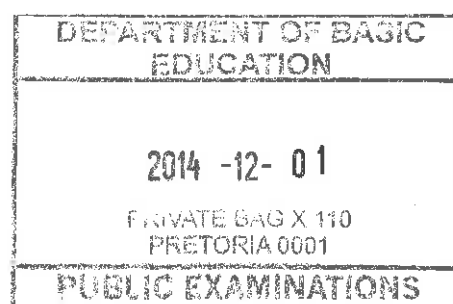


NOTE TO MARKERS:

Adhere strictly to this memorandum when marking. The standardisation process during memorandum discussions ensures that the memorandum covers most possible responses candidates could provide. Every marker must understand and apply it in the same way consistently. In some qualitative questions, exercise your professional and informed judgement.

This question paper must be marked by experienced dance teachers as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included in the Focus Table below each question. **It is essential these levels are adhered to when evaluating candidates' responses with regards mark allocations. Many questions are divided into two cognitive levels and low level answers deserve a ½ mark allocation where applicable.**
- Do NOT award full marks for essay/paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format. **ONE MARK** should only be deducted if the correct format has not been applied to a question.
- Markers should **NOT** award full marks for an answer that is superficial and minimal when a clear explanation/detail has been asked for.
- Look for what the candidate knows, not what he/she doesn't know. Many answers will be provided from candidates own knowledge/experiences/opinions from practical dance classes/PAT's/shows/performances etc. and not gained only from information in the text book due to the nature of this subject.
- **DO NOT allocate marks for answers that do not relate directly to the question being asked/generic answers that could apply to many other scenarios and are not related to/answering the question.**



SECTION 1: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: NUTRITION/HYDRATION AND STEREOTYPING/PEER PRESSURE**

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Nutrition/hydration and stereotyping/peer pressure	√					
1.1 Applying: Increasing energy levels				1	1	
1.2 Applying: Hydration				2		
1.3 Applying: Eating disorders					2	
1.4 Evaluation: Peer pressure						4

NOTE TO MARKERS:

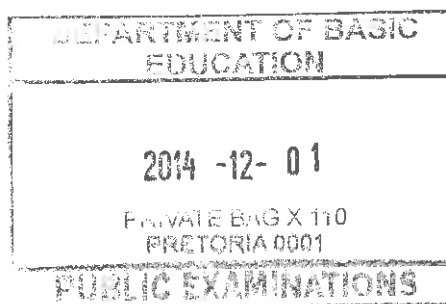
- Nutrition was listed in the question heading but not in 1.1. Many different answers could be given not relating to nutrition but to how to increase energy. All relevant answers must be accepted.
- Evaluate the candidate's knowledge/understanding and the relevance of their ANSWERS.
- Bullets are used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:

1.1 **Name ANY TWO healthy ways of increasing energy output = ½ mark x 2
LOW LEVEL**

**Explain how each one would increase energy levels = ½ mark x 2
MEDIUM LEVEL E.G.:**

- Eat breakfast: **LOW LEVEL**
This jumpstarts your metabolism and provides energy. **MEDIUM LEVEL** (½)
 - **OTHER POSSIBLE ANSWERS:** (½)
 - Include protein and healthy fats:
This stabilises blood sugar levels for peak performance. (½)
 - Eat small meals throughout the day:
This prevents fatigue and maintains energy levels. (½)
 - Combine protein and carbohydrates in your meals:
Carbohydrates provide energy and protein and healthy fats stabilise blood sugar levels for peak performance. (½)
 - Get enough sleep:
Allows the body time to re-energise, muscle/cell repair to occur. (½)
 - Keep focused and committed:
Don't waste energy on distractions and emotions. (½)
 - Breathe deeply:
Oxygen creates energy. (½)
- Any other acceptable answers** (2)



1.2 **TWC reasons/facts given/listed = ½ mark each LOW LEVEL**
Each reason substantiated = ½ mark each MEDIUM LEVEL E.G:

- Water is lost through sweat = ½ mark
It has to be replaced to prevent dehydration because the body is made up of 70% water and when doing very long periods of rehearsal or class water is lost = ½ mark

OTHER POSSIBLE ANSWERS:

- The lack of water while training can cause dehydration which causes fatigue, loss of concentration and light-headedness which could prevent the dancer from performing at his/her best. This impaired judgement could lead to injuries.
- The lack of water can affect the dancer's physical performance, causing muscle cramps and a heaviness in the muscles. Lean muscle tissue is made up of water so if the body is not sufficiently hydrated; this will affect the efficiency of the muscles and reduce the amount of work they can do.
- Water regulates the body temperature and prevents the body from overheating during long, strenuous dance classes, rehearsals and performances.

(2)

1.3 **ANY TWO examples given = ½ mark each**
Substantiated/explain examples = ½ mark

Candidate may answer the question without identifying two specific stereotypes but provide two examples of how stereotyping can affect a dancer with an explanation.

Possible answers:

- Dancers must be thin = ½ mark
This common form of stereotyping is a main cause of anorexia. Dancers should be judged by the quality of their performance, not by their body shape = ½ mark
- All male dancers are gay = ½ mark
This common form of stereotyping is unfounded as many male dancers are not gay. Homosexuality is found in all walks of life. This stereotyping is damaging and often puts males off studying dance at a young age = ½ mark

(Any other relevant examples)

(2)

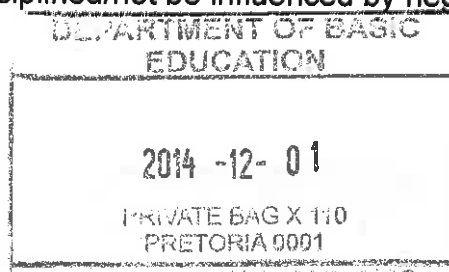
1.4 **HIGH LEVEL - Candidates must explain this statement = 2 marks and substantiate their answers with examples = 2 marks. DO NOT AWARD MARKS FOR LOW/MEDIUM LEVEL ANSWERS E.G.:**

- Peer pressure can be positive in many ways depending on the type of friends you choose.
- If they are hard-working, have a code of ethics and morals, they can contribute to improving your life in constructive ways.

SUBSTANTIATE HOW THEY CAN SUPPORT YOU:

- Support you to be the best you can be
- Compete with you so that you challenge each other to perform well
- Help you work hard/stay focused towards achieving your goals
- Help you stay disciplined/**not be influenced by negative** peer pressure

(2)

(2)
[10]

QUESTION 2: CORE STABILITY

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Core stability	√					
2.1 Remembering: Defining				2		
2.2 Predicting: Lack of core stability						4

NOTE TO MARKERS:

- Many possible answers may be given.
- Use professional judgement when marking the quality of the answer.
- Bullets are used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:**2.1 Any TWO factors listed = LOW LEVEL E.G.:**

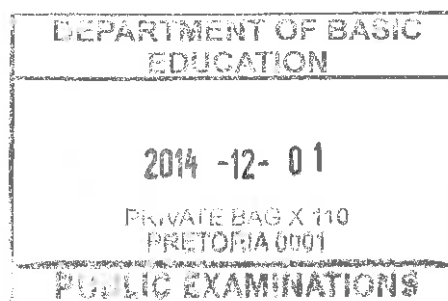
- Core stability refers to strong muscles in the abdomen and back
- Strong core muscles support the lengthening of the spine/aid posture/alignment etc.

(2)

2.2 FOUR examples LISTED = ½ mark

Explaining the examples could be about performance or injuries or both = ½ mark E.G.:

- Lack of control = ½ mark
If the core muscles are not strong, excessive weight is placed on the spine and the joints resulting in excessive strain which could result in an injury = ½ mark
- Other possible answers:**
- A lack of core stability could slow down movements and the dancer may not be able to move/change direction quickly/transfer weight/make clear transitions easily or efficiently.
- Injuries could be caused by overarching the back, creating strain in the lower spine.
- Injuries could be caused by incorrect placement/alignment, e.g. dislocation of the knee/ankle/hip from landing badly due to a lack of core control.
- A lack of core stability will lead to poor balance as balance is determined by the lengthening of the spine. This means movements cannot be controlled and will lack grace and alignment.
- A lack of core stability will mean a dancer cannot perform powerful movements of the arms and legs.
- A lack of core stability will mean a dancer cannot perform lifts safely (both the lifter and the lifted become vulnerable).

(4)
[6]

QUESTION 3: INJURIES, STRESS AND TENSION

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Injuries, stress and tension	√					
3.1 Comprehension: Injuries					5	
3.2 Application: Symptoms				2		
3.3 Recommending: Stress and tension						4

NOTE TO MARKERS:

- Many possible answers may be given.
- Use professional judgement when marking the quality of the answer.
- Bullets are used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:

3.1 **FIVE contributing causes directly relating to ankles and knees.**

Naming a contributing cause = ½ mark

A description = ½ mark

No marks are awarded if the candidate has provided information on poor floors/DESCRIPTIONS APPLICABLE FOR ANY GENERIC INJURY.

The headings below are guidelines only. Candidates may include other causes.

- **Inadequate warm-up:** (½)
Not warming up the joints of the knees and ankles before class will mean these muscles are not prepared for heavy work and can easily be injured. Warming up increases the blood flow and prepares muscles for action. (½)
- **Poor alignment of the knees and ankles:** (½)
This could lead to moving or landing incorrectly from a jump and damaging the knees/ankles. (½)
- **Poor conditioning:** (½)
Lack of fitness can make joints less flexible and more prone to injuries. If the body does not produce enough synovial fluid to lubricate the joints and prevent friction, it can cause the joints to become unstable. (½)
- **Lack of control:** (½)
The body has not been developed enough/strength is lacking. (½)
- **Poor technique:** e.g. (½)
 - If the weight placement is incorrect when landing.
 - No bends are used before and after a jump, which can result in the risk of injury to the ankle or knees.
 - If stress is placed on the ligaments by moving the joint beyond its normal range and movement direction, it can result in an injury.
 - Twisting or falling commonly occurs in big jumps or turns because the muscular strength is not yet sufficiently developed.
 - A lack of good posture puts a strain on the whole body and affects the way you move and use your joints and muscles.
 - Incorrect body alignment also places stress on the joints, which can result in the tearing of ligaments on the sides of the joint. (½)
- **Pointe work:**

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Girls can fall off their pointe shoes resulting in a twisted ankle because the muscles in the legs and feet are not sufficiently developed to control the weight of the body on the toes. (1/2)

- **Incorrect shoes/clothing:** (1/2)
Poorly fitting shoes/clothing can lead to slipping/tripping, etc. (1/2)

- **Fatigue:** (1/2)
When dancers are over-tired, the muscles are less likely to provide good support for the joints. Injuries often occur at the end of class, when dancers are fatigued because endurance levels have not been sufficiently developed. When dancers are tired, they may also find it difficult to control their movements accurately which increases the chance of stressing or over-extending a joint. (1/2)

(5)

3.2 **FOUR symptoms of how to recognise a sprain. Award 1/2 marks for each symptom. NO OTHER ANSWERS ARE ACCEPTABLE.**

- Pain around the affected joint
- Unable to put weight on it
- Unable to use the joint normally/walk
- Bruising/redness
- Tenderness
- Swelling
- Inflammation (4 x 1/2) (2)

3.3 **Look at each bullet in the question paper. Learners could answer on each specific bullet.**

Stating/listing a way to manage stress = 1/2 mark X 4

Supporting the statement = 1/2 mark X 4 E.G.:

- Engage in relaxation exercises/techniques = 1/2 mark
Yoga, meditation, stretching, swinging types of movements and breathing to reduce muscle tension = 1/2 mark

Other possible answers:

- Eat a balanced diet with regular meals to ensure focus and concentration; avoid stimulants, e.g. caffeine, Coca Cola, sugar products, fizzy drinks, fast foods.
 - Improve poor sleeping patterns, e.g. too much/too little sleep.
 - Manage your thoughts: concentrate, think positively and stay in control.
 - When you recognise a stressful situation, talk about it/keep a diary.
 - Manage your emotions: stay calm, believe in yourself and overcome your fears.
 - Time management: stay committed and plan your short- and long-term goals and stick to them.
 - Improve your study environment: create a safe, calm and well-ventilated place for yourself.
 - Take a hot bath: this will calm the mind and the body and release the tension in the muscles/stiffness, cramps, etc.
 - Listen to music: if the music is calm, positive and uplifting this can lighten the spirits and lift the mood.
 - Improve your relationships: communicate clearly; respect others' opinions and their space.
 - Consult a doctor/counsellor/teacher/peer, for advice/someone to talk to. (4)
- (Any other relevant ways to manage stress levels) [11]

**NOTE: Candidates have a choice between QUESTION 4 and QUESTION 5.
Mark ONLY the first question answered if the candidate answered both questions.**

QUESTION 4: JOINTS, MUSCLES AND ANATOMICAL ACTIONS - NOTE: THIS IS A CHOICE SECTION IN THE CURRICULUM BECAUSE OF COMPLEXITY. Candidates choosing this section may not be awarded marks for providing incorrect/vague facts.

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles, joints and anatomical actions	✓					
4.1 Comprehension: Synovial joint				1		
4.2 Comprehension: Types of synovial joints				2		
4.3 Analysing: 4.3.1 Muscles that move the anterior trunk – lateral flexion 4.3.2 Muscles responsible for adduction of the arm					1 1	
4.4 Muscles and actions 4.4.1 Action of the spine Muscle responsible for the action					½ ½	
4.4.2 Actions occurring in the hip joint Muscles responsible for the actions					2 2	
4.4.3 Joint type Action				½ ½		
4.4.4 Action occurring in the hip joint Muscle responsible for the action					½ ½	
4.4.5 Action occurring in the ankle joint Muscle responsible for the action					½ ½	

NOTE TO MARKERS:

There is no allowance in this question for alternative answers.

- If muscles are difficult to recognise due to poor spelling, award only a ½ mark.

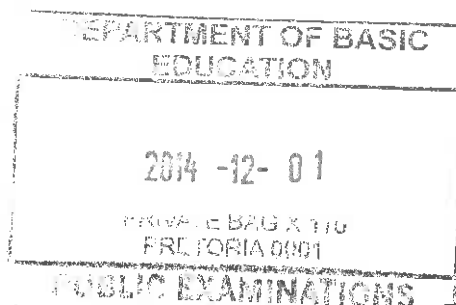
ONE CLEAR IDENTIFYING FACT FOR THIS JOINT MUST BE PROVIDED E.G.:

- 4.1
- A synovial joint is the most movable type of joint in the body.
 - A synovial joint achieves a range of movement at the point of contact of the articulating bones/where the bones meet.
 - Synovial joints have a capsule surrounding the articulating surfaces/where the bones meet and the presence of lubricating synovial fluid within those capsules (synovial cavities).

(1)

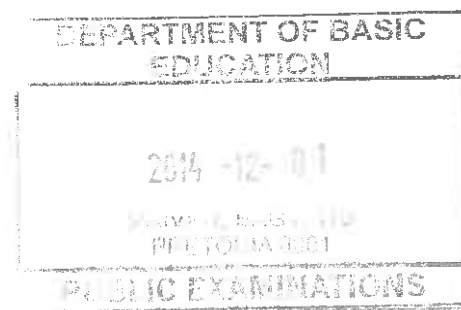
4.2 **Any FOUR of the following ONLY:**

- Ball-and-socket joint
- Hinge joint
- Swivel or pivot joint
- Plane or gliding joint
- Saddle joints



(2)

- Ellipsoid/Condylloid joint (4 x ½)
- 4.3 4.3.1 **Note: abdominal muscles is NOT an accepted answer**
Any TWO of the following:
- Rectus Abdominus
 - External Obliques
 - Internal Obliques (2 x ½) (1)
- 4.3.2 **Any TWO of the following:**
- Pectoralis Major
 - Latissimus Dorsi
 - Deltoid
 - Subscapularis (2 x ½) (1)
- 4.4 4.4.1 • Extension/extending of the leg
• **Any ONE of the following:**
- Erector Spinae
 - Multifidi
 - Trapezius (2 x ½) (1)
- 4.4.2 Flexion (1)
Any ONE of these muscles/muscle groups:
- Collectively known as the Iliopsoas
 - Rectus Femoris
 - Sartorius
 - Tensor Fasciae Latae
 - Pectineus (1)
- Outward rotation (**this must be outward rotation and not just rotation**) (1)
ONE main muscle to be marked for outward rotation:
- Adductor Magnus/Adductors
 - Sartorius
 - Gluteus Maximus and Medius
 - Iliopsoas
 - Six outward rotators (muscle group) (1)
- 4.4.3 Hinge joint (½)
Any ONE of the following:
- Flexion
 - Extension (½)
- 4.4.4 Extension (½)
Any ONE of the following:
- Hamstrings
 - Gluteus Maximus (½)
- 4.4.5 Plantar flexion/dorsi extension (no other answer is acceptable) (½)
Any ONE of the following:
- Gastrocnemius/Soleus



- Tibialis **Posterior** (anterior = incorrect)
- Flexor Digitorum Longus
- Flexor Halucis Longus

(½)
[13]

OR

QUESTION 5: FUNCTIONS AND SAFE USE OF THE SPINE, SAFE STRETCHING

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Functions and safe use of the spine, safe stretching	√					
5.1 Recognising: Functions of the spine				4		
5.2 Applying: Prevention of injury				2	2	
5.3 Analysing: Correct stretching					5	

EXAMPLE OF POSSIBLE ANSWERS:

- 5.1 **Any FOUR facts: MUST RELATE TO THE MAIN FUNCTIONS OF THE SPINE – MAY NOT BE GENERIC FUNCTIONS OF THE TORSO E.G.:**
- Protects the **spinal cord/nerves** that run through its centre (E.G. do not accept protects the back)
 - Enables control and balance
 - Maintains/keeps the body in an upright position
 - Allows for ease of movements/alignment of the arms and legs
 - Gives shape to the body
 - Supports the head/ribs and hips
 - Act as a shock absorber

(4)

- 5.2 **FOUR specific examples(may not be generic FUNCTIONS OF THE TORSO) = ½ mark**

Clear explanations on how to prevent injuring the spine = ½ mark E.G.:

- Warming up = ½ mark

This will prevent the spine from being injured due to tension from stiff muscles and joints which could pull the vertebrae out of alignment/cause friction in the disks of the vertebrae = ½ mark

Other possible answers:

- Correct posture should be used at all times in the dance class – lengthening the spine to create a line from the head through to the middle of the feet. This will prevent strain being placed on the back through poor posture.
- Core-strengthening exercises should be done on a regular basis to develop the muscles responsible for good posture. These involve the muscles of the abdomen and back as well as the sides of the body. Strong muscles will support the spine and allow the body to safely perform a wide range of movements. This will also improve balance – a key factor in injuries when it is not well developed.

Avoid overarching/sharp angular movements of the lumbar spine because it will place strain on the sacro-iliac joint.

Soften the body when doing floor work/falls, etc. (contemporary) – this will reduce the impact on the spine.

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- Dancers should apply correct jumping techniques that use safe landings – going through the feet when landing and always starting and ending a jump with a knee bend so as not to jar the spine when landing.
- Avoid dancing on a concrete surface as this has no give and the spine will be jarred every time the dancer lands from a jump. This will place pressure on the vertebrae as well as all other joints.
- Being overweight can place additional strain on the spine; a healthy balanced diet should be followed so a dancer is at the optimum weight for his/her build and height.
- Dance technique must be developed and corrected by an experienced teacher so that dancers do not place undue pressure on the spine because of badly aligned movements.
- Choreographers often ask their dancers to try new and difficult movements such as lifting partners, etc. This should not be attempted unless the correct technique and strength have been developed beforehand, as lifting another person's weight can place tremendous strain on the spine.

(4)

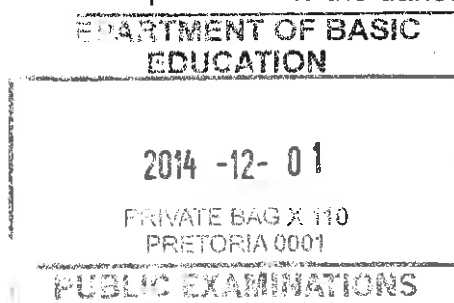
5.3 **LISTING FIVE examples of correct stretching methods/techniques = ½ mark each.**

Explanation of each example = ½ mark each E.G.:

- Light stretching can be done as part of the warm-up = ½ mark
It helps prepare the body for activity = ½ mark
- The best time to stretch muscles and tendons to improve your ROM (range of movement) is at the end of a class when your body is very warm.
- The best way to stretch is SASS (Slow and Static Stretch). This must be done at the end of the dance class. It means taking your body into a stretch position where you feel the tension in the muscle (but no pain) and hold it there while the muscle adapts, usually for 16–32 counts.
- It is essential to breathe and relax during stretching. If you hold your breath, the muscles tense up and this makes stretching dangerous.
- There should be no pain or stress felt while stretching a muscle. Focus on feeling the 'tension' of a stretch rather than 'pain'.
- Be aware of your comfortable working range and recognise pain as a warning as injuries occur if this is ignored.
- All parts of the body should be stretched so there is a balance between muscle groups. If one group is more flexible than another, the imbalance could lead to injuries.
- Stretching needs to be done regularly and slowly developed over time. Excessively long stretching classes done on an irregular basis can lead to injuries.
- The safest way to stretch is when the dancer is not concerned with balance, e.g. lying down or sitting.
- Never force a stretch or allow someone to force you into a stretch – use your own body weight when stretching.
- Dynamic stretching – where the actual exercise/movement improves flexibility, power and range of movement, e.g. grand battements, arm swings, leg swings, etc. should be incorporated into the dance class.

(5)
[13]

TOTAL SECTION A: 40



SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: PRODUCTION MARKETING**

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Production, marketing and planning		√		5		

NOTE TO MARKERS:

- Many possible answers could be given.
- Bullets are used to aid marking.
- One word answers may be accepted.

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PUBLIC EXAMINATIONS

EXAMPLE OF POSSIBLE ANSWERS:

- Take photographs of the rehearsals in progress on a cellphone/camera. Select the best ones to print and use for flyers, posters and newspapers.
- Design flyers and distribute to learners in the school, place at community places such as libraries, post offices, shopping centres/malls.
- Design a poster, print and hang them in strategic places where many people will see them, e.g. shops, restaurants, school corridors.
- Compose a press release and send it to newspapers and radio stations.
- Telephone and offer the media invitations, interviews and photographs.
- Offer complementary tickets to all dignitaries, e.g. principal, teachers, district officials, mayor, politicians and important community figures.
- Perform short excerpts of the show in public places, e.g. town square, park, parking lot, beach and then hand out flyers.
- Organise a flash mob.
- Use the social networking such as Twitter, Facebook, YouTube to promote the show.
- List your show on websites/Internet, 'What's on' in your town/events, calendars.

[5]

QUESTION 7: DANCE FORMS AND FUNCTIONS

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance forms and functions	√		√			
7.1 Defining: Dance forms Analysing functions in society				3	3	
7.2 Reflection: Changes to indigenous dance in South Africa						4

NOTE TO MARKERS:

- There are many possible ways of answering QUESTIONS 7.1 and 7.2. Evaluate whether the answers make sense.
- 7.1: Candidates must give a definition = 1 mark LOW LEVEL
- and the function in the society = 1 mark MEDIUM LEVEL
- Traditional dance and indigenous dance could overlap in the candidate's response.

- 7.2 is a HIGH LEVEL reflection question which can be the learners' own opinion and/or informed by what was in text books

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POSSIBLE ANSWERS:

7.1 **Traditional dance**

Definition:

- Traditional dance refers to a form of dance that has been performed over a long period of time without being changed
- Has been handed down from generation to generation within a particular culture.

Function:

- To connect people, give them a sense of belonging, educate/pass down information about the culture and the past.

Indigenous dance

Definition:

- Indigenous dance is specific to an area or cultural group of people.

Function:

- To reflect the identity, times, culture, life style and location of a group of people and communicate cultural beliefs.

Social dance

Definition:

- Refers to popular dances performed in clubs, on the street, in film/television. Anyone can participate.

Function:

- To reflect social or popular tastes of the times; provide entertainment and recreation and is a means of social interaction or courting.

Concert dance

Definition:

- Refers to dances performed on professional or amateur stages, in formal or informal settings, usually by trained dancers.
- Uses choreographers/directors/production elements, etc.

Function:

- To communicate ideas, thoughts, aesthetics; it may educate, express, entertain, uplift or inspire.

7.2

- It has become a major tourist attraction drawing visitors from all over the world. This adds to the country's economy.
- African dance has changed in many ways over the years as it is no longer seen as a dance form done only by the community in which it was originally found.
- It has become a recognised dance form in its own right and it is taught all over the world.
- African dance has greatly influenced contemporary dance in South Africa resulting in a style called Afro Fusion/Afro-Contemporary/Contemporary-African.
- There are now professional dance companies in South Africa who fuse African and contemporary dance, that are internationally recognised, such as Vuyani Dance Company and Moving into Dance.

- African dance has changed the way many South African choreographers present and choreograph their works.
- New dance forms are emerging, e.g. Pantsula/Kwaito, Umzansi.
- Old styles are being reinvented, e.g. gumboots done by women/to Western music/in non-traditional styles.
- Performed on TV in shows/adverts/competitions.
- Costumes have evolved over time.
- Taught in schools as part of the formal curriculum.
(Other relevant ideas should be accepted.)

(4)
[19]

QUESTION 8: DANCE PRINCIPLES AND CHARACTERISTICS

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Principles, characteristics of dance forms	√		√			
8.1 Comprehension: Principles and characteristics					2	
8.2 Analysing: Dance forms					8	
8.3 Reflection						2

NOTE TO MARKERS:

- 8.1 Principles and characteristics could overlap in that movement principles could also be characteristics.
- 8.2 Mark characteristics and principles together – do not separate into TWO marks for each. If candidates provide one word answers allocate a ½ mark. Candidates may write about any other dance form they have studied in their PAT's. Do not separate into TWO marks for each. If candidates provide one word answers allocate a ½ mark.
- Candidates will provide many possible answers. Use professional judgement when allocating marks.

In QUESTIONS 8.2 and 8.3 candidates may NOT write about the same dance genre twice, e.g. African dance and Pantsula.
IF THE LEARNER HAS NOT EXPLAINED 8.2 AND 8.3 CLEARLY DO NOT AWARD FULL MARKS. DEDUCT ONE MARK FOR 8.2 AND ONE MARK FOR 8.3.

EXAMPLE OF POSSIBLE ANSWERS:

Characteristics and principles can be marked as one.

8.1 The **characteristics** of the dance form refers to certain qualities/aspects that are usually presented within a dance form and could be recognised by:

- The costumes that are worn by the dancers
- What type of music/accompaniment this dance form is danced to
- Where and what kind of performance space is used
- The use of dance elements such as space, time and force
- The types of movement
- The use of gesture and mime
- Where this dance comes from

The **principles** of the dance form refer to the laws and theory that govern the

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way you move:

- How one will stand (stance)
- Use of the torso
- Use of the legs, arms and feet
- How one would balance
- The alignment of different body parts and coordination
- The use of gravity (resisting or giving in to it)

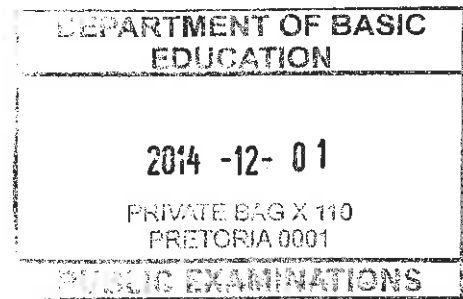
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For QUESTIONS 8.2 and 8.3:

**Analyse the candidate's knowledge of TWO dance forms.
Characteristics and principles can be marked as one.**

Candidates could include the following information:

- Characteristics x TWO dance forms such as:
 - Costumes/shoes
 - Props
 - Sets
 - Music and accompaniment
 - Stage settings/performance space
 - Gender roles
 - Participants, origins
 - Elements such as space, time and force
 - Types of movement
 - Use of mime/gesture
- Principles x TWO dance forms such as:
 - Use of arms/legs/feet
 - Posture/Stance/Alignment/Use of torso
 - Use of gravity
 - Use of turn out/parallel
 - Balance/off balance
 - Movement vocabulary



**EXAMPLE OF A POSSIBLE ANSWER (any format is acceptable)
Characteristics and principles can be marked as one.**

8.2 DANCE MAJOR: CLASSICAL BALLET

Four characteristics to be outlined. ½ mark each = 2 marks	Four principles to be outlined. ½ mark each = 2 marks
<ul style="list-style-type: none"> • Ballet is recognised by its technical precision. • The female dancers dance on pointe and they look weightless when they perform. • The female dancers mostly wear tutus, leotards, pink ballet shoes and pink ballet stockings. • The men generally wear male dance tights and either a ballet leotard or vest with white or black ballet shoes. • Ballet uses bodily expressions (gestures) to express emotion or to tell a story through mime to music. • Ballets are often based on fairy tales or stories 	<ul style="list-style-type: none"> • Stance: lengthen spine, place weight over three points of the feet, level pelvis. • Turnout: rotary motion of the legs in the hips, essential for classical ballet. • Placing: arranging of the head, spine and limbs in their proper place in proper alignment with each other to achieve an ordered, balanced form. • Laws of balance: a counterpoise of limbs in order to maintain equilibrium (equal weight around a central point). • Basic rules of the head, legs, arms and

<p>from literature such as <i>Swan Lake</i>, <i>Sleeping Beauty</i>, etc. These are called narrative ballets. Other ballets are more abstract and may communicate an idea, an emotion or celebrate beauty, e.g. Balanchine's <i>Apollo</i>.</p> <ul style="list-style-type: none"> • Ballet is danced to classical music and uses orchestral or piano music. • Ballet creatively expresses the full range of human emotions through physical movements and gestures. • The ballet dancers' technique requires certain skills that are perfected after many years of hard training. • Ballet dancers perform many movements that are unnatural. When these movements are well executed, they tend to look natural and pleasing to the eye. • The male dancers lift the female dances (pas de deux). 	<p>body.</p> <ul style="list-style-type: none"> • Transference of weight: changing of weight from one body part to the next. • Coordination: bringing parts of the body into proper relation with each other. • Gravity: ballet defies gravity.
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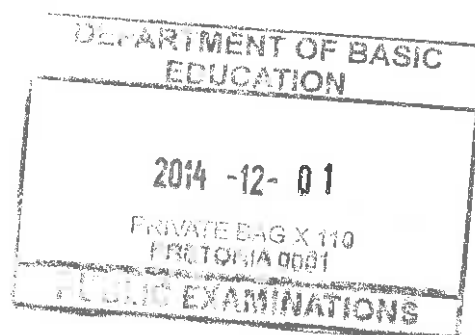
EXAMPLE OF A POSSIBLE ANSWER (any format is acceptable):

8.3 SECOND DANCE FORM: AFRICAN DANCE

Characteristics and principles can be marked as one.

<p>Four characteristics to be outlined. ½ mark each = 2 marks</p>	<p>Four principles to be outlined. ½ mark each = 2 marks</p>
<ul style="list-style-type: none"> • Expresses the life and experiences of a community. • The dances are often based on gender, age or status. • African dance sometimes has spectators that participate while the dance is performed, e.g. clapping/singing/ululating. • African dance can be based on cultural traditions, e.g. spiritual, religious initiations, etc. • Men usually use large body movements that could include jumping and leaping. • Women use smaller movements like shuffling and the body is normally bent. • Dances are normally done outside around a fire and in a circle. • African dance uses articulation of different body parts. • The dancers make use of polyrhythms and may move with different rhythms within the music. • Many or most African dances include drums, vocals and the kicking and stamping of the feet. 	<ul style="list-style-type: none"> • Use natural bends of the body. • Dancing towards the ground and complementing gravity instead of defying it. • Articulation of basic and complex rhythmic patterns in the time line scale. • Imitation and dramatisation of the natural world (animals, insects or plants) or the elements such as fire, water, earth and air. • Dances generally have a theme (fertility, courtship, work, hierarchy, etc.) and purpose (protest, socialisation, celebration, questioning social issues, etc.) • African dance uses devices such as repetition, contrast, transitions, sequence, climax, balance and harmony.

(4)



POSSIBLE ANSWERS:

- 8.4
- Learning about and understanding aspects from another culture.
 - Able to appreciate unique features or essence of another dance form.
 - Movement vocabulary increased.
 - Knowledge, e.g. the indigenous/cross cultural dance form could be compared to the dance major
(Any other relevant information)

(2)
[12]

**NOTE: Candidates have a choice between QUESTION 9 and QUESTION 10.
Mark ONLY the first question answered if the candidate answered both questions.**

QUESTION 9: REVELATIONS BY ALVIN AILEY

FOCUS OF QUESTION + cognitive levels descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Specific dance work on Alvin Ailey			√			
• Remembering: Background influences				2		
• Remembering: Theme x 3 sections				3		
• Recognising: Movements/Style used Applying: Symbolic meaning – 1st section						4
• Analysing: Examples and symbolism – 2nd section					4	
• Evaluating: Backdrop/Cyclorama of 3 sections						3
• Opinion: Music – description and contribution					2	

NOTE TO MARKERS:

- In each bullet, candidates are given clear instructions on how many facts to include. The mark allocations above **must** be used.
- Use your professional judgement when assessing the quality of the candidate's answer.
- Evaluate the whole answer to assess what the candidate knows and award marks accordingly.
- All sections must be addressed in the candidate's answer to achieve full marks.
- **Subtract 1 mark from the final total if not written in the format of an ARTICLE.**

EXAMPLE OF POSSIBLE ANSWER:**Bullet 1: Any TWO facts included anywhere in the article:**

- *Revelations* relates to Ailey's background and upbringing in Texas where he was raised in a very religious Baptist community – the title of this work comes from the last book in the Bible. The music used is gospel.
- He was raised in a segregated/racist environment where black people believed in God to pull them through the hard times – this was also part of the reason he called this work *Revelations* – because he was revealing his past to the audience.
- He was an African-American descended from slaves. He used mainly Afro-American dancers.
- It shows Ailey's dance training namely contemporary, jazz, Horton, Graham.

(2)

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Bullet 2: Main theme in EACH of the THREE sections must be provided:

- **Pilgrim's Sorrow:** This shows the suffering of the people; their struggle and resistance.
- **Take Me To The Water:** This scene represents a spiritual cleansing/baptism.
- **Move Members Move:** Three men run around the stage trying to shake off the burdens of their sins. This is followed by a group of people in their Sunday best either going to or returning from church.

(3)

Bullet 3: FOUR examples and their symbolic meaning from the FIRST section only – PILGRIM'S SORROW.**POSSIBLE ANSWERS – five have been included:**

- Many of the movements involve the upper body (torso and arms) reaching up desperately towards the heavens. Symbolic of asking for help from God. The lower body (legs) remains grounded. Symbolic of being trapped in slavery.
- Hand gestures and arm movements are used to great effect, e.g. dancers join their hands in prayer, stretch arms out with hands wide, tap gently on the ground and curve their arms, bird-like. Symbolic of everyday pain and anguish/the need to be free.
- The unison movements of the nine dancers are simple but powerful and show gestures of spiritual need in the famous wedge-shaped formation at the start of this section. Symbolising that they are drawn together by shared strength, devotion and reverence.
- The trio in this section shows angry expression and revolt. Symbolic of the oppression of the black people in the 1930s.
- The pas de deux shows the male dancer continually supporting the female dancer as she reaches up towards heaven, often balancing on his leg to add emphasis to this reaching movement. The male dancer could symbolise the female dancer's spiritual guide.

(4)

Bullet 4: TWO examples of props and costumes used and their symbolic meaning from the SECOND section only – TAKE ME TO THE WATER.**(1 mark for example of prop/costume; 1 mark for its symbolism)****POSSIBLE ANSWERS:**

- 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.
The props are used to symbolise an actual baptism.
- The men are dressed 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/rebirth.
- The dancers move with light, flowing movements between two large pieces of cloth stretched across the stage, one white and one blue.
The material symbolises the water.

(4)

Bullet 5: Award ONE mark for each scene.

The cyclorama changes in intensity depending on the mood of each scene.

- Ailey uses the backdrop of night in the beginning to symbolise hard times and sorrow and grief during the period of segregation.
- In the baptism scene, the blue cyclorama at the back of the stage could symbolise the mood of purity.
- The final scene has a bright yellow background with a huge red 'sun' in the centre which could symbolise the start of new hope and freedom for black people. With the

brightening of the backdrop, the movements represent the excitement of this joyous occasion.

Bullet 6: ONE mark for describing and ONE mark for contribution of music to the dance work.

(3)

- The music tells the story of sadness, love, trouble and deliverance.
- The music sets the mood for the dances.
- The gospel score was able to bring about the emotions that Alvin Ailey wanted to portray to communicate his ideas and themes.

(2)

[18]

OR

QUESTION 10: INTERNATIONAL DANCE WORKS

FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International dance works – writing a review			√			
Remembering: Synopsis/intent/symbolism of the work				5		
Analysing: THREE production elements					6	
Analysing: Movement vocabulary/ choreographic elements						5
Opinion and recommendation						2

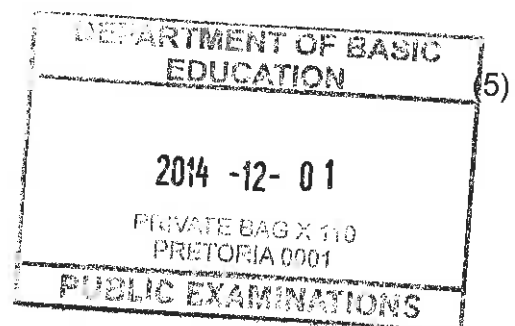
NOTE TO MARKERS:

- In each bullet, candidates were given clear instructions on how many facts to include. The mark allocations above **must** be used.
- Use your professional judgement when assessing the quality of the candidate's answer.
- Evaluate the whole answer to assess what the candidate knows and award marks accordingly.
- All sections must be addressed in the candidate's answer to achieve full marks.
- Subtract 1 mark from the final total if not written as a review.

The name of the dance work and choreographer must be mentioned – no mark allocation.

POSSIBLE SECTIONS TO BE INCLUDED IN THE ANSWERS:

- **Synopsis/intent/theme: FIVE clear, relevant facts, e.g.**
 - The review should give the reader a clear understanding of what the work is about
 - Inspirations/events that sparked the idea (politics/emotions/religion, etc.)
 - Narrative/abstract
 - Sections/acts
 - Symbolic message/meaning
- **ONLY THREE production elements to be marked.**
- **ONE mark for describing**
- **One mark for explaining how they were used**
 - Sets/props
 - Costumes



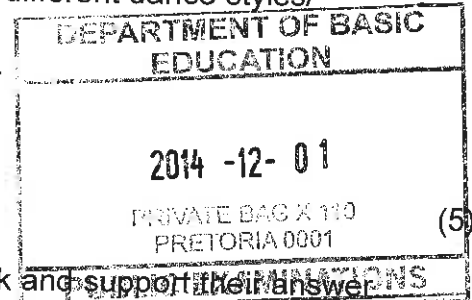
- Stage
- Lighting
- Music/accompaniment
- Special effects
- Other relevant aspects of production used

(3 x 2) (6)

● **FIVE important choreographic elements used in the movement vocabulary**

● **If only listed/named = 1 mark**

- Style(s) of dance/dance genre – Award 1 mark only if different dance styles/genres/forms are included
- Number of dancers – formations/shapes/patterns, etc.
- Use of space/time/force
- Choreographic structures
- Symbolic value
- Any other relevant answers



(5)

- Candidates must comment on the significance of the work and support their answer using relevant evidence from the dance work. HIGH LEVEL

(2)

[18]

EXAMPLE OF ONE POSSIBLE ANSWER:

This should be written as a REVIEW. It is presented below with headings and bullets to aid marking.

BRILLIANT BRUCE DOES IT AGAIN

Introduction:

The talented director of **Rambert Ballet Company**, Christopher Bruce, and his skilled dancers are wowing audiences with his new work *Ghost Dances*.

Synopsis/intent/theme: FIVE facts to be included, e.g.

- The initial inspiration for this work was twofold. He was given the music by some friends of a **Chilean folk group, Inti – Illimani**, and was fascinated by the **song's** simplicity and pathos.
- He had also become interested at this time in the political unrest and military coup happening in Chile.
- Bruce uses clear characterisation in this dance work. Death is symbolised by three male dancers who wear masks and body paint to suggest a skeleton.
- The group of dancers known as 'the dead' represents the villagers whose lives are under the constant threat of death.
- The dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutally interrupted by death, represented by the three Ghosts who symbolise the tragedy of war.
- The music is haunting and adds to the pathos of this work. The **folk songs** sing of yearning and love, of freedom and peace. The music is often **performed live** which adds to the beauty of this work. The **guitars, drums** and various **percussion instruments** used are Chilean folk instruments and add to the **symbolism showing** the simple life style of the villagers telling their stories.
- The **recorded wind effects** at the start of the piece set the eerie scene of the Ghosts in waiting, **symbolising** the unknown future the dead are now 'walking into'.

(5)

Any THREE production elements used in this work and described in detail, e.g.

- **Set:**

- Remains the same throughout and represents a stark, rocky area that could be a cave.
- It symbolises a stopping-off place or some kind of underworld for the dead before they move on into the afterlife.

- **Props:**

- There are seven **rock-like** structures on the stage which are used by the Ghosts who lie in wait for their victims.
- The rocks add to the animalistic movements used by the Ghosts **symbolising** creatures not from this world.

- **Lighting:**

- It enhances the atmosphere on the stage giving it a shadowy appearance as if you are in the underworld.
- When the Ghosts dance, they are lit by a deep green light that enhances the feeling of death and decay.
- When the Ghosts take the life of the villagers, there is a strong downlight at the moment of their death; this **symbolises** the hard realisation of war and the pointlessness of their deaths.

- **Costumes:**

- The **masks** worn by the Ghosts were inspired from the death masks worn by the South American Indians. They give these creatures an emotionless appearance enhancing the animalistic look of the rags worn around the waist, arms and legs.
- The dead wear everyday clothing that is ragged and torn **symbolising** the ravages of war and what they have been through. The **costumes** enhance the characterisation of the various characters.

(3 x 2) (6)

FIVE choreographic elements used in the movement vocabulary, e.g.

- Bruce uses a combination of **contemporary and folk dance** in this work.
- The movements of the Ghosts are very athletic, strong and powerful. They wrestle with each other or wait crouched, on the lookout for their prey. The whole feel about them is animalistic and menacing.
- Bruce has successfully combined a strong feeling of Chilean folk movements into the villager's movements giving the audience a connection with these simple people whose lives are so brutally interrupted.
- The use of **mime and gesture** is strongly used throughout this work.
- Bruce uses **canon** very successfully when the Ghosts perform. The repetition of movements spaced after each other gives the feeling of them being in a pack and following each other.
- The **groupings** of the villagers change from large groups working in **unison** to smaller groups and two beautiful **pas de deux's**, one between a father and daughter and one between a husband and wife. Both show intimate moments shared between them before one of them is snatched away by the ghosts.

(5)

Conclusion: (Significance of the work)

This is a powerful work that anyone can relate to as it is not only about the war in Chile, but the wars happening all over the world. It is a work about cruelty, human rights and suffering. However, this work does not leave an audience in despair. As the story unfolds, it gives the audience a sense of the power of the people, their strength and sense of community, that their traditions cannot be crushed. 'It is like their last remembrances, their last statements, before they go on proudly at the end, to Death.'

(2)
[18]

QUESTION 11: CHOREOGRAPHERS

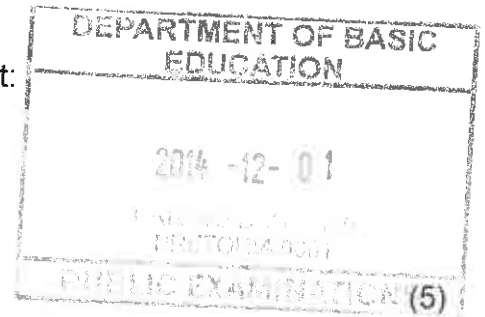
FOCUS OF QUESTION + cognitive level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Choreographer			√			
11.2 Recall: Dance career				5		
11.3 Classify: Influences/inspirations					5	
11.4 Analyse: Development of dance					5	

NOTE TO MARKERS:

- Subtract 1 mark from the final total if not written as a SPEECH.
- Markers must evaluate the whole answer before awarding marks.
- Varied relevant answers may be provided by candidates that cannot be incorporated into the memo because of the diversity of this section.
- All relevant sections required in the question must be included in any order to obtain full marks.
- 11.1 And 11.2 could overlap.

11.1 Introduce the choreographer, giving information about:

- Why you have invited him/her
- Date of birth
- Place of origin
- Relevant personal/family information
- Dance training
- Education



11.2 **Influences/Inspirations related to his/her professional career that have shaped it: Clear, relevant facts to include:**

- Tertiary institutions attended
- Positions he/she has held/where she/he has worked
- Dance companies/places he/she has choreographed on/performed with/taught at/associated with.
- Other choreographers/artists/teachers/dancers/performers who have exerted an influence
- Political/social/geographical environments/contexts
- Personal relationships/events
- Awards won as a professional choreographer

(5)

11.3 **Development of dance in South Africa: Clear, relevant facts, e.g.:**

- Establishment of dance companies/creating job opportunities for dancers
- Training/direction and guidance given to dancers/upcoming choreographers
- Development of new styles of movement and choreography
- Outreach programmes in disadvantaged communities
- Training/dance education in the schools
- Promoting dance in South Africa through export of performances/choreography internationally
- Challenging the status quo/communicating ideas/critique

(5)

[15]

TOTAL SECTION B: 60
GRAND TOTAL: 100