basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 150

This memorandum consists of 19 pages.

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NOTE TO MARKERS/TEACHERS:

- In the marking content lists, more information has been provided than is expected from the learners.
- The information provided by learners may differ from the memorandum but still be correct. Use professional judgement in assessing the information provided.
- Bullets have been used in the memo to aid marking.
- Refer to the **Ability Levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise students if the grammar or spelling used is incorrect. As long as the student's answer is clear, understandable and meets the marking criteria.
- Anatomical terms, names of choreographers, composers and dance works must be spelled correctly.
- **Learners 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, or meaningfully addresses the question.**
- In many of the qualitative questions that require **detailed explanations**, one tick does not always equal one mark. Half-marks may be awarded.
- **Markers should avoid awarding full marks for a question when the answer is superficial and minimal.** This examination is the culmination of a three-year training period from Grades 10 to 12 and the level of rigour expected should be equivalent to all other matriculation subjects.
- Where the learners have made careless mistakes, e.g. numbering, the marker and moderator should decide whether the learner is answering the relevant question correctly.
- Look for what the learners know, not what they do not know.

SECTION A: DANCE HISTORY AND THEORY

QUESTION 1

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
South African dance work	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Title			√			1		
Introduction to include synopsis and intent			√			4		
Type of work			√				1	
Movement style/vocabulary		√	√				5	
Production elements	√		√					7
Conclusion			√					2

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the learner's answer. Learners may have given more information in one section than in another. Evaluate the whole answer to assess what the learner knows and award marks accordingly.

CRITERIA FOR MARKING:

If the answer is **not** written as an **article** award no marks for the following:

Bullet 1: No mark for no title.
Bullet 2: Deduct 1 mark for no introduction.
Bullet 4, 5: All aspects of the questions must be addressed with details provided to substantiate answers to achieve full marks.
Bullet 6: Deduct 1 mark for no conclusion. Learners must give reasons to substantiate comments on the impact this work would have on an audience.

***Markers should avoid awarding full marks for a question when the answer is superficial and minimal*.**

Bullets have been used to aid marking. Not all bullets will be included by the candidate depending on the dance work they are answering on.

POSSIBLE FACTS THAT LEARNERS COULD INCLUDE:

Bullet 1: The title should have some connection/relevance to the work being reviewed. (1)

Bullet 2: Introduction and synopsis:
- No mark allocation for naming the choreographer/dance work.
- Introduction to the dance work
- Learners to describe the synopsis of the dance work/stimulus/intent
- Background stimulus for creating the dance work such as a political statement/religious statement/emotional statement, etc. (4)

Bullet 3: Abstract or narrative and explain why:
- Narrative – it has a clear story line
- Abstract – There is no theme or story/ could be a symbolic meaning such as grief, etc. (1)

Bullet 4: Movement style(s) and vocabulary:
- Styles used such as classical ballet/contemporary/African/folk, etc.
- Learners to mention how this style(s) was used to convey the meaning of the dance work – animal-like movements/gestures/mime/rocking/ stamping/ comedy, etc.
- The choreographer's specific use of dance styles.
- Specific movements/highlights used in the work. (5)

Bullet 5: Describe and explain how the production elements contributed to the success of this work:
- Stage setting – how the stage space was used/symbolism if any.
- Props – what they were/or no use of props – empty stage/symbolism if any.
- Sets – describing them, where they were positioned and the effect they were intended to create/symbolism if any.
- Lighting – the use of lights/colour/position and the atmosphere they created/symbolism if any.
- Costumes – describing and mentioning the effect the costumes were intended to create/symbolism if any.
- Special effects if any/symbolism if any.
- Music used – how it added/contributed to the work.
- Any other effects used not mentioned above. (7)

Bullet 6: Conclusion:
- Learners to comment and give reasons/substantiate why they think an audience would enjoy/not enjoy this dance work.
- Conclude the article. (2)

[20]

QUESTION 2

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
International choreographer	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Country of origin			√			1		
Training/Experience			√			3		
Dance/Choreographic career/Influences/Collaborations			√				5	
Analysis of style and choreography			√					4
Opinion on international studies			√					2

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the learner's answer. Learners may have given more information in one section than in another. Evaluate the whole answer to assess what the learner knows and award marks accordingly.

CRITERIA FOR MARKING:

***Markers should avoid awarding full marks for a question when the answer is superficial and minimal*.**

Bullets have been used to aid marking. Not all bullets will be included by the learner depending on the choreographer they are answering on.

POSSIBLE FACTS THAT LEARNERS COULD INCLUDE WHERE APPROPRIATE:

2.1 The name of the choreographer – no mark allocated.

2.2 The country of origin (1)

2.3 Early dance training/experience:

- The people that influenced his/her training.
- Places/institutes where he/she trained.
- The early experience gained.
- Styles of dance learnt.
- Lack of early training/experience where appropriate. (3)

2.4 Professional dance and choreographic career:

- Professional experience as a dancer.
- Where he/she performed.
- Works he/she appeared in.
- Companies he/she is associated with.
- Works he/she choreographed.
- People who have collaborated with or influenced his/her choreographic career.
- The companies that influenced his/ her choreographic career.
- The relationships that he/she built with companies.
- How the choreographer played a role in other companies.
- Political/social/religious/etc. influences on their choreographic career. (5)

2.5 Choreographer's style/choreography:

- Different dance/movement styles used.
- Combined dance styles used.
- Types of movements favoured.
- Use of improvisation – involving dancers in the choreographic process or choreograph their own – dancers not involved in the process.
- Use of stage/non-conventional spaces.
- The use of music/accompaniment.
- Specific use of production elements.
- Specific ideas/intent/ issues the choreographer deals with in his/her works. (4)

2.6 Opinion:

- Have an open mind, stimulation.
- Understanding of the origins of different dance forms.
- The effect of current global trends.
- Global changes in dancing.
- Able to differentiate between originality and copied style of working – not to duplicate what has been done before.
- Choreographers' styles influence one another and new dance styles emerge.
- Media communications – we are now becoming a global community.
- Any other relevant reasons or comments. (2)

[15]

QUESTION 3

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Indigenous dance	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Naming the dance and place of origin			√	√		2		
Role played in community			√	√			5	
Costumes/outfits, music/ accompaniment			√	√		4		
Comparison			√	√				6

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the Learner's answer. Learners may have given more information in one section than in another. Evaluate the whole answer to assess what the learner knows and award marks accordingly.

CRITERIA FOR MARKING:

- In 3.1 award 1 mark for giving the specific name of the dance learnt, e.g. Indlamu, Reed Dance, etc. and not a general name such as African dance, Zulu dance, Tswana dance, etc. and 1 mark for where it originates from.
- If the incorrect dance is discussed such as a popular dance, e.g. gumboot/ Pantsula the answers should not be marked.
- Where the answer requires **detailed explanations**, one word answers could be awarded half a mark.
- Do not award full marks for a question when the answer is superficial and minimal.

POSSIBLE FACTS THAT CAN BE INCLUDED:

3.1 Name the dance and place of origin. (2)

3.2
- Purpose e.g. fertility/coming of age/weddings, etc.
- Significance of the ceremony to the community e.g. unity/ communication/ education/instruction etc.
- Participants in the ceremony
- Where and when it takes place (5)

3.3 Costumes/Outfits e.g.

- The design of the outfits, i.e. short pleated skirts, ibeshu made of animal skin. etc.
- The colour of the costume(s) – its significance.
- Accessories: beads, flywhisk, shield and spear, headgear, etc.

Music/accompaniment:

- The sounds, i.e. drumming, singing, ululating and any other instruments used.
- The composition of the music, i.e. rhythmical pattern, melody, call and response etc. (4)

3.4 Many possible answers. Comparisons may elicit similarities and differences.

Dance forms:	**Cultural dance**	**Theatrical dance**
Purposes	To unify, celebrate, recreate, educate, communicate, part of life	To entertain, communicate, tell stories, educate, express ideas
Settings	Often out of doors, in tribal settings, in the community	Usually on stage but increasingly on a range of sites, indoors and outdoors
Participants	Anyone, community members	Professional dancers, dance students

(6)
[17]

QUESTION 4

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Careers	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
4.1 Dance careers			√			2		
4.2 Analysis			√				6	

NOTE TO MARKERS:

Many possible answers will be given.

4.1 Motivation as to the wide choices within the dance industry – name various career options available to Dance Studies learners.

4.2 Name the dance career being presented e.g. **dance teacher**.

4.3 Patience/loves working with children/good at planning and time management/good with breaking down complicated ideas into simple idea.

4.4
- Would need a technical dance training to be able to teach others.
- Would need further training either at University or through a recognised dance institute such as the Royal Academy of Dancing, etc.
- Could train at a college.

4.5 Funding:
- Study loans from banks/universities
- Bursaries
- Scholarships

4.6 Tertiary education – costs:
- Tuition fees
- Living expenses (rent/residence fees, food, transport, entertainment)
- Books
- Clothing **[8]**

QUESTION 5

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Production	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Marketing strategy	√		√					6
Programme Content	√		√			4		

5.1 Marketing plan may include any or all of the following:
Design and print 20 posters to put up in the school corridors and local shops, community centre

- Design and distribute 500 flyers to all learners, teachers and members of the community.
- Write an article with photographs for the school newspaper.
- Send a press release to the local radio station to broadcast.
- Set up a competition on radio to wins two free tickets
- Send a press release to the local newspaper and invite them to the show.
- Encourage all the performers to advertise on social media e.g. Facebook, Twitter, BBM, blogs, etc.
- Design invitations for staff and special people (departmental officials, politicians, corporate) (6)

5.2 Programmes could include:

- Eye-catching design
- Title of the performance
- Date, time, venue, price of programme
- Responsible persons e.g. director/choreographer/stage manager, etc.
- Participants e.g. dancers, musicians, actors, set designers, etc.
- Items in the correct order with brief description/title/synopsis/composer
- Acknowledgements e.g. funders, supporters, volunteers, helpers
- Adverts if available. (4)

[10]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY

QUESTION 6

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Music elements/categories	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Knowledge			√			5		

6.1 C (1)

6.2 E (1)

6.3 A (1)

6.4 D (1)

6.5 B (1)
[5]

QUESTION 7

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Music of a international dance work	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Composer/artist/group			√			1		
Genre/style/instrumentation.			√				3	
Music contributing to dance work			√					2

7.1 No mark allocation for naming the dance work.

7.2 Depending on the music used Learners to name the composer or musicians or group. (1)

7.3
- Style or genre of the music e.g. classical/jazz/percussion/folk/African traditional/spiritual/gospel, etc. (1)
- Examples of instruments used could include vocals or stating a large orchestra, small ensemble, jazz band etc.
- Specific examples of instruments could be included. (2)

7.4 Discuss how the music contributed to the dance work.
Answers may include an analysis of:
- How the music quality affected the movements used.
- How sound effects/silence was used to enhance the work.
- How vocals/words enhanced the meaning of the work.
- How the use of music elements such as crescendo/repeated melody etc. enhanced the work. (2)
[6]

QUESTION 8

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Music notation	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Note values			√				5	

ANSWER:

8.1 Two counts (1)

8.2 One count (1)

8.3 Four counts (1)

8.4 A quarter of a count (1)

8.5 A half count (1)
[5]

QUESTION 9

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
African music	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Characteristics of genre			√	√				4

NOTE TO MARKERS:

Many possible answers could be given. Evaluate the response and explanation given by the learners.
This is a high level question and needs to be answered as such. Learner may not just list musical instruments and accompaniment.

POSSIBLE FACTS THAT COULD BE INCLUDED:

Characteristics of African music:

- The human voice; words are used to create the melody; words usually articulate life experiences
- Drums, rattles, flutes, marimbas, strings
- Stamping provides the musical pulse
- Buzzing, ululating, clapping, clicking, etc.
- Complex rhythms, cross-rhythms/polyrhythm of the musical instruments/ accompaniment used e.g. chanting, singing, clapping, stamping, body percussion.
- It is cyclical – repeated
- Call and response is often used – lead singer with a following group
- Harmony – pentatonic scale is used. Voices often move parallel to each other. Harmony is often unplanned. The words dictate the melody and the melody dictates the chords. **[4]**

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE

QUESTION 10

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Causes of injury	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Grooming		√	√			4		
Safe dance space		√	√				4	
Excessive training		√	√					4
Physical limitations/injury		√	√					4

NOTE TO MARKERS:

Many possible answers could be given. Evaluate the response and explanation given by the learners. Markers should avoid awarding full marks for a question when the answer is superficial and minimal.

POSSIBLE FACTS THAT COULD BE INCLUDED:

10.1
- All clothes should be well-fitted so the teacher can make corrections on your body alignment – if they are too baggy the teacher cannot see what you are doing and cannot correct you – posture/alignment etc. This could lead to continued bad habits which could end in an injury = poor technique
- Hair should be tied back and should not distract you from any exercises or get in your eyes during turning
- No jewellery should be worn as this could lead to another dancer being injured/yourself being injured especially during partner work
- Grooming is part of the discipline of dance – you need to wear appropriate clothes in order to perform at your best during classes/rehearsals/shows etc.
- Inappropriate attire will restrict the way in which you can move
- Clothes that are too tight will restrict freedom of movement
- No socks should be worn – could lead to slipping on the dance floor especially during moving/travelling exercises and cause an injury
- Pants should not be dragging under the heels; it could cause you to slip. (4)

10.2
- A sprung-wood floor is essential as it acts as a shock absorber
- A dry, smooth floor to prevent slipping and sticking which results in twisted knees and ankles.
- No cracks and holes in floorboards to prevent splinters and tearing of the skin of your feet.
- Good ventilation and temperature to prevent:
  - Excessive sweating and a loss of body fluids and electrolytes
  - Not too cold - the body cannot warm up sufficiently and this can lead to injuries.
- Floor space cleared of bags, props, chairs etc. to avoid tripping. (4)

10.3 Overuse or excessive training:

- **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 may lead to injury.
- **Being pushed beyond your limits** – over ambitious teachers. (4)

10.4 Physical limitations:

- Lack of flexibility – tight tendons
- Lack of muscle strength – low muscle tone
- Skeletal deviations e.g. scoliosis, knock knees, sway back legs etc.
- Lack of neuromuscular coordination
- Flat feet/dropped arches/bunions etc.
- Obesity
- Past injuries (4)

[16]

QUESTION 11

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Components of fitness	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Benefits			✓				4	
Muscles involved		✓	✓			4		
Development		✓	✓				5	
Describing an exercise		✓	✓					3

NOTE TO MARKERS:

Many possible answers could be given. Evaluate the response and explanation given by the learners. Markers should avoid awarding full marks for a question when the answer is superficial and minimal.

FACTS THAT COULD BE INCLUDED:

11.1 Benefits of good posture:
- Ensures control and balance
- Protects the spine
- Allows better respiration
- Improves respiration and prevents fatigue
- Ensures that muscles are used correctly
- Dance movements are done with ease
- Reduces the risk of injury to the spine
- Avoids tension and imbalances that have an effect on the line and shape of movements
- Allows the body to move quickly/ transfer weight easily/align movements
- Any other relevant information (4)

11.2 Core stability will involve the muscles of the torso. Any four to be listed:
- Rectus abdominis
- Internal/external obliques
- Transverse abdominis
- Quadratus lumborum
- Erector spinae (lower fibres)
- Multifidus (4)

11.3 How to develop core stability:
- Floor exercises, e.g. Pilates/floor work.
- A balance between muscle groups must be maintained for your body to be highly effective and strong. Use your back and abdominal muscles to stabilise your posture.
- Lengthen your spine and keep your eyes focused during exercise.
- Align your shoulders over your hips, your hips over your knees and your knees over your ankles.
- Weight should be evenly distributed over both the feet.
- You can train with weights to increase your core strength.
- Body weight training (i.e. using your own body weight as an external load), body conditioning with light weights or Pilates equipment work can sufficiently improve your strength without creating bulky muscles.
- Any other relevant answers. (5)

11.4 Many possible exercises could be given. One example is listed below.

- Sitting on the floor with feet parallel and knees bent.
- Arms crossed over the chest.
- Lean back slightly until the Rectus abdominal muscles are felt contracting.
- Hold this position and then return to the upright position.
- Increase the repetitions and gradually lean back further as the muscles become stronger.
- Repeat the same movement, but with a rotation of the upper body to the right and hold.
- Return to the upright position.
- Repeat to the left. This will work the oblique muscles.
- Increase repetitions gradually.
- Any other relevant answers.

(3)
[16]

QUESTION 12

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Stereotypes/peer pressure	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Peer pressure		√	√				4	
Stereotypes		√	√					4

CRITERIA FOR MARKING:

12.1 Learners must refer to peer pressure that will negatively affect their dance performance. It must not be generalised.
***Markers should avoid awarding full marks for a question when the answer is superficial and minimal*.**

12.2 Learners must give clear arguments against each one – it must not be generalised.

POSSIBLE FACTS THAT COULD BE INCLUDED: Consider any other relevant or appropriate facts that have been included by the candidate.

12.1 Peer pressure – negative effects on dance performance:

- Teasing – this can happen if you are seen as different in some way e.g. to fat, too thin, too tall, too short, etc. for the dance class. This could lead to feelings of inadequacy and loss of confidence. It could also lead to eating disorders such as anorexia and bulimia nervosa.
- Bullying/gangs – made to feel excluded from certain groups/picked on because of jealousy, competition, etc. This can lead to a feeling of low self-esteem, depression and not wanting to attend classes.
- Drugs – This could lead to serious injuries in the dance class because your brain is not fully functional and misjudgements can take place.
- Sex – If a girl falls pregnant she will be off dance/limited in what she can do in the dance class for some month before and after the baby is born. The risks of contracting HIV AIDS – impaired immune system will serious affect ones dance performance.
- Missing classes – to be part of the cool gang so not to be seen as a nerd leading to falling behind in class. (4)

12.2 Dancers must be thin:

- Dancers are individuals and must be strong and healthy.
- The way they dance is more important than how thin they are.
- Any dancer can use movement to convey a message that is intended despite their body mass. (1)

Dancing is effeminate and all male dancers are gay:

- Dance requires strength.
- Male dancers are often stronger and fitter than other sportsmen.
- Any human being has the right to express themselves, and if dancing is their chosen form of expression it does not make them any less of the person they are.
- There are many gay and straight men in all careers, not only dance. (1)

Dance is not intellectually challenging so it is a better option for students who are not - 'academic':

- People who say such things have limited information about dance.
- Dancers must be able to integrate the physical, intellectual, emotional and the spiritual into their movement.
- Dancers have to be able to recall large amounts of dance work as well as work and cooperate with others. (1)

People with disabilities cannot dance:

- Dance is accessible to all and is not exclusively the domain of able-bodied people.
- Many people with disabilities can manage a wide range of movement and are able to express themselves through their bodies as successfully as anybody else.
- People with disabilities can train and work as hard any other person to be dancers.
- People with disabilities often create new and innovative ways to move because of their disabilities. (1)

[8]

QUESTION 13

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Labelling muscles and joints	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Joints			√			4		
Muscles			√			6		

13.1 A – Trapezius (1)

B - Latissimus Dorsi (1)

C – Gluteus Maximus (1)

D – Hamstrings (Biceps Femoris/Semitendinosus) (1)

E – Gastrocnemius (1)

F – Achilles tendon (1)

13.2 G – Pivot Joint (1)

H – Saddle joint (1)

I – Ball and socket joint (1)

J – Hinge joint (1)
[10]

QUESTION 14

MEMO:

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Joint actions/components of fitness	LO1	LO2	LO3	LO4		LOW	MEDIUM	HIGH
Analysis of movements			√				6	
Components of fitness			√			4		

14.1 14.1.1 Plantar Flexion (1)

14.1.2 Flexion (1)

14.1.3 Extension (1)

14.1.4 Flexion (1)

14.1.5 Flexion (1)

14.1.6 Extension (1)

14.2
- Flexibility
- Strength
- Core stability
- Neuromuscular skills

(4)
[10]

TOTAL SECTION C: 60
GRAND TOTAL: 150

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