



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

**DANCE STUDIES
MEMORANDUM**

MARKS: 150

This memorandum consists of 17 pages.

NOTE TO MARKERS/TEACHERS:

- In the examples of possible answers, a great deal more information has been provided as a resource for teachers and markers than, what is expected from the candidates.
- 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 (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, 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 3-year training period from Grade 10 – 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, they should be penalised by 10% but the marker and moderator should decide whether the learner is answering the relevant question correctly.
- Look for what the candidate knows, not what they don't know.

SECTION A: HISTORY**QUESTION 1****MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Improvisation/choreography elements/production elements	√		√				
Knowledge – 1.1, 1.5					2		
Application – 1.3, 1.4						7	
Synthesis – 1.2							6

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidate's answers.

CRITERIA FOR MARKING:

- 1.1 Allocate 1 mark for the answer to improvisation and one for choreography.
- 1.2 Allocate 6 mark for the following:
 - What is space?
 - The different types of space
 - How space is used in choreography
- 1.3 Allocate 4 marks for 4 clear reasons how you can make the rehearsals for your choreography dance work more effective.
- 1.4 Allocate 3 marks if the candidate can clearly explain backdrops and sets in a dance work.

POSSIBLE ANSWERS:

- 1.1
 - Improvisation is free and spontaneous. It is used to develop movement vocabulary and allow the dancer to explore different ways of moving the body – to experiment with movements/styles/space/emotions, etc.
 - Composition or choreography is set and fixed. Choreographers often use improvisation to start with to get new ideas and then put these ideas into a set format – i.e. it does not keep changing. (2)
- 1.2
 - Space is one of the elements used in improvisation.
 - Design in space is the paths and patterns the dancer traces in the performance area.
 - The choreographer arranges dancers on the stage and plans their travel around the available space to create visual interest and dramatic effects.
 - There are many variations and combinations of ways that movements can occur in space.
 - If used correctly, it can broaden movement vocabulary and have a huge impact in the way that space is used in dance.
 - There are different types of space, like:
 - Negative space – the unoccupied space surrounding the body.
 - General space – the space you share with other people.
 - Positive or Personal space – the space around the body, or the space your body takes up while still or moving. (6)
- 1.3
 - Plan your rehearsal timetable
 - Inform dancers
 - Select the correct dancers
 - Plan the work to be covered in each rehearsal
 - Warm up the dancers
 - Be punctual
 - Consider appropriate safety including all things to do with the room
 - Consider appropriate safety including all things to do with the dancers (4)

1.4 BACKDROPS/SETS

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

(3)
[15]

QUESTION 2

BELOW ARE THE PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS

International choreographer	Dance works
George Balanchine	<i>Appollo or Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Christopher Bruce	<i>Ghost Dancers or Rooster</i>
Marius Petipa and Lev Ivanhof	<i>Swan Lake</i>
Vaslav Nijinski	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Esplanade</i>

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
International choreographer			√				
Knowledge – 2.2, 2.3					6		
Application – 2.4						7	
Analysis – 2.5, 2.6							7

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

- 2.1 **The name of the choreographer – no mark allocated.**
- 2.2 Allocate 2 marks if the candidate provides place of birth and date of birth.
- 2.3 Allocate 4 marks if the candidate shows clear understanding of the choreographer's dance training and experience.
- 2.4 Allocate 7 marks if the candidate gives specific examples of the choreographer's career as a dancer and choreographer.
- 2.5 Allocate 5 marks if the candidate gives an analysis of the choreographer's dance style.
- 2.6 Allocate 2 marks if the candidate gives his/her contribution to the development of dance.

ONE POSSIBLE ANSWER:

(Answer given in bullets to aid marking)

2.1 MARTHA GRAHAM

2.2 Martha Graham was born in Allegheny, Pennsylvania – America, 11 May 1894. (2)

- 2.3
- Athletic as a young girl, Graham did not find her calling until she was in her teens.
 - She persuaded her theatre-wary father to take her to see a performance by Ruth St Denis at the Mason Opera House in Los Angeles.
 - Ruth St Denis' performance had a profound impact upon Graham and inspired her to become a dancer.
 - Graham's father did not approve of theatre as a career and she could not commence her training until after his death.
 - Consequently, Graham only began her formal dance training in her early 20s, quite old for someone intending to pursue a career in professional dance.
 - Another influential male in Graham's life was the American pianist, composer, writer and teacher, Louis Horst.
 - He introduced Graham to challenging scores. (4)

- 2.4
- From 1913 to 1916 Graham studied theatre at the University of Cumnock.
 - With no formal dance training to mention, 22-year-old Graham enrolled at the Denishawn School.
 - It was at the Denishawn School that 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.
 - All too soon Graham tired of Denishawn's decorative style, traditionalism and romanticism. Graham felt that 'the old forms could not give voice to the more fully awakened man'.
 - In 1923 Graham left the Denishawn School and began to work in experimental dance technique that would revolutionise theories of movement in all of the performing arts.
 - After moving to New York in 1923, Graham acquired a job with a Broadway revue: the *Greenwich Village Follies*. She danced in the revue for two years and later referred to the dances she performed as 'sexy little things'. There she gained a reputation for her ballet ballads.
 - In 1926, after 10 years of dancing for others, Graham performed her first solo concert.
 - The founding of the Martha Graham School of Modern Dance on April 26, 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 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.
 - In 1948 she married Eric Hawkins who was one of the dancers in her company, but the marriage was short lived.
 - Despite her age, Graham went on to dance well into the 60's. Even after her retirement in 1969, she continued to choreograph and tour until her death in 1991.
 - Martha Graham choreographed over 170 works during her lifetime, most of which were created specifically for her own company. Her choreographic career affirmed that dance could be a medium of personal expression for the choreographer as well as the dancer.
- (7)
- 2.5
- Graham identified a method of breathing and impulse control she dubbed 'contraction and release', which became the slogan words of the Graham technique.
 - Graham's classes began on the floor with breathing, contractions, leg extensions and general stretches followed by bends, lifts, and hip swings.
 - She used movements, such as walking, running and skipping followed by what Graham described as 'a series of falls forward, side and back'.

- Graham's technique is based on the principles that the back is the source of movement with particular emphasis on the lower back and the pelvis. The 'contraction and release' and the 'spiral' involve the back as the source of movement.
- At the centre of Graham's technique lies the control of posture as obtained through control of the breath.
- Graham's creative vocabulary gave rise to her technique and the international vocabulary of modern dance.
- Martha Graham choreographed dances which were inspired by myths, legends, history, politics and aspects of life including how the mind worked.
- Graham used challenging music scores.
- Graham's approach was mostly socially conscious.
- Initially she used no sets or fancy costumes, nothing pretty or soft.
- Her choreography used natural actions such as running, walking and skipping.
- Graham used angular stances, explosive and stylised gestures.
- She used abstract stage settings.
- She attempted to blend abstract movements with emotional states. (5)

- 2.6
- Graham's 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.
 - She encouraged awareness of the human body and the inherent mystery that it possesses.
 - Graham evolved an effective language for modern dance, accessible to following generations.
 - Many great modern and ballet choreographers were inspired by her or danced in her company – Merce Cunningham, Paul Taylor, Twyla Tharp, Michal Baryshnikov, Rudolph Nureyev and Madonna.
 - 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 honour for an American civilian.
 - Graham also received the *French Legion of Honour* in 1979 and the *Kennedy Centre Honours Award* in recognition of her significant contributions to American culture through the performing arts.
 - 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. Graham changed the way performers around the world moved. (2)

[20]

QUESTION 3**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Cross-cultural/Indigenous Dance forms/principles/rituals				√			
Knowledge – 3.1					2		
Application – 3.2, 3.3, 3.4						14	
Analysis – 3.5							4

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidates' answers.

CRITERIA FOR MARKING:

- 3.1 Allocate 1 mark for explanation of traditional dance and 1 mark for an explanation of indigenous dance.
- 3.2 Allocate 2 marks for explanation on characteristics of African dance and 2 marks for explanation of the characteristics of any other dance form.
- 3.3 Allocate 4 marks for the principles of African dance.
- 3.4 Allocate 6 marks for a detailed explanation of some of the basic movements found in the African dance styles.
- 3.5 Allocate 2 marks for naming the rituals and 2 marks for the purpose of the rituals.

POSSIBLE ANSWERS:

- 3.1 *Traditional dances* - these are dances passed down from one generation to the next, telling the history and the culture they represent e.g. the Reed dance.
Indigenous dance – these are dances that originate where they are found e.g. Pantsula. (2)

- 3.2 African dance is a way of life and is passed down from generation to generation. It is interwoven into the social and cultural structure from all over Africa. The movements are stylised and drawn from all over Africa. These influences had made the dance to be an art form with a diverse mixture of movement, gesture and posture.

Classical ballet is based on classicism in the art of painting and sculpture showing an ideal body. It has a strict sense of balance and formal design. Ballet involves detail and precision of movement and gestures, steps and poses which relates to each other and to the central line of balance to display perfect harmony, grace and a balanced pose.

The drumming in African dance is heavy and has a strong steady beat. The beat is played specifically to accentuate the execution of some steps and movements. The emphasis is on rhythm rather than shape and space.

Ballet makes use of classical music, played by a pianist or an orchestra. Possible music types include; Minuet, Hornpipe, Sarabande, Polonaise, Mazurka, Waltz, Barcarole, Gallop, Tarantella, Tango, Polka or Ragtime. In African dance the body can move freely but in ballet the posture is held in movement.

Classical ballet uses fairytale stories whereas African dance expresses everyday life and activities found in a particular community. Classical ballet resists gravity while African Dance uses gravity. (4)

- 3.3
- Usage of natural bends of the body
 - Dancing towards the ground and complimenting gravity instead of defying it
 - Articulation of basic and complex rhythmic patterns in the time line scale
 - Imitating and dramatisation of the natural world animals, insects or plants) or the elements such as fire, water, earth and air.
 - Dances generally have a theme (fertility, courtship, work, hierarchy, etc.) and purpose (protest, socialisation, celebration, questioning social issues, etc.) (4)

3.4 Locomotive

- Walking and striding (e.g. *Mohobelo* of the southern *Basotho*)
- Shuffling of the feet (e.g. Trance dance of the *San* and *umXentso* or *amaXhosa* diviners)
- Leaping (e.g. Ostrich mating dance of the Kalahari *San* and *Setap* by the *Batswana*)
- Stamping (e.g. *iNgoma* or *amaZulu*)

Non-locomotive

- Vibrating and shaking (e.g. *uMtyityimbo* of *amaMpondo*)
- Mime and gestures (e.g. Charm dance of *Bororo Fulani*)
- Kneeling (e.g. *Mokgibo* of southern *Basotho* women and girls)
- Jumping (e.g. *Ilmoran* warrior dance of the *Masai*) (6)

- 3.5
- Fertility – for people, animals and crops, including rituals surrounding birth.
 - Initiation – rites of passage for boys and girls as they reach puberty.
 - Rituals of the hunt and animals – in societies where hunting and fishing provide food, rituals are found that show the affinity between man and animals, reverence for their spirits and thanks for the food they provide
 - Healing rites – healing rites are found everywhere, often performed by a special “doctor”, shaman or medicine man, or as whole community in “dancing frenzies”. A similar form is still found today e.g. dance therapy.
 - Funeral rites – rites for putting souls to rest, remembering or appeasing spirits, protection of community and those still living.
 - War and weapons rituals – asking for or giving thanks for victory, building spirit and unity amongst warriors. (4)

QUESTION 4**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
South African dance work			√				
Knowledge – 4.2					7		
Application – 4.3						2	
Analysis – 4.4, 4.5							6

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the answer. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

CRITERIA FOR MARKING:

- 4.1 Name of the choreographer and dance work – no mark allocated.
- 4.2 Allocate 7 marks for the synopsis/story/theme of the dance work.
- 4.3 Allocate 2 marks for a clear description of the costume and set design.
- 4.4 Allocate 4 marks for a detailed explanation of the choreographer's dance style and the movement vocabulary used in this dance work.
- 4.5 Allocate 2 marks if the candidate shows a clear understanding of the impact of the dance work on the audience.

EXAMPLE OF POSSIBLE ANSWER:

- 4.1 Veronica Paeper – Orpheus in the Underworld
- 4.2 Orpheus in the Underworld is a highly comical ballet based on the Greek legend of Pluto, god of the Underworld, who falls in love with Eurydice, wife of Orpheus, and lures her to his kingdom. Paeper's narrative work has abandoned the traditional story of Orpheus and has based her ballet on Jacques Offenbach's operetta.
The action is set in the late 1920s, early 1930s within a decided Franco-Italian background with Pluto as the head of a Mafia-type underworld, Calliope, Orpheus' somewhat neurotic and later inebriated mother and Offenbach himself keeping an eye on the proceedings.

Act 1: Hotel le Grand

Orpheus and Eurydice's marriage is not happy, so when Pluto seduces and abducts Eurydice both she and Orpheus are delighted. However, when Calliope, Orpheus's mother, arrives and discovers what has happened, she is very shocked and demands, in the interest of mythology, that Orpheus goes to Olympus to seek assistance in claiming back Eurydice from the Underworld. Naturally, his mother insists on accompanying him.

Act 2: Olympus

On Olympus life is a little boring and when Pluto reveals his latest conquest, Eurydice, it offers a welcome though somewhat unsettling diversion. Orpheus and Calliope arrive and Jupiter assents to her request for aid, where upon all the gods and goddesses decide to accompany them to Hades, the Underworld.

Act 3: Hades

Eurydice is now the star of the Underworld's nightclub. Just when all are enjoying themselves, Calliope spoils their fun by reminding Jupiter of their purpose. He commands Orpheus to leave, followed by Eurydice, but Offenbach intervenes and everything is thrown into confusion.

(7)

- 4.3 Paeper uses modern day symbols to present Greek mythology so that people can relate to the work.

Peter Cazlet designed both the costumes and the scenery. The evening coats worn by the “goddesses” were designed by Dicky Longhurst. The styles and costumes throughout the ballet are typical of the late 20s and early 30s.

The sets are spectacular. The opening scene has a lavish staircase. Olympus is set like a luxury cruise liner decked out with a pool and chairs, and Hades is set as a sultry nightclub with the predominant colours being reds, deep pink and black.

(2)

- 4.4
- Paeper tended to use the personalities of her dancers as inspiration for her choreography: Phyllis Spira, Prima Ballerina for CAPAB, had a remarkable sense of comedy and Paeper created comical roles for her.
 - Paeper was always open to suggestions and to other people's movements.
 - She would set the choreography with as much input from the dancers and would encourage them to use their own personal interpretation of the roles.
 - Her works are mostly narrative and her objective is “never to bore an audience.”
 - Her choreography reflects diverse themes inspired by African folklore (*The Rain Queen*), antiquity (*Cleopatra*), the Bible (*John the Baptist*), literature (*Romeo And Juliet*), history (*Spartacus*), mythology (Undine), opera and operetta (Carmen and Orpheus) and the old classics (*Cinderella*).
 - Orpheus has a classical tradition but steps are combined with everyday movements and the style of the steps suit the era of the work.

(4)

- 4.5 The key ingredient that makes this ballet innovative is its wonderful humour. It is pure entertainment and audiences are drawn to the ballet for that very reason. It contains some satire, such as an aerobic scene which makes it relevant to our current lives and enables us to laugh at ourselves. She has a vast repertoire of works that companies are still using today.

(2)

[15]**TOTAL SECTION A: 70**

SECTION B: MUSIC**QUESTION 5****MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music Instruments/categories			√				
Knowledge					5		

ANSWER:

- 5.1 A, E (2)
 5.2 D/F/E (1)
 5.3 B (1)
 5.4 C (1)
[5]

QUESTION 6**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music of a dance work			√				
Knowledge – 6.2, 6.3					2		
Application – 6.4						1	
Analysis – 6.5							2

NOTE TO MARKERS:

No mark should be given for QUESTION 6.1. No marks should be allocated if the name of the dance work and choreographer is not provided.

ONE POSSIBLE ANSWER OF AN INTERNATIONAL DANCE WORK:

- 6.1 *Ghost Dances* by Christopher Bruce
 6.2 Ini-Illimani (Chilean group) (1)
 6.3 Folk songs (1)
 6.4 2 songs and 4 folk tunes using classical and bass guitar, side drum and various percussion instruments. Wind sounds in the beginning are recorded. (1)
 6.5 The use of folk music using Traditional South American instruments enhanced the folk style. Music adds to the mood, changing when the ghosts are dancing to when the normal people are dancing. (2)
[5]

QUESTION 7

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Music notes/elements			√				
Application – 7.1						5	
Analysis – 7.2							5

ANSWER:

7.1	7.1.3	Semi breve	(1)
	7.1.5	Minim	(1)
	7.1.2	Crotchet	(1)
	7.1.1	Quaver	(1)
	7.1.4	Semi quaver	(1)
7.2	7.2.1	Melody	(1)
	7.2.2	Harmony	(1)
	7.2.3	Rhythm	(1)
	7.2.4	Dynamics	(1)
	7.2.5	Timbre	(1)
			[10]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE

QUESTION 8

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Multiple-choice question			√				
Knowledge					10		

ANSWERS:

8.1	B	thigh is lifted forward.	(1)	8.6	C	adduction.	(1)
8.2	B	torso extension.	(1)	8.7	C	medial.	(1)
8.3	C	tendon.	(1)	8.8	C	antagonists.	(1)
8.4	A	scapula.	(1)	8.9	C	the ability to perform over long periods of time.	(1)
8.5	B	heart.	(1)	8.10	C	a muscle which has a firm quality and is pliable and resilient.	(1)

[10]

QUESTION 9

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Actions and Muscles/alignment/tone			✓				
Knowledge – Naming actions					7		
Application – Muscle responsible for action						3	
Analysis – Alignment/muscle tone							10

ANSWERS:

- 9.1 Hip/dancer's right leg – outward rotation and abduction
Knee – flexion
Ankle – plantar flexion (4)
- 9.2 Extension (1)
- 9.3 Flexion (1)
- 9.4 Quadriceps (1)
- 9.5 Rotation (1)
- 9.6 Gastrocnemius/Soleus (1)
- 9.7 Adductors/gluteus maximus (1)
- 9.8
- Alignment refers to the way joints line up with one another in movement.
 - To maintain healthy joints you need to ensure you do not place stress on the ligaments by moving the joint beyond its normal range and movement direction.
 - The knee joint is a hinge joint built to bend and flex in one plane with very slight rotation and no space for lateral movement.
 - If excessive load is placed on the knee (like landing from a jump) and there is lateral or rotating movement at that moment the ligaments on either side of the joint can tear.
 - To prevent this you need to make sure your knees line up with your middle toe when you bend. (5)
- 9.9
- Muscle tone is described as the constant tension in a muscle that allows for readiness of the muscle to work.
 - It is controlled by the **Central Nervous System (CNS)**. This muscle tone helps protect joints and bones. If tone diminishes so does the stability of joints.
 - As you get older your muscle tone starts to deteriorate and the shape of your limbs and muscle groups change. The decrease in tone also means a slowing in movement, as it takes longer for the muscle to ready itself for action. You can slow this process down by maintaining a balanced exercise program as you age.
 - You need to maintain a balance of tone between muscle groups on either side of a joint that work together to control movement. This balance also plays a large role in maintaining a healthy posture.
 - A long period of rest or inactivity can lead to muscle wasting and in turn to a loss of muscle tone. (5)

[20]

QUESTION 10**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Muscles			✓				
Application						10	

ANSWERS:

- 10.1 Trapezius (or accept Serratus anterior or Rhomboid major and minor or Levator scapula) (1)
- 10.2 Biceps Brachii (1)
- 10.3 Pectoralis Major (1)
- 10.4 Deltoid (1)
- 10.5 Gluteus Maximus (1)
- 10.6 Quadriceps (or accept the 4 individual muscles – Rectus femoris + Vastus medialis + Vastus lateralis + Vastus intermedius) (1)
- 10.7 Sartorius (1)
- 10.8 Latissimus dorsi (1)
- 10.9 Transverse abdominis (or accept Internal obliques) (1)
- 10.10 Hamstrings (or accept the 3 individual muscles – Semitendinosus + Semimembranosus + Biceps femoris) (1)
- [10]**

QUESTION 11**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Injuries/prevention/complications/treatment			✓				
Application – treatment/complications						7	
Analysis – preventions							3

NOTE TO MARKERS:

- 11.1 Other possible answers should be accepted if they are relevant. R.I.C.E. should be explained in detail in order to achieve full marks.

POSSIBLE ANSWERS:

- 11.1 The muscle will hurt, but will still be able to bear weight. The recommended treatment for the injury will be RICE.

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

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

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

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

Elevation is done to decrease swelling. Seek medical attention if the injury persists or worsens

(4)

- 11.2
- Stiffness in the injured area
 - Recurring pain in the injured area
 - Loss of fitness from missed classes
 - Loss of learning new movement exercises
 - Increased weight gain from no exercise
 - Loss of confidence, as you are falling behind in the work

(3)

- 11.3
- Follow a program of gradual stretching before and after exercising in order to reduce muscle tension and to prepare the body for an increase in activity.
 - Warming up allows the muscles to become warm and relax.
 - It also helps elongate musculature and fascia in preparation for activity.
 - A proper warm up helps speed up the heart rate to increase general blood flow and also assists in increasing the speed of nerve transmission in the body.
 - It is dangerous to suddenly stop activity while the heart is still pumping vigorously and it is therefore important to cool down to decrease the heart rate.
 - Cooling down also helps prevent muscle stiffness by elongating muscles and fascia.

(3)

[10]

QUESTION 12

MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Components of fitness			✓				
Knowledge – Strength					3		
Application – exercise/part strengthened						4	
Analysis – neuromuscular skills							3

POSSIBLE ANSWERS:

- 12.1
- It increase physical performance, endurance/staying power
 - It reduces risk of injury
 - It increases the strength in your joints to lift your leg high
 - It improves your balance and strength to firmly hold the body in any position
 - It allows you to jump higher
 - It ensures that your body is well-aligned with your weight over the center of your feet and your shoulders over hips, hips over knees and knees over the middle toes
- (3)
- 12.2 Plank pose –
- Start in a push-up position with your hands directly under your shoulders, legs extended and your feet together.
 - Keep your back as flat as possible.
 - Your head and neck are in line with your spine – looking at the ground.
 - Stay in this position as long as possible whilst pulling your belly button into your spine.
 - Make sure that your back stay flat, your shoulders are pulled down and you are breathing.
 - Lower down your heels when you cannot hold the position much longer, and recline as if sitting on your heels stretch your arms in front of your body and lower your head to the ground.
 - Repeat a few times.
 - This exercise strengthens your transverses muscle which is responsible for holding in your abdomen and supporting your lower spine.
- (4)
- 12.3
- 12.3.1 **Balance** is your ability to maintain equilibrium over a base support. (1)
- 12.3.2 **Agility** refers to how able you are to move quickly and efficiently within and between movement patterns. (1)
- 12.3.3 **Spatial awareness** describes the awareness you have of the space your body occupies during activity. (1)
- [10]**

TOTAL SECTION C: 60
GRAND TOTAL: 150

VRAAG 12

MEMO

Fokus van Vraag		Lêeruitkomst						Vermoënsvlakke
Beginsels van liggaamskondisionering			✓					
Kenniss – Sterkte						3		
Toepassing – oefening/versterkte liggaamsdeel							4	
Ontleding – neuromuskulêre vaardighede							3	

MOONTLIKE ANTWOORDE:

- 12.1 Dit verhoog fisiese prestasie, uithouvermoë/energie.
 - Dit verminder die risiko van besering.
 - Dit verhoog die krag in jou gewrigte sodat jy jou been hoog kan lig.
 - Dit verbeter jou balans en krag om die liggaam in enige posisie te hou.
 - Dit stel jou in staat om hoër te spring.
 - Dit verseker dat jou liggaam goed belyn is met die gewig oor die middel van jou voete en jou skouers oor heupe, heupe oor knieë en knieë oor die middelste tone.
- (3)

- 12.2 Plank posisie –
 - Begin in 'n opstoot posisie met jou hande direk onder jou skouers, bene reguit en jou voete bymekaar.
 - Hou jou rug so plat as moontlik.
 - Jou kop en nek is in lyn met jou ruggraat – kyk na die grond.
 - Bly in hierdie posisie so lank as moontlik, terwyl jy jou naeltjie tot teen aan jou ruggraat probeer trek.
 - Maak seker dat jou rug plat bly, met jou skouers atgetrek en jy asem haal.
 - Laat sak jou hakke wanneer jy nie veel langer die posisie kan hou nie, en leun agteroor asof jy op jou hakke sit en strek jou arms uit voor jou liggaam en laat jou kop sak op die grond.
 - Herhaal 'n paar keer.
 - Hierdie oefening versterk jou transversus spiere wat verantwoordelik is vir die inhou van jou maag en ondersteun jou laer rug.
- (4)

- 12.3 12.3.1 **Balans** is jou vermoë om jou ewwilibrium oor 'n basis te behou.
- (1)
- 12.3.2 **Ratshheid** verwys na hoe vinnig jy en doeltreffend jy tussen bewegingspatrone kan beweeg.
- (1)
- 12.3.3 **Ruimtelike bewustheid** beskryf die bewustheid wat jy het van die ruimte wat jou liggaam gedurende aktiwiteit inneem.
- (1)

[10]

TOTAAL AFDELING C: 60
GROOTTOTAAL: 150

MOONTLIKE ANTWOORDE:

11.1 Die spier sal seer wees, maar sal nog steeds gewig kan dra. Die behandeling wat aanbeveel word vir hierdie besering is RICE.

R.I.C.E., staan vir: Rest – Ice – Compression – Elevation
Rus Ys Druk Eivasie

Rest (RUS) Help die liggaam met genesingsproses, aangesien energieverbruik dan op genesing fokus.

Ice (YS) Moet so gou as moontlik op area geplaas word om swelling te verminder. Die koue het 'n effek op sensoriese sensuïes en kan pyn verminder.

Compression (Drukking) Word toegepas in die vorm van verbande en vas draai wat die akkumulasie van vloeistowwe in die beseerde area afweer. Moet, nes ys, kort tussensposes van verligting hê.

Elevation (Eivasie) Word gedoen om swelling te verminder. Kry mediese behandeling as die besering aanhou of vererger.

(4)

- Styftheid in die beseerde area
- Pyn wat herhaaldelik terugkeer in die area
- Verlies van fiksheid as gevolg van geen klasywoning
- Mis uit om nuwe bewegingsoefeninge te leer
- Gewigstoename as gevolg van geen oefening
- Verloor selfvertroue as jy agter raak met jou werk

(3)

- Volg 'n program waarin jy geleidelik strek voor en na 'n oefening om spierspanning te verminder en die liggaam voor te berei vir 'n vermeerdering in aktiwiteit.
- Om op te warm help die liggaam om warm en ontspanne te wees.
- Dit help ook om spiere te verleng en die fascia (dun weefselagie onder die vel wat vel aan spiere bind) op te warm.
- 'n Deeglike opwarming help om die hartsped te verhoog om algemene bloedsvloei te vermeerder, om sodoende die sensusel aan te wakker.
- Dit is baie gevaarlik om oefening onmiddellik te staak terwyl die hart vinnig klop. Dus is dit noodsaaklik om geleidelik af te koel na strawwe oefening.
- Afkoeling help ook om styfheid te voorkom deur die spiere en fascia te verleng.

[10]
(3)

VRAAG 10

MEMO

Fokus van Vraag		Leeruitkomst						Vermoënsvlakke
Spere		✓						
Toepassing								10
LAAG	MEDIUM	HOOG	LU4	LU3	LU2	LU1		

ANTWOORDE:

- 10.1 Trapezius (aanvaar ook Serratus anterior of Rhomboid major en minor of Levator scapula) (1)
 - 10.2 Biceps Brachii (1)
 - 10.3 Pectoralis Major (1)
 - 10.4 Deltoid (1)
 - 10.5 Gluteus Maximus (1)
 - 10.6 Vierkopspier (of aanvaar die 4 individuele spiere – Rectus femoris + Vastus medialis + Vastus lateralis + Vastus intermedius) (1)
 - 10.7 Sartorius (1)
 - 10.8 Latissimus dorsi (1)
 - 10.9 Transverse abdominis (of aanvaar Internal obliques) (1)
 - 10.10 Dyspier (of aanvaar die 3 individuele spiere – Semitendinosus + Semimembranosus + Biceps femoris) (1)
- [10]

VRAAG 11

MEMO

Fokus van Vraag		Leeruitkomst						Vermoënsvlakke
Besering/voorkoming/komplikasies/ behandeling		✓						
Toepassing – behandeling/komplikasies								7
LAAG	MEDIUM	HOOG	LU4	LU3	LU2	LU1		
Ontleding – voorkoming								3

NOTA AAN MERKERS:

11.1 Engé ander moontlike antwoorde wat relevant is moet aanvaar word. Om volpunte te behaal moet 'RICE' in detail verduidelik word.

VRAAG 9

MEMO

Fokus van Vraag		Leernuitlekste						Vermoënsvlakke
LU1	LU2	LU3	LU4					
LAAG								
MEDIUM								
HOOG								
Aksies en spiere/belyning/spierdefinisie								
Kennis – Naam van aksies								
Toepassing – Spiere verantwoordelik vir aksies								
Ontleding – Belyning/spierdefinisie								

ANTWOORDE:

- 9.1 Heup/danser se regte been – uitwaartse rotasie en abduksie
- Knie – fleksie
- Enkel – plantarflexie
- 9.2 Ekstensie (1)
- 9.3 Fleksie (1)
- 9.4 Vierkopspier (bo-beenspier) (1)
- 9.5 Rotasie (1)
- 9.6 Gastrocnemius/Soleus (1)
- 9.7 Adduktorspiere/gluteus maximus (boudspier) (1)
- 9.8
- Belyning verwy's na die wyse waarop gewrigte met mekaar in lyn kom met een of ander beweging.
 - Om gesonde gewrigte te handhaaf, moet jy verseker dat jy nie stres plaas op die ligamente deur die gewrig verder as die normale omvang en bewegingsrigting daarvan te beweeg nie.
 - Die kniegewrig is 'n skarniergewrig wat gebou is om op een vlak met baie min rotasie en geen ruimte vir laterale beweging te beweeg en te buig.
 - Indien 'n oormatige las op die knie geplaas word (soos die landing na 'n gesprong het), en daar is laterale of 'n roterende beweging op die ligamente aan beide kante van die gewrig kan dit op daardie oomblik, skuur.
 - Om te verhoed dat dit gebeur, maak seker dat jou knieë in lyn is met jou middelste toon wanneer jy dit buig.

(5)

- 9.9
- Spier-tonus word beskryf as die konstante inspanning van 'n spier wat dit gereed hou om tot aksie oor te gaan.
 - Dit word deur die **Centrale Senuweestelsel** beheer. Die spierdefinisie help om die gewrigte en bene te beskerm, dus wanneer definisie afneem, verminder die stabiliteit van gewrigte ook.
 - Soos mens ouer word verswak spier-tonus en die vorm van jou ledemate en spiergroepe verander. Die afname in definisie beteken ook dat beweging stadiger word, omdat dit die spier langer neem om vir aksie in gereedheid te kom. 'n Mens kan hierdie proses vertraag deur 'n gebalanseerde oefenprogram te volg soos jy ouer word.
 - Mens moet 'n balans tussen spiergroepe handhaaf aan weerskante van 'n gewrig wat saamwerk om beweging te beheer. Hierdie balans speel ook 'n belangrike rol om 'n gesonde postuur te handhaaf.
 - 'n Lang tydperk van rus of onaktiwiteit kan lei tot spierverswakking en dus ook die vermindering van spier-tonus.

[20]

(5)

VRAAG 7

MEMO

Focus van Vraag							
Vermoënsvlakke		LAAG	LU4	LU3	LU2	LU1	
		MEDIUM					
		HOOG					
		Musiek notas/elemente					
		Toepassing – 7.1					
		Ontleding – 7.2					

ANTWOORD:

- 7.1 7.1.3 Heelnoot
- (1) 7.1.5 Halfnoot
- (1) 7.1.2 Kwartnoot
- (1) 7.1.1 Agstnoot
- (1) 7.1.4 Sestiende noot
- 7.2 7.2.1 Melodie
- (1) 7.2.2 Harmonie
- (1) 7.2.3 Ritme
- (1) 7.2.4 Dynamieke
- (1) 7.2.5 Toonkleur

[10]

- (1)
- (1)
- (1)
- (1)
- (1)
- (1)
- (1)
- (1)
- (1)
- (1)

AFDELING C: ANATOMIE EN GESONDHEIDSORG

VRAAG 8

MEMO

Focus van Vraag							
Vermoënsvlakke		LAAG	LU4	LU3	LU2	LU1	
		MEDIUM					
		HOOG					
		Meervoudigekeuse-vrae					
		Kennis					

ANTWOORDE:

8.1	B	been na vore	(1)	8.6	C	adduksie.	(1)
8.2	B	borskasëkstensie	(1)	8.7	C	mediaal.	(1)
8.3	C	tendon.	(1)	8.8	C	antagoniste.	(1)
8.4	A	skapula.	(1)	8.9	C	die vermoë om oor 'n lang	(1)
8.5	B	hart.	(1)	8.10	C	'n spier met 'n ferm kwaliteit wat soepel en veërkragtig is.	(1)

[10]

AFDELING B: MUSIEK

VRAAG 5

MEMO

Fokus van Vraag						
LAAG	MEDIUM	HOOG				
LU4	LU3	LU2	LU1	LU4	LU3	LU2
Leeruitkomst		Musiek instrumente/kategoriee				
Vermoënsvlakke		Musiek van 'n danswerk				
		Kennis				
		5				

ANTWOORD:

5.1 A, E

5.2 D/F/E

5.3 B

5.4 C

(2)
(1)
(1)
(1)
(1)
[5]

VRAAG 6

MEMO

Fokus van Vraag						
LAAG	MEDIUM	HOOG				
LU4	LU3	LU2	LU1	LU4	LU3	LU2
Leeruitkomst		Musiek van 'n danswerk				
Vermoënsvlakke		Musiek van 'n danswerk				
		Kennis – 6.2, 6.3				
		Toepassing – 6.4				
		Ontleding – 6.5				

NOTA AAN MERKERS:

Dien geen punte toe vir VRAAG 6.1. Geen punte moet toegedien word as die naam van die choreograaf en die danswerk nie verskat word nie.

EEN MOONTLIKE ANTWOORD VAN 'N INTERNASIONALE DANSWERK:

6.1 *Ghost Dances* deur Christopher Bruce

6.2 In-i-llimani (Chiliese groep)

6.3 Volksliedere

6.4 2 liedjies en 4 volkswyses met die gebruik van klassieke en baskitaar, konsertrom en verskeie slaginstrumente. Die windgeluide in die openingsstonele is opgeneem.

6.5 Die gebruik van volksmusiek met tradisionele Suid-Amerikaanse instrumente verhoog die volksstyl. Musiek dra by tot die stemming, met veranderings wanneer die geeste dans en wanneer die gewone mense dans.

(1)
(1)
(1)
(1)
(2)
[5]

Toneel 2: Olympus
 Op Olympus is die lewe taamlik veilig, en toe Pluto vertel van Euridike, sy nuutste verowering, bied dit welkome hoewel ietwat verontrustende afleiding. Orpheus en Kalliope daag op en Jupiter stem toe tot haar versoek om hulp, waarop al die gode en godinne besluit om hulle na Hades, die Onderwêreld, te vergesel.

Toneel 3: Hades
 Euridike is teen die tyd die ster van die Onderwêreld se nagklub. Net toe die pret goed op dreef is, bederf Kalliope dit deur Jupiter te herinner aan die doel waarvoor hulle gekom het. Hy beveel Orpheus om te gaan, met Euridike saam met hom. Maar Offenbach gryp in en alles onttaard in chaos.

4.3 Paepër gebruik moderne dag simbole om Griekse mitologie uit te beeld sodat mense met die werk verband kan hou. Peter Cazlet ontwerp beide die kostuums en dekor.

Die aandjasse wat die "godinne" dra is ontwerp deur Dicky Longhurst. Die styl van die kostuums reg deur die ballet is tipies van die laat 20's en vroeë 30's.

Die dekor is skouspelagtig. Die openingsstoneel het 'n swierige trap, Olympus lyk soos 'n luukse passasiersboot kompleet met swembad en stoele, en Hades word uitgebied as 'n bedompige nagklub met die oorheersende kleure rooi, donkerpienk en swart.

(2)

4.4 • Paepër gebruik dikwels die persoonlikhede van haar dansers as inspirasie vir haar choreografie: Phyllis Spira, Prima Ballerina vir KRUUK, het 'n merkwaardige sin vir die komedie gehad, en Paepër skep komiese rolle vir haar.

• Paepër was altyd oop vir voorstelle en ander mense se bewegings. Sy het die choreografie opgestel met net soveel insette van die dansers en het hulle aangemoedig om hul eie persoonlike interpretasie van die rolle te gebruik.

• Haar werke is meestal verhalend en haar oogmerk is "om nooit 'n gehoor te verveel nie."

• Haar choreografie weerspreek die uiteenlopende temas geïnspireer deur Afrika-volksverhale (*Die Reënkoningin*), die Antieke (*Cleopatra*), die Bybel (*Johannes die Doper*), die literatuur (*Romeo and Juliet*), die geskiedenis (*Spartacus*), mitologie (*Undine*), opera en operette (*Carmen* en *Orpheus*) en die ou klassieke verhale (*Cinderella*).

• Orpheus het 'n klassieke tradisie, maar passies word gekombineer met alledaagse bewegings en die styl van die passies pas by die era van die werk.

(4)

4.5 Die hoofbestanddeel wat die ballet innoverend maak, is sy wonderlike humor. Dis pure vermaak en trek gehore om presies daardie rede. Dit bevat 'n bietjie satire, soos 'n aërobiese toneel wat dit relevant maak vir ons hedendaagse lewe en ons in staat stel om vir onself te lag. Sy het 'n groot nasaaan van werke wat vandag steeds deur maatskappye gebruik word.

(2)

[15]

70 TOTAAL AFDELING A:

VRAAG 4

MEMO

Fokus van Vraag		Leeruitkomst					Vermoënsvlakke	
		LU1	LU2	LU3	LU4	LAAG	MEDIUM	HOOG
Suid-Afrikaanse danswerk								
Kennis – 4.2							7	
Toepassing – 4.3								2
Ontleding – 4.4, 4.5								6

NOTA AAN MERKERS:

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Evalueer die hele antwoord in konteks tot wat die kandidaat weet en ken punte daarvolgens toe.

KRITERIA VIR NASIEN:

- 4.1 Naam van die choreograaf en danswerkgeen punt toegeken.
- 4.2 Ken 7 punte toe vir die sinopsis/storie/tema van die danswerk.
- 4.3 Ken 2 punte toe vir 'n duidelike beskrywing van die kostuum- en stelontwerp.
- 4.4 Ken 4 punte toe vir 'n gedetailleerde verduideliking van die choreograaf se dansstyl en die beweging woordeboek wat in hierdie danswerk gebruik word.
- 4.5 Ken 2 punte toe indien die kandidaat 'n duidelike begrip van die impak van die danswerk op die gehoor toon.

VOORBEELD VAN EEN MOONTLIKE ANTWOORD:

- 4.1 Veronica Paepel – *Orpheus in die Onderwêreld*
- 4.2 Orpheus in die Onderwêreld is 'n uiters komiese ballet gebaseer op die Griekse legende van Pluto, god van die Onderwêreld, wat verlief raak op Euridike, vrou van Orpheus, en haar dan lok na sy koninkryk. Paepel se storie doen weg met die tradisionele verhaal van Orpheus, en sy baseer haar ballet op Jacques Offenbach se operette. Die aksie vind plaas in die laat 1920's, vroeë 1930's binne 'n Frans-Italiaanse agtergrond met Pluto as hoof van 'n Mafia-tipe onderwêreld, Kalliope, Orpheus se ietwat neurotiese en later dranksgugtige moeder en Offenbach self wat 'n ogie hou oor die verrigtinge.

Toneel 1: Hotel le Grand

Orpheus en Euridike se huwelik is nie gelukkig nie, en toe Pluto Euridike verlei en ontvoer, is beide sy en Orpheus verheug. Toe Kalliope, Orpheus se moeder, egter opdag en uitvind wat gebeur het, is sy baie geskok en dring daarop aan dat Orpheus, in die belang van die mitologie, Olympus toe gaan om hulp te kry sodat hy Euridike uit die Onderwêreld kan terugkry. Natuurlik dring sy moeder daarop aan om hom te vergesel.

Die getrommel in Afrika-dans is swaar en het 'n sterk vaste maatslag. Die maatslag word spesifiek gespeel om die uitvoering van sekere stappies en bewegings te beklemtoon. Die nadruk is op die ritme eerder as die vorm en ruimte.

Ballet maak gebruik van klassieke musiek, wat deur 'n pianis of 'n orkes gespeel word. Moontlike musiek tipes sluit in; Minuet, Hornpipe, Sarabande, Polonaise, Mazurka, Waltz, Barcarole, galop, Tarantella, Tango, Polka of 'Ragtime'. In Afrikadans kan die liggaam vrylik beweeg, maar die postuur in ballet word stil gehou gedurende beweging.

Klassieke ballet gebruik fee-verhale, Afrikadans gebruik alledaagse lewe en aktiwiteite wat in die gemeenskap plaasvind. Klassieke ballet weersaan swaartekrag, waar Afrika dans gebruik maak van swaartekrag.

(4)

3.3

- Gebruik van natuurlike buigings van die liggaam
- Dans naby die grond en komplimenteer swaartekrag in plaas daarvan om dit uit te daag

- Artikulasie van basiese en komplekse ritmiese patrone in die tydlyn skaal
- Nabootsing en dramatisering van die natuurlike wêreld diere, insekte of plante) of die elemente soos vuur, water, aarde en lug.

- Danse het oor die algemeen 'n tema (vrugbaarheid, hofmakersy, werk, hiërargie, ens.) en doel (protes, sosialisering, feesviering, die bevragting van maatskaplike kwessies, ens.)

(4)

3.4

Voortbewegend (lokomotief)

- Kort en lang tree gee (bv. *Mohobelo* van die suidelike *Basotho*)
- Die voete skuifel (bv. *Swymdans* van die *San* en *umXentso* of *amaXhosa*-geestelikes)
- In die lug opspring (bv. *Volstruis-paringsdans* van die *Kalahari San* en *Setap* deur die *Batswana*)
- Stamp van die voete (bv. *inGoma* of *amazulu*)

Nie-voortbewegend (nie-lokomotief)

- Tril (vibreer) en skud (bv. *uMityityimbo* of *amaMpondo*)
- Milmie en gebare (bv. *Toordans* van *Bororo-Fulani*)
- Kniel (bv. *Mokgibido* van suidelike *Basotho*-vroue en -meisies)
- Spring (bv. *Ilmoran* krygsdans van die *Masai*)

(6)

3.5

- Vrugbaarheid – vir mense, diere en opbrengs, insluitende rituele rondom geboorte.
- Ontgroening – rites van oorgang vir seuns en meisies as hulle puberteit bereik.
- Rituele van jag en diere – in gemeenskappe waar jag en visvang voedsel voorsien, word rituele gevind wat die verwantskap tussen mens en diere, die eerbied vir hul geeste en dank vir die voedsel wat hulle lewer, wys

- Genesingsregte – genesingsregte word oral gebruik, dikwels deur 'n spesiale "dokter", sjamaan of medisyne man, of as 'n hele gemeenskap tydens "waansinnige dans" uitgevoer. 'n Soortgelyke vorm word steeds vandag beoefen, bv. danstherapie.
- Begravningsregte – om siele met rus te laat, om geeste te onthou of hul te paai, beskerming van die gemeenskap en diegene wat nog lewe.
- Oorlog-en wapens-rituele – vra of dank vir oorwinning, om gees en eenheid tussen soldate te bou.

(4)

[20]

VRAAG 3

MEMO

Fokus van Vraag		Leëruittkoste				Vermögensvlakke	
LU1	LU2	LU3	LU4	LAAG	MEDIUM	HOOG	
			✓				
Kruis kulturele/inheemse							
Dansvorms/beginsels/rituele							
Kenniss – 3.1							
Toepassing – 3.2, 3.3, 3.4							
Ontleding – 3.5							

NOTA AAN NASIENERS:

Bale moontlike antwoorde kan gegee word. Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word.

KRITERIA VIR NASIEN:

- 3.1 Ken 1 punt toe vir die verduideliking van wat tradisionele dans is, en 1 punt vir die verduideliking van wat inheemse dans is.
- 3.2 Ken 2 punte toe vir verduideliking van die karakter eienskappe van Afrika-dans en 2 punte vir die verduideliking van die karakter eienskappe van enige ander dansvorm.
- 3.3 Ken 4 punte toe vir die beginsels van Afrika-dans.
- 3.4 Ken 6 punte toe vir 'n gedetailleerde verduideliking van sommige van die basiese bewegings wat in die Afrika-dansstyle teenwoordig is.
- 3.5 Ken 2 punte toe vir die benaming van die rituele en 2 punte vir die doel van die rituele.

MOONTLIKE ANTWOORDE:

- 3.1 *Tradisionele dans* – dit is danse wat van een generasie na die volgende oorgedra word, en die geskiedenis en kultuur vertel wat hulle verteenwoordig, bv. die Rietdans. *Inheemse dans* – dit is danse wat ontstaan waar hulle ontwikkel het bv. “Pantsula”.
- 3.2 Afrika-dans is 'n manier van lewe en word oorgedra van geslag tot geslag. Dit is ingeweer in die sosiale en kulturele struktuur van regoor Afrika. Die bewegings is gestileerd en kom uit die hele Afrika. Hierdie invloede het die dans verander in 'n kunsvorm met 'n diverse mengsel van beweging, gebare en postuur.

(2)

Klassieke ballet is gebaseer op klassisisme in die kuns van die skilderkuns en beeldhoukuns wat 'n ideale liggaam voorstel. Dit het 'n streng sin van balans en formele ontwerp. Ballet behels detail en akkuraatheid van beweging en gebare, stappe en posies wat verband hou met mekaar en 'n gebalanseerde posisie te vertoon.

- 2.6
- Graham se tegniek is gebaseer op die beginsel dat die rug die bewegingsbron is met besondere klem op die lae rug en die buik. Die 'kontraksie en vrylaat' en die 'spiraal' behels die rug as die bron van beweging.
 - Die kern van Graham se tegniek lê in die beheer van postuur, soos verkry deur asemhalingbeheer.
 - Graham se skeppende/kreatiewe skat gee aanleiding tot haar tegniek en die internasionale bewegingskat van moderne dans.
 - Martha Graham het danse choreografeer wat deur mites, legendes, die geskiedenis, politiek en lewensaspekte, insluitende die werking van die verstand geïnspireer is.
 - Graham het uitdagende musiekpartiture gebruik.
 - Graham se benadering was meesal sosiale bewustheid.
 - Aanvanklik het sy geen stelle of luukse/spoggerige kostuums gebruik nie, niks mooi of sag nie.
 - Haar choreografie het natuurlike aksies, soos hardloop, stap en huppel, gebruik.
 - Graham het hoekige houdings/posisies, eksplisiete en gestileerde gebare gebruik.
 - Sy het abstrakte verhoogstelle gebruik.
 - Sy het gepoog om abstrakte bewegings met emosionele toestande te laat saamsmelt.
- (5)
- Graham se rewolusionêre danstegniek is moontlik haar grootste prestasie. Dit het 'n kragtige invloed op alle vertakkinge van kontemporêre teater gehad en het Graham gevestig as die persoon wie se lewe die enkele grootste bydrae tot moderne-dans gemaak het.
 - Sy het bewustheid van die menslike liggaam en die inherente geheimenisse daarvan aangemoedig.
 - Graham het 'n effektiewe taal vir moderne dans ontwikkel, toeganklik vir volgende generasies.
 - Baie groot moderne en balletchoreografe is deur haar geïnspireer of het in haar geselskap gedans – Merce Cunningham, Paul Taylor, Twyla Tharp, Michal Baryshnikov, Rudolph Nureyev en Madonna.
 - In 1976 het Martha Graham die eerste danspersoonlikheid geword wat die Presidensiele Medalje vir Vryheid ontvang het. Die toekennning, wat deur President Gerald R. Ford aan Graham gegee is, is die hoogste moontlike eer vir 'n Amerikaanse-burger.
 - Graham het ook die *French Legion of Honour* in 1979 en die Kennedy *Centre Honours Award* as erkenning vir haar betekenisvolle bydraes tot Amerikaanse kultuur deur die uitvoerende kunste ontvang.
 - Graham se choreografiese loopbaan het 'n blywende impak op moderne-dans gehad, in sowel Amerika as oorsee. Alhoewel Graham nie moderne-dans uitgewind het nie, het sy dit verpersoonlik/vergestalt. Graham het die wyse waarop kunstenaars regoor die wêreld beweeg, verander.
- (2)

- 2.4
- Van 1913 tot 1916 het Graham teater by die Universiteit van Cumnock bestudeer.
 - Met geen noemenswaardige formele dansopleiding nie het die 22-jarige by die Denishawn Skool ingeskryf.
 - Dit was by Denishawn Skool dat sy haar basiese opleiding ontvang het. Alhoewel sy volgens dansstandaarde laat begin het, het haar vasberadenheid, intelligensie en haar stywe, slanke lyf die aandag van Ted Shawn getrek.
 - Graham en Shawn het teenoor mekaar in die hooftrolle gedans en dit het Graham wyderspreide blootstelling gegee.
 - Graham het egter gou moeg geword vir Denishawn se dekoratiewe styl, tradisionalisme en romanthisme. Graham het gevoel dat die 'ou vorme' nie 'n stem gee aan die mens wat meer volledig ontwaak/bewus is nie.
 - In 1923 het Graham die Denishawn Skool verlaat en begin werk met eksperimentele dans tegnieke wat 'n omwenteling in die teorieë van beweging in al die uitvoerende kunste sou bring.
 - Nadat sy in 1923 na New York verhuis het, het Graham 'n werk by 'n Broadway-revue, *the Greenwich Village Follies*, gekry. Sy het vir twee jaar in die revue gedans en later na die danse wat sy opgevoer het, as '*sexy little things*' verwys. Daar het sy 'n reputasie vir haar balletballades gekry.
 - In 1926, 10 jaar nadat sy vir ander gedans het, het Graham haar eerste solokonsert opgevoer.
 - Die stigting van die Martha Graham "Skool van Modernedans" op 26 April 1926, het nie die einde van Graham se dansloopbaan beteken nie.
 - Dwarsdeur haar lewe het haar dans- en choreografiese loopbane verweef gebly. Graham het voortgegaan om hardnekkig saam haar geselskap te dans tot op 76-jarige ouderdom, en teen daardie tyd het haar verskynings op die verhoog ontlaard in aaklige karikatuur. Graham het troos gesoek in alkohol soos wat sy bewus geword het van haar kwynende kreatiewe energie en die feit dat haar liggaam nie meer die uitdagings van dans kon hanteer nie.
 - In 1948 is sy met Eric Hawkins, een van die dansers in haar geselskap getrou. Die huwelik was egter van korte duur.
 - Ten spyte van haar ouderdom het Graham voortgegaan om tot laat in die 60's te dans. Selfs na haar aftrede in 1969 het sy voortgegaan om te choreografeer en te toer tot met haar dood in 1991.
 - Martha Graham het meer as 170 werke in haar leeftyd choreografeer, die meeste spesifiek vir haar eie geselskap geskep. Haar choreografiese loopbaan het bevestig dat dans 'n medium van selfuitdrukking vir sowel die choreograaf as die danser kan wees.
- (7)
- 2.5
- Graham het 'n metode van asemhaling en impulsbeheer ontwikkel wat sy 'kontraksie en vrylating' (*'contraction and release'*) genoem het. Dit het die leuse van die Graham-tegniek geword.
 - Graham se klasse het op die vloer begin met asemhaling, kontraksies, beenstrekking en algemene strekwerk, gevolg deur buigings, hysings en heupswaai.
 - Sy gebruik bewegings, soos stap, hardloop en huppel gevolg deur wat Graham beskryf as 'n reeks valle, vorentoe, agtertoe en na die kant toe'.

NOTA AAN NASIERS:

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Kandidate het dalk meer inligting in een afdeling as in n ander gegee. Evalueer die hele antwoord om te assessseer wat die kandidaat weet en gee punte daarvolgens.

NASIEN KRITERIA:

- 2.1 **Die naam van die choreograaf – geen punte toegeken.**
 Ken 2 punte toe indien die kandidaat plek van geboorte en datum van geboorte gee.
 2.3 Ken 4 punte toe as die kandidaat n duidelike begrip van die choreograaf se dansopleiding en ervaring wys.
 2.4 Ken 7 punte toe indien die kandidaat spesifieke voorbeelde van die choreograaf se loopbaan as n danser en choreograaf gee.
 2.5 Ken 5 punte toe as die kandidaat n ontleding van die choreograaf se dansstyl gee.
 2.6 Ken 2 punte toe indien die kandidaat sy/haar bydrae tot die ontwikkeling van dans gee.

MOONTLIKE ANTWOORD:

(Antwoord in kolpunctvorm gegee om nasien te assisteer.)

2.1 **MARTHA GRAHAM**

- 2.2 Martha Graham is in Allegheny, Pennsylvania – Amerika gebore, 11 Mei 1894.

(2)

- 2.3 Graham, wat as n jong dogter atleties was, het nie haar roeping gevind voordat sy in haar tienerjare was nie.
 Sy het haar vader, wat nie van die teater gehou het nie, oorreed om haar na n opvoering deur Ruth St. Denis by die Mason Opera House in Los Angeles te neem.
 Ruth St. Denis se opvoering het n diepgaande invloed op Graham gehad en het haar geïnspireer om n danseres te word.
 Graham se vader het nie die teater as n beroep goedgekeur nie en sy kon nie met haar opleiding begin tot na sy atsterwe nie.
 Gevolglik het Graham eers met haar formele dansopleiding in haar vroeë 20's begin, nogal oud vir iemand wat beplan om n loopbaan in professionele dans te volg.
 Nog n invloedryke man in Graham se lewe was die Amerikaanse pianis, komponis, skrywer en onderwyser, Louis Horst.
 Hy het Graham aan uitdagende partiture bekendgestel.

(4)

1.4 DEKOR EN TONEELSTELLE

- Toneelstelle/dekor kan 'n belangrike deel van 'n opvoering wees
- Dit behoort tot die tema van die opvoering/produksie by te dra of dit te versterk
- Uitvoeringspasië moet in ag geneem word – werk of rondom die toneelstelle of sluit dit by die opvoering in
- Koste moet in ag geneem word want dit kan 'n duur element van produksie wees
- Veiligheid moet in ag geneem word; dansers moet nie hulself beseer teen skerp hoeke/vlakte, ens. nie.
- Installering/Opstel moet in ag geneem word aangesien dit professioneel gedoen moet word om beserings te vermy
- Beligting moet in ag geneem word om toneelstelle/dekor te komplementeer. Kleure van toneelstelle/dekor en skadu's moet ook in ag geneem word
- Stoorplek – indien groot waar sal dit gestoor word voor en na die produksie/opvoering
- Wanneer gaan dit opgestel word – opvoorders het tyd nodig om met die stelle saam te werk.

[15]
(3)

VRAAG 2

HIERONDER IS DIE VOORGESKREWE CHOREOGRAWIE EN HUL DANSWERKE

Internasionale choreograaf	Danswerke
George Balanchine	<i>Appollo of Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring of Lamentation</i>
Christopher Bruce	<i>Ghost Dancers of Rooster</i>
Marius Petipa en Lev Ivanhof	<i>Swan Lake</i>
Vaslav Nijinski	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Espanade</i>

MEMO

Fokus van Vraag	Leëruikkomste	Vermoënsvlakke
	LU1	HOOG
	LU2	
	LU3	
	LU4	LAAG
		MEDIUM
		HOOG
Internasionale choreograaf		
Kennis – 2.2, 2.3		6
Toepassing – 2.4		7
Ontleding – 2.5, 2.6		7

NASIEŒ KRITERIA:

- 1.1 Ken 1 punt toe vir improvisering en een vir choreografie.
- 1.2 Ken 6 punte toe as die kandidaat die volgende in detail kan verduidelik:
 - Wat is ruimte?
 - Die verskillende tipe ruimtes
 - Hoe hierdie ruimte in choreografie gebruik word
- 1.3 Ken 4 punte toe vir 4 duidelike redes hoe jy jou repetisies vir jou danswerk meer effektiw kan maak.
- 1.4 Ken 3 punte toe as die kandidaat n toepaslike verduideliking kan gee oor die belangrikheid van rekwisiete in n danswerk.

MOONTLIKE ANTWOORD:

- 1.1
 - Improvisasie is vry en spontaan. Dit word gebruik om bewegingswoordeskat te ontwikkel en laat die danser verskillende bewegings van die liggam verken om te eksperimenteer met bewegings/style/ruimte/emosies, ens.
 - Komposisie of choreografie is ingestel en vasgestel. Choreografe gebruik dikwels improvisasie om mee te begin om nuwe idees te kry en dan word hierdie idees in n vaste formaat gebruik – d.w.s. dit hou nie aan om te verander nie.
- 1.2
 - Ruimte is een van die elemente wat in improvisasie gebruik word.
 - Ontwerp binne in die ruimte is die paale en patrone wat die danser binne die opvoeringsarea doen.
 - Die choreograaf plaas dansers op die verhoog en beplan hoe hul binne die beskikbare ruimte sal beweeg om visuele belangstelling en dramatiese effek te skep.
 - Daar is baie variasies en kombinasies van maniere waarop bewegings in die ruimte kan voorkom.
 - Indien dit korrek gebruik word, kan dit die bewegingswoordeskat verreed en n groot impak hê op die manier waarop ruimte in dans gebruik word.
 - Daar is verskillende tipes van ruimte, soos:
 - Negatiewe ruimte – die ongebruikte ruimte rondom die liggam.
 - Algemene ruimte – die ruimte wat jy deel met ander mense.
 - Positief of persoonlike ruimte – die ruimte rondom die liggam, of die ruimte wat jou liggam opneem terwyl dit beweeg of stil is.
- 1.3
 - Beplan jou repetisie rooster
 - Stel dansers in kennis
 - Kies die korrekte dansers
 - Beplan die werk wat in elke repetisie gedek moet word
 - Warm die dansers op
 - Wees stipteilik
 - Orweeg gepaste veiligheidsmaatreëls insluitend alle dinge wat met die kamer te doen het
 - Orweeg toepaslike veiligheid, insluitend alle dinge wat met die dansers te doen het
- (4)
- (6)
- (2)

NOTA AAN NASIENERS/ONDERWYSERS:

- In die voorbeelde van moontlike antwoorde is daar baie meer inligting verskat as 'n bron vir onderwysers en nasieners as wat van die kandidate verwag word.
- Kolpunte ('Bulletts') is in die memo gebruik om nasien te vergemaklik.
- Verwys na die **Vermoënsvlakke** in die 'Fokusvraag'-tabel onder elke vraag om die hoë, medium en lae kognitiewe vlakke, wat in die antwoord verwag word, te bepaal.
- Nasieners moet nie kandidate vir verkeerde gebruik van grammatika of spelling penalisiseer nie. Solank die kandidaat se antwoord duidelik en verstaanbaar is en aan die nasienkriteria (bv. die benoeming van spiere) voldoen. **Hulle mag egter nie volpunte vir opstel-/paragrafiese vrae kry as daar grammatika- en speloute is en die antwoord nie in die regte formaat geskryf is nie of nie die vraag betekenisvol beantwoord nie.**
- In baie van die kwalitatiewe vrae, waar **volledige verduidelikings** vereis word, is een regmerknie nie altyd aan een punt gelyk nie. Halwe punte kan toegeken word.
- **Vermyn die toekennings van volpunte waar die antwoord oppervlakkig en minimaal is.** Hierdie eksamen is die hoogtepunt van 'n 3 jaar-opleidingsperiode, van graad 10 tot 12, en die vlak van strengheid wat vereis word, is dieselfde as vir ander matriekvlakke.
- Waar kandidate agterlosige foute gemaak het, bv. nommering, moet hulle met 10% gepenaliseer word, maar die nasieners en moderator besluit of die kandidaat die betrokke vraag korrek beantwoord het.
- Soek na dit wat die kandidaat weet, nie wat hul nie weet nie.

AFDELING A: GESKIEDENIS

VRAAG 1

MEMO

Fokus van Vraag		Leeruitkomst				Vermoënsvlakke
		LU1	LU2	LU3	LU4	LAAG
		✓		✓		MEDIUM
						HOOG
	Improvisering/choreografiese elemente/produkselemente					
	Kennis – 1.1, 1.5					2
	Toepassing – 1.3, 1.4					7
	Sintese – 1.2					6

NOTA AAN NASIENERS:

Baie moontlike antwoorde kan gegee word. Gebruik professionele oordeel wanneer die kwaliteit van die antwoorde geassesseer word.

Hierdie memorandum bestaan uit 17 bladsye.

PUNTE: 150

**DANSSTUDIES
MEMORANDUM**

SEPTEMBER 2013

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

Province of the
EASTERN CAPE
EDUCATION

