

**DANCE STUDIES EXEMPLAR  
MEMORANDUM  
GRADE 10: THEORY  
150 MARKS - 3 HOURS**

**SECTION A : DANCE HISTORY AND THEORY**

**QUESTION 1**

“All that man has accomplished has been executed by bodily movement” (H'Doubler)

With this quote in mind answer the following questions:

1.1 What is dance? Give your own definition. [2]

**Possible answers may include**

*Dance is an art form performed by individuals or groups of human beings, existing in time, space, force and flow, in which the human body is the instrument, and movement is the medium (not all movement is dance but dance always incorporates movement). The movement is stylised, and the entire dance work is characterised by form and structure. Dance is commonly performed to musical accompaniment or other rhythmic accompaniment, and has as a primary purpose the expression of inner feelings and emotions, although it is often performed for social, ritual, entertainment, or other purposes.*

1.2 Why do people dance? Give 5 reasons. [5]

**For the memo possible answers may include:**

- a) It is an **art form**, an outlet for **self-expression** and personal **creativity**
- b) It may also be a popular form of **entertainment**, appealing to a broader audience
- c) It is a form of **social affirmation**...a means of expressing national or tribal loyalty and strength
- d) It is a means of **religious worship**, as a form of ritual and means of communicating with the gods
- e) Serves as means of **expressing physical exuberance**, strength and agility
- f) Offers important **social** and **recreational** outlet
- g) Provides a medium through which **courtship** can be carried out
- h) Serves as a means of **communication**
- i) It serves as an **occupation**, offers careers in performing and teaching
- j) Dance serves as **therapy**, it offers a form of physical exercise and emotional release and rehabilitation
- k) Is very valid in **education**
- l) It may be a form of **competitive sport**

1.3 List 5 different forms of dance. [5]

**Possible answers may include:**

**African Dance** – Traditional such as Ingcekeza, Umteyo , Contemporary and modern African dance such as Kwa sa Kwasa, Pantsula, Indlamu, Gumboot,  
**Ballroom** – Waltz, Slow Foxtrot, Quickstep, Viennese Waltz, English Tango

**Classical Ballet,**  
**Contemporary Dance,**  
**Folk Dance,**  
**Greek Dance,**  
**Hip-Hip, Freestyle, Funk**  
**Indian dance - Bhangara, Mohiniyattam, Bharatnatyam, Odissi, Kuchipudi.**  
**Jazz Dance,**  
**Latin American - Samba, Rumba, Cha Cha Cha, Paso Doble, Jive, Salsa, Lambada.**  
**Spanish Dance – Flamenco, Regional and Escuela Bolera**  
**Tap.**

/12/

## QUESTION 2

Many dances are created as part of rituals that mark transformations in our lives, for example, religious ceremonies, courting rituals, customs at birth and death, themes around life cycles and social relationships.

Select a dance that fits this category. Describe the dance and explain how it relates to transformative ritual.

[10]

**Open ended answers.....**

**Marks could be allocated for**

- |  |     |
|--|-----|
| 1. identifying a dance correctly that is transformative      | [2] |
| 2. justifying why it is selected                             | [2] |
| 3. analysing and explaining in what way it is transformative | [3] |
| 4. describing the dance                                      | [3] |

### **EXAMPLE -**

#### **1. Dance of the Abakweta - the initiated Xhosa men**

*It is a dance done in a circle where the movements are restricted to the upper body and stamping of feet. The type of costumes they wear restricts the movements. The skirt is made of palm tree leaves that are wrapped a number of times around the waist. They wear a headgear made of two long twigs on either side of the head. The upper body bends forward and back in repetition in order for the headgear to touch the floor gracefully as they stamp their feet.*

#### **How is it related to transformative ritual?**

*The Xhosa culture has initiation school where boys (Amakhwenkwe) who are turning into men are trained and a ceremony where their adulthood is celebrated. The performance is done at these occasions. Transformation happens when a boy turns into a man.*

#### **2. Trance dance of the Sanman**

*It is a dance performed by the Sanman in order to be in contact with their spiritual being known as the Kaggen, to be able to heal illness, to predict weather and promote good hunting. The Sanman moved from camp to camp looking for the best source of food. It was of great importance that they were in contact with their spiritual beings on a daily basis, as*

they would guide them with their daily decisions. They believed that the only way to be in contact with their spiritual being is through their dance. The dance is performed throughout the evening on a daily basis. It is done around the fire where men wearing foot rattles dance repetitive stamping movement in a circle. The women sing and clap medicinal songs seated on the ground. The men dance until they fall into a trance where they have hallucinations and transform into the animal they believe possesses the spirit of the Kaggen therefore receiving the power to heal, predict weather and promote good hunting.

**How is it related to transformative ritual?**

The dance is closely related to their day-to-day lives. For them to be able to function daily they need to be in contact with their spiritual being daily. They have to be transformed through the dance in order to be in contact with their spiritual being.

**/10/**

**QUESTION 3**

Explain how one dance form of your choice was influenced by, political and social events and other art forms, in a specific time period

[10]

**Many possible answers e.g**

*Last Dance (also known as Bolero) choreographed/directed by Alfred Hinkel with the Jazzart Dance Theatre dancers performed in Contemporary times over three decades. Bolero was originally choreographed in the 1970's and has been restaged many times up to 2006, being altered with each restaging. It is a dance that always reflects the politics and social issues of the times.*

*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 attempted to forbid intermixing of couples of different races.*

*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 gumboots. According to Hinkel "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."*

*At the beginning of Bolero, the use of gumboots is sparse. As the piece approaches its climax, the boots are used increasingly and approximately half way through the dance, they are used to create a thunderous, angry surge of sound in combination with the ever-intensifying music. Then, amidst the cacophony, the dancers flung their boots off, reaching a climax of ecstasy.*

*“The piece, which was untitled but was referred to as Bolero after the music, confronted the audience with unfamiliarity as soon as it began.”<sup>1</sup> **Western classical music**, a racially mixed cast, and the juxtaposition of contemporary, classical, African traditional, gumboot, Indian and Mpantsula steps ensured that the piece not only created a political but also an artistic furor. The contrasts in dance and music provided a means of exploring local dance rhythms and contemporary dance forms. In Bolero, Hinkel disregarded preconceptions about dance and theatre. The ‘unfamiliarity’ that was a feature of the dance created the sense of apprehension in the audience that was characteristic of that time.*

*A distinct cycle served as the motif behind Hinkel’s third version of Bolero: the dance commenced on a temperate note with a drum being passed around. “There was a sense of what things could be like in South Africa – a kind of hope... wanting to make a connection.”*

*This was immediately followed by a period of aggression. The violent, emotive images created were an accurate reflection of the then present ‘struggle’ in South Africa. Finally, Bolero climaxed in a culmination of energetic dance and music that lead to a sense of freedom.*

*The dance was then reworked so that it became a celebration of the newly established democracy in South Africa after the 1994 general elections. The next version included Indian, Zulu and contemporary dance, opening with the story of the Indian God Shiva, the creator and destructor of the world and shadow imaging of Koi San rock art. The production featured the political awareness of the transition period in South Africa doubling up with strong sexual undercurrents. Although there was a degree of skepticism about the new South Africa, the nation was generally in high spirits and many did not care to reflect upon the problems within South Africa and the continent, such as the increasingly prominent issue of Aids. Hinkel was however, not about to ignore these issues and chose to use his work as a vehicle for expression as per usual.*

*In 2000, the 5<sup>th</sup> version of the piece was created as a farewell to three of the foremost members of the company, Sbonakaliso Ndaba, Sifiso Kweyama and Ondine Bello who were leaving to continue work at Phenduka Dance Company in Durban. In honour of them, Bolero, was performed for audiences of Cape Town for the last time, featuring these dancers who were an integral part in the shaping of this piece. After going by the title of the music for a decade, the dance finally received the title: Last Dance.*

*This all-female version was very much about sensuality. The image of the women in gum boots and leather tops made a strong statement about female sexuality – that women are strong. To contrast the rest of the costume, chiffon skirts were worn. This version was about celebrating and reminiscing rather than confronting issues at the heart of a nation.*

*In each version, the structure had been laid down but the movement content was workshopped by each cast so that it became their own.<sup>2</sup> He places great emphasis on learning through improvisation to improve technique as well as to assist the development*

---

<sup>1</sup> Notes from lecture given by Alfred Hinkel on *Bolero*.

<sup>2</sup> Notes from lecture given by Alfred Hinkel on *Bolero*.

of creativity and creative choreography. “You learn to experiment with dance rather than execute it.” By insisting on his dancers’ regular improvisation to advance their development as artists, Hinkel is able to draw his choreography out of them. “That way, they own it.”

*Bolero* has been staged in diverse forms to fulfill numerous purposes. It has served as a vehicle to facilitate comment on politics, for celebration (the inauguration of Nelson Mandela), as an incentive for collaboration between classical and contemporary dance companies and as the purveyor of hope.

**African dance:** *Kwela, Marabi and Tsabatsaba*, which developed around the 1930-1940.

Africans had a choice of living in the rural areas where there was great poverty and starvation or to move to the cities like Johannesburg to look for work to sustain themselves. People poured into the cities where there was a shortage of land. As people were tired of waiting to be placed they started to set up homes on any vacant piece of land. These were called the slum yards. There was chaos. Even under the harsh circumstances and hopelessness rose a spirit of proud survival. Africans called it Marabi. Marabi represented a way of life that enabled residents to pull together in the face of adversity. The culture of Marabi thrived on music, dancing, beer brewing, exquisite ladies, unsophisticated mine workers, smooth talkers with oiled hair, pencil moustache and two toned shoes, The heart of Marabi was its music and dance to –throbbing blend of Christian spirituals, Negro rags, Boere vastrap and traditional rhythms and harmonies. Later on in Sophiatown the Kwela developed that was racy, fun and simple, which had some elements of American jazz and traditional African rhythms. The traditional dance steps were put together to produce dances like Tsabatsaba, which is wildly energetic with whirling feet, and Kwela to suit the music of the time. Musicians of the time were Spokes Mashiane Jazz maniacs Dollar Brand today known as Abdullah Ibrahim

110

#### QUESTION 4

From the list below, select **THREE** dance genres. You may choose a particular dance or style from these genres (e.g. Flamenco, Indlamu, Paso Doblé), and answer the questions below.

**Do not select your chosen dance major.**

African	Ballet	Contemporary Dance
Jazz	Folk	Greek
Indian	Ballroom	Latin American
Spanish	Tap	

4.1 Name your three selections

- 4.2 How you would recognise the dance form [3x2]  
 4.3 What kind of music or accompaniment is used? [3x2]

**Give your answer in a table in your answer book for example:**

Name your three selections	How you would recognise the dance form	What kind of music or accompaniment is used
4.1		
4.2		
4.3		

### **OPEN ENDED ANSWERS**

#### **4.1 Latin American**

- 4.2 Recognise the form through strong rhythm and accented beats, Hip actions and central body actions [2]
- 4.3 It is preferred to have music that accentuates the beats above the tune however as long as the tempo and the rhythm is constant, dancers are able to perform to almost anything. Each Latin American Dance has its unique rhythm that determines the dance. Both Ballroom and Latin American are reliant on the strict tempo and constant rhythm and use the melody purely for musicality and expression. [2]

#### **4.1 Ballroom Dancing**

- 4.2 Recognise the dance form through couples performing together where a specific arm hold is required. [2]
- 4.3 As with Latin American it is danced to the popular tunes of today with adapted strict tempo rhythms. Strict Tempo Dance music is not easily available and therefore dancers are inclined to prefer to dance to recorded music. Both Ballroom and Latin American are reliant on the strict tempo and constant rhythm and use the melody purely for musicality and expression. [2]

#### **4.1 Classical Ballet**

- 4.2 Recognise the dance form by the rotation of the arms and legs, stretched feet and rounded arm lines. The objective is to defy gravity with grace and a very strict technique. Classical Ballet consists of Barre work, centre work, turns (pirouettes), adage which is characterised by slow controlled movements in very specific alignments, and allegro which are small and big jumps with beats (batterie) and ultimately pointe work where dancers wear block shoes and dance on the tips of their toes. [2]
- 4.3 Classical composed music should preferably be played live by a ballet pianist. Often classes are conducted with recorded music. Many classical dance types are used within a classical ballet class for specific steps and movements such as classical walks, ballonceés, fondus, ronds de jambe, reverence, grand battement, petit allegro and so forth. Possible dance types include Minuet, Hornpipe, Tango, Sarabande, Polonaise, Mazurka, Barcarolle, Galop, Habañera, Tarantella, Polka or Ragtime. [2]

**4.1 Contemporary**

4.2. The dance form is recognised by, the use of gravity and breath, working from the centre, contraction and release, the fall and recovery with expressive movements.

[2]

4.3 Contemporary uses a variety of accompaniment such as classical, contemporary jazz drumming, text recital.etc.

[2]

**112/****QUESTION 5**

In your **major dance form**, list and explain **FIVE** principles or characteristics that underpin the dance technique

[10]

**OPEN ENDED ANSWER** as learners may choose any of the set techniques, which they specialise in. Learners may show any of the possible answers below.

**EXAMPLE: Ballet or Classical Dance Principles**

Stance: Position taken; standing correctly [1]

Turn-out: Rotation of the legs from the hips [1]

Placing: Arranging parts of the body in their proper place to achieve an ordered balanced form [1]

Alignment: Bringing into line, especially bringing three or more points into line [1]

Épaulement: A rotary movement of the shoulders made in sympathy with simultaneous movement of arms and/or legs, the extent of which must be finely judged, but which will depend on the context. [1]

Laws of balance: A counterpoise (of body parts) in order to maintain equilibrium. Conforms to other basic rules, i.e. the law of opposition and the law of épaulement [1]

The basic rules of classic technique: These include stylistic rules of the Head, Legs, Feet, Arms and Body [1]

Transference of weight: To transfer the body weight from one leg (or body part) to the other - These include: The five positions of the feet

The five jumps; From: 2 feet to 2 feet; 2 feet to 1 foot; 1 foot to 2 feet; 1 foot to the other; all on one leg [1]

Co-ordination: To bring arms, legs, head, neck, torso, feet and hands into proper relationship with musicality, style, dynamics and performance quality [1]

The seven movements of dance: Plié (to bend), Étendre (to stretch), Relevé (to rise), Sauté (to jump), Élançer (to dart), Glissé (to glide), Tourner (to turn) [1]

**EXAMPLE: Contemporary Dance**

**Possible mark allocation may include:**

*The principles below are interrelated and work together. They are separated here merely to be able to explore their meanings.*

### **Centering:**

*At the very essence of Contemporary Dance is the kinesiological truth – “that human movement starts in the spine and pelvis and not in the extremities – the legs and arms”*

*Dancers need to find their centre (solar plexus) from which point the arms and legs work. Movement is easier to control from the centre and a strong centre allows for freedom of movement of extremities. The limbs - arms, legs, head and neck are used as extensions of the torso in space.* [1]

### **Alignment**

*Part of centering has to do with posture, which is the key to balance and reveals and produces feelings. Posture has to do with alignment, which is the placement of all the parts of the body in relationship to one another. Incorrect alignment – bad posture – puts a strain on the spine and hinders graceful and efficient movement.* [1]

### **Gravity**

*This is one of the natural forces, which influences movement. Gravity is “the force that holds you down on the earth”. If we give in to gravity we fall down. We have to resist gravity to keep standing and work hard against gravity to jump. (Wilks 1981). Charles Weidman felt that elevation should be seen as a triumph against gravity.* [1]

*Doris Humphrey spoke of dance as “the movement of body through space from standing to lying, as it responded to the pull of gravity” .The thrill and drama came from the defiance of gravity, the moment of suspension when the body seemed to break free of its physical confines”... “the arc between two deaths” (in Lewis, 1984: 15)*

### **Breath**

*Doris Humphrey was fascinated by the ebb and flow of breath and how it affects movement. She developed a sense of the body’s natural rhythms, the breath phrase, the breath rhythm and explored how fall and recovery occur in response to these rhythms. Through awareness of breath and gravity, she drew attention to principles of suspension - the moment of suspension as the body is airborne and the moment the body falls or sinks to the earth.* [1]

### **Contraction and release**

*Martha Graham focused on the physiological effects of the act of breath – the ebb and flow of breathing and its effect on the torso as it expands and contracts and on the function of contraction and release in the muscles. Breathing co-ordinates breath and movement - brings oxygen, energy, fluency and harmony. Breathing is an expressive tool e.g. moving with a sense of breath brings a feeling of freedom and harmony. Graham discovered that contractions could be the source of powerful movement e.g. intensifying the dynamics of a contraction into a spin* [1]

**Fall and recovery**

The principle of fall and recovery combines breath, suspension and gravity.

**“Fall”** is the complete release of the muscles as the body gives in to gravity. A fall releases a vast amount of kinetic energy, which can be harnessed by catching it in a recovery or a rebound, which is then suspended.

**Recovery** is the rebound of the energy passing through the bottom of the fall and continuing on the same path like a pendulum swing. Rebound uses elastic reaction of the muscles at the limit of their stretch to naturally spring back. The energy continues along the lines of centrifugal force.

**Suspension** is a prolonged high point created at the peak of the movement by continuing the movement and delaying the take-over of gravity.

The combination of the weight of the head in the fall, the elasticity of the spine and the release in the knees creates the feeling of rebound throughout the body. [1]

**Balance and Off-Balance**

Inner balance relies upon an awareness of weight and pressure. In order to stand upright we have to have our weight over our feet otherwise gravity will cause us to topple over. The part of the body where the weight is centered is called the “centre of gravity” which is inside the body at hip height (the pelvis). When displacing the pelvis the body will go off-balance as in a tilt or in fall and recovery. Using off-balance movements gives a sense of urgency, vitality or danger [1]

**Tension and relaxation**

Muscles tense and relax to enable us to stand and move. Tension and relaxation also express how we feel. All movement exists between the two opposite poles - absolute tension – so tense you cannot move - to absolute relaxation – so relaxed you cannot move. [1]

**Opposition**

Opposition implies two things working one against the other. These things may be forces, parts of the body or people. Opposition is a way of using the entire body to create the feeling of length and stretch in a movement, without tensing or gripping (shortening) the muscles. The human body has 5 points of opposition: the head, left and right hand left and right leg. Each can oppose the other to get stretch and length in the arms and legs and to feel the connection of the one to the other [1]

**Succession**

Succession is the opposite of opposition. It is a sequential path of movement through parts of the body – a wave-like reaction i.e. body parts go in the same direction rather than in opposite directions. [1]

**Spiral**

This is the turn of the body on its axis (around the spine). It is used for balance, control and turning. [1]

### **Swings and Momentum**

Swinging movements, like a pendulum, depend on the force of gravity. The down swing gives in to gravity but the momentum gained as it falls causes it to swing up again. There is a moment of suspension at the end of the swing before gravity causes it to fall again.

[1]

Sometimes it is easier to describe something elusive by comparing it with something else. For instance:

<b>Classical Ballet</b>	<b>Contemporary Dance</b>
<i>celebrates flight</i>	<i>is interested in the floor</i>
<i>kept the upper body rigid</i>	<i>uses greater flexibility of the torso</i>
<i>movement is stylised</i>	<i>uses everyday movements creatively or invents radical movement vocabulary</i>
<i>style tends to be unreal and ethereal</i>	<i>is intrinsic dance – basic, essential, organic, internal - people can relate to and identify with it</i>
<i>may appear free of all gravitational pull, movements seem devoid of effort.</i>	<i>acknowledges and emphasises that movement is generated by the effort to resist the magnetic pull of gravity, to oppose its energy</i>
<i>denies tension</i>	<i>exploits tension fully</i>
<i>Emphasises awareness of line, speed, balance, dramatic portrayal of role</i>	<i>abstracts and extends familiar movement</i>

**OR**

### **Characteristics of African dance forms**

The characteristics may not apply to all the African dance forms but most have these similarities.

1. The dance may be low and heavily grounded. [1]
2. The knees are relaxed and back slightly arched and inclined forward. [1]
3. Accompaniment is usually singing, clapping of hands and drumming. [1]
4. The traditional African dances are usually done for ceremonies [1]
5. Dances are rhythmical [1]
6. High usage of complex rhythms known as polyrhythms. [1]
7. The dances differ for different age groups, female and male [1]
8. They also have different costumes for different types of dance [1]

**/10/**

**QUESTION 6**

Of the **TWO** dance performances you have seen this year (whether live or on video / DVD / TV), supply the following information:

	<b>Work Number 1</b>	<b>marks</b>
Title of the work/company/performance	"Tranceformation" Moving into Dance Mophatong	1
Style or dance form	Afro-Fusion	1
Accompaniment	Shaun Naidoo - Fusion of different styles of music with some a strong Indian feel.	1
Analyse the choreographers intention – what was he/she trying to convey in the dance	The choreographer portrayed the actual trance dance of the Sanman by creatively using the images seen on the rock art to create movement to show the believe system and religious practices of the Sanman	3
		[6]

	<b>Work Number 2</b>	<b>marks</b>
Title of the work/company/performance		1
Style or dance form		1
Accompaniment		1
Analyse the choreographers intention – what was he/she trying to convey in the dance		3
		[6]

**OPEN ENDED ANSWER** as learners may choose any performance in any dance technique they prefer:

**EXAMPLE:****Work Number 1**

SABT – South African Ballet Theatre performed ROCK A TUTU [1]

At the Civic Theatre in Johannesburg, Friday 24 March 2006 [1]

Neo-classical ballet.....modern ballet

Live modern band (not orchestra), Musical Director: Heidi Edeling, Keyboards: Roelof Colyn, Guitar: Nocholas Kendall, Bass: Llewellyn John and Drums: Brett Collings with live singers Wess-Lee and Jay and narrator Carl Beukes. [1]

Choreographic intention - Written by Ian von Memerty: I had several goals with this ballet – to make an audience re-look at "ballet" dancers and realize that they are athletes at the peak of their physical performance, who are young, beautiful and who love what they are doing.

*We also wanted this ballet to be a piece of true family entertainment - beautiful, fun, funny and magical. We also wanted to develop the latent talents of the choreographers from within the company.* [3]

	<b>Work Number 2</b>	<b>marks</b>
Title of the work/company/performance	Last Dance (Bolero)	1
Style or dance form	African Contemporary	1
Accompaniment	Ravel's Bolero	1
Analyse the choreographers intention – what was he/she trying to convey in the dance	The dance reflects on South African issues of culture and gender. Each time the dance is performed it mirrors the social and political issues of the time. It challenges assumptions and perceptions e.g. white women in gum boots, women lifting men. Dancing to Western classical music, with a racially mixed cast, and the juxtaposition of contemporary, classical, African traditional, gumboot, Indian and Mpantsula steps ensured that the piece not only created a political but also an artistic furor.	3
		[6]

/12/

**ANSWER EITHER QUESTION 7 OR QUESTION 8**

**QUESTION 7**

Name one Indigenous dance form and describe the costumes and the musical accompaniment

[4]

***Open ended answer as learners may select any indigenous dances***

*Setapa-a dance of the Batswana people done by both young male and female.*

*The costumes are made of brown leather material: little skirts and tops for girls and small shorts for men.*

*Singing, special clapping with the hand almost stretched out and creating space in between the palms of the hand to produce a unique sound. The foot rattles, whistles and ululating can also be part of the accompaniment.*

OR

**QUESTION 8**

Name four design elements that need to be considered when improvising and composing a dance. [4]

**Possible mark allocation may include:**

- Structure of composition, form of movements or step sequences such as rondo, ABA, or inversion. [1]
- Shapes in space such as round, triangular or square and spatial designs such as direction, dimension, and diagonal shapes [1]
- Levels in space such as high, medium and low. [1]
- Size in space such as small, medium or large. [1]
- Accompaniment, music or mixed media elements [1]
- Plot, synopsis or no story line [1]
- Elements of time (rhythm, impulse) [1]
- Elements of Force (firm, heavy, percussive, continuous, light and fine touch) [1]
- Phrasing and motifs [1]
- Movement vocabulary (locomotor, axial) [1]

**TOTAL DANCE HISTORY AND THEORY**

**14/  
170**

**SECTION B: MUSIC****QUESTION 9**

9.1 Draw the following musical notes:

9.1.1 Semi-breve: [1]

9.1.2 Minim: [1]

9.1.3 Crotchet: [1]

9.1.4 Quaver: [1]

9.2 In your own style of graphic notation draw two different four beat bars [2]

**It can be done in many ways e.g.**

4/4 - - - | - - - | - \*\* | - - - |

4/4 o o oo | 0 0 | 0 | eeeeeeee |

4/4 /// - | - / - / | - - - - / | \_\_\_\_\_ | etc

9.3 Fill in the time signatures for the following bars

9.3.1. [1]

9.3.2 [1]

**/8/**

### QUESTION 10

10.1 Name **FIVE** different musical styles/genres [5]

**Any FIVE of the following possibilities –**

#### **Classical:**

- *Music in the Middle Ages (450 – 1450) includes Gregorian Chant and Secular music. Also Polyphony Organum.* [1]
- *Renaissance music (1450 – 1600) includes Sacred Music and the Venetian school.* [1]
- *Baroque music (1600 – 1750) includes Concerto Grosso and Ritorello Form, the Fugue, Church Cantata and the Oratorio.* [1]
- *Classical Period music (1750 – 1820) includes Sonata forms, Symphonies, Concertos and Chamber music.* [1]
- *Romantic Music (1820 – 1900) includes the Art Song and Program music.* [1]
- *Twentieth Century Classical music includes Twelve-tone systems, Chance Music, Minimalist Music and Mixed Media.* [1]

**African Music may include:** Kwaito, Marabi, Maskandi, Afro-Jazz, Traditional music from specific cultures such as: Batswana music and many more. [1]

**Electronic music may include:** Techno, House, Acid Jazz [1]

**Rock and Roll includes:** Folk Rock, Jazz Rock, Classical Rock, Raga Rock, Psychedelic Rock, Acid Rock. [1]

**Jazz may include:** Bebop, Ragtime, Blues, Swing, New Orleans Style [1]

**Latin American includes:** Samba, Rumba, Cha Cha Cha, Paso Doble, Jive, Salsa, Lambada. [1]

**Indian music may include:** Classical Indian Karnatak music (South India) and Hindustani music (North India) and Modern Indian music. [1]

**Japanese music may include:** Folk and traditional classical (non-western) music. Koto music from Japan or hetrophonic music. [1]

**Ballroom music may include:** Waltz, Slow Foxtrot, Quickstep, Viennese Waltz, English Tango [1]

10.2 During this year you have been exposed to a variety of dance music. Write notes about **ONE** of music genres that you have named in 10.1. Write the name of your choice and include in your answer:

10.2.1 Social or cultural background

[2]

10.2.2 Related dance/s

[1]

10.2.3 Describe the unique features in two sentences

[4]

**OPEN ENDED ANSWERS** – as learners may choose any music genre

**EXAMPLES** –

**Latin American:**

10.2.1 Social and Cultural background:

*Represents off-shoots of disco and Rock 'n Roll dancing and uses the popular tunes and melodies with the true Cuban and Latin American beats. Most Latin American dances originated in Africa through the slaves being taken over from Africa to America. They danced on boats and in small places. The cotton pickers and workers on the coffee plantations danced in the fields, carrying the cotton/coffee on their heads, hence the hip action and more still head and neck action.*

[2]

10.2.2 Various dances –

*Samba – National dance of Brazil; seen often in carnivals*

*Rumba – from Cuba. Known as the dance of love*

*Cha Cha Cha – party dance from America based on the Rumba*

*Paso Doble – Story of a Bullfight but originated in South France*

*Jive – Type of dance developed from the swing, Jazz and Rock 'n Roll type music*

*Salsa/Lambada – social dances danced in the clubs of Latin America*

[1]

10.2.3 Unique Features of all Latin American dances: *Strong leg actions that result in hip and body actions. Central body rhythms created through leg and ankle use. Each dance has unique features but generally strong use of rhythm and leg action.*

[4]

**OR**

**Ballroom:**

10.2.1 Social and Cultural background:

*Ballroom dancing developed in the courts from the old court dances. The Strauss Waltzes lead to the couple having contact. This caused uproar in social circles. These dances are now used in very simple rhythm form as social dances and popular tunes/songs are adapted to the specific rhythms at social functions, for example a bridal couple's first dance is a "Wedding Waltz". Though today the waltz is not as popular and couples tend to choose their favourite song and blend a social dance to fit that rhythm.*

[2]

10.2.2 Various dances – Waltz, Slow Foxtrot, Quickstep, Viennese Waltz, English Tango.

[1]

10.2.3 Unique Features: Ballroom dances other than Tango have a lot of swing and flow. Contact is maintained generally throughout the dance with a specific dance hold. Good Ballroom dancers aspire to unison of the two bodies working as one. Tango is a staccato action, unique adapted hold and strong head actions particularly for the Lady due to the body leads created for the man.

[4]

**Jazz:**

10.2.1 Social and Cultural background: Most Jazz music has its roots in Africa through the slaves being taken over from West Africa to America – especially the harbour city of New Orleans. Slaves from Ghana, Nigeria and several countries influenced the development of jazz music in America. The cosmopolitan of people within this harbour city was very diverse and thus various cultures and customs mixed within the arts (dance and music) and contributed to the evolution of the jazz.

[2]

10.2.2 Various dances – Swing, Be-bop, Blues, Jitterbug, Cool Jazz, Acid Jazz, theatre, stage and musical theatre dance, movies, television and music video dance.

[1]

10.2.3 Unique Features: Emphasises improvisation, drumming, percussive sounds and complex rhythms. The features include the call and response, and syncopation. Played by bands or combos with 3 – 8 players and big bands consisted of 10 – 15 players. Later with the blues style vocals combined with instruments.

**TOTAL MUSIC**

/12/

/20/

**SECTION C: ANATOMY AND HEALTH CARE**

**QUESTION 11**

Match the anatomical names of bones in **Column A** with the appropriate common names of bones in **Column B**

[10]

	<b>COLUMN A</b>	<b>COLUMN B</b>	
	ANATOMICAL NAMES OF BONES	COMMON NAMES OF BONES	Select from this list for column B
11.1	Vertebral column	<i>Spine</i>	Anklebone, heel bones, thigh bone, sit bones, spine, breastbone, collarbone, shin bone, kneecap, arm bone, shoulder blade, hip
11.2	Sternum	<i>breastbone</i>	
11.3	Clavicle	<i>collarbone</i>	
11.4	Scapula	<i>shoulder blade</i>	
11.5	Humerus	<i>arm bone</i>	
11.6	Femur	<i>thigh bone</i>	
11.7	Patella	<i>kneecap</i>	

11.8	Tibia	<i>shin bone</i>	bones
11.9	Tarsus	<i>heel bones</i>	
11.10	Ischium	<i>sit bones</i>	

/10/

**QUESTION 12**

12.1 Name the **FOUR** curves of the spinal cord and explain four of the spine's functions.  
*Cervical [1], Thoracic [1], Lumbar [1] and Sacral [1] Curves.*

*Functions may include:*

1. *Keep's the human upright* [1]
2. *It protects the spinal column/cord* [1]
3. *Allows for movement such as flexion, extension and rotation* [1]
4. *Also functions as a shock absorber* [1]
5. *Protects the nerve centre that transmits messages from the brain to the muscles of the entire body* [1]

[8]

12.2 Give **ONE** example of each of the following types of bones:

12.2.1 Long bones – *Femur in the thigh, humerus, radius and ulna in the arm, radius tibia and fibula in the lower leg* [1]

12.2.2 Short bones – *Possibility of all tarsals and carpus, kneecaps* [1]

12.2.3 Flat bones – *Ribs, sternum, scapula, occipital bone (base of skull) and os coxae (hipbones)* [1]

12.2.4 Irregular bones – *Vertebrae* [1]

12.2.5 Sesamoid bones - *kneecap* [1]

[5]

/13/

**QUESTION 13**

13.1 Name one example of a hinge joint [1]  
*Knee joint, ankle or elbow joint*

13.2 Name one example of a ball and socket joint [1]  
*Shoulder joint or hip joint*

13.3 Describe how each joint moves and the difference between them [3]  
*Hinge knee can flex and extend; ball and socket – shoulder can flex, extend, adduct, abduct, rotate; difference in range of movement*

/5/

**QUESTION 14**

Design an evaluation questionnaire for learners who may be at risk of becoming anorexic. Your questions should draw out the following information.

**Possible answers may include the following questions:**

- |   |     |
|---|-----|
| 14.1 The symptoms of this eating disorder                                     | [5] |
| <i>Have you lost considerable amount of weight?</i>                           | [1] |
| <i>Are you sometimes afraid to eat?</i>                                       | [1] |
| <i>Do you like yourself?</i>  | [1] |
| <i>Do you constantly feel tired?</i>  | [1] |
| <i>Do you have a thin film of white hairs covering your face and body?</i>    | [1] |
| <i>Do you usually count calories?</i>   | [1] |
| <i>Could you possibly be anorexic?</i>  | [1] |
| 14.2 The ways this disorder can be prevented                                  | [2] |
| <i>How can you adapt your diet in order to improve your stamina?</i>          | [1] |
| <i>How can you adapt your diet to keep your weight stable?</i>                | [1] |
| <i>How can you improve your self-esteem?</i>                                  | [1] |
| 14.3 The care of a person suffering from this disorder                        | [3] |
| <i>Are your symptoms severe enough to consult a nutritional specialist?</i>   | [1] |
| <i>Do you think a psychologist would be in a better position to help you?</i> | [1] |
| <i>What other form of support do you need?</i>                                | [1] |

**/10/**

**QUESTION 15**

One of your classmates is starving him/herself and then binging on fast foods. How would you explain to him/her:

- |  |     |
|--|-----|
| 15.1 Why is it important for a dancer to have a balanced diet?   | [4] |
| <i>A dancer needs a diet that provides them with the proper nutrients[1] to have stamina[1] and power/energy [1] to help them cope with the strain placed on their bodies, through the building and upkeep of body tissues[1].</i> |     |
| 15.2 What should be included daily in a balanced diet?   | [6] |
| <i>The diet should consist of the following nutrients: Carbohydrates[1], proteins[1], and small amounts of fats[1], vitamins [1], minerals[1] and water [1].</i>   |     |

**/10/**

**QUESTION 16**

Explain the following concepts as they relate to dancers. Give examples with each answer.

**Possible answers may include:**

16.1 A positive body image

[4]

*For dancers to have a positive body image they have to appreciate themselves and their body shape and not wish to look like the next person. This could include aspects such as being tall, short, calf size, breast size, flexibility and bone structure. Dance teachers and learners should play a big role in building the learners self-esteem in terms of their bodies through empathy, positive comments and understanding. In order to build dancer's body image and promote hard work, teachers may also assist with body conditioning and Pilates workshops and lessons, and invite nutritionists or food technologists to promote good eating habits. Dancers should understand and accept their limitations and should receive guidance from their educators as to which dance forms they should select that their bodies can cope with. This would prevent them from the frustration of wanting to constantly change their body shape and form to fit the 'accepted' body image.*

16.2 Peer pressure

*A Dancer needs to have confidence in themselves and what they want to do and achieve so that they don't listen to bad advice or follow the crowd. Unfortunately this is very difficult within their teenage years as they already lack self-confidence and maturity. Dancers need to be guided by parents, role models and educators in terms of making decisions that will affect their fitness, stamina, mental and emotional well-being, and lives permanently. Young dancers may feel obliged to smoke. This seems to be popular amongst professional dancers and students, in turn, think it's acceptable. Dancers are also inclined to succumb to peer pressure regarding common usage of dieting tablets or appetite suppressants. Performance enhancing drugs and illegal drugs and alcohol abuse are also common elements of peer pressure amongst dancers.*

16.3 Stereotyping

[4]

*Stereotyping means generalisation and labelling people and denying their individuality for instance: It is commonly believed that dancers are mentally challenged, or not academic, as they are not required to communicate verbally. However many dancers become doctors and lawyers and earn doctorates as they are disciplined, driven and motivated. Dancers often have to adhere to costume regulations and "people" might believe that these dancers are "easy" or "flirtatious". Dancers are mostly told that only thin people can dance, often seen in some theatrical stage performances, music videos and corporate events. This mindset needs to change and people need to realise that one does not necessarily require a 'perfect' body to be a performer. For example people with physical, sensory and mental disabilities can be dancers with the correct training.*

**TOTAL ANATOMY**

**/12/**

**/60/**

**GRAND TOTAL**

**/150 MARKS/**