basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2011

MEMORANDUM

MARKS: 150

This memorandum consists of 21 pages.

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NOTE TO MARKERS/TEACHERS

- 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; however, it must guide you as to the quality of the answers expected.
- 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. Again refer to the marking rubric to place the candidate in the correct ability level.
- **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 rigor 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.

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SECTION A: DANCE HISTORY AND THEORY

QUESTION 1

MARKING RUBRIC

QUESTION NO.	0 WEAK	1 SATISFACTORY	
1.1.1	Does not name the dance or where the dance originates from.	Names the dance and where the dance originates from.	
	0 WEAK	**1 SATISFACTORY**	
1.1.2	Does not name the occompaniment used.	Names the occompaniment used.	Clearly names the occompaniment used
	0 WEAK	**1 SATISFACTORY**	**2 OUTSTANDING**
1.1.3	Cannot describe the costumes.	Describes parts of the costumes.	Describes the costumes in detail.
	0 WEAK	**1 SATISFACTORY**	**2 OUTSTANDING**
1.1.4	Cannot describe the theme or purpose of the dance.	Names the purpose/theme of the dance.	Explains the purpose/theme of the dance in detail.
	0 – 1 WEAK	**2 SATISFACTORY**	**3 OUTSTANDING**
1.1.5	Describes some/none of the movements found in the dance.	Describes the movements found in the dance with some understanding of their symbolic meaning where relevant.	Describes in detail the movements found in the dance and explains, with understanding, their symbolic meaning where relevant.
	0 – 2 WEAK	**3 – 4 SATISFACTORY**	**5 OUTSTANDING**
1.2	Compares the differences/ similarities between one/two principle(s)/characteristic(s) of the two dance styles learnt	Compares the differences/ similarities between four principles/characteristics of the two dance styles learnt.	Compares, with insight and understanding, the differences/similarities between five principles/characteristics of the two dance styles learnt.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Indigenous/Cultural Dance	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Describe the dance: Recall 1.1.1 – 1.1.3		√	√	√	5		
Theme/Movements: Analysis 1.1.4						2	
Dance vocabulary and style: Analyse/compare 1.1.5 and 1.2							8

Low: **1.1.1 and 1.1.3**
Medium: **1.1.4**
High: **1.1.5 and 1.2**

NOTE TO MARKERS:

Ensure you have allocated the correct amount of marks to the ability levels.
NOTE: African dance majors may write about a cultural dance other than an indigenous African dance.

CRITERIA FOR ANSWERS

1.1 **Name of the actual dance to be discussed e.g. Domba dance.**

1.1.1 Names the origin/area of the dance. (1)

1.1.2 Examples of the music instrumentation/genre/style/musicians. Two clear descriptive facts required. (2)

1.1.3 Specific description of costumes for the dance. (2)

1.1.4 Theme/intention of the dance – described in detail. (2)

1.1.5 Movements of the dance accurate and detailed. (3)

1.2 Comparison (similarities or differences) of two dance styles comparing at least FIVE principles/characteristics of the two dance styles. (5)
[15]

EXAMPLE OF POSSIBLE ANSWER:

1.1 **Domba Dance**

1.1.1 The dance is from the **baVenda** culture. (1)

1.1.2 Drumming, singing and clapping/African music (2)

1.1.3 The girls wear short traditional skirts with a beaded necklace and foot rattles. They dance bare breasted. (2)

1.1.4 The theme of the dance is based on the initiation ceremony of the young baVenda girls who are taught about their role in their society as women. (2)

1.1.5 One of the most important symbols in the Domba dance is the python, associated with the creation of humans and animals. This symbolism can be seen in the performance of the Domba when the female initiates stand behind each other very closely in a line, connected on the side by holding each other's elbows. The visual effects of the movement of the arms which undulate up and down are likened to that of a snake. On the other hand these movements are also likened to the movements in the reproductive system and organs, especially the womb. (3)

1.2 Ballet has a completely different set of principles to African dance.

- Ballet defies gravity, dancers seem weightless – African dance uses/compliments gravity and dances towards the ground
- Ballet movements all require the use of a developed turn out, and steps are designed around this unnatural use of turn out – African dance uses natural not forced turn out.

- Ballet posture is a lengthening and very held torso with most of the movement occurring in the limbs while the torso is held – African dance uses the natural bends of the body.
- Ballet traditionally has very definite gender roles – Traditional African dance too has very definite gender roles. Both styles have relaxed this characteristic in modern day works/dances which can be performed by either gender.
- Both ballet and African dance use mime and gesture within their dances. (5)

[15]

QUESTION 2

MARKING RUBRIC

QUESTION NO.	0 – 2 WEAK	3 – 4 SATISFACTORY	5 OUTSTANDING
2.1	Little understanding of what production elements are. Can describe only zero/one/two elements.	Shows understanding of what production elements are and how they can contribute to a dance work. Lists and explains three/four different elements.	Excellent understanding of what production elements are and how they can contribute to a dance work. Lists and explains five different elements.
	0 – 1 WEAK	**2 – 3 SATISFACTORY**	**4 OUTSTANDING**
2.2	Little/no understanding of the role of improvisation and how it aids choreography.	Some understanding of the role of improvisation and how it aids choreography.	Excellent understanding of the role of improvisation and how it aids choreography. Can describe with clarity and insight.
	0 WEAK	**1 SATISFACTORY**	**2 OUTSTANDING**
2.3	Cannot list or describe effective planning for rehearsals.	Lists some of the requirements and planning needed to ensure effective rehearsals.	Explains in detail the requirements and planning needed to ensure effective rehearsals. Lists at least four areas that need consideration.
	0 WEAK	**1 SATISFACTORY**	**2 OUTSTANDING**
2.4	Cannot explain how skills were developed in the dancers during rehearsals.	Explains how some skills were developed in the dancers during rehearsals.	Explains in detail how skills were developed in the dancers during rehearsals.
	0 WEAK	**1 SATISFACTORY**	**2 OUTSTANDING**
2.5	Cannot reflect on the process of choreographing.	Reflects on the choreographic process with some suggestions/reasons given.	Can reflect with insight and understanding on the choreographic process and give suggestions and reasons.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
Choreography/Improvisation	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Production elements: Describe 2.1.	√					5	
Improvisation/Rehearsals and reflection: Analysis and reflection: 2.2 – 2.5							10

Medium: **2.1 – 2.2**
High: **2.3 – 2.5**

2.1 Describes production elements in detail and how they enhance a dance work: Lights/music/staging/sets/props/costumes/make-up/special effects

Example of possible answers:

- The use of lighting could add to a dance work as it creates an effect and has an impact on the dancer's action/meaning and intensifies the theatricality of the dance work and contributes to the audience's perception of and response to the performance
- The use of costumes could add to the symbolic meaning of a dance through the use of colour and texture and line
- The use of sets and props could add to a dance work as they give depth, texture and add meaning to the work. They can also divide up the performance space in interesting ways
- The use of conventional/non-conventional performance spaces can have a direct impact on the outcome of the performance by setting the scene and atmosphere
- Special effects can enhance the performance such as the use of projections onto the stage of images that have a symbolic meaning to the dance (5)

2.2 Describes in detail how improvisation assists in choreography and substantiates answers.

Example of possible answer:

- Improvisation helps to develop my creativity and confidence and that of my dancers
- Improvisation assists me in exploring ideas or sensory stimulus in a manner that is uninhibited, honest and inquiring
- When dancers commit wholeheartedly to the process of discovery in improvisation, interesting moments and dance images emerge that might not have been thought about rationally before
- It could teach me to be aware of myself and my dancers in the space that we occupy
- It could help me to be receptive to any interesting interactions that could emerge in my contact with my dancers
- Improvisation could free me from relying on familiar dance movements or 'pretty dance' steps
- In improvisation I could experience the honest impulses that give rise to movement, the moments of disturbance (however big or small they may have been), and allow the images that flow from such exploration, to guide me
- Improvisation could inform me of my choreographic choice. (4)

2.3 **Examples of possible answers:**

- Draw up a timetable well in advance.
- Ensure your dancers are informed and available.
- Plan rehearsals – music/movements/activities/stimulus.
- Reflect in journal after rehearsals. (2)

2.4 **Examples of possible answers:**

- It developed their interpretive skills: musicality, timing, phrasing, emphasis, projection, focus, confidence, characterisation, style, expressive skills
- It helped to develop physical skills through repetition including: strength, stamina, flexibility, agility, balance, co-ordination, technique, movement memory, physical skill
- It helped the dancers to learn how to work with others in space
- It developed co-operation and team work (2)

2.5 Answer shows reflection and understanding on their choreographic process and examples/reasons are given.
Examples of possible answers:
I would have spent more time selecting my theme and really thinking about how I was going to interpret it through movement. I felt I did not develop my movements enough through improvisation to really be symbolic of what I was trying to say. I would also have planned my rehearsal times better and not left everything till the last minute as this caused my dancers' undue stress. (2)
[15]

QUESTION 3

MARKING RUBRIC

QUESTION NO.	0 – 2 WEAK	3 ADEQUATE	4 – 5 SATISFACTORY	6 OUTSTANDING
3.1	Provides minimal information on the choreographer's background.	Provides some information on the choreographer's background, country of birth. Provides information on early training or personal and artistic influences or company/ institutions where trained.	Describes the choreographer's background, country of origin, early training, personal and artistic influences and company/institutions where trained.	Written as a presentation. Describes in detail and with clarity, the choreographer's background, country of birth, early training, personal and artistic influences and company/institutions where trained.
	0 – 2 WEAK	**3 ADEQUATE**	**4 – 5 SATISFACTORY**	**6 OUTSTANDING**
3.2	Does not state/ briefly states the choreographer's achievements.	Can explain the choreographer's achievements, dance/choreographic career. Names awards/recognition received.	Can explain the choreographer's achievements, dance/ choreographic career. Names at least one other dance work (not prescribed) of the choreographer. Names awards/recognition the choreographer has received. Briefly states his/her contribution to dance/society.	Can explain in detail the choreographer's achievements, dance/ choreographic career. Names at least two dance works (not prescribed) of the choreographer. Names awards/recognition the choreographer has achieved. Explains in detail his/her contribution to dance/society.
	0 – 2 WEAK	**3 – 4 ADEQUATE**	**5 – 6 SATISFACTORY**	**7 – 8 OUTSTANDING**
3.3	No outline/gives a brief outline of some areas of the choreographer's style.	Can outline the choreographer's style.	Can outline the choreographer's style and support with some factual examples.	Gives a clear, informed opinion of the choreographer's distinctive style and supports opinions with factual examples.

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
International Choreographer	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Background: Recall 3.1			√			6		
Achievements: Applying 3.2							6	
Career: Evaluating 3.3								8

Low: **3.1**
Medium: **3.2**
High: **3.3**

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark. Learners to receive NO marks if answering on a South African choreographer.

CRITERIA FOR ANSWERS

3.1 Written in the correct format (allocate 1 mark)
Names the choreographer.
Describes with detail and clarity and includes **all the sections** below on the choreographer's:

- Background
- Country of origin
- Early training
- Personal and artistic influences and company/institutions where trained/worked

(6)

3.2 Can explain in detail and with clarity and includes **all the sections** listed below on the choreographer's:

- Achievements
- Dance/choreographic career
- Names other dance works(not prescribed) of choreographer
- Names awards and recognition the choreographer has achieved
- Explains in detail his/her contribution to dance/society

(6)

3.3 Gives a clear, informed opinion and can identify characteristics of the choreographer's:

- Distinctive style
- Supports opinions with factual examples

(8)
[20]

EXAMPLE OF POSSIBLE ANSWER:

Sections may overlap:

3.1 Good morning. Today I will be talking about the well-known **British** choreographer **Christopher Bruce**. Mr. Bruce is well known for his long time association with **Ballet Rambert** where he first began his early training, but Bruce started dancing long before that. At an early age, his father sent him to dance lessons at the **Benson Stage Academy** to strengthen his legs which had been affected by polio. He was trained in **tap, acrobatics and ballet**. Bruce joined Ballet Rambert School at the age of 13 and the company in 1963. Bruce is recognised as being the last choreographer to be nurtured by the Company founder, **Marie Rambert**. When Bruce first joined the company, it was primarily a ballet company, but in 1966 the Artistic Director **Norman Morris** reformed Rambert, to include contemporary ballet in the repertoire. This would influence Bruce's choreographic career. Bruce was recognised as a talented choreographer and was both inspired and encouraged by **Ballet Rambert.** (5)

3.2 Bruce choreographed over 20 works, his first work being '**George Frideric'** and some of his wellknown works are **'Cruel Garden', 'Ghost Dances'**, **'Swansong'** and **'Sergeant Early's Dream'**.

Bruce performed largely for the **Rambert Dance Company** but also made guest appearances for other companies. His last major role was in 1988 for the **London Festival Ballet**. He emerged as one of the **company's leading** dancers and was recognised as an intense and dramatic performer.
After he retired as a performer Bruce was appointed as **Associate Director**

and then **Associate Choreographer** at Ballet Rambert. Bruce became increasingly in demand as a choreographer all over the world and has worked with companies such as the **Nederlands Dans Theatre, Houston Ballet** and **Royal Danish Ballet.**
Bruce has established himself as a dancer, choreographer and artistic director in various companies, becoming one of the **UK's foremost artists**. In 1988 Bruce was awarded the **C**ommander of the **B**ritish **E**mpire for a lifetime of service to dance for his contribution to both ballet and contemporary companies in Britain.
As director of the Rambert Dance Company, Bruce also **commissioned** many new works for the company and **collaborated** with choreographers such as **Merce Cunningham** (USA) and **Jiri Killian** (Netherlands).

(7)

3.3
- Bruce avoids writing programme notes or making specific statements about the ideas behind his work as he prefers the audience to interpret them in their own way
- His works usually have a clear theme and there is a strong sense of character but room is left for individual interpretation
- His ballets have a narrative quality or some subject matter; however it's often not a specific one-line narrative, but a layer of images which form a kind of collage
- Bruce uses a wide range of music from classical to folk to popular tunes in his works
- Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training
- His choreography also draws on other dance styles namely folk, social dance and tap sequences depending on the ideas behind the work
- Everyday movements are incorporated and gesture is often used
- Bruce often deals with political and social themes and his work develops from a particular stimulus such as music, art or writing. In re-working this chosen theme into movement, he abstracts the idea rather than interpreting it in a literal way

Thank you. I hope this presentation has inspired you to learn more about this remarkable man and his ongoing achievements in the dance world.

(8)
[20]

QUESTION 4

MARKING RUBRIC

QUESTION NO.	0 – 3 WEAK	4 – 7 ADEQUATE	8 – 11 SATISFACTORY	12 – 14 OUTSTANDING
4.1	Names some/none of the production elements used in the dance work with minimal/no explanation of how they were used.	Names some production elements used in the dance work. A brief description is given of how some elements are used to communicate the intention of the work.	Names some production elements used in the dance work. A description is given of how each element is used to communicate the intention of the work and it is supported by some factual examples.	Names all production elements used in the dance work. A detailed description is given of how each element is used to communicate the intention of the work and it is supported by factual examples.
	0 – 2 WEAK	**3 ADEQUATE**	**4 – 5 SATISFACTORY**	**6 OUTSTANDING**
4.2	Names/does not name the composer. Little/no description of the music/ accompaniment.	Names the composer. Describes the music/ accompaniment/ instruments used.	Names the composer. Describes the music/accompaniment/ instruments used. Can explain how the music/accompaniment contributes to/enhances the success of the dance.	Names the composer. Describes the music/accompaniment/ instruments used in detail. Can explain in detail how the music/ accompaniment contributes to/enhances the success of the dance and gives detailed, insightful examples.

FOCUS OF QUESTION	LEARNING OUTCOMES				ABILITY LEVELS		
South African choreographer	LO 1	LO 2	LO 3	LO 4	LOW	MEDIUM	HIGH
Names composer Knowledge of music 4.2					3		
Use of production element 4.1						14	
Evaluates how music contributed to success 4.2			√				3

Low: **Names only of composer and production elements – 4 marks indicated in memo**
Medium: **How production elements were used in the dance – 10 marks**
An explanation of the music – 3 marks
High: **Evaluation of how the music contributed to the dance – 3 marks**

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark. Learners receive NO marks if answering on an international choreographer.

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CRITERIA FOR ANSWERS

4.1 Names the dance work and choreographer.
- Main production elements used in the dance work are named, e.g.
  - Lighting
  - Costumes
  - Staging
  - Any other
- A detailed description is given of how each element was used to communicate the intention of the work and supported by factual examples

(14)

4.2 Names the composer. (1)
Describes the music/accompaniment in detail. (2)
Can explain in detail how the music/accompaniment contributed to enhance the success of the dance and gives detailed, insightful examples (3)
[20]

EXAMPLE OF POSSIBLE ANSWER

Sections may overlap

4.1 ***Bolero (Last Dance)* – Alfred Hinkel**

The 5th version of Alfred Hinkel's abstract work, Bolero, was performed at the Artscape Theatre in 2000/1 and will be discussed below.

Costume:
Hinkel experimented with **gumboots** to represent an oppressed people, mainly the miners and dockworkers and all versions include their use.

This all-female version was very much about **sensuality**. The image of the women in gumboots and **leather tops** made a strong statement about the strength of women. In stark contrast **chiffon skirts** were worn.

During the beginning of the piece, the gumboots were hardly used. As the piece approached its climax, **the boots** were used increasingly and approximately halfway through the dance, they were used to create a thunderous, angry surge of sound in combination with the ever-intensifying music. When the female cast of *Bolero*, marched proudly onto the stage, they crossed a cultural and societal threshold. Gumboots were used in an **'avant-garde'** way – traditionally performed with a bent back, Hinkel demonstrated how an established technique could be changed for creative purposes when his dancers were seen performing their own, **upright version** of gumboot dancing. (7)

Lighting and design:
The design is reliant on the lighting. There are **no sets or props**. In general, the lighting consists of **blue, red and white light**. The work begins with **minimal lighting and silhouettes** (shadows) followed by combinations of colours occurring throughout the piece and towards the end, the lighting gradually subdues until finally, the dance ends with a **blackout.** The lighting techniques are subtle although the colours can be **stark.** The use of the cold

blue and bright white lighting is especially startling. The boldest moment of lighting comes at the end of *Bolero (Last Dance)* when the dancers *chasse (slide)* and end in a position on the floor. The moment the dancers strike their pose, there is a blackout. Most other transitions between coloured lights or between dark and bright lighting **occur gradually**. The range of the lighting never changes too dramatically with most versions occurring in **partial darkness.** This does not, as one might expect, detract from the choreography as the dancer in the dark is elevated to an almost **mythical status**. (7)

4.2 **Music: Maurice Ravel – composer:** (1)
Maurice Ravel's *Bolero* is written for a **large orchestra** and requires many instruments. Ravel's *Bolero* has been said to be the longest crescendo in music. The structure of *Bolero* is remarkably simple. It consists principally of a **single melody** repeated with **different orchestrations** for each repetition. The melody played in C-major by the **flutes** begins the piece ***piano*** (softly). A **snare drum** simultaneously pounds a **rhythm** which is sustained **throughout** the piece. Towards the end of the piece, two drums are played in unison. *Bolero* makes good use of **counterpoint.** The melody is **passed** between different instruments. The accompaniment broadens until the full orchestra is playing ***forte*** (loudly) at the end. (2)

Bolero works magnificently as a score for the *Last Dance*. The music moves from a place of **calm, gradually building** up to the final crescendo as does the dance. As each new instrument is added so too are **more dancers**. As the music grows in volume the intensity and combination of **dance styles increases**. The pounding of the drums throughout the piece compliments the rhythms created by the **gumboot dancing.**

The contrasts in dance and music provided a means of disregarding preconceptions about dance and theatre that was characteristic of that time.

Bolero (Last Dance) uses a combination of Western classical music with a racially mixed cast, contemporary, classical, African traditional, gumboot, Indian and Pantsula steps to communicate the fusion of cultures in South Africa. **The contrasts in dance and music** provided a means of looking at local dance rhythms and contemporary dance forms. Hinkel's work seeks to break new ground and challenge expectations by featured elements seldom (or never) seen on stage before. African dance was set to classical music. Gumboots were worn by women and in particular, white women who had never performed in gumboots before. (3)
[20]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY

QUESTION 5

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Instruments/Categories	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Knowledge			√			5		

Low: 5.1 – 5.5

5.1 False (1)

5.2 True (1)

5.3 True (1)

5.4 False (1)

5.5 True (1)
[5]

QUESTION 6

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Music elements	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Knowledge: 6.1			√			1		
Analysis: 6.2							2	
Synthesis: 6.3								4

Low: 6.1
Medium: 6.2
High: 6.3

EXAMPLE OF POSSIBLE ANSWER

6.1 The highness or lowness of a sound is called pitch. (1)

6.2 Tempo describes the speed of a piece of music – either quick – allegro, moderate – moderato, slow - lento etc. The speed of the music determines the pace we will dance at. We have to be able to move at many different speeds within the given tempo which will add to the dynamics of the performance. (2)

6.3 6.3.1 Staccato indicates that the note is to be played shorter than notated, usually ½ the value. **This creates a pricked sound**. Legato means the notes covered by this sign are **to be played smoothly, with no gaps.** (2)

6.3.2 Pianissimo means notes to be **played very softly**. It is usually the softest indication in a piece of music. Fortissimo means notes are to be **played very loudly**. Usually the loudest indication in a piece of music. (2)
[7]

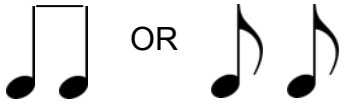
QUESTION 7

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Note values/Rests	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Notes/rests: Knowledge 7.1 -7.4			√			4		
Compose: 7.5								4

Low: **7.1 – 7.4**
High: **7.5**

EXAMPLE OF POSSIBLE ANSWER

7.1 (1)

7.2  (1)

7.3 (1)

7.4 (1)

7.5

* can be rests or notes

(4)
[8]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE

QUESTION 8

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Joints' actions/Muscles	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Joints' actions: Comprehension 8.1 – 8.2			√				5	
Muscles: Naming 8.3						10		

Medium: 8.1 – 8.2
High: 8.3

8.1 Flexion; extension; abduction; adduction; rotation; circumduction (3)

8.2 Flexion and extension (2)

8.3
8.3.1 Sternocleidomastoid
8.3.2 Trapezius
8.3.3 Biceps Brachii or Biceps
8.3.4 Pectoralis Major
8.3.5 Gastrocnemius
8.3.6 Gluteus Maximus
8.3.7 Deltoid
8.3.8 Quadriceps
8.3.9 Sartorius
8.3.10 Hamstrings (10)
[15]

QUESTION 9

MARKING RUBRIC

QUESTION NO.	0 – 2 WEAK	3 ADEQUATE	4 SATISFACTORY	5 OUTSTANDING
9.1	Able to define two or fewer components of fitness.	Able to clearly define three components of fitness.	Able to clearly define four components of fitness.	Able to clearly define five components of fitness.
	0 – 1 WEAK	**2 ADEQUATE**	**3 SATISFACTORY**	**4 OUTSTANDING**
9.2	Explanation of the importance of a warm-up is not accurate.	Partially explains the importance of a warm-up.	Explains the importance of a warm-up giving reasons.	Explains in detail the importance of a warm-up giving reasons.
	0 – 1 WEAK	**2 ADEQUATE**	**3 SATISFACTORY**	**4 OUTSTANDING**
9.3	Vaguely lists what a warm-up should involve.	Describes what a warm-up should involve.	Describes accurately what a proper warm-up should involve.	Describes accurately and in detail what a proper warm-up should involve.
	0 – 2 WEAK	**3 ADEQUATE**	**4 – 5 SATISFACTORY**	**6 – 7 OUTSTANDING**
9.4	Little/No explanation of the importance of flexibility in a dancer's training. No example of safe stretching technique recommended.	Partially explains the importance of flexibility in a dancer's training. Example of safe stretching technique is recommended.	Gives explanation of the importance of flexibility in a dancer's training. Example of safe stretching technique recommended is accurate with some reasons given.	Gives detailed explanation of the importance of flexibility in a dancer's training. Example of safe stretching technique recommended is accurate and reasons well justified.

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Body Conditioning	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Components of fitness: Knowledge 9.1		√	√			5		
Warm-up : Application 9.2, 9.3							8	
Flexibility: Analysis 9.4								7

Low: **9.1**
Medium: **9.2, 9.3**
High: **9.4**

NOTE TO MARKERS:

In QUESTION 9.4 a type of stretching technique NOT a stretching exercise is required.

EXAMPLE OF POSSIBLE ANSWER:

9.1 9.1.1 **Cardio-respiratory endurance**: A strong heart muscle and lungs which have the ability to pump oxygen-rich blood effectively to the muscles over a long period of time. (1)

9.1.2 **Muscular endurance:** The ability to sustain muscle contraction over a given period of time. (1)

9.1.3 **Strength:** This is the capacity to exert a muscle contraction or force against resistance. (1)

9.1.4 **Core stability:** Having strength in the centre of the body to maintain balance while moving through space. (1)

9.1.5 **Neuromuscular skills:** Interaction between the nervous, muscular and skeletal systems (1)

9.2 Answer must include **at least four detailed facts** why it is important to warm up, e.g.

- Raise the deep temperatures within the muscles, improving their contractibility and flexibility
- Elongate contracted ligaments and fascia (connective tissue that surrounds and protects muscles) so reducing the chance of injury
- Increase the speed of nerve impulse transmission (reaction speed)
- Prepare mentally for greater physical exertion
- Increase heart rate – pump oxygen-rich blood to the muscles for them to work efficiently
- Increase blood-sugar and adrenalin levels – release energy (4)

9.3 **Possible answer:**
Answer must include **at least four areas/detailed points** of what a warm-up should involve e.g. A proper warm-up, depending on the activity to be engaged in and the vigor that the activity demands, should last from ten to thirty minutes. Perspiration should be apparent and the body should be fully stretched. Warm-up procedures should range from general to specific movements. The dancer should first be concerned with the following:

(a) Gradually increasing the heart rate
(b) Gradually increasing the deep temperature of the body

This can be accomplished by the following:

- Easy running or prancing in place or around the studio for 5 – 10 minutes
- Light general movement of all joints
- When perspiration has broken out and a feeling of body warmth experienced, proceed with a stretching routine
- 'Stylised' warming up – involving the primary movements or combinations that will be utilised in the dance to be performed.

The body is now in a state of readiness: temperature, blood-sugar and adrenaline levels have increased; joints are unencumbered in preparation for strenuous activity. Older performers need longer to prepare than the younger dancers. (4)

9.4 It is essential for dancers to be flexible as it improves the quality of movements and allows for freedom as well as a wide range of movement. It also decreases the risk of injuries as a flexible dancer will be able to cope with the wide range of movements demanded of the body during dance. However, joint range of movement should not be developed at the expense of a balance of strength. One should note that a joint that is too lax is prone to dislocation or degenerative disease, and a muscle that is too tight is prone to muscle strain. The dancer who acquires optimum muscle and joint extensibility is able to use the body effectively and is often able to withstand the injury-producing stresses that are inherent in dance. (4)

Flexibility is improved by stretching and it is recommended that this should take place at the end of a class or when the body is well warmed up. All stretching should take into account the dancers anatomical limitations. Stretching lengthens the muscle along the direction of the fibers. There should be a pleasant sensation inside the muscle. There are a number of ways to stretch correctly. One example is the **long, sustained stretch.**
During a slow action, the brain can override the stretch reflex. With conscious control this stretch can be sustained (held) and gravity can be used to increase the extension for at least 30 seconds. Letting the muscle "hang off the bone", combined with relaxation and constant breathing, can reach spots that other stretches do not. (3)
[20]

QUESTION 10

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Tension/Relaxation	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Tension/Environment: Knowledge – 10.2			√			3		
Relaxation/Breathing: Application 10.1 – 10.3							9	

EXAMPLE OF POSSIBLE ANSWER

10.1 At least four/five causes/effects are listed.
Example of possible answers:

- Excessive tension can be described as a state of excessive muscle tone. In other words the muscles are permanently in a state of contraction and this will restrict movement (1)
- Fear/insecurity and mental worry causes anxiety as well as tense muscles, which are then not able to work at optimal efficiency. Anxiety may prevent the dancer from focusing fully on the class and could cause mistakes in judgment leading to an injury (2)
- Problems occurring from tension could be insufficient blood supply to certain areas of the body resulting in headaches, stiffness and postural pains (1)
- Tension in the muscles causes physical discomfort and cramping (1)

10.2 Can list as least three points.
Example of possible answers:
Environment needed for the teaching relaxation:

- In order to achieve relaxation you need to be in a state of comfort i.e. the body must be supported so that the muscles can relax
- The room and body temperature should be warm
- The environmental sounds should not be distracting as the aim is not to induce sleep but rather a state where the body is working to minimum capacity (3)

10.3 **Example of possible answers:**
The importance of relaxation and breathing in the dance class is:

- Relaxation calms the mind allowing the dancer to focus on the class.
- Relaxation prevents tension in muscles which restricts the flow of movements.
- Breathing energises the whole system through increased oxygen intake.
- Correct breathing prevents muscle cramps. (4)

[12]

QUESTION 11

FOCUS OF QUESTION	LEARNING OUTCOMES					ABILITY LEVELS		
Injury – causes and treatment	LO 1	LO 2	LO 3	LO 4		LOW	MEDIUM	HIGH
Knowledge: 11.1 – 11.2			√			8		
Application: 11.3							5	

Low: 11.1 – 11.2
Medium: 11.3

EXAMPLE OF POSSIBLE ANSWERS:

11.1 The correct floor to dance on should be **sprung wood** which is essential as it acts as a shock absorber for the body and cushions the impact when landing. Correct flooring should also involve a floor that is not slippery, sticky, uneven or rough. (4)

11.2 Four injuries are named, e.g.
A sprained ankle/knee problems/shin splints/back problems/joint and hip problems/skin splits/broken bones (4

11.3

FIRST AID	HOW DOES EACH STEP OF THE TREATMENT AID RECOVERY?
Rest	Avoidance of painful activity involving the injured body part which may cause aggravation or increase the injury
Ice	Reduces the inflammation and will help prevent swelling and scar tissue
Compression	Reduces bleeding and excessive swelling. Supports the injured area
Elevation	Raising the body part above the heart minimises swelling and pain
Recuperation	Physiotherapy and steady exercise to regain mobility of the injured area and prevent stiffness

(5)
[13]

TOTAL SECTION C: 60
GRAND TOTAL: 150

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