



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 21 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
Peer pressure/stereotypes/ Nutrition/eating disorders	√					
Recognising – 1.2				1		
Application – 1.1, 1.2					3 + 2	
Evaluate – 1.3						3
Evaluate – 1.4						1

NOTE TO MARKERS:

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

POSSIBLE RESPONSES

1.1 *Allocate 3 marks for a detailed explanation of why it is important to choose your friends carefully.*

- Friends can influence your decisions – good or bad.
- If you try to fit in with groups just to be accepted you could be influenced to do things your parents would not approve of/will not make you feel proud of yourself.
- Bad friends can influence you to take drugs, smoke, steal, have unsafe/underage sex etc.
- Good friends can influence you to behave in a responsible manner such as attending school, working hard, caring about your fellow learners, teachers and family.
- Your choice of friends show who you are as a person/your values/priorities. (3)

1.2 *Allocate 1 mark for naming of stereotype and 2 marks for explaining common stereotypes in dance and why this is untrue.*

Below are TWO examples given but learners could give any others.

Dancers must be thin

Many dancers, especially females are placed under huge pressure to be thin. This is because dance is a visual art and people are watching you perform in tight fitting costumes and often judging your figure, instead of your dance ability. This is particularly prevalent in the ballet world. This sort of pressure leads to many eating disorders such as anorexia nervosa or bulimia. If undetected or untreated these disorders can end a dancer's career or even their life. Dancers are individuals and must be strong and healthy. The way they dance, is more important than how thin they are.

Dancing is girlish – all male dancers are gay

Dancers require strength. Male dancers are often stronger and fitter than other sportsmen. Being able to express emotion through your body does not make you gay. Often the peer pressure placed on male dancers' forces them to give up their dancing and talent and their ability is lost because of this. (3)

1.3 *Allocate 3 marks if a learner can discuss the positive effects of nutrition on a dancer's body.*

- Increased energy levels
 - Increased mental alertness
 - Increased fitness levels
 - Maintain an ideal weight
 - Recover from illness/injuries quicker
- (3)

1.4 *Allocate 1 mark if learner knows how to recover from an eating disorder.*

- Getting help/support from family, friends, counsellors etc.
 - Seeking medical evaluation – doctor, dietician etc.
 - Hospitalisation or psychiatric treatment
- (1)
[10]

QUESTION 2

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Injuries/posture/knee alignment	√					
Recognising – 2.1				2		
Application – 2.2, 2.3					2 + 3	
Evaluate – 2.4						3

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. Bullets added to aid marking.

EXAMPLE OF POSSIBLE ANSWERS:

2.1 *Allocate 2 marks if the learner can give the general causes of dance injuries.*

- Excessive dance training
 - Faulty technique
 - Extensive and intense rehearsals
 - Bad teaching
 - The physical characteristics of the body (poor turn out or physical deviations)
 - Dancing on pointe
 - The dietary habits common to dancers
 - Overtired or overworked dancers
 - Inadequate warm-up
 - Unstable or unsuitable flooring
 - Poor environment (temperature and poor facilities)
- (2)

2.2 *Allocate 2 marks for the correct explanation of the symptoms of a sprain.*

- Pain around the affected joint
 - Being unable to use the joint /body part normally or being unable to put weight on it
 - Bruising
 - Tenderness
 - Swelling
 - Inflammation
- (2)

2.3 *Allocate 3 marks for a detailed explanation of the benefits of good posture in dance.*

- A well-aligned body burns up the least amount of energy to perform the movement.
 - It prevents fatigue while dancing.
 - Ensures that muscles are used correctly during certain movements.
 - Dance movements are done with ease.
 - Avoids tension and imbalances that have an effect on the line and shape of movements.
 - It ensures control and balance during movements.
- (3)

2.4 *Allocate 3 marks if the learner can discuss the correct alignment of the knees and the importance to a dancer.*

- The knee is a hinge joint build to bend and flex with very slight rotation and no space for lateral movement.
 - If excessive load is placed on the knees, like landing from a jump, and there is lateral or rotating movement at that time, then the ligaments on either side of the joint can tear.
 - To prevent this you need to ensure that your knees line up with your middle toe when you bend them.
 - You need to ensure that you do not place stress on the ligaments by moving the joint beyond its normal range and movement direction.
- (3)

THERE IS A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.

QUESTION 3 (CHOICE QUESTION)

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Spine/joints	√					
Remembering – 3.1				4		
Application – 3.2, 3.3					2 + 2	

ANSWERS

- 3.1 A – Cervical
 B – Thoracic
 C – Lumbar
 D – Sacral (4)

3.2 *Allocate 2 marks if the learner has a good knowledge of the functions of the spine.*

- It acts as a shock absorber because of all its curves.
- It assists movement.
- It is a protective shell for the spinal column.
- It is a point of attachment for muscles.
- It supports the body in an upright position.
- It aids in good posture and balance. (2)

3.3 *Allocate 2 marks for 2 correct movements of the spine.*

- As you bend over to touch your toes (flexion)
- Bending backwards (extension)
- Turning your torso to the right or left side (axial rotation)
- Bending sideways (lateral flexion) (2)

[8]

OR

QUESTION 4 (CHOICE QUESTION)**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Anatomical actions/muscles	√					
Remembering – 4.1				4		
Application – 4.2					4	

ANSWERS:

4.1	4.1.1	Extension	(1)
	4.1.2	Flexion	(1)
	4.1.3	Abduction	(1)
	4.1.4	Extension	(1)
4.2	4.2.1	<i>Gastrocnemius</i>	(1)
	4.2.2	<i>Gluteus Maximus</i>	(1)
	4.2.3	<i>Pectoralis major</i>	(1)
	4.2.4	<i>Sartorius</i>	(1)
			[8]

QUESTION 5**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Mental health/relaxation/ components of fitness	√					
Remembering – 5.2				4		
Application – 5.1.1					3	
Evaluate – 5.1.2						2
Analysis – 5.3					3	

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. Bullets added to aid marking.

POSSIBLE ANSWERS:

5.1 5.1.1 *Allocate 3 marks if the learner can give ideas to their fellow class mate of how to take charge of their circumstances.*

I can tell him/her to take charge of his/her:

- Thoughts (concentrate, think positively and stay in control when you recognise a stressful situation, talk about it or keep a diary)
- Emotions (stay calm, believe in yourself and overcome your fears)
- Schedule (stay committed and plan your short and long term goals and stick to them)
- Environment (create a safe place for yourself, apply relaxation techniques)
- Relationships (communicate clearly, respect other learner's opinion and their space) .

(3)

5.1.2 *Allocate 2 marks if the learner can recommend relaxation techniques to help them cope.*

- Apply relaxation techniques such as meditation, yoga, stretching and swinging types of movements.
- Make sure that you are comfortable in a well-ventilated environment with as little noise as possible and subdued lighting to ensure concentration.
- To relax and reduce muscle tension, lie on the floor and feel comfortable, imagine a peaceful setting and then focus on controlled, relaxing breathing, slowing your heart rate, or feeling different physical sensations, such as relaxing each arm or leg one by one.
- Focus on slowly tensing and then relaxing each muscle group. This helps you focus on the difference between muscle tension and relaxation. Start by tensing and relaxing the muscles in your toes and then slowly working your way up to your neck and head. You can also start with your head and neck and work down to your toes. Tense your muscles for at least five seconds and then relax for 10 seconds, and repeat.
- Close your eyes and visualise you are taking a journey to a peaceful, calming place or situation. Choose that place, try to use as many senses as you can, including smell, sight, sound and touch. If you imagine relaxing on a hot day in a beautiful forest with soft grass and high trees, think about such things as the smell of the trees, the sound of the wind, the coolness of the grass and the sunrays through the leaves.

(2)

5.2 5.2.1 Endurance (1)

5.2.2 Strength (1)

5.2.3 Flexibility (1)

5.2.4 Core stability (1)

5.3 ENDURANCE

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

- Endurance involves doing movements in the dance class that travel or jump – aerobic-type movements.
- You could increase the amount and length of time you spend on jumping sequences in the class as well as combinations that move across space and are continuous – not stop-start.
- You also need to keep adapting your exercises so the body is continually challenged with new and different demands, i.e. progressive overload.

STRENGTH

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

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

FLEXIBILITY

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

- Small gentle stretching exercises should be included in the warm-up.
- Long sustained stretches should occur at the end of the class when the muscles are warm and pliable.
- All parts of the body need to be flexible as an unbalanced level of flexibility in different parts of the body can lead to injury.
- Slow sustained stretches are the safest type of stretching methods.
- The use of breathing while you hold the stretch is important for releasing tension in the muscles and allowing the body to go further into the stretch.

(3)
[12]

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
Dance forms/Styles			√			
Recognising – 6.1.1, 6.1.3, 6.1.4				6		
Analysis – 6.1.2					2	
Evaluate – 6.2						2

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing the candidate's answers. No mark must be given for the names of the dance forms in QUESTION 6.1. Bullets added to aid marking.

POSSIBLE ANSWERS:

6.1 *Allocate 4 marks per dance forms for a detailed description on all 4 bullets.*

6.1.1 **Ballet:**

Ballet works are performed by professional dancers, usually in a theatre. (1)

- 6.1.2
- This dance form uses the outward rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.
 - The style of ballet is to defy gravity with grace and a very strict technique.
 - Ballet consists of barre work, centre work, *pirouettes*, *ports de bras*, *adage*, and *allegro* consisting of small and big jumps with and without *batterie*.
 - Female dancers do pointe work. Blocked toe shoes are worn and dancers perform on the tips of their toes. (1)

6.1.3 The dancers usually wear elaborate costumes – tutus/velvet jackets and skirts etc. (1)

6.1.4 Ballet originally only used classical music scores but today you would find a variety of music used. (1)

6.1.1 African Dance:

African dance is usually performed by the community and has a specific purpose/function. (1)

- 6.1.2
- African dance uses the natural bends of the body.
 - Movements are danced towards the ground and compliment gravity instead of defying it.
 - Basic and complex rhythmic patterns are used.
 - Everyday movements are used or movements imitating or dramatising the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth (and air are used as a stimulus for movement for example walking and striding (*Mohobelo* of the Southern Basotho), shuffling of the feet (*Trance Dance* of the San and *Umxentso* of amaXhosa diviners), leaping (ostrich mating dance of the Kalahari San and *Setapa* dance by the Batswana) stamping (*iNgoma* of amaZulu) vibrating and shaking (*uMtytyimbo* of amaMpondo), mime and gestures (*charm dance* of Bororo Fulani), kneeling (*Mokgibo* of Southern Basotho women and girls), jumping (*warrior dance* of the Masai).
 - Dances generally have a theme (fertility/courtship/work/hierarchy, etc.) and purpose (protest, socialisation, celebration, questioning social issues, etc.) (1)

- 6.1.3
- African dance costumes vary greatly depending on the cultural and age group that performs the dance.
 - Animal skins are commonly used as well as elaborate bead work, brown or brightly coloured material, ankle rattles, feathers, etc. (1)

- 6.1.4
- Musical accompaniment usually consists of drums, singing, clapping and/or chanting.
 - The drums, singing, clapping and rattles together with the stamping of the feet create polyrhythmic sounds. (1)

6.2 *Allocate 2 marks for valid reasons why it is important to keep dances from indigenous cultures alive.*

- So that we can learn from it.
- So that the ancient traditions of the past can be nurtured and kept alive.
- So that the generations to come will know where their traditions come from. (2)

[10]

QUESTION 7**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International choreographer			√			
Remembering – 7.1, 7.2				1 + 3		
Analysis – 7.3, 7.4					4 + 4	
Evaluate – 7.5						3

NOTE TO MARKERS:

Many possible answers could be given according to which choreographer the candidate has studied. Use professional judgment when assessing the quality of the candidate's 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. Numbering has been included in the memo to aid marking. Numbering must not be included in the candidate's answer – TRIBUTE.

ONE POSSIBLE ANSWER:

7.1 *Allocate 1 mark for the place of birth.*

Christopher Bruce was born in Britain. (1)

7.2 *Allocate 3 marks for a detailed description of the choreographer's background and dance 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 persuaded Rambert to include contemporary works in the repertoire. (3)

7.3 *Allocate 4 marks if the learner has given a detailed explanation of the choreographer's choreographic career.*

- He performed largely for the Rambert Dance Company with some guest appearances for other companies. His last major role was in 1988 for the London Festival Ballet.
- 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 associate director and then associate choreographer.
- Bruce was increasingly in demand as a choreographer all over the world. He has built a relationship with the Nederland's 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 choreographer such as Merce Cunningham (USA) and Jiri Kilian (Netherlands).

(4)

7.4 *Allocate 4 marks for an elaboration of the choreographer's dance style.*

- His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation.
- His ballets have a narrative quality or some 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.
- 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 gesture are incorporated and often used.

(4)

7.5 Allocate 3 marks if the learner has a conclusion with an overview of the choreographer's work.

- 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 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 (CHOICE QUESTION)

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, 8.4					3 + 4	
Evaluation – 8.5						3

NOTE TO MARKERS:

Many possible answers could be given according to which choreographer the candidate has studied. 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. Numbering and bullets have been included in the memo to aid marking.

ONE POSSIBLE ANSWER:

8.1 No mark allocated for the name of the choreographer and dance work.

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

- *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.
- Paepers 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 1920's, early 1930's 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 that 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, whereupon 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 (Offenbach is one of the characters in the ballet.)

(5)

8.3 *Allocate 3 marks for a detailed explanation of the production elements like costume and set design.*

- Peter Cazlet designed both the costumes and the scenery.
- The evening coats worn by the "goddesses" were designed by Dicky Longhurst.
- The styles of costumes throughout the ballet are typical of the late '20's and early '30's
- 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.
- Hades is set as a sultry nightclub with the predominant colours being reds, deep pink and black.

(3)

8.4 *Allocate 4 marks if the learner includes the name of the composer/artists/genre/instrumentation, and explain how the music was used to enhance the dance work.*

- The music was composed by Jacques Offenbach and arranged for the ballet by Michael Tuffin.
- Offenbach was a French composer.
- He was born in Cologne, Germany in 1819 and moved to Paris in 1833 to study the cello.
- His operettas are humorous, witty and satirical.
- His first success was *Orpheus in the Underworld* which opened at the Bouffes-Parisien Theatre in 1958.
- In keeping with the concept that Orpheus is a violin teacher, the famous violin solo from Offenbach's operetta has been retained for the ballet.
- Another identifiable piece is the *Can can*. Many of the melodies are a fusion of two or more tunes from the different Operettas Offenbach composed.

(4)

8.5 *Allocate 3 marks if the learner can give a detailed discussion of what has made this dance work successful.*

- The work has a classical ballet tradition but steps are combined with everyday movements.
- The style and the steps suit the era of the work which was set in the 1920's and 30's.
- Paeper used the personalities of her dancers as inspiration for her choreographies.
- Paeper is 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 interpretations of their roles.
- The key ingredient that makes this ballet innovative is its wonderful sense of humour.
- It is pure entertainment and audiences are drawn to the ballet for that very reason.
- She never wanted to bore the audience and in this ballet she certainly has achieved that.

(3)
[15]

OR

QUESTION 9 (CHOICE QUESTION)

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African dance work – Gregory Maqoma			√			
Remembering – 9.1				3		
Analysis – 9.2, 9.3					6 + 2	
Evaluate- 9.4						4

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates' answers. 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. Bullets have been included in the memo to aid marking.

ANSWER

9.1 *Allocate 3 marks for a relevant description of the intention of the dance work.*

- Maqoma wrote this piece to create awareness of our contribution as human beings to the deterioration of our planet.
- He wanted to highlight the beauty of nature and how cultures and traditions are important in upholding humanity.
- It is also to celebrate life.
- The work is about humans in need of healing.
- It also embraces the beauty of the planet and provides hope to future generations.

- With climate change high on the list of concern for all of us, this is a most relevant piece.
- It is an uncomplicated piece yet portrays a hard hitting message identifying with the world, from where it has come, to where it is going: how the world is at the mercy of human hands.
- It is an exploration of the way we treat our planet and the inevitable consequences.
- *Four Seasons* takes the audience from the winter season of loss and despair meandering through to summer as hope for new beginnings starts to shed light and prosperity for the human race to start living again.
- This cyclical movement is also seen as symbolic to our own experiences as we each have a time of seasonal change within ourselves, thus each season describes not only the world and the human effect on the world but the state of the human psyche.

(3)

9.2 *Allocate 6 marks if the learner gives a detailed explanation on how the choreographer used the lighting, costumes, and movement vocabulary in any TWO of the four seasons.*

Mark only TWO of the four seasons.

Winter:

- The lighting promotes a grey, cold feeling.
- The dancers are dressed in black capes with hoods, adding to the coldness of the unknown.
- Their movements are staccato, sharp, forceful and square responding to the music.
- The dancers march around the stage creating a feeling of soldiers/war.

Spring:

- The dancers shed the capes worn in 'winter' to reveal the spring colours in their costumes.
- The lighting becomes warm and highlights the costumes.
- The dancers become creatures in the wild; depicting spring as the beginning of life, the greenery, flowers blooming, antelopes galloping, different birds priding themselves in their feathers.
- There are bursts of energy from different dancers, taking the space; it is a joyful dance.

Autumn:

- The costumes reflect brown leaves depicting a dry season.
- The lighting uses gobos, creating floor patterns to reflect the dry land.
- The dancers become victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger.
- The two dancers left in the scene, accompanied by a violin, take us on a journey of survival, loss and pain.

Summer:

- The dancers are dressed in red costume.
- The lighting is warm and glowing reflecting the reds of the costumes.
- In this scene we see hope and bursts of joyful movements showing unity among the dancers and support for each other.
- The music changes to Brazilian samba rhythms influencing the movements.

(6)

9.3 *Allocate 2 marks for a detailed explanation of how the video projection was used in any **TWO** of the seasons.*

- **Scene 1: Winter**

The atmosphere of winter is captured by the grey lighting and the video projection of a dilapidated building seen through falling snow.

- **Scene 2: Spring**

The video projection of flowing flowers sets the scene. The lighting becomes warm and highlights the 'spring' costumes.

- **Scene 3: Autumn**

The video projection reflects brown leaves, depicting the dry season. This is enhanced by the lighting that creates pools of floor patterns symbolic of a dry land.

- **Scene 4: Summer**

The video projection is a map of Africa, green in colour, showing that there is a future in Africa.

(2)

9.4 *Allocate 4 marks for a detailed discussion of how the band and music enhanced the atmosphere of the production.*

- The music is played live on stage by four musicians; violinist, lead and bass guitarists and drummer/percussionist.
- These musicians are placed at the back of the stage behind a scrim and are visible during some sections and disappear during others.
- The music reflected the mood in all the seasons:
 - **Winter:**
The musicians were not visible but provided the rhythmic drive to the dancers marching movements. The music creating an eerie feeling of a waste land/abandonment at the start. It became loud/harsh and powerful.
 - **Spring:**
The musicians are revealed for the first time adding a feeling of depth to the stage. The music becomes more rooted in African rhythms as does the dance.
 - **Autumn:**
The music sets the scene with the sound of wind blowing, building to a rock and roll feel, depicting chaos and loss. The mournful sounds of the violin accompany the two dancers left on stage echoing their sense of pain and loss.
 - **Summer:**
The music is vibrant with a Brazilian samba feel to it influencing the dance movements which include the sensual use of hips as performed in a samba.

(4)

[15]

QUESTION 10

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Music		√				
Remembering – 10.1				5		
Analysis – 10.2, 10.3					4 + 1	

ANSWERS:

- 10.1 10.1.1 Tempo (1)
- 10.1.2 Melody (1)
- 10.1.3 Dynamics (1)
- 10.1.4 Polyrhythms (1)
- 10.1.5 Harmony (1)

10.2 Any **TWO** possible answers:

- **Classical music:** Music composed and produced in the Western and European tradition that includes opera, chamber music and symphony. Composers are Bach, Beethoven and Offenbach.
- **Religious music:** Also known as sacred music or music that has been composed to complement any religion. Such as gospel music, spiritual music, Rastafarian music, etc.
- **Electronic music:** Music generated or reproduced electronically that make use of electronic music instruments, such as electric guitar, synthesisers and computers. Pop music compositions use electronic music.
- **Popular music:** This is well known music normally created, performed and enjoyed by people from all social backgrounds e.g. Jazz, hip-hop, Blues, etc.
- **Traditional music and folk music:** It is music that belongs to specific culture groups. It is recognised by its musical style or flavour created by typical instrumentation, (e.g. pennywhistles, tambourines, etc.), melodies and rhythms and language in case of song, e.g. *Shosholoza*. (4)

10.3 Chordophone/string (1)

[10]

QUESTION 11

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Improvisation/careers/ choreographic elements		√				
Remembering – 11.3 naming				1		
Application – 11.1, 11.3					4 + 2	
Evaluate – 11.2						3

POSSIBLE ANSWERS:

- 11.1 11.1.1 The part of the stage furthest from the audience. (1)
- 11.1.2 Off stage areas to the right and left of the stage where performers prepare to enter the stage. (1)
- 11.1.3 The stage opening that frames and separates the audience from the performers on a formal stage. (1)
- 11.1.4 A straight screen/back wall/cloth hung at the rear of the stage onto which lighting/effects can be projected. (1)
- 11.2 *Allocate 3 marks for relevant reasons why trust in dance is important. Bullets are used to aid marking.*
- Trust in dance means sharing space with other dancers.
 - This requires touching, for example in lifts and partner work.
 - It is important to treat the bodies of your colleagues and your own with respect.
 - Your partner should make you feel safe at all times and you in turn should make your partner feel safe.
 - Trusting one another helps to promote social relationships.
 - It also helps to promote creativity and make you feel less self-conscious or threatened.
 - It makes you sensitive in the way you move with other dancers.
 - Trust helps you to co-operate and work together. (3)

11.3 *Allocate 1 mark for naming a career and 2 marks for the skills needed to be able to do this career successfully. Bullets are used to aid marking.*

Some possible examples:

- **Dance teacher** – Teaching diploma, patience, love and children.
- **Choreologist** – Qualifications in Benesh notation, knowledge of dance terms and steps.
- **Set designer** – Artistic flair and knowledge of stage design and knowledge of dance work being presented.
- **Pilates instructor** – Sound grounding in anatomy, people skills and love of exercise, etc.
- **Costume designer** – Artistic flair, sewing abilities, knowledge of texture, material and specific fit for moving bodies.
- **Physiotherapist** – Degree in physiotherapy, people skills and business skills.
- **Dietician** – Diploma in nutrition, people skills and business skills.
- **Dance historian** – Excellent writing skills, extensive knowledge of dance and its origins and an inquiring mind.
- **Dance therapist** – Knowledge of anatomy, a love of children and people, and a caring personality.

(3)

[10]

TOTAL SECTION B: 60

GRAND TOTAL: 100

11.3 Ken 1 punt toe vir die benaming en 2 punte vir die bekwaamhede wat hierdie loopbaan vereis om dit suksesvol te kan doen. Kolpunte word gebruik om merk te vergemaklik.
Somme moontlike voorbeelde:

- **Dansonderwyser** – Onderrigdiploma, geduld, liefde en kinders.
- **Choreologies** – Kwalifikasies in Benesh-notasie, kennis van dansterme en passies.
- **Steiontwerper** – Kunstig en kennis van verhoogontwerp en kennis van die danswerk wat aangebied word.
- **Pilates instrukteur** – Algemene kennis in anatomie, mensevaardighede, en liefde vir oefening, ens.
- **Kostuumontwerper** – Kunstig, naaldewerk-vermoëns, kennis van tekstuur en materiaal wat spesifieke geskik is vir die bewegende liggaam.
- **Fisioterapeut** – Graad in fisioterapie, mensevaardighede en sake-vaardighede.
- **Dieetkundige** – Diploma in voeding, mensevaardighede en sake-vaardighede
- **Danshistorikus** – Uitstekende skryfvaardighede, uitgebreide kennis van dans en sy oorsprong en 'n ondersoekende gees.
- **Dansterapeut** – Kennis van anatomie, 'n liefde vir kinders en mense en 'n omgee-persoonlikheid.

[10]
(3)

TOTAAL AFDELING B: 60
GROOTTOTAAL: 100

- Vertroue in dans is om ruimte met ander dansers te deel.
- Dit vereis dat julle aan mekaar raak, byvoorbeeld as dansers mekaar opling en wanneer jy met 'n maat werk.
- Dit is belangrik om die liggame van jou kollegas en ook jou eie met respek te behandel.
- Jou maat moet jou ten alle tye veilig laat voel en jy moet jou maat op sy beurt ook veilig laat voel.
- Vertroue in mekaar help om sosiale verhoudings te bevorder.
- Dit help ook om kreatiwiteit te bevorder en dra daartoe by dat jy minder selfbewus of bedreig voel.
- Dit help jou om sensitief te wees op die manier wat jy tussen ander dansers beweeg.
- Vertroue in dans help jou om gemaklik met ander dansers saam te werk.

(3)

11.2 Ken 3 punte toe vir relevante redes waarom vertroue in dans belangrik is. *Kolpunte word gebruik om merk te vergemaklik.*

- 11.1.1 Die gedeelte van die verhoog wat die eerste van die gehoor is. (1)
- 11.1.2 Die gebied aan die linker- en regterkant van die verhoog waar kunstenaars voor berei om die verhoog te betree. (1)
- 11.1.3 Die formele verhoogopening wat die gehoor van die kunstenaars skei. (1)
- 11.1.4 'n Reguit skerm/agterste muur/doek wat aan die agterkant van die verhoog hang en waaraan beligting/effekte geprojekteer kan word. (1)

MOONTLIKE ANTWOORDE:

FOKUS VAN VRAAG	ONDERWERP		VERMOËNSVLAKKE			
	1	2	3	LAAG	MEDIUM	HOOG
Improvisering/loopbane/ Choreografiese elemente	1	2	3	LAAG	MEDIUM	HOOG
Herinnering – 11.3 naam				1		
Toepassing – 11.1, 11.3					4 + 2	
Evaluering – 11.2						3

MEMO:

VRAAG 11

[10]

(1)

10.3 Chordofoon/snaarinstrument

(4)

- **Klassieke musiek:** Musiek wat saamgestel en geproduseer is in die Wes- en Europese tradisie wat opera, kamermusiek en simfonie insluit. Komponiste is Bach, Beethoven en Offenbach.
- **Godsdienstige musiek:** Ook bekend as gewyde musiek of musiek wat saamgestel is om enige godsdiens te komplimenteer. Soos gospel musiek, geestelike musiek, Rastatarier musiek, ens.
- **Elektroniese musiek:** Musiek wat voortgebring of elektronies geproduseer word en wat gebruik maak van elektroniese musiek-instrumente, soos elektriese kitaar, sintetiseerders en rekenars. Pop-musiek komposisies gebruik elektroniese musiek.
- **Populêre musiek:** Dit is bekende musiek wat normaalweg geskep, uitgevoer en geniet word deur mense van alle sosiale agtergronde bv. jazz, hip-hop, Blues, ens.
- **Tradisionele musiek en volkmusiek:** Dit is musiek wat behoort aan spesifieke kultuurgroepe. Dit word erken deur sy musiekstyl of deur geskep deur tipiese instrumentasie, (bv. tradisionele pennieluities, tambourne, ens), melodie en ritmes en taal in die geval van liedere, bv. *Shosholoza*.

10.2 Enige **TWE** moonlike antwoorde:

(1)

10.1.5 Harmonie

(1)

10.1.4 Polirimes

(1)

10.1.3 Dinamika

(1)

10.1.2 Melodie

(1)

10.1 10.1.1 Tempo

ANTWOORD:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE	
Musiek	1	2	3	LAAG	MEDIUM	HOOG
		✓				
Herinnering – 10.1				5		
Analisering – 10.2, 10.3					4 + 1	

MEMO:

VRAAG 10

9.3 Ken 2 punte toe vir 'n gedetailleerde verduideliking van die videoprojeksie in enige **TWEE** van die seisoene.

- **Toneel 1 : Winter**
Die atmosfeer van die winter is gevang deur die grys beligting en die videoprojeksie van 'n vervalte gebou gesien deur vallende sneeu.
- **Toneel 2: Lente**
Die videoprojeksie van vloeiende blomme stel die toneel voor. Die beligting word warm en beklemtoon die 'lente' kostuums.
- **Toneel 3: Herts**
Die videoprojeksie weerspieël bruin blare, wat die droë seisoen uitbeeld. Dit word verbeter deur die lig wat poele van vloerpatrone skep wat simbolies is van 'n droë land.
- **Toneel 4: Somer**
Die videoprojeksie is 'n kaart van Afrika, groen in kleur, wys dat daar 'n toekoms in Afrika is.

(2)

9.4 Ken 4 punte toe vir 'n gedetailleerde bespreking oor hoe die musiekgroep en musiek die atmosfeer van die produksie verbeter het

- Die musiek word lewendig gespeel op die verhoog deur vier musikante; violis, hooft- en baskitaarspelers en tromspeler/perkussiespeler.
- Hierdie musikante word op die agterkant van die verhoog geplaas agter linné en is sigbaar in sommige dele en verdwyn tydens ander.
- Die musiek weerspieël die stemming in al die seisoene:
- **Winter:**
Die musikante was nie sigbaar nie, maar voorsien die ritmiese dryfkrag aan die dansers se marsbewegings. Die musiek skep 'n onheilspellende gevoel van 'n verlate land/verlatenheid deur die stad. Dit word hard/skerp en kragtig.
- **Lente:**
Die musikante word vorendag gebring en vir die eerste keer bring dit 'n gevoel van diepte na die verhoog. Die musiek word meer gewortel in Afrika-ritmes net soos die dans.
- **Herts:**
Die musiek beeld die toneel met die geluid van die wind wat waai uit, en dit bou na 'n *rock en roll* gevoel, wat chaos en verlies uitbeeld. Die treurige klanke van die viool begelei die twee dansers op die verhoog wat hul gevoel van pyn en verlies weerklink.
- **Somer:**
Die musiek is lewendig en het 'n Brasiliaanse samba gevoel wat die dansbewegings beïnvloed, insluitende die sensuele gebruik van heupe soos uitgevoer in 'n samba.

(4)
[15]

9.2

Ken 6 punte toe as die leerling 'n gedetailleerde verduideliking oor hoe die choreograaf die beligting, kostuums en bewegings woordeskat gebruik in enige TWEË van die vier seisoene.
Merk slegs TWEË van die vier seisoene.

Winter:

- Die beligting bevorder 'n gryns, koue gevoel.
- Die dansers is geklee in swart mantels met kappies, wat bydra tot die koue van die onbekende.
- Hul bewegings is 'staccato', skerp, kragtig en vierkantig wat reageer op die musiek.
- Die dansers marsjeer om die verhoog en skep 'n gevoel van soldate/oorlog.

Lente:

- Die dansers raak ontlae van wat gedra word in die 'winter' om die lente kleure van hul kostuums te openbaar.
- Die beligting is warm en word beklemtoon deur die kostuums.
- Die dansers word wesens in die natuur; hulle beeld die lente uit as die begin van die lewe, deur die groenigheid, die blomme wat bloei, die wildsbokke wat galop, die verskillende voëls wat hulself in hul vere prik.
- Daar is die gebars van energie uit verskillende dansers, hul neem die ruimte op; dit is 'n vreugdevolle dans.

Herfs:

- Die kostuums weerspieël bruin blare wat 'n droë seisoen uitbeeld.
- Die beligting gebruik gobo's, wat vloerpatrone skep om die droë land te weerspieël.
- Die dansers word slagoffers van sterk winde, liggame word op die vloer gegooi, wind-maal en wys 'n gevoel van gevaar.
- Die twee dansers wat oor bly in die toneel, vergesel deur 'n viool, neem ons op 'n reis van oorlewing, verlies en pyn.

Somer:

- Die dansers is geklee in rooi kostuums.
- Die beligting is warm en die rooi van die kostuums weerspieël die hitte-golwe.
- In hierdie toneel sien ons hoop en die gebars van vreugdevolle bewegings wat eenheid onder die dansers skep en ondersteuning vir mekaar wys.
- Die musiek verander na Brasiliaanse samba-ritmes wat die bewegings beïnvloed.

(6)

- Met klimaatverandering hoog op die lys van kommer vir almal van ons, is hierdie 'n relevante stuk.
- Dit is 'n eenvoudige stuk, nog beeld dit uit 'n harde boodskap wat identifiseer met die wêreld, van waar dit gekom het, na die plek waar dit gaan: hoe die wêreld aan die genade van die menslike hande oorgeleat is. Dit is 'n verkenning van die manier waarop ons die planeet behandel en die onvermydelike gevolge daarvan.
- 'Four seasons' neem die gehoor van die winterseisoen van verlies en wanhoop, kronkelend deur die somer soos dit hoop vir 'n nuwe begin en voorspoed vir die mensdom om weer te begin leef.
- Hierdie herhalende beweging word ook as simboollik gesien as ons eie ervarings soos elkeen van ons 'n tyd van seisoen verandering binne in ons self het, dus elke seisoen beskryf nie net die wêreld en die mens se invloed op die wêreld nie, maar ook die toestand van die menslike psige.

(3)

8.5 Ken 3 punte toe as die leerling 'n gedetailleerde bespreking kan gee oor wat hierdie danswerk suksesvol gemaak het.

- Die werk het 'n klassieke ballet tradisie maar passies word gekombineer met alledaagse bewegings.
- Die styl en die passies pas by die era van die werk wat in die 1920's en 30's vasgestel is.
- Paëper gebruik die persoonlikhede van haar dansers as inspirasie vir haar choreografie.
- Paëper is altyd oop vir voorstelle en ander mense se bewegings.
- Sy stel die choreografie op met net soveel insette van die dansers en moedig hulle aan om hul eie persoonlike interpretasies van hul rolle te gebruik.
- Die sleutel bestanddeel wat hierdie ballet vernuwend maak, is sy wonderlike sin vir humor.
- Dit is pure vermaak en trek gehore om presies daardie rede aan.
- Sy wou nooit die gehoor verveel het nie en in hierdie ballet het sy dit beslis nie gedoen nie.

[15]
(3)

OF

VRAAG 9 (KEUSEVRAAG)

MEMO:

FOKUS VAN VRAAG		ONDERWERP				VERMOËNSVLAKKE	
Suid-Afrikaanse danswerk – Gregory Maqoma		1	2	3	LAAG	MEDIUM	HOOG
Herkenning – 9.1				✓	3		
Analisering – 9.2, 9.3						6 + 2	
Evaluering – 9.4							4

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. Kolpunte is ingesluit in die memorandum om te help met punte-toekennings.

ANTWOORD:

9.1 Ken 3 punte toe vir 'n relevante beskrywing van die doel van die danswerk.

- Maqoma het hierdie stuk geskryf om bewusheid te maak van ons bydrae as mens tot die agteruitgang van ons planeet.
- Hy wou die skoonheid van die natuur na vore bring en hoe kulture en tradisies belangrik is in die handhawing van die mensdom.
- Dit is ook om lewe te vier.
- Die werk handel oor die mens se behoefte aan genesing.
- Dit behels ook die skoonheid van die planeet en bied hoop aan toekomstige geslagte.

- (4)
- Die musiek was gekomponeer deur Jacques Offenbach en vir die ballet verwerk deur Michael Tuffin.
 - Offenbach was 'n Franse komponis.
 - Hy word in 1819 in Cologne, Duitsland gebore en verhuis in 1833 Parys toe om tjlloesse te neem.
 - Sy operettes is vermaaklik, spitsvondig en satiries
 - Sy eerste sukses is *Orpheus in die Onderwêreld* wat in 1958 by die Bouffes-Parisiens Theatre open.
 - In aansluiting by die konsep dat Orpheus 'n vioolonderwyser was, word die bekende viooliso uit Offenbach se operette vir die ballet behou.
 - Nog 'n herkenbare stuk is die *Can can*. Baie van die melodieë is 'n samestelling van twee of meer wysies uit die verskillende operettes wat Offenbach gekomponeer het.

8.4

Ken 4 punte toe as die leerling die komponis/kunstenaars/genre/instrumentasie, insluit en verduidelik hoe die musiek gebruik was om die danswerk te verbeter.

- (3)
- 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 '20s en vroeë '30s.
 - Die dekor is skouspelagtig.
 - Die openingstoneel het 'n swierige trap.
 - Olimpus lyk soos 'n luukse passasiersboot kompleet met swembad en stoele.
 - Hades word uitgebied as 'n bedompige nagklub met die oorheersende kleure rooi, donkerpienk en swart.

8.3

Ken 3 punte toe vir 'n gedetailleerde verduideliking van die produksie-elemente soos kostuum en stelontwerp.

- (5)
- 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, Olimpus toe gaan om hulp te kry sodat hy Euridike uit die Onderwêreld kan terugkry. Natuurlik dring sy moeder daarop aan om hom te vergesel.
 - Toneel 2: Olimpus
Op Olimpus is die lewe taamlik verveilig, en toe Pluto vertel van Euridike, sy nuutste verowering, bied dit welkome hoewel ietwat veronttrustende 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 (Offenbach is een van die karakters in die ballet.)

7.5 Ken 3 punte toe as die leerling 'n slot het met 'n oorsig van die choreograaf se werk.

- Christopher Bruce is een van Brittanje se leidende choreograwe, in samewerking met beide die klassieke en kontemporêre maatskappye regoor die wêreld.
- In Junie 1998 was Christopher Bruce se rol as een van Brittanje se leidende choreograwe in beide ballet en kontemporêre geselskappe erken met die toekennings van 'n CBE (*Commander of the Order of the British Empire*) vir 'n lewende toewy aan dans.
- Hy het 'n groot repertoire van werke ontwikkel wat vandag steeds deur maatskappye gebruik word.
- Hy gaan voort om groot sukses as 'n choreograaf te behaal en is bekend vir sy vaardigheid om volk danspassies in balletbeweging woordeskakel te omskep en sy gebruik van sosiale temas dien as 'n bron van inspirasie vir danswerke.

(3)
[15]

VRAAG 8 (KEUSEVRAAG)

MEMO:

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

NOTA AAN NASIENERS:

Baie moontlike antwoorde kan gegee word, afhankende van watter choreograaf die kandidaat bestudeer het. Gebruik professionele oordeel wanneer die kwaliteit van die kandidaat 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. Nommering en kolpunte is ingesluit in die memorandum om te help met punte-toekennings.

EEN MOONTLIKE ANTWOORD:

8.1 Geen punte word toegeken vir die naam van die choreograaf en danswerk nie.

8.2 Ken 5 punte toe vir 'n gedetailleerde beskrywing van die sinopsis/tema/storie.

- *Orpheus in die Onderwêreld* is 'n uiters komiese ballet gebaseer op die Griekse legende van Pluto, god van die Onderwêreld, wat verlies raak op Euridike, vrou van Orpheus, en haar dan lok na sy koninkryk.
- Paepers 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.

- Sy werke het gewoonlik 'n duidelike tema en daar is 'n sterk gevoel van karakter, maar ruimte word gelaat vir individuele interpretasie.
- Sy balletwerke het '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 stimulus soos musiek, kuns of skryfwerk.
- 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, vanat klassieke werke tot populêre deuntjies.
- 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 beweging woordeboek 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 klopdans reeksse afhangelende van die idees agter die werk.
- 'Alledaagse' bewegings en gebare word ook geïnkorporeer en gebruik.

(4)

7.4 Ken 4 punte toe as die kandidaat kan uitbrei oor die choreograaf se dansstyl.

- Hy het hoofsaaklik vir die Rambert Dansgeselskap (*Rambert Dance Company*) opgetree, met enkele gasoptredes vir ander geselskappe. Sy laaste belangrike rol was in 1988 vir die London Festival Ballet.
- Bruce se choreografie-talente was deur die Rambert-geselskap geïnspireer en aangemoedig.
- Die geselskap het 'n reputasie vir die voeding en koestering van jong choreograwe, en die verskeidenheid en eksperimentering in die werk van die geselskap het Bruce se natuurlike talent stimuleer.
- Hy word beskou as die laaste choreograaf wat deur die geselskap se stigter, Marie Rambert, opgelei is.
- Bruce het sy eerste werk, *George Fritovic*, in 1969 geskep. Hy choreografeer 'n verdere 20 werke vir die geselskap, en was assistent-direkteur en daarna mede-choreograaf.
- Bruce word oor die hele wêreld toenemend gesog as 'n choreograaf. Hy het 'n verhouding opgebou met die Nederlandse danssteater, Koninklike Deense Ballet en die Houston Ballet, en choreografeer vir musiekblyspele, operas, film en televisie.
- Van 1994 tot 2002 was Bruce die direkteur van die Rambert Dansgeselskap en in hierdie rol het hy opdrag gegee vir baie nuwe werke deur beroemde internasionale choreograwe soos Merce Cunningham (USA) en Jiri Kilian (Nederland).

(4)

7.3 Ken 4 punte toe as die leerling 'n gedetailleerde verduideliking kan gee van die choreograaf se choreografiese loopbaan.

VRAAG 7

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE	
Internasionale choreograaf	1	2	3	LAAG	MEDIUM	HOOG
			✓			
Herkenning – 7.1, 7.2			1 + 3			
Analisering – 7.3, 7.4				4 + 4		
Evaluering – 7.5						3

NOTA AAN NASIENERS:

Baie moonlike antwoorde kan gegee word, afhangelende van watter choreograaf die kandidaat bestudeer het. Gebruik professionele oordeel wanneer die kwaliteit van die kandidaat 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. Nommering is ingesluit in die memorandum om merk te vergemaklik. Nommering moet nie ingesluit word in die kandidaat se antwoord nie – HULDEBLYK.

EEN MOONTLIKE ANTWOORD:

7.1 Ken 1 punt toe vir die geboorteland.

Christopher Bruce was in Brittanje gebore.

(1)

7.2 Ken 3 punte toe vir 'n gedetailleerde beskrywing van die choreograaf se agtergrond en dansopleiding.

- As 'n jong seun het hy polio gekry, wat sy bene beskadig het. Sy vader het hom aangemoedig om te dans, omdat hy geglo het dat dit sou help om sy bene te herstel en dat dit 'n goeie loopbaan kon wees.
- Hy het begin kias neem by die Benson Stage Academy in Scarborough, waar hy onderrig gekry het in ballet, klop- en akrobatese dans.
- Elemente van al hierdie vroeë style is in sy choreografie sigbaar.
- Op die ouderdom van 13 het hy by die Ballet Rambert School aangesluit, en word in 1963 in die geselskap opgeneem. Dit was op hierdie stadium hootsaaklik 'n balletgeselskap. In 1966 oortuig die artistieke direkteur, Norman Morrice, Rambert om kontemporêre werke in die 'program' in te sluit.

(3)

[10]
(2)

- Sodat ons daaruit kan leer.
- Om te verseker dat die ou tradisies van die verlede gekoester word en aan die lewe gehou word.
- Om te verseker dat die toekomstige geslagte sal weet waar hulle tradisies vandaan kom.

6.2 Ken 2 punte toe vir gegronde redes waarom dit belangrik is om danse van *inheemse kulture te behou*.

- 6.1.4 • Musikaal begeleiding bestaan gewoonlik uit tromme, sang, handeklap en/of dreunsang.
• Die tromme, sang, handeklap en ratsels saam met die gestamp van voete skep poliritmiese klanke.
(1)
- 6.1.3 • Afrika-danskostuums verskil baie afhange van die kultuur- en ouderdomsgroep wat die dans opvoer.
• Dierelike word algemeen gebruik asook oordadige kralewerk, bruin of helderkleurige materiaal, enkelratsels, vere, ens.
(1)
- 6.1.2 • Afrika-danse gebruik die natuurlike kromminge/kurwes van die liggaam.
• Bewegings word na die grond toe gedans en komplementeer swaartekrag eerder as om dit uit te daag.
• Basiese en komplekse ritmiese patrone word gebruik.
• Alledaagse bewegings word gebruik of bewegings wat die natuur (voëls, diere, insekte of plante) naboots of dramatiseer, of die elemente, soos vuur, water, die aarde of die lug word as stimulus vir beweging gebruik, byvoorbeeld stap en lang tree gee (*Mohobelo* van die Suid-Basoeto), voete skuifel (*Trance Dance* van die San en *Umxentso* van amaXhosa-dolosoosiers), spring (voelstrispaardans van die Kalahari San en *Setapa*-dans van die Batswana), voete stamp (*iNgoma* van die amaZulu), vibreer en skud/bewe (*uMityimbo* van die amaMpondo), mimiek en gebare (bekoringsdans van die Bororo Fulani), kniel (*Mokgibo* van Suid-Basoetovroue en meisies), spring (krygersdans van die Masai).
• Danse het gewoonlik 'n tema (vrugbaarheids/hofmakery/werk/hierargie, ens.) en doel (protes/sosialisering/feesviering/bevraagtekening van sosiale kwessies, ens.)
(1)
- 6.1.1 Afrika-dans word gewoonlik deur die gemeenskap opgevoer en het 'n spesifieke doel/funksie.
(1)

AFDELING B: DANSGESKIEDENIS EN GELETTERRDHEID

VRAAG 6

MEMO:

FOKUS VAN VRAAG		ONDERWERP					VERMOËNSVLAKKE	
Dansstylie/dansvorme		1	2	3	LAAG	MEDIUM	HOOG	
				✓				
Herkenning – 6.1.1, 6.1.3, 6.1.4					6			
Analisering – 6.1.2						2		
Evaluering – 6.2							2	

NOTA AAN NASIENERS:

Baie moonlike antwoorde kan gegee word. Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Geen punte moet toegeken word vir die name van die dansvorme in VRAAG 6.1 nie. Kolpunte is ingesluit om te help met toekennings van punte.

MOONTLIKE ANTWOORDE:

6.1 Ken 4 punte toe vir elke dansvorme wat 'n beskrywing het oor al 4 kolpunte.

- 6.1.1 **Ballet:** Balletwerke word deur professionele dansers opgevoer, gewoonlik in 'n teater. (1)
- 6.1.2 • Hierdie dansvorme word geëien aan die uitwaartse rotasie van die bene vanat die heupgewrig, gestrekte voete asook die vyf posisies van die balletstyl daag swaartekrag met grasie en baie streng tegniek uit. • Ballet bestaan uit 'barre'-werk, 'centre' (middelwerk), *pirouette*, *ports de bras*, *adage* en *allegro* bestaande uit klein en groot spronge, met of sonder *batterie*. • Vroulike dansers doen puntwerk. Geblokte toonskoene word gedra en dansers dans op die punte van hulle tone. (1)
- 6.1.3 Die dansers dra gewoonlik oordadige kostuums – tutu's/fluweelbaadjies en rompe, ens. (1)
- 6.1.4 Ballet het oorspronklik net klassieke musiekpartiture gebruik, maar deesdae word 'n verskeidenheid musiek gebruik. (1)

5.3 UITHOUCRMOE

Hoe om dit in die dansklas te verbeter: *Kandidate moet drie*

gedetailleerde en spesifieke voorbeelde gee.

- Uithouvermoë behels die uitvoer van bewegings in die dansklas waar jy beweging/rondbeweging ('travel') of spring-aërobiese tipe bewegings aan springreëksie en kombinasies waar jy deur ruimte beweeg en wat konstant is, vermeerder – nie stop-begín ('stop-start') nie.
- Jy moet ook jou oefeninge aanpas sodat jou liggaam voortdurend voor nuwe en verskillende uitdagings te staan kom, bv. progressiewe ooriading.

KRAG

Hoe om dit in die dansklas te verbeter: *Kandidate moet drie*

gedetailleerde en spesifieke voorbeelde gee.

- Al die spiere in die liggaam, arms en bene moet deur spesifieke oefeninge vir elke liggaamsdeel ontwikkel word.
- Alle oefeninge moet die oorlaai-begín gebruik wat beteken jy moet meer doen en jou spiere vra om vir elke les meer te doen.
- Jy moet 'n verskeidenheid spierversterkingsoefeninge doen om algehele krag en sterkte te ontwikkel. Daar moet 'n balans tussen spiergroepe wees sodat jou liggaam hoogs doeltreffend en sterk kan wees.

SOEPLEHEID

Hoe om dit in die dansklas te verbeter: *Kandidate moet drie*

gedetailleerde en spesifieke voorbeelde gee.

- Klein, ligte strekoefeninge moet in die opwarming ingesluit word.
- Lang, volgehoue strekoefeninge moet teen die einde van die klas plaasvind wanneer die spiere warm en soepel is.
- Alle liggaamsdele moet buigbaar/soepel wees aangesien 'n ongebalanseerde vlak van soepelheid in verskillende dele van die liggaam tot beserings kan lei.
- Stadige, volgehoue strekoefeninge is die veiligste soort strekmetodes. Die gebruik van asemhaling terwyl jy die strek hou, is belangrik om spanning in die spiere te verlig en om die liggaam toe te laat om verder in die strek in te gaan.

[12]
(3)

TOTAAL AFDELING A: 40

MOONTLIKE ANTWOORDE:

5.1	5.1.1	<i>Ken 3 punte toe as die leerder kan idees gee oor hoe hul mede-klasmaat beheer kan neem van hul omstandighede.</i>	<ul style="list-style-type: none"> • Ek kan die persoon vertel om beheer te neem van haar/sy: Gedagtes (konsentreer, positief te dink en in beheer te bly wanneer hy/sy 'n stresvolle situasie erken, daaroor praat of 'n dagboek hou) • Emosies (kalm te bly, glo in jouself en oorkom jou vrese) • Skedule (bly toegewyd en beplan jou kort- en langtermyn doelwitte en hou daarby) • Omgewing (skop 'n veilige plek vir jouself, pas ontspanning tegnieke toe) • Verhoudings (kommunikeer duidelik, respekteer ander leerlinge se opinie en hul ruimte). 	(3)
	5.1.2	<i>Ken 2 punte toe as die leerder ontspanningstegnieke kan aanbeveel om hulle te help.</i>	<ul style="list-style-type: none"> • Pas ontspanningstegnieke soos meditasie, joga, strek en swaai tipes bewegings toe. • Maak seker dat jy gemaklik is in 'n goed geventileerde omgewing met so min geraas as moontlik en gedempte lig om konsentrasie te verseker. • Om te ontspan en spierspanning te verminder, lê en voel gemaklik op die vloer, dink aan 'n rustige omgewing en fokus dan op behoorde, ontspannende asemhaling, maak jou hart stadiger klop, of voel verskillende fisiese sensasies, soos elke arm of been een vir een te laat ontspan. • Fokus daarop om elke spiergroep stadig saam te span en dan een vir een te laat ontspan. Dit help jou om te fokus op die verskil tussen spierspanning en ontspanning. Begin deur saam te span en ontspan die spiere in jou tone en werk dan stadig jou pad op tot by jou nek en kop. Jy kan ook begin met jou kop en nek en werk af na jou tone toe. Span jou spiere saam vir ten minste vyf sekondes en ontspan dan vir 10 sekondes, en herhaal. • Maak jou oë toe en verbodeel jou jy neem 'n reis na 'n vreedsame, rustige plek of situasie. Kies die plek, probeer om soveel sintuie as wat jy kan te gebruik, insluitend reuk, sig, klank en tas. As jy jou verbodeel jy ontspan op 'n warm dag in 'n pragtige bos met sagte gras en hoë bome, dink oor dinge soos die reuk van die bome, die geluid van die wind, die koelte van die gras en die sonstrale wat deur die blare skyn. 	(2)
	5.2	5.2.1	Uithouvermoe	(1)
		5.2.2	Krag	(1)
		5.2.3	Soepelheid	(1)
		5.2.4	Kernkrag	(1)

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Evalueer die hele antwoord om te assesser wat die kandidaat weet en gee punte daarvolgens. Kolpunte is ingesluit om te help met die toekenning van punte.

NOTA AAN NASIENERS:

FOKUS VAN VRAAG		ONDERWERP		VERMOÛNSVLAKKE	
Geestelike gesondheid/ontspanning/beginsels van liggaamskondisionering	1	2	3	LAAG	MEDIUM
Herkenning – 5.2				4	
Toepassing – 5.1.1					3
Evaluering – 5.1.2					2
Analisering – 5.3					3

MEMO:

VRAAG 5

4.1	4.1.1	Ekstensie	(1)
4.1	4.1.2	Fleksie	(1)
4.1	4.1.3	Abduksie	(1)
4.1	4.1.4	Ekstensie	(1)
4.2	4.2.1	Gastrocnemius	(1)
4.2	4.2.2	Gluteus Maximus	(1)
4.2	4.2.3	Pectoralis major	(1)
4.2	4.2.4	Sartorius	(1)

[8]
(1)
(1)
(1)
(1)
(1)
(1)
(1)
(1)

ANTWOORDE:

FOKUS VAN VRAAG		ONDERWERP		VERMOÛNSVLAKKE	
Anatomiese aksies/spiere	1	2	3	LAAG	MEDIUM
Herkenning – 4.1				4	
Toepassing – 4.2					4

MEMO:

VRAAG 4 (KEUSEVRAAG)

DAAR IS 'N KEUSE TUSSEN VRAAG 3 EN VRAAG 4.

VRAAG 3 (KEUSEVRAAG)

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE		
Ruggraat/gewrigte		1	2	3	LAAG	MEDIUM	HOOG
Herkenning – 3.1					4		
Toepassing – 3.2, 3.3						2 + 2	

ANTWOORDE:

- 3.1 A – Servikaal
 B – Torakale
 C – Lumbaal
 D – Sakraal

(4)

3.2 Ken 2 punte toe as die leerder 'n goeie kennis van die funksies van die ruggraat het.

- Dit dien as 'n skokbreker as gevolg van al sy krom lyne.
- Dit help beweging.
- Dit is 'n beskermende dop vir die werwelkolom.
- Dit is 'n punt van vashegting vir spiere.
- Dit ondersteun die liggaam in 'n regop (vertikale) posisie.
- Dit help met goeie postuur en balans.

(2)

3.3 Ken 2 punte toe vir 2 korrekte bewegings van die ruggraat.

- Soos jy vooroor buig om aan jou tone (fleksie) te raak
- Buig agteroor (ekstensie)
- Draai jou bolp na die linker- of regterkant (aksiale rotasie)
- Buig sywaarts (laterale fleksie)

(2)
 [8]

OF

- 2.2 Ken 2 punte vir die korrekte verduideliking van die simptome van 'n *verstuiving*.
- Pyn om die aangetaste gewrig
 - Nie in staat is om die gewrig/beseerde liggaamsdeel normaalweg te kan gebruik of om gewig daarop te sit nie
 - Kneusing
 - Sagtheid
 - Swelling
 - Inflammasie
- (2)
- 2.3 Ken 3 punte toe vir 'n gedetailleerde verduideliking van die voordele van 'n *geskikte postuur in dans*.
- 'n Goed-belynde liggaam brand die minste hoeveelheid van energie
 - wanneer die beweging uitgevoer word.
 - Dit verhoed moegheid terwyl jy dans.
 - Versker dat die spiere tydens sekere bewegings reg gebruik word.
 - Dansbewegings word met gemak gedoen.
 - Vermynspanning en wanbalans wat 'n uitwerking op die lyn en vorm van bewegings het.
 - Dit versker beheer en balans tydens bewegings.
- (3)
- 2.4 Ken 3 punte toe as die leerling die korrekte belyning van die knieë sowel as die belangrikheid daarvan vir die danser kan bespreek.
- Die knie is 'n skarniergewrig en gebou om te buig en fleks met baie min rotasie en geen ruimte vir laterale beweging nie.
 - Indien 'n oormatige las op die knieë geplaas word, soos die landing na 'n sprong, en daar is laterale of roterende beweging op daardie tydstip, kan die ligamente aan beide kante van die gewrig skeur.
 - Om dit te verhoed moet jy versker dat wanneer jy jou knieë buig dat dit in lyn is met jou middelste toon.
 - Jy moet versker dat jy nie stres op die ligamente plaas deur die gewrig buite die normale omvang en bewegings rigting beweeg nie.
- (3)

1.3 Ken 3 punte toe as die leerder die positiewe gevolge van geskikte voeding op n danser se liggaam kan bespreek.

- Verhoogde energievlaakke
- Verhoogde geestelike waaksaamheid
- Groter fiksheidvlaakke
- Behou n ideale gewig
- Herstel vinniger van siektes/beserings

(3)

1.4 Ken 1 punt toe as n leerder weet hoe om van n eetversteuring te herstel.

- Om hulp/ondersteuning te kry van familie, vriende, beraders, ens.
- Om mediese evaluering te verkry – dokter, dieetkundige, ens.
- Hospitalisasie of psigiatriese behandeling

(1)

[10]

VRAAG 2

MEMO:

FOKUS VAN VRAAG		ONDERWERP			VERMOËNSVLAKKE	
Beserings/postuur/knie	1	2	3	LAAG	MEDIUM	HOOG
belyning	✓					
Herkenning – 2.1				2		
Toepassing – 2.2, 2.3					2 + 3	
Evaluering – 2.4						3

NOTA AAN NASIENERS:

Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Evalueer die hele antwoord om te assessseer wat die kandidaat weet en gee punte daarvolgens. Kolpunte is ingesluit om punte-toekenning te vergemaklik.

VOORBEELD VAN MOONTLIKE ANTWOORDE:

2.1 Ken 2 punte toe indien die leerder die algemene oorsake van dansbeserings kan gee.

- Ornatige dansopleiding
- Foutiewe tegniek
- Langdradige en intense repetisies
- Slegte onderrig
- Die fisiese karaktereienskappe van die liggaam (swak rotasie of fisiese afwykings)
- Dans op die punt van die tone
- Die eëtgewoontes algemeen vir dansers
- Ormoeg of oorwerkte dansers
- Onvoldoende opwarming
- Onstabiel of ongeskikte vloer
- Swak omgewing (temperatuur en swak fasiliteite)

(2)

AFDELING A: VEILIGE DANSPRAKTYK EN GESONDHEIDSORG

VRAAG 1

MEMO:

FOKUS VAN VRAAG		ONDERWERP					VERMOËNSVLAKKE
Groepsdruk/stereotipe/ Voeding/eetversteurings	1	2	3	LAAG	MEDIUM	HOOG	
	Herkenning – 1.2			1			
Toepassing – 1.1, 1.2					3 + 2		
Evaluering – 1.3						3	
Evaluering – 1.4						1	

NOTA AAN NASIENERS: Baie moonlike antwoorde kan gegee word. Gebruik professionele oordeel wanneer die kwaliteit van die kandidate se antwoorde geassesseer word. Kolpunte is ingesluit om punte-toekenning te vergemaklik.

MOONTLIKE ANTWOORDE

1.1 Ken 3 punte toe vir 'n gedetailleerde verduideliking van waarom dit belangrik is om jou vriende noukeurig te kies.

- Vriende kan jou besluite beïnvloed – goed of sleg.
- As jy probeer om in te pas met groepe net om aanvaar te word kan jy beïnvloed word om dinge te doen wat nie deur jou ouers goedgekeur sou word nie/wat jou ook nie laat trots voel op jouself nie.
- Slegte vriende kan jou beïnvloed om dwelms te neem, te rook, steel, om onveilige/minderjarige seks te hê, ens.
- Goëie vriende kan jou beïnvloed om op 'n verantwoordelike wyse op te tree soos om skool by te woon, hard te werk, om te gee vir jou mede-leerders, onderwysers en familie.
- Jou keuse van vriende wys wie jy is as 'n persoon/jou waardes/prioriteite.

(3)

1.2 Ken 1 punt toe vir die naam van 'n stereotipe en 2 punte vir 'n verduideliking van algemene stereotipes in dans en waarom hul onwaar is.

Hieronder word **TWEE** voorbeelde gegee maar leerlinge kan enige ander ook gee.

Dansers moet maer wees

Baie dansers, veral vroue, word onder groot druk geplaas om maer te wees. Dis omdat dans 'n visuele kunis is en mense na jou kyk waar jy in 'n styfpassende kostuums optree en dikwels jou figuur beoordeel i.p.v. jou dansvermoë. Dit kom veral in die balletwêreld voor. Hierdie soort druk lei tot baie eetversteurings, soos anorexia nervosa of bulimia. As dit nie opgemerk of behandel word nie, kan dit 'n danser se loopbaan of selfs sy/haar lewe beëindig. Dansers is individue en moet sterk en gesond wees. Die wyse waarop hulle dans, is belangriker as hoe maer hulle is.

Dans is meisieagtig – alle mansdansers is homoseksueel (gay)

Dansers moet krag hê. Mansdansers is dikwels sterker en fiks as ander sportmanne. Om emosie d.m.v. jou liggaam uit te spreek maak jou nie homoseksueel nie. Dikwels sal die groepsdruk wat op mansdansers geplaas word hulle dwing om hulle dans, talent en vermoëns hierop op te gee.

(3)

NOTA AAN NASIENERS/ONDERWYSERS:

In die assessering van 'n kandidaat se werk, moet die volgende aspekte, onder andere, van die assesseringrubriek in ag geneem word.

- 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 ('Bullets') is in die memo gebruik om nasien te vergemaklik.
- Verwys na die **vermoensvlakke** in die 'Fokusvraag'-tabel onder elke vraag om die hoe, 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 benoëning van spiere) voldoen. **Hulle mag egter nie volpunte vir opstel-/paragraafvrae kry as daar grammatika- en spelfoute is en die antwoord nie in die regte formaat geskryf is nie of nie die vraag betekenisvol beantwoord het 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.
- **Vermey die toekennings 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.

Hierdie memorandum bestaan uit 21 bladsye.

PUNTE: 100

**DANSSTUDIES
MEMORANDUM**

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

