



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2013

MEMORANDUM

MARKS: 150

This memorandum consists of 25 pages.

NOTE TO MARKERS/TEACHERS

- In the content memorandum, information has been provided as a resource to guide marking and to help assess the quality of the answer. In many questions, candidates have a choice of choreographer/dance work/indigenous dance, etc. Examples of all the different works cannot be provided in the memorandum.
- Bullets have been used in the memo to aid marking.
- Refer to the **ability levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise candidates if the grammar or spelling used is incorrect, as long as the candidate's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). **However, they may not be awarded full marks for essay/paragraph-type questions if there are grammatical and spelling errors and the answer is not written in the correct format.**
- In many of the qualitative questions that require detailed explanations, one tick does not equal one mark. Half marks may be awarded and totalled at the end of marking and rounded off.
- **Markers should avoid awarding full marks for a question when the answer is superficial and minimal.** This examination is the culmination of a 3-year training period from Grade 10–12 and the level of rigour expected should be equivalent to all other matriculation subjects.
- Where the candidates have made careless mistakes, e.g. numbering, the marker and moderator should decide whether the candidate is answering the relevant question correctly.
- Look for what the candidate knows, not what he/she doesn't know.

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Production/Careers							
Name: 1.1	√	√	√		3		
Description: 1.1					3		
Training/Experience: 1.2						3	

NOTE TO MARKERS

- Bullets are used in the answers, to aid marking.
- Avoid awarding full marks for vague/superficial answers.

CRITERIA FOR MARKING:

1.1	<ul style="list-style-type: none"> • Candidates must name and explain in detail THREE production professionals to get a full mark. • Allocate 2 marks per professional given. • Mark only the first three if more are given. • Do not award marks if other non related dance professions are given. 	(6)
1.2	Candidates should be allocated full marks if they explained in detail the training/qualifications and experience needed for the three careers mentioned in QUESTION 1.1.	(3)
		[9]

POSSIBLE ANSWERS:

- 1.1 **Sound engineer:** (1)
- Is responsible for controlling sound during the performance i.e. pitch and volume of recorded or live music and sound quality of speakers and microphones.
 - The sound engineer also records/cuts music and works with musicians.
 - Is responsible for programming the electronic control panel for effects. (1)
- Stage manager:** (1)
- Manages everything that must happen on the stage and backstage i.e. they are responsible for the safety of the dancers on stage.
 - They must ensure that all activities are well coordinated during the show for smooth performances – e.g. props/backdrops/performers on and off the stage on the correct cue. (1)

Lighting designer:

- Decides (usually working with the choreographer) on the types of lighting effects needed for different scenes, and what colours to use.
- Has knowledge of how to use stage lights to create the relevant mood for the performance.
- Places lights in various positions to create the right effects.
- Programmes the lights onto an electronic board to cue in the various lighting changes and effects.

(1)

(1)

1.2 **Training and experience:**

- The professionals mentioned above need a formal training from an institution that offers the relevant qualifications such as a University or College.
- They can train at theatres which have resident training programmes such as the Dance Factory/The Market Theatre/Artscape where they can gain experience in their field.
- They will have to do in-job training where they will be equipped with experience that will enable them to be competent at their jobs.

(3)

[9]**QUESTION 2**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
					LOW	MEDIUM	HIGH
Design elements	LO1	LO2	LO3	LO4			
Application	√		√			6	

NOTE TO MARKERS

- Allocate 2 marks for each design element
- Candidates should supply a definition.
- Candidates must give at least one example of how each design element can be used in performance/choreography.
- Answers written in bullets to aid marking.
- Many possible answers may be given – use professional judgement when awarding marks.

EXAMPLES OF POSSIBLE ANSWERS:

SPACE: *Candidates should give an explanation of each element and supply at least one specific example of how it is used.*

- Space refers to the area around us – positive and negative space/personal space and shared space and how we use it in our dancing.
- Dance space can be used in an interesting manner by incorporating directions, levels (high/medium and low), patterns and pathways.
- Dancers can fill the positive and negative spaces between their own and others' bodies to create interesting shapes/patterns and effects.
- Mirror imaging can be used – the use of movements that create balance by mirroring exactly what is happening on the other side of the dance space.
- Directions/Symmetry/Asymmetry etc. are also ways of moving and creating interest in a dance.

(2)

TIME: Candidates should give an explanation of each element and supply at least one specific example of how it is used.

- Time refers to the speed at which we move/how long it takes to get from one place to another/how long or short a movement can last for.
- The tempos of movements can be varied according to the music so that movements/sequences do not become boring and repetitive – all on the same beat.
- Movements can be varied by using canon – where different dancers repeat the same movements but at different intervals to create interest.
- Pitch/Syncopation/Polyrhythm/Call and response etc. are other ways of using time/ rhythms to create interest in a dance.
- Rhythms could be regular or irregular.

(2)

FORCE: Candidates should give an explanation of each element and supply at least one specific example of how it is used.

- Force refers to the amount of energy/effort used in a movement.
- The force of movements can help to determine the meaning/emotion behind a movement. Some movements can be forceful – creating a feeling of tension while others can be gentle – creating a feeling of calm.
- The force of movements can make a dance work more dramatic and add to the dynamics of the performance.
- The energy used can be smooth/continuous or jerky/percussive.

(2)
[6]

QUESTION 3

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

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

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Dance work							
Bullet 1 – title			√		1		
Bullet 2 – synopsis					2	2	
Bullet 3 – production elements						4	
Bullet 4 – movement vocabulary						8	
Bullet 5 – conclusion							3

NOTE TO MARKERS

- Use professional judgement when assessing the quality of the candidate's answer.
- Some sections may contain more facts than others.
- Evaluate the whole answer before awarding marks. You might need to allocate the marks differently for different dance works.
- Candidates should write the information as a review. Deduct 1 mark if the format is incorrect.
- All five bullets must be answered for the candidate to achieve full marks.
- Memos are not written in format but rather in bullets to give markers an idea of how much the candidates should write.

CRITERIA FOR MARKING:

- Avoid awarding full marks if the answer is not detailed and factual.
- Bullet 1 – no marks are awarded for naming the choreographer and dance work – only the title.
- Bullet 2 – depending on the dance work chosen, a description of the work or its structure should be given.
- Bullet 3 – candidates must include a clear explanation of how the production elements enhanced the work.
- Bullet 4 – movement vocabulary from the specific dance work – not a general description of the choreographer's movement style. Examples should be included to substantiate the candidate's answer.

EXAMPLE OF POSSIBLE ANSWER:

Bullet 1: *THE DANCE OF GRIEF* – Martha Graham – *Lamentation*

(1)

Bullet 2: Intent/Theme/Synopsis/Structure: *Candidates should supply detailed and specific explanations.*

- The primary theme of *Lamentation* is grief and how grief can affect one's mind, body and soul. The dancer battles with emotions of anger and sadness.
- Solo performance – specifically to show that we are all alone when we grieve.
- The dance is divided into three stages of emotional states; the dancer goes through a period of disbelief, followed by the climax in which she is faced with reality; finally she turns to those around her to console her, but realises that in this comfortless world, she can only find peace within herself. She must endure this period of anguish and grieving on her own.
- The dance begins and ends on the bench and never moves from the bench, showing how the dancer is trapped in her grief.

(4)

Bullet 3: Production elements: *Candidates must mention four detailed points on how the production elements used enhanced the work.*

- The dance is a solo set on a stark and empty stage symbolising/showing the dancer's isolation and aloneness as well as the entrapment of her mind and body within her grief.
- The costume is used to show the fight and trauma within the person as the dancer is costumed in a tube of purple stretch jersey fabric, symbolic of her own body being trapped in grief. Only her face, hands and feet are visible.
- The lighting is dark with a sole spotlight on the dancer adding to the sense of aloneness.
- The only prop is a bench in the centre of the stark stage. The dancer never leaves the bench symbolising/showing her entrapment and the fact that she must endure this period of anguish and grieving on her own.

(4)

Bullet 4: Movement vocabulary: *Must relate directly to the dance work. Candidates should supply detailed and specific examples.*

- This piece is a contemporary dance work. Graham succeeds in producing a new movement vocabulary that 'makes visible the interior landscape.' Her original technique as well as the philosophy behind her work is what made this piece innovative, with movements that are distorted, angular and un-beautiful, symbolising the inner grief of the dancer.
- Every sharp angular movement that the dancer makes is a manifestation of the terrible war being waged within her.
- Rocking stiffly from side to side, she tugs, pulls and pushes at the confining fabric with her hands, elbows, knees and shoulders to express her emotions which reflect her inner thoughts through the movements of the body.
- The use of deep contractions shows her anguish and pain.
- The only parts of her body showing are her hands, feet and face. These body parts are used effectively to show the pain and emotion she is going through – many of the movements are very ugly, e.g. the use of flexed and sickled feet – symbolising the fact that grief is not pretty.
- The reaching arm movements convey the feeling the dancer is either reaching for help or as she looks up, asking for spiritual help.
- All the movements remain rooted to the bench – she never leaves it. This symbolises the fact that she cannot escape from her grief and has to remain in this situation until she has resolved it.

(8)

Bullet 5: Conclusion: *Candidates must give three clear facts that substantiate their opinion of the work.*

- Graham is to be admired for the risks she took in breaking with tradition and how she gave dance a new and different direction.
- Her work was truly personalised, which is often very hard to achieve in any of the arts.
- This dance work is one we can all relate to as at some stage of our lives we all suffer from grief of some kind.

(3)
[20]

QUESTION 4

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Choreographer							
Bullet 2 – country of birth			√		1		
Bullet 3 – professional career						7	
Bullet 4 – influences/ collaborations						4	
Bullet 5 – dance style							4
Bullet 6 – contributions							4

NOTE TO MARKERS

- Use professional judgement when assessing the quality of the candidate's answer.
- Some sections may contain more facts than others.
- Evaluate the whole answer before awarding marks.
- Candidates should write the information as a speech.
- Deduct one mark if format is incorrect.
- All five bullets must be answered for the candidate to achieve full marks.
- Memos are not written in format but rather in bullets to guide markers on what information might be included.

CRITERIA FOR MARKING:

- Avoid awarding full marks if the answer is not detailed/factual and written as a speech.
- Bullet 3: asks for professional career (as a dancer and choreographer) not early childhood.
- Bullet 4: asks for influences and collaborations in the choreographer's career not early childhood.

EXAMPLE OF POSSIBLE ANSWER:

Bullet 1: MARTHA GRAHAM – deduct one mark if the answer is not written as a speech.

Bullet 2: Country of birth:

➤ Born in Allegheny, Pittsburgh, Pennsylvania/USA.

(1)

Bullet 3: Professional career: *Candidates should elaborate in detail.*

- In 1916, with no formal dance training to mention, 22-year-old Graham enrolled at the Denishawn School where she received her basic training. Although she was a late beginner by dance standards, her determination, intelligence and her taut lean body caught the attention of Ted Shawn.
- Graham and Shawn danced opposite each other in the leading roles and this granted Graham widespread exposure.

- Graham left Denishawn and moved to New York. She led an exodus from Denishawn and soon various Denishawn dancers as well as their musical director and accompanist, Louis Horst, left to join her.
- After moving to New York in 1923, Graham acquired a job with a Broadway revue: the Greenwich Village Follies. There she gained a reputation for her ballet ballads.
- In 1926, after 10 years of dancing for others, Graham performed her first solo concert. Louis Horst was her accompanist. Everything she did at that stage was influenced by Denishawn.
- While establishing her own company and developing her individual technique, Graham supported herself by teaching at two music schools in New York.
- The founding of the Martha Graham School of Modern Dance on 26 April 1926, did not mark the end of Graham's dancing career. Throughout her life, her dance and choreographic careers remained intertwined.
- Graham continued to dance persistently with her company until the age of 76, by which time her onstage appearances had degenerated into a grisly caricature. Graham sought consolation in alcohol as she became aware of her diminishing creative energy and the fact that her body could no longer cope with the demands of dance.
- Martha Graham choreographed over 170 works during her lifetime, most of which were created specifically for her own company.
- Graham took the lead in most of her works.
- Her choreographic career affirmed that dance could be a medium of personal expression for the choreographer as well as the dancer.
- All Graham's works have interrelated themes: that of mystery, religion, myth, man's rootedness in the earth and supernatural, and that of the psyche, the inner conflicts that set man apart from nature and God.

(7)

Bullet 4: Artistic/collaborative/socio-political influences: *Candidates should supply at least four detailed facts on influences during their career.*

- Exposure to the dancing of Ruth St Denis began Graham's fascination with dance.
- Louis Horst maintained a keen interest in the music of Satie and Kodaly and introduced Graham to challenging scores. Horst taught Graham about musical form and encouraged her to use the work of contemporary composers. He created several scores for Graham.
- Isamu Noguchi, a Japanese-American sculptor and set designer, designed sets which Graham incorporated into the choreography of her works. Noguchi is arguably the leading designer of the 20th century.
- Martha Graham was born into an actively and rapidly advancing world and lived during an age of fresh theories regarding politics, the human mind, sexuality, science and art to mention but a few.
- The 20th century saw the development of a concept of self which went against the then present standards of beauty. Such a rebirth required a return to nature and all that is primitive. Within dramatic circles, emphasis transferred to expression of a personal kind.
- During this period the writings of both Delsarte and Dalcroze received great attention. Both men were musicians who unintentionally affected the dance scene hugely.

- In 1900, Sigmund Freud startled the world with his *Interpretation of Dreams* followed by his *Theory of Sexuality*. For the first time, the complexities of the human mind were being approached analytically.
- All the above certainly had a major influence on the American choreographer and dance icon, Martha Graham. She choreographed dances which were inspired by myths, legends, history, politics and aspects of life including the mind.
- Graham sought to integrate motifs and innovations from modern art and psychology in dance. Drawing on the work by Freud and Jung, she attempted to blend abstract movements with emotional states.

(4)

Bullet 5: Dance style: *Candidates should be able to identify the genre and unique stylistic characteristics of the choreographer.*

- Contemporary (modern) dance
- Use of breath, contraction and release, tension and relaxation
- Use of opposition and succession
- Use of floor work, falls, rolls
- Off axis, tilt, spirals
- Unique training system and style
- Angular, strong, powerful, emotional, used distortion

(4)

Bullet 6: Contributions to dance/awards: *Candidates should supply four clear facts and be able to justify their answers.*

- Graham changed the way performers around the world moved and her revolutionary dance technique is arguably her greatest achievement. It had a forceful impact on all branches of the contemporary theatre and established Graham as the person whose life made the single greatest contribution to modern dance.
- Graham's choreographic career had a lasting impact on modern dance, both in America and abroad. Although Graham did not invent modern dance, she came to embody it.
- She encouraged awareness of the human body and the inherent mystery that it possesses.
- Graham codified an effective language for modern dance, accessible to following generations.
- In 1976, Martha Graham became the first dance personality to receive the *Presidential Medal for Freedom*. The award, presented to Graham by President Gerald R Ford, is the highest possible honor for an American civilian.
- Graham also received the *French Legion of Honor* in 1979 and the *Kennedy Centre Honors Award* in recognition of her significant contributions to American culture through the performing arts.

(4)
[20]

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Indigenous ceremonial dance performance							
5.1 – naming		√	√	√	1		
5.2 – purpose/participants						5	
5.3 – music/accompaniment/sounds					3		
5.4 – ritual elements/symbolism							3
5.5 – evaluation							3

NOTE TO MARKERS

- Candidates must answer on an indigenous ceremonial dance.
- Candidate must receive no marks if he/she does not answer on an indigenous ceremonial dance, e.g. Pantsula and Gumboot dances are not indigenous ceremonial dances.
- Use professional judgement when assessing the quality of the candidate's answer.

CRITERIA FOR MARKING:

5.1	<ul style="list-style-type: none"> • Candidates must give the specific name of the dance and place of origin. • No generalisation should be accepted, e.g. they must not use the word Zulu dance as there are specific names for the Amazulu dances such as <i>Umhlanga (The Reed Dance)</i>, etc. • Where only the name or only the origin is given, half a mark must be allocated. 	(1)
5.2	<ul style="list-style-type: none"> • Award 3 marks if the purpose of the dance performance is explained in detail. • Award 1 mark if specific answers are given about the people who take part in the dance. • Award 1 mark if specific answers are given about the gender, social rank as well as age group where applicable. 	(5)
5.3	Allocate full marks if the candidate has described and given three facts about the music/accompaniment/sound.	(3)
5.4	Allocate full marks if the candidate can clearly identify three ritual elements and explain how they are used in the dance/the symbolism if applicable.	(3)
5.5	Three clear reasons should be given as to why we study dances from other cultures.	(3)
		[15]

EXAMPLE OF ONE POSSIBLE ANSWER:**5.1 Name and origin:**

- The *Medicine Song* of Jo'hasie or *San Trance Dance* performed by the Koi San. (½)
- They are now found only in very small communities in the Kalahari Desert and in isolated regions in Namibia, Botswana, Zambia and Zimbabwe. (½)

5.2 Purpose of the dance performance/participants: *Candidates should supply five clear facts on the above. Both sections must be included.*

- The dance is performed for specific purposes such as after a successful hunt, after the first storm of the rainy season and at the initiation of the medicine man/shaman.
- This dance is also for recreational purposes to unify the community.
- The main purpose of this dance is to heal the sick – making the bad spirits happy so they will not harm the living.
- Sometimes the dance serves as a shield against illness for the whole community.
- They dance to involve the supernatural into their earthly lives.
- Everybody takes part in the dances except the very young and the very old.
- The dance is lead by the medicine man/shaman who is their spiritual leader/guide and healer. (5)

5.3 Music/accompaniment/sound: *Candidates should describe three clear facts.*

- Instruments commonly used are voice and body, e.g. chanting, singing, clapping and stamping.
- The men's pounding stamps add to the rhythm and provide the musical pulse for movement execution.
- Rattles around the men's ankles add to the sound.
- The women are mainly responsible for the singing and clapping and this provides the rhythm for the dancing. The men join the women, singing in harmony.
- The adult males will encourage the singing and clapping.
- The dance reaches its peak, when the tonal and rhythmic elements of the piece are firm and solid.
- Exuberant laughter and loud conversation come between the songs, but it does not last long.
- The shaman's shrieks accompany the dance as he goes into a trance and draws the illness from his people. (3)

5.4 Ritual elements/symbolism: *Candidates should supply three detailed and specific examples of rituals used within this dance and symbolism if applicable. Answers may not be generalisations.*

- In the *Medicine Dance* there are hunting rituals and healing rituals. The following ritual elements are found in this dance:
 - **Setting:** A clearing in a village where there is enough space for everybody to come together.
 - **Fire:** Provides light and is the focal point around which this dance takes place.

- **Circle:** The whole formation of this dance is circular and around the fire. It creates a sense of community with everyone facing each other.
 - **Rhythmic repetition:** Movements are repeated rhythmically, which enhances their power and induces a trance-like state.
 - **Sounds:** Chanting, singing, clapping, stamping are performed in this dance and all add to transforming the medicine man/shaman into his trance-like state.
 - **Gesture:** The use of hands to mime emotions or actions takes place during the dance, e.g. the hunting stick symbolises power.
- The dance gives insight into the beliefs, practices and traditions of ancestors.
 - It symbolises the religious beliefs integrated into everyday life.
 - There are movements that have animal names and movements that symbolise hunting, e.g. a dancing stick or hunting bow will be in one hand and the other hand will hold an animal tail switch.
 - The *Trance Dance* is a transformative ritual –moving from a place of sickness to that of well-being.

(3)

5.5 **Dances from other cultures:** *Candidates must give three clear reasons.*

- To understand other people's culture, and to learn about their backgrounds
- To break any stereotypes which people might have towards another culture
- Allow things to be seen from a different perspective and lead to a greater respect for that culture and its traditions
- Widening our knowledge about the world which gives room for self-discovery
- This study will keep the traditions and symbolisms of that culture from dying out and therefore prolong their lifespan.
- It increases a dancer's knowledge and dance vocabulary.

(3)
[15]**TOTAL SECTION A: 70**

QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Notes and time signatures							
Evaluation	√	√	√	√			6

NOTE TO MARKERS

- Use professional judgement when assessing the candidate's answer.
- Candidates may give a wide range of responses.

CRITERIA FOR MARKING:

- Candidates must describe and explain how each of the three **music elements** listed will enhance their dance performance.
- Candidates may not write about dance elements.
- Allocate 2 marks per music element if the candidate gives a clear definition of the element and explains how this knowledge would aid in developing the dancer's musicality/performance, etc.

[6]**EXAMPLE OF POSSIBLE ANSWER:****DYNAMICS:** *Candidates should define and explain.*

- Dynamics in music is the light and shade – the variations in sound.
- As in dance, this creates interest, tension and perhaps a climax within a piece of music or dance work.
- Understanding the dynamics in the music will help you know when to emphasise certain places within your dance and when to vary the amount of energy. (2)

TEMPO: *Candidates should define and explain.*

- Tempo is the speed of the music which could dictate the type of movement choices depending on how slow or fast the music is.
- Understanding this is important in dance because often within a piece of music the tempo can change and the speed you move at should adjust accordingly. (2)

TIMBRE: *Candidates should define and explain.*

- Timbre is the sound quality that each instrument makes. It is really important for a dancer to understand this, because just as each instrument has its own sound quality, so does each dance movement.
- Depending on the instruments used in a piece, the sound quality will differ greatly and this will affect the quality of your movements. (2)

[6]

QUESTION 9

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music of a dance work							
Bullet 1 – dance work			√		0		
Bullet 2 – compose/artist					1		
Bullet 3 – style/ accompaniment/instruments					1		
Bullet 4 – relationship to dance work							3

NOTE TO MARKERS

- Use professional judgement when assessing the candidate's answer.
- Candidates may give a wide range of responses.

CRITERIA FOR MARKING:

- Candidates must include each of the four bullets listed to achieve full marks.
- Bullet 1 – no marks to be allocated.

EXAMPLE OF POSSIBLE ANSWER:**Bullet 1: Name of choreographer/dance work:**

- Martha Graham – *Lamentation*

Bullet 2: Music composer/artist:

- Zoltan Kodaly

(1)

Bullet 3: Style of music/accompaniment/instruments:

- Classical solo piece
- Piano

(½)

(½)

Bullet 4: Relationship of music to theme/intent: *Candidates should supply three detailed and specific examples.*

- The anguished score plays a vital role in setting the intensely agonising atmosphere of this dance work.
- As the dancer begins with the emotions surging within her, the chords that were originally gentle become more dissonant.
- Building up to the climax in which she faces reality, are a number of strong dramatic discords and a series of menacing scales. The cacophony grows into a frenzy of atonal scales where she fights the raging war within herself.
- The music eventually subsides as she realizes she is to deal with her grief on her own.
- The music is as symbolic as the dance in expressing the emotion of grief and the result is a truly personalised expression of sorrow.

(3)

[5]**TOTAL SECTION B: 20**

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 10**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Muscles and actions							
Labelling		√	√		7		
Actions						7	

NOTE TO MARKERS

- Candidates receive one mark for correctly naming the muscle.
- If the muscle is incorrectly named – do not mark any action given.
- If an action is given without specifying which part of the body it moves, only ½ mark is to be awarded. Mark only the first action given.

ANSWER:

- 10.1 ➤ Sternocleidomastoid (1)
 ➤ Flexion of the head (1)
 ➤ Rotation of the head
- 10.2 ➤ Trapezius (1)
 ➤ Stabilisation of the scapula/shoulder blade (1)
 ➤ Retraction of the scapula/shoulder blade
 ➤ Depression of the scapula/shoulder blade
 ➤ Elevation of the scapula/shoulder blade
 ➤ Extend the neck
 ➤ Adduction of the scapula
- 10.3 ➤ Deltoid (1)
 ➤ Flexor of the humerus/upper arm (1)
 ➤ Medial rotator of the humerus/upper arm
 ➤ Abduction of the humerus/upper arm
 ➤ Extensor of the humerus/upper arm
 ➤ Lateral rotator of the humerus/upper arm
- 10.4 ➤ Pectoralis major (1)
 ➤ Adduction of the humerus/upper arm (1)
 ➤ Medially rotates the humerus/upper arm
 ➤ Flexion of the humerus/upper arm
- 10.5 ➤ External obliques (1)
 ➤ Trunk flexion (1)
 ➤ Lateral flexion of the trunk
 ➤ Rotational stabiliser of the trunk
- 10.6 ➤ Rectus abdominis (1)
 ➤ Trunk flexion (1)
 ➤ Lateral flexion of the trunk
 ➤ Rotation of the trunk

- 10.7 ➤ Sartorius (1)
 ➤ Hip flexion (1)
 ➤ Knee flexion
 ➤ Lateral rotation of the femur/upper leg
 ➤ Abduction of the femur/upper leg

[14]**QUESTION 11**

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness							
Knowledge: 11.1–11.6		√	√		6		

ANSWER:

- 11.1 C (1)
 11.2 B (1)
 11.3 A (1)
 11.4 B (1)
 11.5 D (1)
 11.6 B (1)
[6]

QUESTION 12

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Warm up							
Recall: 12.1		√	√		4		
Application: 12.2						3	
Evaluation: 12.3							3

NOTE TO MARKERS

Use professional judgement when assessing the candidate's answer.

CRITERIA FOR MARKING:

12.1	Candidates can only receive full marks if FOUR definite facts relating to warming up are given. Each fact needs to be explained as to why it is important in the warm-up.	(4)
12.2	Gives THREE clear explanations of the importance of relaxation for good health.	(3)
12.3	Gives THREE clear explanations on the affect of correct/incorrect posture on their dancing.	(3)
		[10]

EXAMPLE OF POSSIBLE ANSWERS:

- 12.1 **Warm-up:** *Candidates should explain in detail four specific examples of why a warm up is important in the dance class:*
- Your heart rate increases so that oxygen-rich blood can be pumped to the muscles. The oxygen helps break down fuel for muscle action. The increased blood flow also helps to get rid of waste products, e.g. lactic acid which causes cramps.
 - Your body temperature rises, increasing the elasticity of the muscles and making them more pliable/can move freely. This reduces the risk of injury as cold muscles cannot perform fully.
 - Synovial fluid is released from the synovial membrane into the joints to lubricate them and prevent friction.
 - You begin to focus your mind on the class/activity you are about to take part in and clear your mind of other matters not related to dance. This helps with your concentration and focus in the class – also helps to prevent injuries.
 - You start to focus on the way you hold your body and improve your posture and alignment.
 - You learn through repetition. Repetitive movements are needed to warm up the body, but they also improve your ability to remember movement patterns.
 - Improves posture and alignment – preparing the body for class. (4)
- 12.2 **Importance of relaxation:** *Candidates should explain three detailed and specific examples.*
- Keeps your life balanced as one cannot only work. You need to have leisure time as well, so you can switch off from the demands of work.
 - Lowers blood pressure and thus decreases the chance of a stroke or heart attack.
 - Calms the mind and energises the whole system.
 - Eases muscle pain and allows the immune system to recover and function more effectively. (3)

12.3 **Correct/Incorrect posture:** *Candidates should explain three detailed and specific examples with substantiated reasons.*

- A **lack of good posture** puts a strain on the entire body and affects your health and the way you move.
- **Correct posture** will help greatly to relieve tension as it allows the body to move freely while at the same time supporting the torso, not placing undue strain on joints and muscles.
- **Good posture** improves alignment which in turn allows the body to move in a balanced, well-coordinated manner without placing stress on different body parts through incorrect placement.
- **Incorrect posture** causes tension in the muscles as they not only have to perform the movements required of them, but also work overtime to support the weight of the body.
- **Incorrect posture** causes tension in the muscles which can lead to injuries because the muscles are not working efficiently and tense muscles can be easily damaged with the demands that dance places on them.

(3)
[10]

QUESTION 13

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness		√	√				
Definition: 13.1					1		
Explaining: 13.2						3	
Evaluation: 13.3							3
Create: 13.4						4	

NOTE TO MARKERS

Use professional judgement when assessing the candidate's answer.

CRITERIA FOR MARKING:

13.1	A clear definition is required.	(1)
13.2	Benefits can be varied but must be accurate. Candidate must state THREE clear examples with an explanation of each one to achieve full marks.	(3)
13.3	The answer must relate to ways to develop this component in the dance class. Clear, well-explained examples are expected.	(3)
13.4	TWO exercises to develop this component must be clearly described.	(4)
		[11]

POSSIBLE ANSWERS:**ENDURANCE:**

- 13.1 **Definition:**
➤ Endurance is the ability to perform for long periods of time without getting tired. This involves the heart/lungs/vascular system and muscles. (1)
- 13.2 **Benefits:** *Candidates should supply three detailed and specific examples with substantiated reasons.*
➤ Dancers can rehearse or perform for longer and at a higher quality because the muscles are constantly being supplied with oxygen-rich blood which is needed to perform.
➤ Reduces fatigue: As a dancer becomes fitter, he/she can do more than before and work for longer periods, as well as work the body harder.
➤ Improves concentration: The dancer can focus on the class/routine and not on how tired the body is.
➤ The supply of oxygen to all parts of the body boosts the immune system which reduces the chances of getting ill and increases the rate of recovery.
➤ Reduces the risk of injury: The mind is focused on technique and is alert to changing circumstances and does not have to worry about how tired the body and muscles feel.
➤ Makes dance movements look effortless: When the muscles do not have a constant supply of oxygen they become heavy and feel like lead.
➤ The dancer won't get out of breath: The lungs will have become stronger and can inhale more deeply. (3)
- 13.3 **How to improve it in the dance class:** *Candidates should supply three detailed and specific examples.*
➤ Endurance involves doing movements in the dance class that travel or jump – aerobic-type movements.
➤ You could increase the amount and length of time you spend on jumping sequences in the class as well as combinations that move across space and are continuous – not stop-start.
➤ You also need to keep adapting your exercises so the body is continually challenged with new and different demands, i.e. progressive overload. (3)
- 13.4 **Exercises could include:**
➤ Jumping, e.g. sautés/echappe sautés, etc.
➤ Enchainment/combinations rather than single steps
➤ Travelling sequences, e.g. grand jetés
➤ Performing full dance sequences (4)

[11]

FLEXIBILITY:

- 13.1 **Definition:**
➤ The range of movement possible in a joint/muscle. (1)
- 13.2 **Benefits:** *Candidates should supply three detailed and specific examples with substantiated reasons:*
➤ It is an essential element for getting positions and movements correct.
➤ It allows for freedom of movement – as the body can move in many different ways.
➤ It adds grace and ease to dance movements as the dancer is not fighting against stiff muscles that cannot perform the movements.
➤ It is an effective way to prevent injuries – as the dancer now can do more and varied exercises and will not damage muscles when performing difficult/demanding movements.
➤ Allows for expansion of the dance vocabulary – a wider range of movements can be performed. (3)
- 13.3 **How to improve it in the dance class:** *Candidates should supply three detailed and specific examples.*
➤ Small gentle stretching exercises should be included in the warm-up.
➤ Long sustained stretches should occur at the end of the class when the muscles are warm and pliable.
➤ All parts of the body need to be flexible as an unbalanced level of flexibility in different parts of the body can lead to injury.
➤ Slow sustained stretches are the safest type of stretching methods. The use of breathing while you hold the stretch is important for releasing tension in the muscles and allowing the body to go further into the stretch. (3)
- 13.4 **Stretching exercises could include:**
➤ Hamstring stretches – sitting on floor with head on straight knees.
➤ Quadriceps stretches – hold the ankle behind the pelvis and lift the leg into a parallel attitude.
➤ Adductor stretches – sitting on the floor with the legs in a wide second – stretch the body forwards/sideways. (4)
- [11]**

STRENGTH:

- 13.1 **Definition:**
➤ The ability of a muscle/group of muscles to generate force against gravity. (1)
- 13.2 **Benefits:** *Candidates should supply three detailed and specific examples with substantiated reasons.*
➤ It is essential for controlling and holding movements that work against gravity so they are performed correctly, otherwise injuries can occur.
➤ Muscle strength allows for a wide range of movements to be performed.

- Most dance movements require the arms, legs and torso to move in all kinds of ways that resist gravity. Without strong muscles, most of these movements could not be performed.
 - It adds grace and ease to our movements – makes them look effortless.
 - Allows for expansion of the dance vocabulary – a wider range of movements can be performed and controlled.
- (3)

13.3 How to improve it in the dance class: *Candidates should supply three detailed and specific examples.*

- All the muscles of the body, arms and legs need to be developed through specific exercises for each body part.
 - All exercises must use the overload principle which means doing more and asking your muscles for more each lesson.
 - You need to do a variety of muscle strengthening exercises to develop overall strength and power. A balance between muscle groups must be maintained for your body to be highly effective and strong.
- (3)

13.4 Strengthening exercises could include:

- Leg exercises/Developpes for strength/grand battements/brushes for power.
 - Floor exercises/Arabesques – holding this position will strengthen the back and abdominal muscles while stabilising your posture as well as the muscles of the legs.
 - Jumps/Sautés – this will develop strength in the legs to propel the body off the floor as well as muscle speed.
 - Arm exercises/Port de bras – developing strength in the arms.
- (4)

[11]

QUESTION 14

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Injury							
14.1 Dangers			√		2		
14.2 Immediate treatment						4	
14.3 Alternative exercises							4

CRITERIA FOR MARKING:

14.1	Candidates must mention TWO of the dangers of dancing with an injury. Allocate one mark for each fact that is explained in detail.	(2)
14.2	Allocate four marks if the RICE treatment is explained in detail or one mark if it is only mentioned as RICE.	(4)
14.3	Candidates must give a detailed recommendation about continuous and alternative ways of taking care of the injury.	(4)
		[10]

POSSIBLE ANSWERS:

- 14.1 **Dangers:** *Candidates should supply two detailed and specific examples.*
- Dancing with an injury can further damage the affected area and interfere with the natural process of healing and cause prolonged injury.
 - Dancing with an injury could cause permanent scar tissue damage.
 - Working with the injury can only exacerbate the situation which might cause further damage and prolong the chance of going back to dancing. (2)
- 14.2 **Immediate treatment:** *Candidates should supply four detailed and specific examples.*
- **Rest** – stop all dance activities immediately.
 - **Ice** must be applied to the injured area to decrease swelling and possibly pain.
 - **Compress** the knee which will counteract the accumulation of fluid in the injured area. Relieve the compression at regular intervals.
 - **Elevation** – this is done to decrease the swelling and drain the fluid from the area. (4)
- 14.3 **Continuous/alternative methods:** *Candidates should supply four detailed and specific examples.*
- He/She should consult a medical professional for diagnosis and advice on appropriate treatment.
 - Non steroidal, anti-inflammatory tablets may be taken to reduce pain.
 - Continue to work the areas that are not injured in the dance class. Ensure that all uninjured parts of the body are kept flexible.
 - Do non-weight-bearing exercises, e.g. water aerobics, yoga and other gentle exercises that will strengthen the knee.
 - Physiotherapy to rehabilitate the injured area. (4)
- [10]**

QUESTION 15

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Dance injuries							
Analysis	√	√	√	√			9

NOTE TO MARKERS

- Use professional judgement when assessing the candidate's answer.
- Many different opinions could be given.
- Award 3 marks for each factor listed if detailed with well-explained reasons given.

POSSIBLE ANSWERS:

OVERUSE OR EXCESSIVE TRAINING: *Candidates should analyse and explain how this example can lead to injuries. Three detailed facts should be given.*

- **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 in the dance class. 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.

(3)

POOR TECHNIQUE: *Candidates should analyse and explain how this example can lead to injuries. Three detailed facts should be given.*

- **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. He/She needs experience in implementing dance techniques/style as well as being able to give appropriate corrections.
- **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. 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.

(3)

PHYSICAL LIMITATIONS: *Candidates should analyse and explain how this example can lead to injuries. Three detailed facts should be given.*

- Everybody has certain **muscular/skeletal limitations**. If a dancer does not work within his/her 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. Each dancer will have a different joint structure.
- **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. Each dancer will have a different degree of muscle tone.
- Dancers have to understand which areas of their bodies they can change through stretching and strengthening exercises, and which areas cannot be altered.

(3)
[9]

TOTAL SECTION C: 60
GRAND TOTAL: 150