



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DANCE STUDIES**

**NOVEMBER 2008**

**MEMORANDUM**

**MARKS: 150**

**This question paper consists of 31 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read through the whole paper before you start answering the questions.
2. Answer ALL the questions.
3. Note that there are choices within questions.
4. If you answer more than the required number of questions, only the required number of answers will be marked. All work you do NOT want to be marked must be clearly crossed out.
5. In QUESTIONS 5 and 6, you must select ONLY from the prescribed choreographers and works. In QUESTIONS 4,5 and 6 make sure you select a different choreographer and dance work for each question.
6. Read ALL the questions carefully.
7. Leave THREE lines after EACH question.
8. Start EACH section on a NEW page.
9. Number the answers correctly according to the numbering system used in this question paper.
10. ALL answers must be written in the ANSWER BOOK.
11. Marks are NOT allocated per fact but according to the quality of the answer. In your answers, elaborate and explain as much as possible. Let the mark allocation guide you not to write too much or too little.
12. Write neatly and legibly.

**NOTES TO MARKERS:**

- In many cases both a rubric and a content memorandum have been provided to guide marking. Both should be used to determine the marks awarded.
- In the content memorandum, generally more possible information is given than is expected from the candidates.
- Refer to the Ability levels in the 'Focus of Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise students if the grammar used is incorrect. As long as the student's answer is clear, understandable and meets the marking criteria. However, they may not be awarded full marks for essay/paragraph type questions if there are grammatical and spelling errors.
- In many of the qualitative questions that require detailed explanations, one tick does not equal one mark.
- 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 from Grade 10 -12 and the level of rigour expected should be equivalent to all other Matric. subjects.

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

There are many possible careers in dance. Choose any TWO, give a brief job description and explain the abilities (skills, knowledge and attitudes) required for each.

(2x3)  
**[6]**

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
Careers	LO1	LO2	LO3	LO4	High	Medium	Low
Creative thinking			✓			4	2
Knowledge							
Comprehension							

Assessment Criteria per career	1 Weak	2 Satisfactory	3 Excellent
Providing job descriptions	Unable to provide job descriptions	Able to provide simple job descriptions but with some inaccuracies.	Able to provide concise, detailed and completely correct job descriptions.
Analysing and explaining abilities required in selected dance-linked careers	Not yet able to analyse or explain in any meaningful way.	Attempts to analyse and explain but is easily confused and makes errors.	Analyses and explains in a detailed and insightful way including skills, knowledge and attitudes or values required.

**NOTE TO THE MARKER - This could be written as a paragraph or in point form.**  
**The student must write about a career within the dance industry.**  
**POSSIBLE ANSWER:**

**A dance performer:**

- Needs to be able to work well with the choreographer/director as they are required to interpret and perform the work as required by the choreographer
- Sound technique
- Needs to be disciplined in many areas of this job, as long hours and physical demands are great
- Ability to be committed, persevering and dependable
- Good stage/performance presence
- Needs to be fit, vital and mentally alert in order to cope with the demands
- Ability to work in a group
- Ability to communicate with an audience
- Confidence
- Ongoing class work and learning of new techniques are required

**A Choreographer:**

- Creates dance works
- Understands the required dance technique and styles
- Imaginative, creative and inquisitive

- Committed to upgrading knowledge
- Be aware of the social/political and cultural environment and the world
- Must work well with people and be able to communicate effectively
- Link all aspects of choreography together and be able to visualise the props/costumes/lighting/effects, etc needed to enhance their work
- Need entrepreneurial skills in order to promote their work in a highly competitive field
- Organised, resourceful
- Has opinions and ideas that they wish to share with an audience
- Understands how design elements are used in dance production

## QUESTION 2

- 2.1 When you choreograph, it is recommended that you keep a dance journal. Explain why this is important. (5)
- 2.2 While preparing your choreography you will have been involved in various aspects of production. Discuss ONE of these production elements in detail. (5)
- [10]**

## MEMO

Focus of question	Learning outcomes				Ability Levels		
Journal/production	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis/Application	✓					10	
Create/Reflection							

Assessment Criteria	1-2 Weak	3-5 Fair	6-8 Good	9-10 Excellent
Justifying the writing of a journal	Not able to adequately justify the writing of a journal.	Some understanding is evident but lacks detail	Good understanding of the value of writing a journal, written coherently	Outstanding and detailed evaluation including opportunity for planning, personal and process reflection, clarification of ideas and thoughts, evaluation of progress, developing literacy, opportunity to observe, analyse and self-reflect. Well written.
Identifying and explaining one production element, e.g. lighting, design, costuming, marketing, organisation, budgeting, etc.	Identifies but not yet able to explain production element.	Explains selected production element superficially.	Provides a fairly detailed explanation of the selected production element.	Comprehensively and insightfully explains the selected production elements. Well written.

**NOTE TO THE MARKER - This could be written as a paragraph or bullets. Bullets have been used below to simplify marking.**

**POSSIBLE ANSWERS:**

- 2.1
- It allows you to put down in writing your thoughts and ideas so that you can return to them and reflect
  - This is valuable when starting a new choreography, as it is easy to forget what motivated the original ideas
  - It allows you to see the progress you have made and how you have grown and developed along the way
  - It allows you to plan and prepare and be conscious of all elements of your work
  - It is often difficult to verbalise ideas and concepts to others, but a journal allows you the freedom to include all kinds of stimulus and material that will help to get your ideas and feelings understood
  - It allows your dance teacher a glimpse of what you are really feeling and struggling with, as well as your successes and achievements that you feel proud of
  - Journals bring a personal level into the classroom that open doors to new ways of self expression and discovery not only for the student, but for the teacher as well
  - Helps develop your writing skills and levels of communication

(5)

- 2.2
- NOTE TO THE MARKER: Answers on aspects of production or elements of production must be accepted.**

**EXAMPLE OF ONE POSSIBLE PRODUCTION ELEMENT:  
BACKDROPS/SETS**

- Backdrops/sets can be an important part of a production
- If used, they should enhance or add to the theme of the production
- Performance space must be considered – either working around sets or incorporating them into the performance
- Costs must be considered as this can be a pricey element of a production
- Safety must be considered in that the dancers/performers do not injure themselves on sharp corners/levels etc
- Installing/setting up must be considered as this must be professionally done to avoid injury
- Lighting must be considered to compliment sets/backdrops, taking into account colours of backdrop/sets and shadows that could be caused
- Storage – if large where are they going to be kept before and after the production
- When are they going to be erected – performers need time to work with sets

(5)  
[10]

**QUESTION 3**

There are many social ills that are affecting young people in local communities, for example the abuse of drugs, alcohol, et cetera. To make a difference in the lives of these young people, your school is running a competition to find a project that they will support.

Write a proposal for an exciting dance project that you believe would make a difference. Include the following in your proposal:

- A brief explanation of the project (3)
  - Where it will take place (1)
  - An explanation of who will benefit from the project and how they will benefit (2)
  - People who could assist with the project and what they would do (2)
- [8]**

**MEMO**

**NOTE TO THE MARKER:** Please note that 5 of the allocated marks are low level and 3 marks are medium level. Please use the rubric for correct allocation of marks. All the facts given by the student must, by the end of the answer add up to a cohesive whole that demonstrates a meaningful understanding of this question.

Focus of question	Learning outcomes				Ability Levels		
Community project	LO1	LO2	LO3	LO4	High	Medium	Low
Planning			✓			3	5
Evaluating							

Assessment Criteria for the whole answer	1-2 WEAK	3-4 AVERAGE	5-7 GOOD	8 EXCELLENT
Identifying ideas for a community project	Unable to identify any realistic ideas for a community project.	Attempts to identify ideas for a community project, but not well thought through	Identifies some sound ideas for a community project.	Identifies innovative and manageable ideas for a community project.
Planning and presenting a community project proposal	Minimal planning evident; no real vision.	Superficial planning and presentation of a project proposal.	Sound planning and presentation of a project proposal	Demonstrates an excellent ability to plan, formulate and present a project proposal.
Understanding how a community project could contribute to a healthy society	Does not yet understand how a community project could contribute to a healthy society.	Shows limited understanding of how a community project could contribute to a healthy society.	Demonstrates a basic understanding of how a community project could contribute to a healthy society.	Demonstrates a profound understanding of how a community project could contribute to a healthy society.

**POSSIBLE ANSWER**

**Bullets have been used to assist with marking. One bullet does not equal one mark. The student must elaborate and explain fully.**

I would like to submit my proposal for the school community upliftment program.

Plan of action:

- Every Friday afternoon after school, dance events (classes, seminars and workshops) will be organised in a local community school hall
- Dance students in the school will be responsible for organising the afternoon's events on a rotational basis
- People involved in running the activities would be students/parents/teachers or even volunteering professional dancers
- People assisting the project could be local business / parents / municipalities / donations from business
- Activities will be planned so that all age groups can be catered for
- Teacher supervision will be required
- The focus of upliftment will come from the children having a regular, meaningful event to look forward to each week
- Some of the skills they learn in the afternoon could also play a role in changing their behavior and life choices
- The youth in the community will benefit from meaningful activities
- The community will benefit as crime might be reduced

[8]

**QUESTION 4**

Dance has been used for centuries to tell stories, express emotions and pass on traditions. It is a symbolic language of the body.

You have studied at least ONE cultural or theatrical work that uses symbolism.

4.1 Name the dance work and choreographer / culture (2)

4.2 Analyse and explain in detail how symbolism is used in the dance work (4)  
[6]

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
Symbolism	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis			✓	✓	4		2
Recall							

Assessment Criteria for 4.2	1 Weak	2 Fair	3 Good	4 Excellent
Recognising, describing and explaining symbols/ symbolism in dance performances	Made an attempt but not yet able to recognise, describe or explain symbols/ symbolism in dance performances.	Beginning to recognise, describe and explain symbols/ symbolism in dance performances with some errors.	Recognises, describes and explains symbols/ symbolism in dance performances with some detail.	Clearly recognises symbols/ symbolism in dance performances; making detailed and insightful connections. Description and explanation is clear, correct and detailed Shows advanced understanding and insight.

**Bullets have been used below to simplify marking. The description of the symbolism used must be SPECIFIC to the work being described.**

**N.B. If the student answers using the same works twice in (questions 4/5/6) the answers will be marked this year.**

**However, if the same content is repeated in questions 5 or 6 no marks must be allocated.**

**Reason: the questions are directed at different aspects of the work / choreographer.**

**EXAMPLE OF A POSSIBLE ANSWER:**

4.1 Ghost dancers choreographed by Christopher Bruce.

(2)

4.2

- Death symbolised by the three male dancers – “Ghosts”
- The Ghosts also wear death masks used by South American Indians – to celebrate death as well as body paint - also helps symbolise death
- Ghosts movements are animal like – appear to be waiting like birds of prey
- The use of green light and wind effects while the ghosts dance also symbolise fear/ presence of death/ unearthly world - underworld
- The group of dancers known as the “Dead” represent the villagers under constant threat of death
- The Dead wear everyday clothes which are disheveled – symbolising the hardships and struggles they have been through and also making the audience relate to them because of the everyday clothing - could be one of us
- The set represents a kind of meeting place/stopping off place – could be the entrance to the underworld
- The rising up of the Dead symbolises hope and defiance and a refusal to submit to oppression
- Movements symbolise moments in the lives of the Dead both happy and sad – that are re-enacted before the characters are snatched away

(4)  
[6]

OR

4.1 Trance Dance of the San / Bushmen

4.2 Trance Dance or Mokoma (the dance of blood) is a symbolic dance. It is a central unifying force for the San. It is key to their daily survival and activities. The performance of the dance is done to facilitate healing, promoting of good weather and good hunting.

The dance is performed to allow the Shamans to go into a trance and enter into the spiritual world in order to perform the functions mentioned above. The rhythms of the music created by singing, clapping and foot rattles worn by men while dancing have a trance inducing effect. Their movements include shuffling and sometimes hopping from one foot to the other. The movements are repetitive and follow a circular and figure eight patterning. The fire is usually in the centre and the women sit around it. This is symbolic of the centrality of the dance to their lives.

As the Shamans fall into a trance, their noses begin to bleed and they lower their heads, the body drops forward getting into a similar state of the dying antelope. This represents the potency that is transferred from the dying animal which enables them to perform their duties in the community

The Shamans carry a flywhisk which specifies the role of the Shamans during the Trance Dance. While in a trance the Shamans will lay their hands on a sick person and



rub the blood on the person to heal their illnesses.

## QUESTION 5

Your province will be hosting a dance festival featuring one of the South African choreographers from the prescribed list. You have been asked to introduce him / her to the audience before his / her work is performed.

NOTE: select a different choreographer from QUESTION 4.

Your presentation should be written as an essay and be interesting, informative and exciting for the audience.

Use the guidelines below (in any order), to guide you with your presentation.

- |     |  |             |
|-----|--|-------------|
| 5.1 | Name of choreographer and biographical information, including background, training and career. | (4)         |
| 5.2 | Artistic influences and collaborations.  | (3)         |
| 5.3 | The time period, social and political influences on his / her work.                            | (3)         |
| 5.4 | An introduction to the well-known dance work they will be performing.                          | (3)         |
| 5.5 | The choreographic style used in this work.   | (3)         |
| 5.6 | His / her contribution to the development of dance in South Africa.                            | (4)         |
|     |  | <b>[20]</b> |

## MEMO

Focus of question	Learning outcomes				Ability Levels		
Choreographer -	LO1	LO2	LO3	LO4	High	Medium	Low
Compose/ interpret			✓		7	6	7
Recall							

## MARKING RUBRIC

1 - 4 Weak	5 - 9 Fair	10 - 14 Good	15 – 20 Excellent
Very few facts given in the answer. Little understanding/confusion of the particular choreographer. Style of writing would not be correct for a presentation.	The answer is written with some accuracy and understanding of the particular choreographer. An attempt has been made to write in the correct format for a presentation.	The answer is written with accuracy, insight and understanding of the particular choreographer. Able to interpret, and write in the correct format including an introduction and conclusion to the presentation.	The answer is written with detail accuracy, insight and understanding of all aspects of the particular choreographer. Able to interpret, and write creatively in the correct format including an introduction to the presentation.

**NOTE TO MARKER – Mark according to the mark allocations 5.1 – 5.6 then check your final marks against the rubric. Full marks cannot be allocated unless all 6 sections have been included and they meet the marking criteria.**

**N.B. If the student answers using the same works twice in (questions 4/5/6) the answers will be marked this year.**

**However, if the same content is repeated in questions 5 or 6 no marks must be allocated.**

**Reason: the questions are directed at different aspects of the work / choreographer.**

#### **EXAMPLE OF POSSIBLE ANSWER – CHOREOGRAPHER: SYLVIA GLASSER**

**Good evening Ladies and Gentlemen. Tonight I would like to present to you one of South Africa's national dance treasures.**

She is an educationalist, choreographer and founding artistic director of Moving into Dance Mophatong. Born in Polokwane in 1940, her early training in South Africa was in ballet and tap dancing. She later spent several years in England and North America learning national dance, modern and creative movement. Early influences in her dance career include Graham, Hawkins, Cunningham and Nikolais.

Her academic achievements include a Diploma from the London College of Dance and Drama, and an M.A. from the University of Houston. A turning point in her life came with a growing interest in African music and dance through her contact with the ethnomusicologist Hugh Tracey in the early '70s. She studied Social Anthropology at the University of the Witwatersrand in 1987 and was awarded the David Webster Memorial Award for academic excellence. She believes that her choreography and writing was largely influenced by insights gained in this period.

The year 2003 marked the 25<sup>th</sup> year of the organisation in which she led its development into a nationally and internationally recognized contemporary African dance company. Their 'Community Dance Teachers Training Course' has empowered and transformed dozens of talented youth from marginalized backgrounds into highly skilled and creative dance teachers, performers and choreographers who are making a positive contribution to the cultural, social, educational and economic growth of the country.

Glasser founded 'The Experimental Dance Theatre' in 1967, which was an annual platform for choreographers to present original new choreography. As she began to search for a specific South African artistic identity, she began to explore an African influence in the content of her choreography, and developed and taught her own specific movement style. In 1977 she pioneered 'Afrofusion' with her work *Primal Pulse* performed by an American cast in Houston. This work was performed again in 1978 at the University of the Witwatersrand's Box Theatre.

The philosophy at the basis of Afrofusion was the integration of African dance, music and ritual with Western contemporary dance forms. This was an aesthetic and political response to the separatist policy of apartheid, as well as a reflection of the diverse cultures of South Africa. Her respect for the values and culture of indigenous South African rituals and beliefs was thus reflected in her choreography.

In 1978 she started her 'Moving into Dance Performance Company' as a non-racial

integrated dance group. She hoped to demonstrate that dance was not just an esoteric art form isolated from reality and everyday living, but rather an integral part of the socio-economic, political and belief systems of the people.

Between 1963 and 2004 she choreographed over 50 original dances. A landmark in her development was a work called *Tranceformations* (1991) based on San trance dancing and rock art. Several of the dances she choreographed were explicit political statements against the apartheid system.

Mentoring the new generation of *Moving into Dance*, Glasser has influenced many new community dance groups, contemporary dance companies and individual artists in South Africa. These companies have performed overseas as well as throughout South Africa. The impact of the training at *Moving into Dance* is further evidenced by the fact that since 1992 an increasing number of the Dance Umbrella awards in South Africa have been won by choreographers and dancers nurtured from within the organisation.

**Ladies and gentlemen, I introduce to you Sylvia Glasser, affectionately known as Magogo. Let the dance speak even further to us about this incredible woman. Please welcome on stage the `Moving into Dance Company` with one of Sylvia Glasser`s exceptional works, `Tranceformation`.**

[20]

### QUESTION 6

Select the work of ONE of the prescribed international choreographers you have seen performed either live, on video or on DVD.

NOTE: Do NOT select the same choreographer as in QUESTION 4.

Prepare SIX questions you would ask him / her in an interview for radio. Remember to mention the name of the choreographer and the title of his / her work.

Choose your questions carefully so that you reveal as much as possible about the dance work. Your questions should guide the audience towards an understanding of the SELECTED WORK.

Your answer should include both your questions and the choreographer's expected responses and should cover the following aspects:

- A synopsis of the dance work
- Production details(lights, costumes, sets, et cetera)
- The music (name of the composer, the music genre, instrumentation, how it was used to contribute to the choreography)

[20]

### MEMO

Focus of question	Learning outcomes				Ability Levels		
Dance work	LO1	LO2	LO3	LO4	High	Medium	Low
Compose/Interpretation			✓		12	4	4
Recall							

### MARKING RUBRIC

<b>1 - 4 Weak</b>	<b>4 - 9 Fair</b>	<b>10 - 14 Good</b>	<b>15 – 20 Excellent</b>
Very few facts given in the answer. Little understanding/con fusion of the particular dance work. Style of writing would not be correct for an interview.	The answer is written with some accuracy and understanding of the particular dance work. An attempt has been made to write in the correct format for an interview.	The answer is written with accuracy, insight and understanding of the particular dance work. Able to interpret, and write in the correct format including an introduction and conclusion to the interview.	The answer is written with accuracy, insight and understanding of all aspects of the particular dance work, providing insightful detail. Able to interpret, and write creatively in the correct format including an introduction and conclusion to the interview.

**N.B. If the student answers using the same works twice in (questions 4/5/6) the answers will be marked this year.**

**However, if the same content is repeated in questions 5 or 6 no marks must be allocated.**

**Reason: the questions are directed at different aspects of the work / choreographer.**

#### **EXAMPLE OF ONE POSSIBLE ANSWER:**

Please welcome to this interview Mr. Alvin Ailey of The Alvin Ailey Dance Company who will be presenting his very famous work 'Revelations'.

Q 1 Mr. Alvin Ailey, what inspired you to create a work like Revelations?

Answer: I was inspired by my background and upbringing in Texas where I was raised in a religious and poor community. I was raised in a segregated situation where black people believed in God to pull them through the hard times. That is why Revelation is named after a book in the Bible and speaks about black Americans wanting to get out of the struggles they were facing at this time.

Q. 2 The dance is choreographed in three sections. What are the three sections?

Answer: The first one is "The Pilgrim of Sorrow" which is about black people wanting to get out of their struggles and to be saved from their situation. The second is 'Wading in the Waters" which is about Baptism and the last one is 'Move People Move' which is a celebration of life.

Q. 3 Revelations used a wide range of costumes in the different scenes. What inspired the different costumes?

Answer: The dance work covers different religious themes and the costumes had to suit the themes. In the Baptism scene they are wearing white costumes, long flowing dresses for women, white pants and white tops for the men. The white colour is usually worn during Baptism and represents the purity gained from Baptism and a new life.

In the last scene the dancers are wearing their Sunday best, women in smart flowing yellow dresses and hats, which were traditional at the time to wear to church. The men wore black pants, yellow shirts and black waistcoats.

Q 4 What kinds of sets have you used and why?

Answer: Revelations uses very minimal sets on stage to allow the dances to express and communicate their emotions unhindered. The backdrop of the night shows the darkness of the times.

Q. 5 What is the significance of the props you have used in the dance?

Answer: The Baptism scene used props like umbrellas and a very long piece of blue cloth representing the river where the Baptism takes place.

The last section uses chairs and fans carried by the women which give a relaxed atmosphere after church while people are socialising.

Q. 6 You have selected incredible music for your dance. What made you choose this particular style of music?

Answer: Revelation is a religious dance work and I chose a Gospel score which was able to bring about the emotions that I wanted to portray to communicate my ideas and themes.

**[20]**

**TOTAL SECTION A: 70**

**SECTION B: MUSIC THEORY****QUESTION 7**

Musical notes represent time. Write the musical notes below in their correct order, starting from the shortest note to the longest note. Answer QUESTIONS 7.2. – 7.6 in the ANSWER BOOK. The first answer is given in QUESTION 7.1.



7.1



7.2

7.3

7.4

7.5

7.6

**[5]****MEMO**

Focus of question	Learning outcomes				Ability Levels		
Note values	LO1	LO2	LO3	LO4	High	Medium	Low
Recall /Understanding			✓				5

Musical notes represent time. Write the musical notes below in their correct order, starting from the shortest note to the longest note. Answer 7.2. – 7.6 in the answer book. The first answer is given in 7.1.



7.2



7.3



7.4



7.5



7.6

**[5]****QUESTION 8**

- 8.1 Copy the example given below into the ANSWER BOOK. Fill in the missing bar-lines of this tune. The first bar has been done for you. (3)



8.2 Create a four - bar phrase for the following time signature:

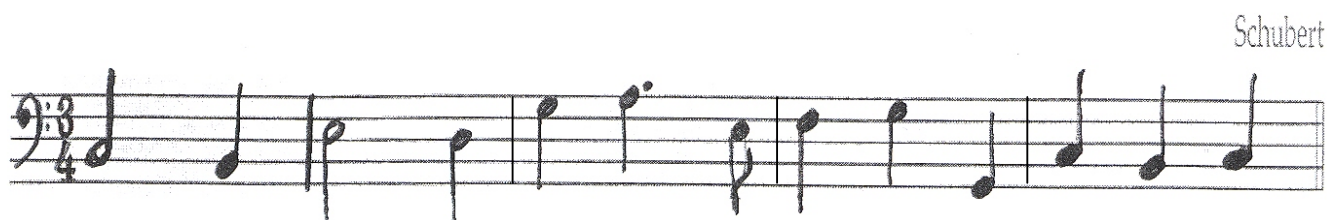
4  
4

(4)  
[7]

### MEMO

Focus of question	Learning outcomes				Ability Levels		
Music notation	LO1	LO2	LO3	LO4	High	Medium	Low
Understanding			✓		4	3	
Recall							

8.1 Copy the example given below into the answer book. Fill in the missing bar-lines of this tune. The first bar has been done for you. (3)



### AN EXAMPLE OF A POSSIBLE ANSWER

8.2 Create a four bar phrase for the following time signature



(4)  
[7]

### QUESTION 9

Listed below are a few Italian musical terms. State what they mean.

9.1 Largo (1)

9.2 Allegro (1)

9.3 Pianissimo (1)

9.4 Andante (1)

[4]

### MEMO



Focus of question	Learning outcomes				Ability Levels		
Terminology	LO1	LO2	LO3	LO4	High	Medium	Low
Recall			✓				4

- 9.1 Largo – broadly i.e. slowly (1)
- 9.2 Allegro – quick and lively (1)
- 9.3 Pianissimo – very soft (1)
- 9.4 Andante – at a walking pace (1)
- [4]**

**QUESTION 10**

What categories do the following instruments belong to?

- 10.1 Flute (1)
- 10.2 Double bass (1)
- 10.3 Cymbals (1)
- 10.4 Snare drum (1)
- [4]**

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
Instruments	LO1	LO2	LO3	LO4	High	Medium	Low
Recall			✓				4

**NOTE TO THE MARKERS: Accept ONLY the first answer given for each question. Sometimes conflicting alternatives are given within an answer.**

What categories do the following instruments belong to?

- 10.1 Flute – Aerophone or woodwind (1)
- 10.2 Double bass – Chordophones or string (1)
- 10.3 Cymbals – Idiophones or percussion (1)
- 10.4 Snare drum – Membranophones or percussion (1)
- [4]**

**TOTAL SECTION B: 20**

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

Indicate whether the following statements are TRUE or FALSE. Write only `true` or `false` next to the question number ( 11.1 – 11.10) in the ANSWER BOOK.

- 11.1 The sternum refers to vertebrae in the neck.
- 11.2 The femur is the longest bone in the body.
- 11.3 The humerus is also called the kneecap.
- 11.4 The scapula is a bone that acts as a point of attachment for the ribs.
- 11.5 The phalanges are the bones of the fingers.
- 11.6 The sacrum is the long bone found in the upper arm.
- 11.7 The clavicle is also called the collar - bone.
- 11.8 The spine is made up of 23 vertebrae.
- 11.9 Skeletal muscle forms up to 50% of the body weight.
- 11.10 The adductor is made up of four muscles.

**[10]****MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Identification of muscles and bones							
Recall			✓				10

- 11.1 False
- 11.2 True
- 11.3 False
- 11.4 False
- 11.5 True
- 11.6 False
- 11.7 True
- 11.8 False
- 11.9 True
- 11.10 False

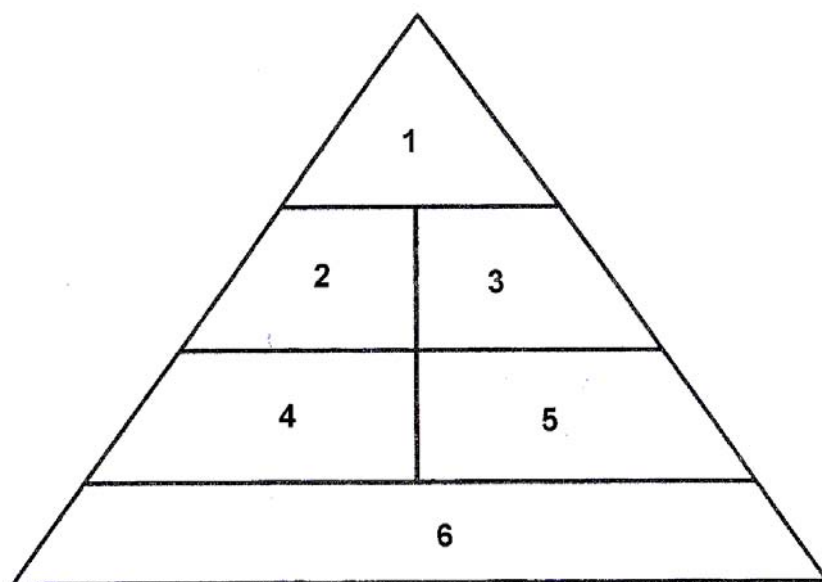
**[10]**

**QUESTION 12**

12.1 Water is one of the essential nutrients needed by dancers to protect their bodies from dehydration. State the effects that dehydration has on the body. (2)

12.2 The diagram below represents the daily proportion of each food group that makes up a balanced diet.

In your answer book, supply the following information next to each number given in the triangle. State the food group with an example of a food from the group and state its function in a balanced diet.



(6)  
[8]

**QUESTION 12: MEMO**

Focus of question	Learning outcomes				Ability Levels		
Nutrition	LO1	LO2	LO3	LO4	High	Medium	Low
Recall			✓				8

**POSSIBLE ANSWER**

12.1 Any TWO of the following answers would be acceptable or any other relevant answers:

- Fatigue
- Strain on the heart, lungs and circulatory system
- Nausea, vomiting and diarrhea
- Dizziness, labored breathing, weakness and confusion

(2)

**12.2 NOTE TO MARKERS: allocate ½ marks for correct order of food groups and ½ marks for correct information. All six food groups, in their correct order with examples and functions must be included to obtain full marks.**

<b>Food Group</b>	<b>Examples of Foods</b>	<b>Function</b>
1 Fats	oils/meat/dairy	Provides a small amount of fuel for the body/protects vital organs.
2 or 3 Milk and milk products	yoghurt/cheese/ice cream	Builds bones and provides calcium
2 or 3 Protein	Meat/fish/chicken/soya products	Builds and maintains tissues / muscles in the body
4 or 5 Vegetables	carrots/spinach/pumpkin	Rich in fiber- important for absorption and excretion of products/supply essential minerals and vitamins to body
4 or 5 Fruits	apples/bananas/avocado pear	Rich in fiber important for absorption and excretion of products/supply essential minerals and vitamins to body
6 Complex Carbohydrates	brown rice/pasta/soya products/certain vegetables	Main source of energy, roughage

(6)  
[8]

### QUESTION 13

Write only the name of the main muscle group next to the question number (13.1 – 13.10) in the ANSWER BOOK.

- 13.1 Name the main muscle for moving the head. This muscle also causes flexion and rotation of the head. (1)
- 13.2 Name a muscle responsible for stabilising the shoulder - girdle. (1)
- 13.3 Give the name of the powerful muscle that gives the shoulder its rounded shape. This muscle flexes, extends and acts as a lateral rotator of the humerus. (1)
- 13.4 Name the muscle that has two heads or bellies and crosses two joints. This muscle flexes the elbow, supinates the forearm, and also flexes and stabilizes the shoulder joint. (1)
- 13.5 What is the name of the muscle that is the deepest lying of the abdominals? It acts as a `girdle` or `corset`. The contraction of this muscle helps maintain good posture. (1)
- 13.6 Name the heaviest muscle in the body, forming the bulk of the buttocks. This muscle extends the hip, laterally rotates the thigh during extension, and adducts the thigh. (1)

- 13.7 What group of muscles crosses the knee joint and acts as a knee extensor? These muscles aid hip and knee flexion, lateral rotation and abduction of the femur. (1)
- 13.8 What group of muscles at the back of the leg, flexes the knee joint and extends the hip? (1)
- 13.9 Name the muscle that gives the calf its rounded shape. It is the main propelling force in walking and running. (1)
- 13.10 Name the muscle that extends the toes. (1)
- [10]**

**MEMO**

Focus of question	Learning outcomes				Ability Levels		
	LO1	LO2	LO3	LO4	High	Medium	Low
Identification of muscles and joint actions							
Understanding			✓			10	
Recall							

**NOTE TO THE MARKERS: Accept ONLY the first answer given for each question. Sometimes conflicting alternatives are given within an answer.**

- 13.1 Sternocleidomastoid (1)
- 13.2 Trapezius (or accept Serratus anterior or Rhomboid major and minor or Levator scapula) (1)
- 13.3 Deltoid (1)
- 13.4 Biceps brachii (1)
- 13.5 Transverse abdominis (or accept Internal obliques) (1)
- 13.6 Gluteus maximus (1)
- 13.7 Quadriceps (or accept the 4 individual muscles – Rectus femoris + Vastus medialis + Vastus lateralis + Vastus intermedius) (1)
- 13.8 Hamstrings (or accept the 3 individual muscles – Semitendinosus + Semimembranosus + Biceps femoris) (1)
- 13.9 Gastrocnemius (1)
- 13.10 Extensor digitorum longus (or accept Extensor hallucis longus or Tibialis Anterior) (1)

**[10]**

**QUESTION 14**

14.1 A dancer's body is subjected to physical stress everyday, which can lead to injury. Choose ONE of the contributing factors listed below, and discuss it.

14.1.1 Overuse or excessive training

**OR**

14.1.2 Poor technique

**OR**

14.1.3 Physical limitations

**OR**

14.1.4 Environment

(4)

14.2 How would you incorporate relaxation techniques into your daily activities to help prevent injury?

(4)

**[8]**

**QUESTION 14: MEMO**

Focus of question	Learning outcomes				Ability Levels		
Injury prevention	LO1	LO2	LO3	LO4	High	Medium	Low
Analysis			✓		4	4	
Application/ Recall							

**NOTE TO MARKERS: Do not mark more than ONE selection if more are supplied by the learner. At least four detailed facts must be supplied in the answer to achieve full marks.**

14.1 **POSSIBLE ANSWERS**

14.1.1 Overuse or overtraining

Too much - Too soon - Too fast - Too often - Too hard

Too much - expecting your body to cope with too many hours of training, too much intensity, in fact too much of anything.

Too soon - returning to strenuous dance too soon after a holiday, break or injury without giving the body enough time to recover.

Too fast - trying to progress too fast. Your body needs time to adapt to changes.

Too often - training too many hours consistently without allowing some rest or recovery time/not balancing your workouts

Too hard - working your body at very high intensities for example doing the same thing over and over again causes strain and

overuse of that particular part of the body.

(4)

OR

14.1.2 Poor Technique

Lack of education –a sound knowledge of anatomy that you can apply to your practical activities and training will help you understand your body's response and reactions to various movements and exercises, as well as its limitations. New ways to train the body are always being explored. It is good practice to keep abreast with new developments and techniques.

Poor teaching methodology -a teacher needs to have a good understanding of how the body works in order to conduct safe class practices and needs experience in implementing dance techniques/styles.

Lack of adequate supervision - performing dance exercises without a knowledgeable teacher to guide and correct you will put you at risk of injury.

Recovering from injury - your body requires sufficient time to recover from any injury, and if you commence training too soon compensation for limited ability in an area may surface, creating imbalances and thereby increasing a risk of further injury.

OR

14.1.3 Physical limitations - Everybody has certain muscular/skeletal limitations. If a dancer does not work within their physical range, injury can occur. It is important for a dancer to understand that certain physical factors can be changed while others cannot.

Joint Architecture - Some joints are for mobility enabling movement in many directions. Others are for stability. Depending on the structure of the joint, movement can be limited.

Tissue type - Muscles are elastic enduring changes in length without permanent damage. Tendons are less elastic and easily injured. Ligaments have the least elasticity and cannot regain their original length once they have been overstretched. Overstretched ligaments can lead to joint instability.

Dancers have to understand which areas of their bodies they can change through stretching and strengthening exercises, and which areas cannot be altered.

OR

14.1.4 Environment

This needs to be carefully controlled to reduce the risk of injury. If you have no control over certain environmental factors you then need to be aware of the potential risks and take precautions to

reduce them by altering your training or dance style.

Floor - Sprung wooden floor will act as a shock absorber preventing shin splints. Floor should be dry preventing a slipping hazard. There should be no cracks or holes as they cause skin tears/could trip you up. Sticky spots on the floors surface that make turning difficult resulting in twisted knees and ankles

Studio temperature - Muscles need to be warm to work well and prevent injury. Too much heat will cause excessive sweating leading to loss of electrolytes and dehydration. Too cold will cause the muscles to loose heat and the body temperature will not rise sufficiently to keep the muscles warm.

Shoes - Ill-fitting shoes change the shape of your feet causing overcompensation and injury.

Clothing - Clothing that is too loose can hamper movement, get hooked and cause injury. Clothing that is too tight may hamper mobility.

How would you incorporate relaxation techniques into your daily activities to help prevent injury?

14.2

**NOTE TO MARKERS: If relaxation exercises are given they must be accepted. Any other facts pertaining to relaxation, if relevant, must be accepted.**

**EXAMPLES OF POSSIBLE ANSWERS:**

- Learning relaxation exercises
- Breathing—can be practiced throughout the entire class. This calms and steadies the mind and energizes the whole system
- Warm-up focuses the mind and helps relieve mental anxiety
- Cooling down after class - incorporating stretching to release tense muscles
- Alternative activities – to do on days or periods when you are not dancing. These do not place the same demands on the body as dance does. Good examples are water sports as the water supports the body weight and helps to rest the joints and muscles. Pilates, Yoga or Tai Chi activities that are slow and controlled are also good

(4)  
[8]



**QUESTION 15**

<b>STRENGTH</b>	<b>STAMINA</b>	<b>FLEXIBILITY</b>
-----------------	----------------	--------------------

- 15.1 A dancer needs a balance in his / her training programme. All three of the elements of fitness listed above are crucial. Briefly explain what these three elements are, and indicate why they are important. (8)
- 15.2 Choose ONE of the elements listed above and provide a strategy for developing this element in class. (4)
- [12]**

**QUESTION 15: MEMO**

<b>Focus of question</b>	<b>Learning outcomes</b>				<b>Ability Levels</b>		
Components of fitness	LO1	LO2	LO3	LO4	High	Medium	Low
Application	✓	✓	✓	✓	4	8	
Recall							

**NOTE TO MARKERS: All 3 elements must be clearly explained for 15.1 in order to obtain full marks.**

- 15.1 **STRENGTH:**  
Is defined as the capacity of the individual to exert muscle contraction or force against a resistance. The aim is all round strength, not over development of certain muscle groups. A strong body moves freely, efficiently and above all, safely.

**STAMINA:**  
Divided into two parts: cardiovascular and muscular. It is the staying power of the body. Once fatigue sets in, mistakes in judgment or undue stresses on muscles and joints make continued dancing unsafe.

**FLEXIBILITY:**  
Defined as: the amplitude of a joint and the extent to which a limb can be extended and flexed. There are many causes for a decrease or increase in flexibility:

- Anatomical
- Physiological
- Emotional

Improving mobility in the joints is crucial if the dancer is to maintain muscular balance in the body

None of these elements can be excluded when taking a dancers training into consideration. All are necessary. If any of the three elements listed above are missing or underdeveloped a high risk of injury can occur because of an imbalance in the overall training and preparation of the dancer to withstand the rigors of this activity.

(8)

**15.2 EXAMPLE OF ONE POSSIBLE ANSWER:****FLEXIBILITY:**

Improving mobility in the joints is crucial if the dancer is to maintain muscular balance in the body.

- Muscle tightness can be lessened by stretching.
- Structural limitations of bone and ligament will not be affected by stretching.
- Flexibility is improved by stretching.

**A STRATEGY TO IMPROVE FLEXIBILITY:**

- Always warm-up correctly
- Work within your physical limitations
- Follow with relevant stretching exercises- sustained stretch is preferred, especially in the early stages of activity. During a slow stretch, the brain can override the stretch reflex.
- Breathing correctly while stretching is also important to help relax the body and override the stretch reflex
- To overcome muscle soreness and stiffness - follow a programme of gradual stretching at the beginning of an intense exercise period and to follow up with the same stretching regimen at the end of the class. Stretching at the end of a class helps to reduce muscle tension
- Cool-down

(4)  
[12]

**NOTE TO MARKERS:** The strategy discussed must show a clear understanding and relevance of how it can be developed in the dance training programme.

**QUESTION 16**

A student at your school has been dancing on a concrete floor for many years. The student now has continuous pains in her lower legs and suffers from shin splints. Explain the following:

16.1 How could this injury have been prevented? (2)

16.2 What is the treatment for this injury? (4)  
[6]

**QUESTION 16: MEMO**

Focus of question	Learning outcomes				Ability Levels		
Treatment of injuries	LO1	LO2	LO3	LO4	High	Medium	Low
Recall			✓			6	

- 16.1 **NOTE TO MARKERS: At least 2 examples of how this injury could have been prevented must be included in the answer.**

**EXAMPLES OF POSSIBLE ANSWERS:**

How could this injury have been prevented?

Ideally, dance on a sprung wooden floor, which will act as a shock absorber. If dancing on an incorrect floor, insure that not too much jumping/impact with the floor takes place. Strengthen lower leg muscles. Wear correct footwear (may need to have special shoes made if dancing in shoes). Increase the intensity of your training gradually. Warm-up and cool down. Stretch lower leg muscles, front and back.

(2)

- 16.2 **NOTE TO MARKERS: Other possible answers should be accepted if they are relevant. R.I.C.E should be explained in detail if it is the only answer given in order to achieve full marks.**

**EXAMPLE OF POSSIBLE ANSWER:**

What is the treatment for this injury?

Ongoing Treatment

R.I.C.E stands for: **R**est – **I**ce – **C**ompression – **E**levation.

**Rest** – helps the body with the healing process as energy is focused on healing.

**Ice** – should be applied to the area as soon as possible to decrease swelling. The cold decreases the pain, increases circulation and helps the healing process.

**Compression** – is used in the form of bandaging or strapping, which counteracts the accumulation of fluid in the injured area. As with ice it is essential to relieve the compression at regular intervals.

**Elevation** – is done to decrease swelling.

(4)  
**[6]**

Seek medical attention if the injury persists or worsens.

**QUESTION 17****Answer QUESTION 17.1 OR QUESTION 17.2**

- 17.1 Zanele was top of her dance class last year and considered an expressive performer with great potential. However, since Zanele's classmates have been teasing her about her chubbiness, her levels of performance have dropped. She has lost all confidence and is withdrawn.

Discuss how this issue relates to stereotyping and how it should be addressed with Zanele.

(6)

**OR**

- 17.2 The picture below shows disabled learners dancing together. These two learners would like to take dance as a subject. Debate the issues that need to be considered by the school, taking into consideration access, prejudice, the type of dance form and the needs of the subject.

(6)



**QUESTION 17: MEMO**

Focus of question	Learning outcomes				Ability Levels		
Stereotyping / prejudice	LO 1	LO 2	LO 3	LO4	High	Medium	Low
Evaluation			✓		6		
Case study							

Assessment Criteria	1 WEAK	2-3 FAIR	4-5 GOOD	6 EXCELLENT
Explaining stereotyping, prejudice, discrimination or peer pressure in dance	Not yet able to explain.	Shows limited understanding; explanation is flawed or inadequate.	Explanation is clear and correct, but simple and lacking in detail.	Explanation is clear, correct and detailed; shows advanced understanding and insight.
Showing respect for human rights and sensitivity to feelings, values and attitudes of others	Little sensitivity or respect for human rights is evident.	Limited sensitivity and respect for human rights is evident	Shows basic respect for human rights and sensitivity to feelings, values and attitudes of others.	Shows great awareness and respect for human rights and sensitivity to feelings, values and attitudes of others.

**POSSIBLE ANSWER**

- 17.1
- Zanele is being labelled which is a form of stereotyping
  - Her classmates are assuming that all dancers must be thin which is not necessarily true because it takes more than just a thin body to be a performer
  - A performer has the power to make the audience pay attention through realistic movement and emotion portrayed and not a thin body
  - She must continue working hard and realise her value as a powerful performer and dancer
  - She must also be aware of the fact that different dance styles require different body shapes
  - Zanele must try not to let this sort of negative criticism affect her, as it could lead to health problems/eating disorders
  - Dancers needs to be healthy to cope with the demands placed on their bodies

**[6]****OR**

- 17.2
- Dance has evolved in such a manner that it is not only based on technique and steps but communication and expression of ideas
  - People with disabilities can also be performers/dancers
  - Being a performer should never be limited to certain kinds of people
  - People with disabilities are often excluded from choosing a career that they can play a meaningful role in because of prejudice
  - Recent trends in society have however acknowledged the previous discrimination towards disabled people, and accepted that some types of dancing are suited to a disabled person with artistic and performance abilities

- People with disabilities can make a huge contribution to society as performers, choreographers, teachers, etc
- Because a person may not be able to use one part of their body, it does not mean to say that they cannot use other areas as competently as an able-bodied person
- In Ballroom and Latin American there is a large following and disabilities are categorised. The leg dancer for example will assist and lead the dancer in the wheelchair. The wheelchair dancing “syllabus” is devised so as to resemble the shapes and figures made by able-bodied dancers
- The school would have to ensure that the learners could have access to the various areas in the school via ramps
- Toilet facilities that accommodate a wheelchair would have to be provided
- The other students in the dance department would have to be educated as to how to help and assist a disabled learner and how to overcome any sort of prejudice/preconceived ideas they might have
- The disabled learners would also have to be educated as to what they could expect of themselves and others within the subject

- The school would have to offer one of the dance styles that makes allowance for disabled dancers
  - Teachers would have to be knowledgeable on how to assess and mark students with special needs
- [6]**

**TOTAL SECTION C: 60**

**GRAND TOTAL: 150**