



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2014

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 17 pages.

NOTE TO MARKERS/TEACHERS:

In assessing a candidate's work, the following aspects, among others, drawn from the assessment rubric, must be borne in mind.

- In the examples of possible answers, a great deal more information has been provided as a resource for teachers and markers, than 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.**
- 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 do not know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Social values/safe dance practice/peer pressure/positive body image	√					
Remembering – 1.1				3		
Analysing – 1.2					3	
Application – 1.3					2	
Evaluate – 1.4						2

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidates' answers. Bullets added to aid marking.

EXAMPLES OF POSSIBLE ANSWERS:

1.1 Allocate 3 marks for facts relating to social values in class. Learners could give other facts not included in this answer.

- Always show respect to your teacher.
- Be kind to your classmates.
- Remember to be thoughtful to other dancers' feelings.
- Respect yourself and others.
- Always greet your teacher when entering the room, because it shows respect.
- Get changed very quickly so that you do not waste time.
- Be kind to your classmates so that you do not hurt their feelings.
- Be considerate to others so that no-one gets hurt.
- Be punctual so that you do not waste time.
- Remember to bring your dance clothing and be neatly groomed.
- To ensure that you are comfortable for moving and to prevent injuries, wear the correct clothing.
- Keep your uniform clean and have self-respect.
- Be consistent in your attendance so that you can progress.
- Attend all your classes.
- Concentrate and apply corrections.
- Show an awareness of, and apply safe dance practice.
- Refrain from talking to other learners during the lesson unless asked to.

(3)

1.2 **Allocate 3 marks for an explanation of THREE factors that are guidelines to safe dance practice in the dance class. Learners could give other facts not included in this answer.**

- Wear the correct dance clothes and ensure that your dance clothes are clean and that you have a towel and separate bag for your dance clothes.
- Get changed very quickly and start your own warm-up exercise, like jogging on the spot to warm the muscles.
- A class always starts with a warm-up and ends with a cool down session.
- Please do not wear any jewellery, as it could get caught on clothing, or scratch or injure your fellow dancers.
- Chewing gum or sweets during dancing can make you choke.
- Attempting big uncontrolled movements before you are warm, e.g. cartwheels, tumbles, splits, etc. can cause injury.
- Avoid attempting movements you are unsure of/have not been taught or are above your level of ability.
- Whilst others are dancing do not run across the dance floor.
- Do not bump into others so that no-one gets hurt.
- Maintain a good posture without slouching between exercises.
- Consequences of poor behaviour may include detention/labour squad – cleaning the classroom or the school / paying a fine/20 push-ups, etc.

(3)

1.3 **Allocate 2 marks if the learner can explain how to avoid negative peer pressure. Learners could give other facts not included in this answer.**

- You need to have a positive image of yourself.
- Choose friends who have similar values to yours and who can also say 'NO'.
- You can try to have inner strength and self-confidence to help you stand firm, walk away, and resist doing something when you know better.
- Try to help others who might be facing peer pressure and struggling to cope with it.
- Break the chain and be a leader.

(2)

1.4 **Allocate 2 marks if the learner can justify why a positive body image is important for developing confidence and pride in yourself. Learners could give other facts not included in this answer.**

- To develop confidence and pride in yourself.
- You will feel at home in your body.
- You will be able to resist unrealistic pressure to look like someone else.
- You will feel more positive emotionally and physically.

(2)

[10]

THERE IS A CHOICE BETWEEN QUESTION 2 AND QUESTION 3.

QUESTION 2 (CHOICE QUESTION)

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Joints/bones	√					
Remembering – 2.1, 2.2				2		
Application – 2.3, 2.4					4	
Remembering – 2.5				2		
Application – 2.5					2	

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the answer.

ANSWERS:

- 2.1 Hinge joint (1)
- 2.2 Ball and socket joint (1)
- 2.3 Flexion and extension (2)
- 2.4 Rotation, flexion, extension, abduction and adduction (2)
- 2.5 **Any TWO types of bones and an example may be used.**
- 2.5.1 Long bones – femur, tibia and humerus
- 2.5.2 Short bones – bones of the tarsus and carpus
- 2.5.3 Flat bones – scapula and breast bone
- 2.5.4 Irregular bone – the skull and hip bones
- 2.5.5 Sesamoid bones – patella (4)

[10]

OR

QUESTION 3 (CHOICE QUESTION)**MEMO**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles/anatomical actions	√					
Remembering – 3.1 – 3.4				4		
Application – 3.5					2	
Application – 3.6 – 3.7					4	

ANSWERS

- 3.1 Quadriciceps (1)
- 3.2 Pectoralis major (1)
- 3.3 Gastrocnemius (1)
- 3.4 Trapezius (1)
- 3.5
- Core stability will involve the muscles in the front (anterior) of the body:
 - Rectus Abdominus
 - Internal/external obliques
 - Transverse Abdominus
 - This will involve the muscles at the back (posterior) of the body:
 - Erector spinae
 - Multifidus
 - Gluteus muscles
- (2)
- 3.6 Flexion, extension and rotation (2)
- 3.7 Flexion, extension and rotation (2)
- [10]**

QUESTION 4**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Flexibility	√					
Remembering – 4.1				1		
Application – 4.2					3	
Remembering – 4.3				2		
Analysis – 4.4						4

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the answer. Bullets are used to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:

- 4.1
- Flexibility is broadly defined as range of movement (ROM) around a joint. It can be more accurately defined as freedom of movement (mobility) and an absence of restriction to movement (stiffness).
 - Flexibility is joint specific and is influenced by structural and functional factors. (1)
- 4.2
- To increase your range of movement
 - To move freely with ease
 - To add ease and grace to all movements
 - To move the joints and body through its full range of movement
 - To avoid stress and tension on body parts (3)
- 4.3
- Age, sex and body fat
 - Inactivity and disease
 - How you are built – your anatomical structure, bones and joints
 - Tightness of the ligaments.
 - Unable to increase the length of the muscles and tendons
 - Improper posture and alignment (2)
- 4.4
- Always warm-up correctly
 - Work within your physical limitations
 - Follow with relevant stretching exercises – sustained stretch is preferred, especially in the early stages of activity. During a slow stretch, the brain can override the stretch reflex.
 - Breathing correctly while stretching is also important to help relax the body and override the stretch reflex.
 - To overcome muscle soreness and stiffness – follow a programme of gradual stretching at the beginning of an intense exercise period and to follow up with the same stretching regimen at the end of the class.
 - Stretching at the end of a class helps to reduce muscle tension.
 - Cool-down. (4)

[10]

QUESTION 5

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Safe landing/injuries	√					
Remembering – 5.1				1		
Analysis – 5.2					3	
Application – 5.3					2	
Analysis – 5.4					4	

ANSWERS:

- 5.1 You need to land through the foot – three quarter, half, quarter, lower the heel. (1)
- 5.2
- Over exercising
 - Inflammation of tissues (tendons and muscles)
 - Stress on the tibia
 - Dancing on hard surfaces e.g. concrete (3)
- 5.3
- Stretch out cramped muscles slowly.
 - Stop activity until cramps cease.
 - Drink fluids – water and electrolyte solutions. (2)
- 5.4 **Allocate ½ a mark for the name and ½ for the explanation.**
R.I.C.E stands for: **R**est – **I**ce – **C**ompression – **E**levation
- **Rest**
 - helps the body with the healing process as energy is focused on healing.
 - **Ice**
 - should be applied to the area as soon as possible to decrease swelling.
 - **Compression**
 - is used when there is excessive bleeding to help stop the bleeding at the site of injury.
 - **Elevation**
 - is done to decrease swelling. (4)

[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY

QUESTION 6

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Cultural/theatrical dances/indigenous dance costumes/why we study dance from other cultures			√			
Remembering – 6.1				1		
Remembering – 6.2				1		
Analysis – 6.3					2	
Analysis – 6.4					3	
Evaluation – 6.5						3

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidate's answers. Bullets are used to aid marking.

POSSIBLE ANSWERS:

- 6.1
- They are dances that are performed with the purpose of entertaining the audience.
 - These dances are done mostly by professional dancers/performers.
 - Classical ballet, contemporary dance and musical theatre are all examples of theatrical dance. (1)
- 6.2
- Dance forms involve the members of the community that they represent.
 - The dances are passed on from generation to generation, telling the history and the culture they represent.
 - These dances join people together as they celebrate rites such as birth, initiation, marriage or death. (1)
- 6.3 **Allocate 2 marks for any ONE type of cultural dance and an example.**
- **Traditional dance:** These are dances handed down from generation to generation by people belonging to that culture, e.g. the reed dance, Zorba Greek dances etc.
 - **Indigenous dance:** these are dances that originate where they are found, e.g. Pantsula dance (a township dance), the Rumba (from Brazil).
 - **Social dance:** these are dances that reflect popular trend of a certain time, like the disco dancing of the 1970's. Another example is Hip-Hop which includes a wide variety of styles like breaking, locking and popping, Social dances are danced for a social occasion like parties, clubs, etc. (2)

6.4 Below are some examples of costumes worn in indigenous dance. Many other examples may be given.

- *iBeshu* (a skin buttock covering, worn by men, being the rear part of *umutsha*, a loin covering; extending to the knees)
- *isiShababa* (a skin buttock covering, longer than *ibeshu*, extending to the calves of the legs)
- *umQhelo* (a head dress of beads, or skin worn encircling the head)
- *iziNcabulela* (sandals with straps made of leather, with soles cut from a car tyre)

(3)

- 6.5
- To understand other people's culture, and to learn about their backgrounds.
 - To break any stereotypes which we might have toward another's culture.
 - Allows us to see things from a different perspective and perhaps have a greater respect for that culture and its traditions.
 - We are also widening our knowledge about the world around us and this gives room for self-discovery.
 - This study will keep the traditions and symbolisms of that culture from dying out and therefore prolonging their lifespan.
 - It increases our own dance vocabulary.

(3)

[10]

QUESTION 7

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International Choreographer			√			
Remembering – 7.2				4		
Analysis – 7.3				4		
Evaluation – 7.4						4
Evaluation – 7.5						3

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. No mark allocation for the name of the choreographer. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

7.1 Christopher Bruce

7.2 Allocate 4 marks for a description of the choreographer's training.

- As a young boy he contracted polio, which damaged his legs.
- His father encouraged him to dance believing it would help improve his legs and it could provide a good career.
- He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance.
- Elements of all these early styles are evident in his choreography.
- At the age of thirteen Bruce joined the Ballet Rambert School and was accepted into the Company in 1963.
- At this stage it was primarily a ballet company. In 1966 the artistic director, Norman Morrice reformed Rambert to include contemporary work into the repertoire

7.3 Allocate 4 marks for a detailed discussion of his/her choreographic career.

- Bruce's choreographical talents were both inspired and encouraged by the Rambert Company.
- The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent.
- He is recognised as the last choreographer to be nurtured by the company's founder, Marie Rambert.
- Bruce created his first work, *George Frideric* in 1969.
- He choreographed a further twenty works for the company, and was assistant director and then associate choreographer.
- Bruce was increasingly in demand as a choreographer all over the world.
- He has built a relationship with the Nederlands Dance Theatre, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television.
- From 1994 to 2002, Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographers such as Merce Cunningham (USA) and Jiri Kilian (Netherlands).

7.4 Allocate 4 marks for a detailed explanation of the choreographer's characteristics of the dance style used in his/ her dance works.

- His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation.
- "In a sense, my ballets have a narrative quality or some kind of subject matter."
- "However, it is often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience's imagination to work."
- Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimuli such as music, art or writing.

- In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.
- Bruce has used a wide range of music from classical to folk to popular tunes.
- In *Rooster* (1991) he used the music from the Rolling Stones.
- Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement, and do not detract from the choreography.
- 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 will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work.
- Everyday movements and gestures are incorporated and often used. (4)

7.5 **Allocate 3 marks if the learner can justify what the choreographer contributed to world of dance.**

- Christopher Bruce is one of Britain's leading choreographers, working with both classical and contemporary companies throughout the world.
- In June 1998 Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE for a lifetime of service to dance.
- He has popularised dance for a broad audience and continues to produce exceptional choreography.
- He has developed a vast repertoire of works that companies are still using today.
- He continues to have great success as a choreographer and is known for his skill in grafting folk dance steps into balletic movement vocabulary, and his use of social themes as a source of inspiration for dance works. (3)

[15]

QUESTION 8

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African choreographer/dance work			√			
Remembering – 8.2				5		
Application – 8.3					3	
Application – 8.4					4	
Evaluation – 8.5						3

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. No mark allocation for the name of the choreographer and dance work. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

8.1 Alfred Hinkel – *Bolero/Last Dance*

8.2 **Allocate 5 marks for a detailed description of the story/synopsis.**

- *Bolero* is a work that has traced a fairly political path, *Bolero* has continually transformed through the process of being reworked on each of the several occasions that it has been staged.
- The original version was about, “*overcoming prejudice*,” and focused specifically on the Immorality Act – arguably the most controversial of the legislative acts of the South African Apartheid government which attempted to forbid intermixing of couples of different races.
- The costumes for this version were tie-dyed T-shirts – gum boots had not yet been introduced to the piece.
- Then, in the 1980s, various artists boycotted the Grahamstown Festival and held an alternative, non-segregated festival at the *Durban University of Westville*.
- This was an era of imminent violence during which the South African government declared a national ‘State of Emergency’.
- The volatile, turbulent tone of the era reflected in Hinkel’s 1987 version of *Bolero* is augmented by the addition of gum boots.
- Hinkel said, “The dance with the gum boots came from a working class people, mostly miners and dock workers. The boots represented oppression. They were the shackles that bound not only those being oppressed directly, but also those bound by ignorance.”

(5)

8.3 **Allocate 3 marks for a detailed explanation of the costume.**

- ‘Costume design’, is perhaps a deceptive term when referring to the first version of *Bolero* on the tape. In this version the dancers seem to be donning studio wear, in varying colours and styles.
- In the following version of *Bolero*, costume design has clearly been considered. All of the dancers, save one, are wearing outfits of a similar style and the same colour: black.
- In the following versions, black is the colour of choice. The costumes that Hinkel refers to as the, “*S & M Version*,” consist of imitation leather skirts, black fishnet tights, suspenders, black bras and metal chains.

- The leather look makes a bold statement in the all-female version of *Bolero*, suggesting that women are strong beings.
- In other versions, both men and women wear leather skirts which could be interpreted as an indication of gender equality.
- In Jazzart's collaboration with CAPAB, costume design and lighting complement each other in that the reflective characteristic of the materials used on the costumes, enable the audience to see the essential movement taking place when lighting is dim or has a dark filter.
- The costume design of the performance of *Last Dance* is arguably a perfect marriage of individuality and consistency. As in the first version on the tape, each dancer is wearing a unique costume but in this case individual costumes seem to have been considered more carefully as there is a degree of cohesion in the appearance of the cast as a whole.
- *Bolero*, as it was staged at the Spier Amphitheatre makes the most effective use of costume and lighting design. The costumes are not entirely uniform and yet the individuality does not compartmentalise dancers

(3)

8.4 **Allocate 4 marks if the learner includes the composer/artists/genre/instrumentation used.**

- This dance work originally took its title from the music title – *Bolero* written by Maurice Ravel.
- The music score is written for a full orchestra and requires many instruments.
- It is classical with a Spanish flavour.
- 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.
- Toward 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.

(4)

8.5 **Allocate 3 marks if the learner can substantiate what has made this dance work innovative.**

- While it may not be innovative by today's standards, *Bolero* was a novelty in its time. Hinkel's work featured elements seldom (or never) seen on stage before:
- **African dance was staged as performance art**
Previously, African dance had been viewed as a quaint tourist attraction. The staging of the earlier versions of *Bolero* was vital in asserting a recognised place for African contemporary dance in the world of South African performance art.
- **African dance was set to classical music**

- **Gumboots were worn by women and in particular, white women**
One needs to appreciate that gum boot dancing arose from, “*a working class people, mostly miners and dock workers,*” and that it was not a practice performed by women, let alone white women. Thus, when the female cast of *Bolero*, marched proudly onto 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 manipulated for creative purposes when his dancers were seen performing their own, upright version of gum boot dancing.
- **The contact work featured in *Bolero* was very innovative for its time.**
One version of the contact work was unquestionably an exploration of homosexuality – a controversial issue in the light of the country’s historical context. *Bolero* comes from a time when the conventions of the society was not openly defied.
The traditional roles of men and women were disregarded.
In *Bolero*, men lift men, women lift women, women lift men and so on.
The traditional roles of the male and female were turned upside down when Hinkel’s piece subversively suggested that women were entitled and able to initiate action and assume leadership and that men could feel weak and vulnerable.
- ***Bolero* made bold political assertions.**
In the earlier versions of *Bolero*, Hinkel intended to say things that were not meant to be said (this almost became one of Jazzart’s policies) about politics, abuse, sexuality etc.

(3)
[15]

QUESTION 9**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Music elements/ instruments/categories		√				
Application – 9.1 – 9.5					5	
Remembering – 9.6 – 9.8				3		

- 9.1 Tempo (1)
- 9.2 Beat (1)
- 9.3 Duration (1)
- 9.4 Polyrythms (1)
- 9.5 Pace (1)
- 9.6 Trumpet/trombone (1)
- 9.7 Flute/recorder/pan pipe (1)
- 9.8 Drum/cymbals (1)
- [8]**

QUESTION 10**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Job titles/performance space/space in dance		√				
Remembering – 10.1				5		
Application – 10.2					4	
Application – 10.3					3	

- 10.1 10.1.1 C (1)
- 10.1.2 E (1)
- 10.1.3 B (1)
- 10.1.4 A (1)
- 10.1.5 D (1)

- 10.2 10.2.1 Centre stage (1)
- 10.2.2 Theatre in the round (1)
- 10.2.3 Upstage (1)
- 10.2.4 Wings (1)
- 10.3
 - Space is one of the elements used in improvisation.
 - 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. (3)

[12]

TOTAL SECTION B: 60
GRAND TOTAL: 100

TOTAAL AFDELING B: 60
GROOTTOTAAL: 100

[12]
(3)

- Ruimte is een van die elemente wat gebruik word in improvisering.
 - Daar is verskillende tipes van die ruimte, soos:
 - Negatiewe ruimte – die ongebruikte ruimte rondom die liggaam.
 - Algemene ruimte – die ruimte wat jy met ander mense te deel.
 - Positief of persoonlike ruimte – die ruimte rondom die liggaam, of die ruimte wat jou liggaam in neem wanneer jy stil is of terwyl jy beweeg is.
- 10.3
- 10.2 10.2.1 Middel-verhoog (1)
- 10.2.2 Ronde-verhoog (1)
- 10.2.3 Agter-verhoog (1)
- 10.2.4 Vierke (1)

VRAAG 9

MEMO:

FOKUS VAN VRAAG		ONDERWERP					VERMOËNSVLAKKE		
Musiekelemente/ instrumente/kategorie	1	2	3	LAAG	MEDIUM	HOOG			
		✓							
Toepassing – 9.1 – 9.5						5			
Herkenning – 9.6 – 9.8						3			

ANTWOORD:

- 9.1 Tempo (1)
- 9.2 Maat (1)
- 9.3 Duur (1)
- 9.4 Polirimes (1)
- 9.5 Spoed (1)
- 9.6 Trompet/tromboon (1)
- 9.7 Fluit/bloktfluit/pantfluit (1)
- 9.8 Trom/simbale (1)

[8]

VRAAG 10

MEMO:

FOKUS VAN VRAAG		ONDERWERP					VERMOËNSVLAKKE		
Werkte/s/opvoerings ruimte/ruimte in dans	1	2	3	LAAG	MEDIUM	HOOG			
		✓							
Herkenning – 10.1						5			
Toepassing – 10.2						4			
Toepassing – 10.3						3			

- 10.1 10.1.1 C (1)
- 10.1.2 E (1)
- 10.1.3 B (1)
- 10.1.4 A (1)
- 10.1.5 D (1)

- **Rubberstewels word deur vroue en in die besonder deur wit vroue gedra.**

in Mens moet besef dat die dans met rubberstewels gekom het van “werkersklasmense, meestal myners en dokwerkers”, en dat dit nie iets was vroue gedoen het, veral nie wit vroue nie. Toe die vrouedansers van *Bolero* dus met koppe hoog op die verhoog opstap, steek hulle in kulturele en maatskaplike drumpel oor.
- **Rubberstewels word op ’n avant-garde-maniër gebruik.**

Tradisioneel word die dans met ’n geboue rug uitgevoer, maar Hinkel demonstreer hoe ’n bestaande tegniek gemanipuleer kan word vir skepende doeleindes toe hy sy dansers hul eie, regop weergawe van rubbersteweldans laat uitvoer.
- **Die kontakwerk wat in *Bolero* voorkom is baie innoverend vir sy tyd.**

Een weergawe van die kontakwerk was ’n besliste verkenning van homoseksualiteit – ’n kontroversiële kwessie gesien die land se historiese konteks. *Bolero* kom uit ’n tyd toe die konvensies van die gemeenskap nie openlik teëgegaan is nie.

Die tradisionele rolle van mans en vroue word verontagsaam. In *Bolero* tel mans mans op, vroue tel vroue op, vroue lig mans op, ensovoorts. Die tradisionele rolle van die man en die vrou word omgekeer toe Hinkel se werk op ’n revolusionêre manier voorstel dat vroue geregtig en in staat is om aksie te inisieer en leierskap te aanvaar, en dat mans swak en weerloos kan voel.
- ***Bolero* maak sterk politieke stellings.**

In die vroeëre weergawes van *Bolero* het Hinkel dinge oor politiek, mishandeling, seksualiteit ens. gesê wat nie bedoel was om gesê te word nie (dit het byna ’n Jazzart-beleid geword).

[15]
(3)

- 8.4 **Ken 4 punte toe as die leerling die komponis/kunstenaars/genre/instrumente insluit.**
- (3)
- Die leerwors maak 'n sterk stelling in die net-vroue weergawe van *Boleto*, deur te suggereer dat vroue sterk is.
 - In ander weergawes dra beide mans en vroue leerwors wat 'n aanduiding van geslagsgelykheid kan wees.
 - In Jazzart se medewerking met KRUK komplementeer kostuumontwerp en beligting mekaar in die sin dat die reflekerende eienskappe van die materiale wat op die kostuums gebruik word, die gehoor in staat stel om die essensie beweging te sien plaasvind wanneer die beligting dof is of 'n donker filter het.
 - Die kostuumontwerp van die opvoering van die *Last Dance* is sonder twyfel 'n volmaakte huwelik van individualiteit en konseskwentheid. Soos met die eerste weergawe op die band, dra elke danser 'n unieke kostuum, maar in hierdie geval lyk dit asof daar met meer aandag na die individuele kostuums gekyk is, aangesien daar 'n mate van kohesie in die voorkoms van die groep as geheel is.
 - *Boleto*, soos opgevoer by die Spier Amfiteater, maak die mees effektiewe gebruik van kostuum- en beligtingontwerp. Die kostuums is nie heeltemal uniform nie, en tog plaas die individualiteit die dansers nie in kompartemente nie.

- 8.5 **Ken 3 punte toe as die leerling kan bewys wat hierdie danswerk innoverend maak.**
- (4)
- Hierdie danswerk het oorspronklik sy titel ontleen van die musiektitel – *Boleto*, geskryf deur Maurice Ravel.
 - Die partituur is geskryf vir 'n volle musiekorkes en vereis baie instrumente.
 - Dit is 'n klassieke werk met 'n Spaanse gevoel.
 - Die struktuur van *Boleto* is merkwaardig eenvoudig.
 - Dit bestaan hoofsaaklik uit 'n enkel melodie wat herhaal word met verskillende orkestrasies met elke herhaling.
 - Die melodie in C-majeur deur die fluite begin die stuk met *piano* (sag).
 - Terselfdertyd slaan 'n snaardrom die ritme wat deurgaans volgehou word.
 - Nader aan die einde van die stuk word twee dromme gelyktydig (almal saam) gespeel.
 - *Boleto* maak goeie gebruik van kontrapunt.
 - Die melodie word tussen verskillende instrumente oorgedra.
 - Die begeleiding brei uit totdat die volle orkes in *forte* (hard) speel teen die einde

- Hoewel dit volgens vandag se standarde nie innoverend is nie, was *Boleto* op sy tyd 'n nuwigheid. Hinkel se werk word gekenmerk deur elemente wat selde (indien ooit) voorheen op die verhoog gesien is:
- **Afrika-danse word as verhoogkuns opgevoer**
- Afrika-danse is voorheen beskou as 'n rare toeriste-aantreking. Die opvoering van die vroeëre weergawes van *Boleto* was kardinaal in die vestiging van 'n erkende plek vir Afrika kontemporêre dans in die wêreld van die Suid-Afrikaanse uitvoerende kunste.
- **Afrika-danse word op klassieke musiek getoonset**

- “Kostuumontwerp” is miskien ’n misleidende term wanneer ’n mens na die eerste weergawe van *Bolero* op die band verwys. In hierdie weergawe kom dit voor asof die dansers ateljéedrag in wisselende kleure en style aanhet.
- In die volgende weergawe van *Bolero* is daar duidelik aandag aan die kostuumontwerp gegee. Al die dansers behalwe een dra uitrustings in dieselfde styl en kleur: swart.
- In die volgende weergawe is swart ’n keusekleur. Die kostuums waarna Hinkel verwys as die “*S & M Version*” bestaan uit nagemaakte leerrampe, swart visnetkouse, kousbande (*suspenders*), swart bras en metaalketting.

8.3

Ken 3 punte toe vir ’n gedetailleerde verduideliking van die kostuums.

(5)

- *Bolero*, ’n werk wat ’n redelike politieke pad volg, word voortdurend verander soos dit verwerk word vir elk van die geleenthede waartydens dit opgevoer word.
- Die oorspronklike weergawe gaan oor die “oorwinning oor vooroordeel”, en fokus spesifiek op die Ontugwet – ongetwyfeld die mees kontroversiële van al die wette van die Suid-Afrikaanse apartheidsgeregting, toe daar probeer is om die vermenging van partjies van verskillende rasse te verbied.
- Die kostuums vir hierdie weergawe was knoopgedoopte T-hemde – rubberstewels is nog nie op daardie stadium gebruik nie.
- Toe, in die 1980’s, boikot verskeie kunstenaars die Grahamstad Kunstefees en hou ’n alternatiewe, nie-gesegregeerde fees by die Universiteit van Durban Westville.
- Dit is ’n tydperk van dreigende geweld waartydens die Suid-Afrikaanse regering ’n nasionale “noodtoestand” afkondig.
- Die plofbare, onstuimige toon van die era soos weerspieël in Hinkel se 1987-weergawe van *Bolero* word aangegul deur die toevoeging van rubberstewels.
- Hinkel het gesê: “Die dans met rubberstewels het gekom van die werkersklasse, meestal myners en hawewerkers. Die stewels het verdrukking verteenwoordig. Hulle was die toue wat nie alleen die wat onderdruk was gebind het nie; maar ook die wat was deur onkunde gebind.”

8.2

Ken 5 punte toe vir ’n gedetailleerde beskrywing van die storie/sinopsis.

8.1 Alfred Hinkel – *Bolero/Last Dance*

EEN MOONTLIKE ANTWOORD:

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. Geen punte-toekennings vir die naam van die choreograaf en die danswerk nie. Kolpunte word gebruik om merk te vergemaklik.

NOTA AAN NASIENERS:

- In die verwerking van sy gekose tema in beweging abstraher hy die idee eerder as om dit op 'n letterlike manier te interpreteer
- Bruce gebruik 'n wye verskeidenheid musiek in sy werke, vanaf klassieke werke tot populêre deuntjies.
- In *Rooster* (1991) het hy musiek van die Rolling Stones gebruik.
- Kostuums, beligting en ontwerp dra by tot die ontwikkeling van sy idees maar dit is belangrik vir Bruce dat hierdie elemente bewegingsvryheid toelaat en nie afbreuk doen aan die choreografie nie.
- Bruce se bewegingskat word uit klassieke ballet en kontemporêre dans gehaal, veral die Graham-tegniek wat 'n groot deel van sy opleiding gevorm het.
- Sy choreografie kom uit ander dansstyle, naamlik volksdans en sosiale dans en kloddans reekse afhange van die idees agter die werk.
- 'Alledaagse' bewegings en gebare word ook geïnkorporeer en gebruik

(4)

7.5 Ken 3 punte toe as die leerling kan regverdig wat die choreograaf bygedra het tot die danswêreld.

- Christopher Bruce is een van Brittanje se vernaamste choreografe, en werk saam met beide klassieke en kontemporêre maatskappye regoor die wêreld.
- In Junie 1998 was Christopher Bruce se rol as een van Brittanje se vernaamste choreografe in beide ballet en kontemporêre geselskappe erken deur dat hy 'n CBE vir 'n leeftyd se diens aan dans ontvang het.
- Hy het dans meer gewild gemaak vir 'n breë gehoor en gaan voort om uitstekende choreografie te produseer.
- Hy het 'n groot dansregister van werke ontwikkel wat geselskappe tot vandag nog gebruik.
- Hy gaan voort om groot sukses as 'n choreograaf te verwert en is bekend vir sy vaardigheid om volksdانسpassies in balletbeweging woordeskat te omskep, en sy gebruik van sosiale temas as 'n bron van inspirasie vir danswerke.

(3) [15]

VRAAG 8

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOÛNSVLAKKE	
Suid-Afrikaanse choreograaf/danswerk		1	2	3	LAAG	MEDIUM
Herkenning – 8.2				✓	5	
Toepassing – 8.3					3	
Toepassing – 8.4					4	
Evaluering – 8.5						3

7.4

Ken 4 punte toe vir 'n gedetailleerde verduideliking van die choreograaf se karaktertrekke of die dansstyl wat gebruik word in sy/haar danswerke.

- Sy werke het gewoonlik 'n duidelike tema en daar is 'n sterk gevoel van karakter maar ruimte word gelaat vir individuele interpretasie.
- "In 'n sekere sin het my balletwerke 'n verhalende kwaliteit of tipe onderwerpmateriaal.
- Dit is egter dikwels nie 'n spesifieke een-reël narratief nie, maar eerder lae beelde wat 'n soort collage vorm en wat ruimte laat vir die gehoor se verbeelding om te werk.
- Bruce hanteer dikwels politieke en sosiale temas in sy choreografie en sy werk ontwikkel dikwels vanuit 'n bepaalde stimuli soos musiek, kuns of skryfwerk.

7.3

Ken 4 punte toe vir 'n gedetailleerde bespreking van sy/haar choreografiese loopbaan.

- Bruce se choreografie-talente word deur die Rambert-geselskap geïnspireer en aangemoedig.
- Die geselskap het 'n reputasie vir die voeding en koestering van jong choreografe gehad, en die verskeidenheid en eksperimentering in die werk van die geselskap stimuleer Bruce se natuurlike talent.
- Hy word beskou as die laaste choreograaf wat deur die geselskap se stigter, Marie Rambert, opgelei is.
- Bruce skep sy eerste werk, *George Frideric*, in 1969.
- Hy choreografeer nog tuintig werke vir die geselskap, en was assistent-direkteur en daarna mede-choreograaf.
- Bruce word oor die hele wêreld toeneemend as 'n choreograaf gesog.
- Hy bou 'n verhouding op met die Nederlandse Dansteater, Koninklike Deense Ballet en die Houston Ballet Geselskappe, en choreografeer vir musiekblyspele, operas, film en televisie.
- Van 1994 tot 2002 was Bruce die direkteur van die Rambert Dansgeselskap en in hierdie rol gee hy opdrag vir baie nuwe werke deur beroemde internasionale choreografe soos Merce Cunningham (VSA) en Jiri Kilián (Nederland).

7.2

Ken 4 punte toe vir 'n beskrywing van die choreograaf se opleiding.

- As jong seun doen hy polio op, wat sy bene beskadig.
- Sy vader moedig hom aan om te dans, omdat hy glo dat dit sou help om sy bene te herstel en 'n goeie loopbaan kon wees.
- Hy begin klas neem by die Benson Verhoogakademie (Stage Academy) in Scarborough, waar hy onderrig kry in ballet, klop- en akrobatiese dans.
- Elemente van al hierdie vroeë style is in sy choreografie sigbaar.
- Op die ouderdom van dertien sluit hy by die Ballet Rambert School aan, en word in 1963 in die Geselskap opgeneem.
- Dit is op hierdie stadium hoofsaaklik 'n balletgeselskap. In 1966 oortuig die artistieke direkteur, Norman Morrice, Rambert om kontemporêre werke in die repertoire op te neem.

6.4 Hieronder is voorbeelde van kostuums wat in inheemse danse gedra word. Baie ander voorbeelde mag verskat word.

- *ibeshu* ('n boudbedekking gemaak van vel, gedra deur mans, wat die agterste deel vorm van 'n *umutsha*, 'n lendebedekking; reik tot by die knieë)
- *isiShababa* ('n boudbedekking gemaak van vel, langer as *ibeshu*, wat tot by die kuite van die bene reik)
- *umChelo* ('n hoofbedekking van kraie, of vel om die kop gedraai)
- *iziNcabulela* (sandale met voetbandjies gemaak van leer, met 'n sool uit 'n motorbuiteband gesny)

(3)

- 6.5 Om ander mense se kulture te verstaan √ en om oor hul agtergronde te leer.
- Om enige ander stereotipes te breek wat ons dalk teenoor ander kulture mag hê.
 - Laat ons toe om dinge uit 'n ander perspektief te sien en dalk 'n groter respek vir die kulture en sy tradisies te hê.
 - Ons brei ons kennis uit oor die wêreld rondom ons en dit maak ruimte vir self-ontdekking.
 - Hierdie studie sal die tradisies en simboliek van daardie kulture behou en verberg en daardeur verhoed dat die kulture uitsterf.
 - Dit vermeerder ons eie danswoordeskat.

(3) [10]

VRAAG 7

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE	
Internasionale	1	2	3	LAAG	MEDIUM	HOOG
choreograaf			√			
Herkenning – 7.2				4		
Analiseering – 7.3					4	
Evaluering – 7.4						4
Evaluering – 7.5						3

NOTA AAN NASIENERS:

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 assesseer wat die kandidaat weet en gee punte daarvolgens. Geen punte-toekenning vir die naam van die choreograaf nie. Kolpunte word gebruik om merk te vergemaklik.

EEN MOONTLIKE ANTWOORD:

7.1 Christopher Bruce

VRAAG 5

MEMO:

FOKUS VAN VRAAG	ONDERWERP				VERMOÛNSVLAKKE		
	1	2	3	LAAG	MEDIUM	HOOR	
Veilig land/beserings							
Herkenning – 5.1				1			
Analisering – 5.2					3		
Toepassing – 5.3					2		
Analisering – 5.4					4		

ANTWOORDE:

5.1 Jy moet deur die voet land – driekwart, half, kwart, sit nêr die hak. (1)

5.2 Te veel oefening.

• Inflammasie van weefsel (tendons en spiere).

• Stres op die tibia.

• Dans op harde oppervlakte bv. beton.

5.3 • Rek ingekrimpte spiere stadig uit.

• Stop aktiwiteit totdat krampe ophou.

• Drink vloeistowwe – water en elektrolietoplossings. (2)

5.4 Ken ½-punt toe vir die naam en ½ vir die verduideliking. RICE staan vir: Rus – Ys – Druk – Eivasie

• Rus

- help die liggaam met genesingsproses, aangesien energieverbruik dan

op genesing fokus.

• Ys

- moet so gou as moontlik op area geplaas word om swelling te

verminder.

• Druk

- word gebruik om oormatige bloeding van 'n wond te stop.

• Eivasie

- word gedoen om swelling te verminder. (4)

[10]

TOTAAL AFDELING A: 40

VRAAG 4

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOÛNSVLAKKE		
Soepelheid	✓	1	2	3	LAAG	MEDIUM	HOOG
		Herkenning – 4.1					1
Toepassing – 4.2						3	
Herkenning – 4.3							2
Analisering – 4.4							4

NOTA AAN NASIENERS:

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Kolpunte word gebruik om met nasien te help.

VOORBEELD VAN MOONTLIKE ANTWOORDE:

- Soepelheid is in breek gedefinieer as die omvang van beweging (OVB) rondom 'n gewrig. Dit kan meer akkuraat as die vryheid van beweging (beweeglikheid) en die afwesigheid van beperking (styfheid) van beweging beskryf word.
- Soepelheid is gekoppel aan gewrigte en word deur strukturele en funksionele faktore beïnvloed.

- 4.2 • Om jou omvang van beweging te verhoog.
- Om vrylik en met gemak te kan beweeg.
- Om gemaklik en grasiuus alle bewegings uit te voer.
- Om die gewrigte en liggaam deur sy volle omvang van beweging te kan beweeg.
- Om stres en spanning op die liggaamsdele te vermy.

- 4.3 • Ouderdom, geslag en liggaamsvet
- Inaktiwiteit en siekte
- Hoe jou liggaamsbou is – jou anatomiese struktuur, bene en gewrigte
- Diegtheid van die ligamente
- Nie in staat om die spiere en tendons te verleng nie
- Onbehoorlike postuur en belyning

- 4.4 • Die korrekte metode moet gebruik word om op te warm.
- Werk binne jou fisiese beperkings.
- Volg met toepaslike strekkoefeninge – volgehoue strekkoefeninge word verkies, veral in die vroeë stadium van die aktiwiteit. Gedurende 'n stadige strekkoefening, kan die brein die strekrefleks oorheers.
- Die regte asemhaling gedurende die strekkoefening is ook belangrik om die liggaam te help ontspan en die strekrefleks te oorheers.
- Om stywe en seer spiere te voorkom – volg 'n program van geleidelike strekkoefening aan die begin van 'n intensiewe oefenperiode en volg dit op met dieselfde soort strekkoefeninge aan die einde van die klas.
- Strekkoefening aan die einde van die klas help om spierspanning te verminder.
- Koel af.

(4) [10]

VRAAG 3 (KEUSEVRAAG)

MEMO:

FOKUS VAN VRAAG		ONDERWERP				VERMOËNSVLAKKE	
Spiere/Anatomiese aksies		1	2	3	LAAG	MEDIUM	HOOG
Herkenning – 3.1–3.4		✓			4		
Toepassing – 3.5						2	
Toepassing – 3.6–3.7						4	

ANTWOORDE

- 3.1 Quadriceps (1)
- 3.2 Pectoralis major (1)
- 3.3 Gastrocnemius (1)
- 3.4 Trapezius (1)
- 3.5
 - Kernstabiliteit sluit in die spiere aan die voorkant (anterior) van die liggaam:
 - Rectus Abdominus
 - Internal/external obliques
 - Transverse Abdominus
 - Dit sluit in die spiere aan die agterkant (posterior) van die liggaam:
 - Erector spinae
 - Multifidus
 - Gluteusspiere
- 3.6 Fleksie, ekstensie en rotasie (2)
- 3.7 Fleksie, ekstensie en rotasie (2)

[10]

OF

[10]
(4)

- 2.5.5 Sesamoïed bene – patella
- 2.5.4 Onwaredige bene – die skedel en heupbene
- 2.5.3 Plat bene – skapula en borsbeen
- 2.5.2 Kort bene – bene van die tarsus en karpers
- 2.5.1 Lang bene – femur, tibia en humerus
- 2.5 Enige **TWEE** tipe bene en 'n voorbeeld mag gebruik word.
- 2.4 Rotasie, fleks, ekstensie, abduksie en adduksie
- 2.3 Fleksie en ekstensie
- 2.2 Bal-en-potjie-gewrig
- 2.1 Skarniergewrig

ANTWOORDE:

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word.

NOTA AAN NASIENERS:

FOKUS VAN VRAAG		ONDERWERP			VERMOÛNSVLAKKE		
Gewigte/Geraamte		1	2	3	LAAG	MEDIUM	HOOG
Herkenning – 2.1, 2.2		✓			2		
Toepassing – 2.3, 2.4					4		
Herkenning – 2.5					2		
Toepassing – 2.5					2		

MEMO:**VRAAG 2 (KEUSEVRAAG)**

DAAR IS 'N KEUSE TUSSEN VRAAG 2 EN VRAAG 3.

Ken 3 punte toe vir 'n verduideliking van DRIE faktore wat as riglyne dien vir veilige danspraktiek in die dansklas. Leerlinge kan ander feite gee wat nie in die antwoord ingesluit is nie.

- Dra die korrekte dansklere en maak seker dat jou dansklere skoon is en dat jy 'n handdoek en 'n aparte sak vir jou dansklere het.
- Trek baie vinnig aan en begin met jou eie opwarmoefening, soos draf op die plek om die spiere op te warm.
- 'n Klas begin altyd met 'n opwarming en eindig met 'n afkoel sessie.
- Moet asseblief nie enige juweliersware dra nie, omdat dit vasgevang kan word aan klere, of dit kan jou mede-dansers skraap of beseer.
- Om kougom of lekkers tydens dans te eet, kan jou laat verstik.
- Om groot onbeheerde bewegings te probeer doen voordat jy opgewarm is, bv. wawiele, tuiemel, split, ens. kan beserings veroorsaak.
- Vermyn bewegings waaroor jy onseker is/nie geleer het nie of bo jou vermoënsvlak is.
- Moet nie oor die dansvloer hardloop terwyl ander dans nie.
- Moenie iemand anders stamp nie, sodat niemand seer kry nie.
- Behou 'n goeie postuur sonder verslapping tussen oefeninge.
- Gevolge van swak gedrag kan aanhouding na skool/arbeid groep insluit – die skoonmaak van die klaskamer of die skool/n boete/20 opstote ens.

(3)

Ken 2 punte toe as die leerling kan verduidelik hoe jy kan verhoed dat jou vriende jou op 'n negatiewe manier kan beïnvloed. Leerlinge kan ander feite gee wat nie in die antwoord ingesluit is nie.

- Jy moet 'n positiewe beeld van jouself hê.
- Kies vriende wat dieselfde waardes het as jy en wat ook "NEE" kan sê.
- Jy kan probeer om innerlike krag en selfvertroue te hê om jou te help om vas te staan, weg te loop, en te kan weersstaan om iets te doen wat teen jou beterswete is.
- Probeer ander help wat dalk groepsdruk in die gesig staar en sukses om dit te weersstaan.
- Wees 'n leier en breek die ketting.

(2)

Ken 2 punte toe as die leerling kan regverdig waarom dit belangrik is om 'n positiewe selfbeeld te hê. Leerlinge kan ander feite gee wat nie in die antwoord ingesluit is nie.

- Om vertrou en trots in jouself te ontwikkel.
- Jy sal tuis voel in jou liggaam.
- Jy sal in staat wees om onrealistiese druk om soos iemand anders te lyk, te kan weersstaan.
- Jy sal emosioneel en fisies meer positief voel.

(2)

[10]

AFDELING A: VEILIGE DANSPRAKTYKE EN GESONDHEIDSORG

VRAAG 1

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE	
Sosiale waardes/veilige danspraktijk/groepsdruk	1	2	3	LAAG	MEDIUM	HOOG
positiewe selfbeeld	✓					
Herkenning – 1.1			3			
Analisering – 1.2					3	
Toepassing – 1.3						2
Evaluering – 1.4						2

NOTA AAN NASIENERS:

Baie moontlike antwoorde kan gegee word. Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Kolpunte word gebruik om merk te vergemaklik.

VOORBEELD VAN MOONTLIKE ANTWOORDE:

1.1 Ken 3 punte toe vir feite met betrekking tot die sosiale waardes in die klas. Leerlinge kan ander feite gee wat nie in die antwoord ingesluit is nie.

- Toon altyd respek teenoor jou onderwyser.
- Wees vriendelik teenoor jou klasmaats.
- Onthou om bedagsaam teenoor ander dansers se gevoelens te wees.
- Respekteer jouself en ander om jou.
- Groet altyd jou onderwyser wanneer jy die kamer binne kom, want dit toon respek.
- Trek vinnig aan sodat jy nie tyd mors nie.
- Wees bedagsaam teenoor jou klasmaats sodat jy nie hul gevoelens seermaak nie.
- Wees bedagsaam teenoor ander, sodat niemand seerkry nie.
- Wees betyds sodat jy nie tyd mors nie.
- Onthou om jou dansklere te bring en netjies te versorg.
- Dra die korrekte kleredrag om beserings te voorkom en om te verseker dat jy gemaklik is vir die bewegings.
- Hou jou uniform skoon en respekteer jouself.
- Wees gereed in jou klasbywoning sodat jy kan vordering maak.
- Woon alle klasse by.
- Konsentreer en pas korreksies toe.
- Toon 'n bewusheid van en pas veilige danspraktieke toe.
- Moet nie met ander leerlinge gedurende die lesse praat nie, tensy jy gevra word om dit te doen.

(3)

- In die voorbeelde van moontlike antwoorde, is daar baie meer inligting verskat as 'n bron vir onderwysers en nasieners, as wat van die kandidate vermag word.
 - Kolpunte ('Bullets') is in die memo gebruik om nasien te vergemaklik.
 - Verwys na die **Vermögensvulke** in die 'Fokusvraag'-tabel onder elke vraag om die hoe, medium en lae kognitiewe vlakke, wat in die antwoord vermag word, te bepaal.
 - Nasieners moet nie kandidate vir verkeerde gebruik van grammatika of spelling penaliseer 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-/paragraatipe vrae kry as daar grammatika- en spelfoute 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.
 - **Verm y die toekennung van volpunte waar die antwoord oppervlakkig en minimaal is.**
 - 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 hy/sy nie weet nie.
- Tydens die assessering van 'n kandidaat se werk, moet die volgende aspekte van uit die assesseringsrubriek onder andere, in gedagte gehou word.

NOTA AAN NASIENERS/ONDERWYSERS

Hierdie memorandum bestaan uit 17 bladsye.

PUNTE: 100

**DANSSTUDIES
MEMORANDUM**

NOVEMBER 2014

GRAAD 11

**NASIONALE
SENIOR SERTIFIKAT**

