muscle name: 13.1–13.8		√	√		8		
Anatomical action and joint: 13.1–13.8						8	

NOTE TO MARKERS

- If the incorrect anatomical muscle name is given for A, then no marks should be awarded for B.
- Candidates may give a wide range of responses for B.

CRITERIA FOR MARKING

- Allocate 1 mark for the name of the muscle.
- Allocate ½ a mark for the anatomical action and ½ a mark for the joint/specific body part that it moves.
- Mark only the first action and joint/ body part given.

ANSWERS

13.1	A	Deltoid	(1)
	B	Anterior: Flexor and medial rotator of the humerus/upper arm Medial: Abducts the shoulder joint Posterior: Extensor and lateral rotator of the humerus/upper arm, active in abduction	(1)
13.2	A	Adductors	(1)
	B	Adduct the thigh/femur/upper leg / hip Flexion and medial rotation of the thigh Internal/inward rotation of the leg/thigh/femur/upper leg External/outward rotation of the leg/thigh/femur/upper leg	(1)
13.3	A	Sartorius	(1)
	B	Hip flexion Knee flexion Lateral or outward rotation of the femur/upper leg/thigh Abduction of the femur/upper leg/thigh Medial rotation of the tibia on the femur	(1)
13.4	A	Gastrocnemius	(1)
	B	Plantar flexion of the ankle joint Flexion of the knee	(1)
13.5	A	Hamstrings	(1)
	B	Extension of the hip Flexion of the knee Medial rotation of a semi flexed knee Lateral rotation of a semi flexed knee	(1)
13.6	A	Triceps brachii	(1)
	B	Extends the elbow joint Adduction of the humerus/upper arm	(1)
13.7	A	Gluteus maximus	(1)
	B	Hip extension Laterally rotates the femur/upper leg Outward rotation of the femur/upper leg Abducts the femur/upper leg	(1)
13.8	A	Quadriceps	(1)
	B	Extension of the knee joint Flexion of the hip joint	(1)
			[16]

QUESTION 14

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Safe use of the body and injuries	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge: 14.1/14.2		√	√			8	
Application: 14.3					4		
Analysis: 14.4						4	

CRITERIA FOR MARKERING

- 14.1 Full marks may not be allocated if the candidate has not listed and explained four possible causes. (4)
- 14.2 Full marks may not be allocated if the candidate has not listed and explained four possible causes. (4)
- 14.3 Allocate 4 marks for a detailed explanation of the immediate treatment. If R.I.C.E. is explained in detail, allocate 4 marks. (4)
- 14.4 Allocate full marks only if the complications relate to dance training and are explained. Allocate only ½ marks if only complication is given and not the explanation. (4)
- [16]**

NOTE TO MARKERS: Accept specific factors for different dance forms

EXAMPLES OF POSSIBLE ANSWERS

- 14.1 **Poor technique factors:**
- Not warming up sufficiently over a long period of time will put strain on the muscles and ligaments because they are not yet ready to perform vigorously.
 - Poor technique: Knee/foot alignment is incorrect, often caused by incorrect use of turnout – not turning out the leg from the hip socket but rather from the feet, putting strain on the knee.
 - Pronating (rolling) of the feet and landing incorrectly from jumps. The above poor form can cause overstretching of the medial ligaments of the knee and may cause it to become damaged and torn.
 - Incorrect posture and body alignment causes excessive strain on the knee joints.
 - Lack of correct instruction / guidance
 - Lack of fitness
- (4)
- 14.2 **Bad dance environment factors:**
- **Floor:**
 - A sprung wooden floor is essential as it acts as a shock absorber. Without it you may experience injuries and problems with your feet, tibia (shin splints) and spine.

- The injury may be caused by dancing on a concrete floor - this has no give and cannot absorb the shock of the impact when landing from a jump. This will place stress on the joints, especially the ankles, knees and hips.
- A wet floor creates a slipping hazard.
- Too much resin can create sticky spots which make turning movements difficult and result in twisted knees and ankles.
- Cracks or holes in the floorboards can tear open the skin of the feet.
- **Studio temperature:**
- Muscles need to be warm to work well and to prevent injuries.
- If the studio is too cold the muscles remain stiff and can be injured easily.
- If the studio is too hot, it can lead to excessive sweating and dehydration as well as muscle fatigue which can lead to an injury.
- **Shoes:**
- The correct fitting shoes are vital to prevent injuries.
- **Clothing:**
- Loose/Baggy clothing can hamper movement and increase the risk of injuries e.g. pants that are too long can cause the dancer to slip.
- Too tight clothing can hamper mobility.
- Dancing in socks can increase the chance of slipping and should be avoided.

(4)

14.3 Immediate treatment:

- **Rest** - stop all activities immediately.
- **Ice** must be applied to the injured area to decrease swelling and possibly pain.
- **Compress** the knee which will counteract the accumulation of fluid in the injured area and relieve the compression at regular intervals.
- **Elevate** the knee to decrease swelling and drain fluids away from the injured area.
- If he/she has been dancing on a cement floor this should be immediately stopped and she should dance on a sprung floor as it acts as a shock absorber.

(4)

14.4 Complications:

- Stiffness in the injured area – it will be difficult to mobilise this joint and do a range of movements.
- Recurring pain in the injured area – swelling might persist and the range of movement may be limited because of the discomfort.
- Loss of fitness from missed classes – all components of fitness will have to be increased in order to achieve previous fitness levels.
- Loss of learning new movement exercises – dance vocabulary may become limited and she/he will find it difficult to pick up new exercises in class and might fall behind.
- Increased weight gain from no exercise – confidence level will decrease during the dance class.

(4)

[16]

QUESTION 15

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness							
Defining: 15.1		√	√			2	
Application: 15.2						4	
Evaluation: 15.3/15.4							8

NOTE TO MARKERS

Use professional judgment when assessing the candidate's answer. They may give a wide range of responses.

CRITERIA FOR MARKING

15.1	Candidates must name the brain, nervous system, muscles and how they function for this component.	(2)
15.2	Candidates must list and explain 4 skills – award ½ marks if only the skill is named.	(4)
15.3	Candidates may not describe specific exercises to develop strength but must explain how to achieve it in the dance class.	(4)
15.4	Candidates are asked for an explanation on dance performance. Types of stretching or exercises to develop flexibility must not be awarded marks.	(4)
		[14]

EXAMPLE OF POSSIBLE ANSWERS

- 15.1 **Definition – neuromuscular skills:**
- The brain sends messages to the body via the nerves/nervous system.
 - The nerves run from the brain down the spinal cord and then branch out to every part of the body.
 - The brain controls all voluntary muscle movements.
- (2)
- 15.2 **Skills that could be mentioned. Mark only the first four given:**
- Balance – the ability to control movements.
 - Agility – the ability to move quickly.
 - Kinaesthetic – the awareness of how your body moves.
 - Spatial – the awareness of the space used by your body/others/the performance space.
 - Rhythm – ability to match movements to music.
 - Reactivity – the ability to respond to changing circumstances/reacting appropriately – emotion.
 - Co-ordination of hand, eye and body movements etc.
- (4)

15.3 Developing strength in the dance class. Mark only the first four given:

- This can only be achieved by exercising muscles regularly and doing more than ordinary everyday movements.
- All the muscles in the body have to be conditioned to acquire optimum strength. This means working the muscles in the arms, legs and torso.
- Continuity – a dancer needs to attend class at least four times a week on a regular basis.
- Whether muscle strength is developed or not is determined by the amount of effort put into asking the muscles for more. This is called 'progressive overload'. If the same exercise/movement is done in the same way in every class strength in the muscles will not be developed – the complexity of movements needs to be continually increased.
- Complimentary to muscle strength is muscle power. This is the ability of a muscle to produce a force or movement with speed. It is vital that a dancer increases muscle power and strength together as they are needed in all performances.

(4)

Flexibility and improved performance. Mark only the first four given:

- It is an essential element for getting positions and movements correct.
- It allows for freedom of movement.
- It adds grace and ease to dance movements.
- It is an effective way to prevent injuries.
- Allows for expansion of the dance vocabulary – a wider range of movements can be performed.

(4)

[14]

TOTAL SECTION C:	60
GRAND TOTAL:	150