



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 16 pages.

NOTE TO MARKERS/TEACHERS:

Adhere strictly to this memorandum when marking. In some qualitative questions, exercise your professional and informed judgment.

This question paper must be marked by experienced dance teachers as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the first question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included in the Focus Table above each answer.
- Do NOT award full marks for essay/paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he/she doesn't know.

SECTION A SAFE DANCE PRACTICE AND HEALTHCARE**QUESTION 1 ALIGNMENT/CORE STABILITY**

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Alignment/core stability	√					
Recognising – 1.1				2		
Analysing – 1.2					3	
Analysing – 1.3					3	
Applying – 1.4					2	

NOTE TO MARKERS:

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

EXAMPLES OF POSSIBLE ANSWERS:

1.1 *Allocate 2 marks for describing what alignment is.*

- The way in which the joints line up with one another in movement.
- The positioning of the body parts in relation to the whole body. (2)

1.2 *Allocate 3 marks for an explanation of why core stability is important to a dancer.*

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

- Core stability gives you good posture and balance.
- It helps you to move the body freely without putting strain on the joints and spine.
- With core stability you can perform powerful movements of the arms and legs.
- It helps you to control movements.
- Core strength help you to shift weight quickly (quick change of direction). (3)

1.3 *Allocate 3 marks if the learner can explain how core stability can be developed and achieved.*

- Practice good posture at all times.
- Use the abdominal muscles during all movements.
- Pull the abdominal muscles inward and upward towards the spine.
- Maintain a balance between the abdominal muscle in the front and the lower back muscles at the back.
- Condition the stabilising muscles in moving and holding positions. (3)

1.4 Allocate 2 marks if the learner can explain one exercise that will help to develop core stability.

- The Plank exercise will develop a strong core.
- Start in a push-up position, with your hands placed flat and directly under your shoulders, legs extended and your feet together.
- Keep your back as flat as possible.
- Your head and neck are in line with your spine – looking to the ground.
- While balancing on your feet and hands, lift the body away from the ground, while straightening the elbows and lower it back to the ground.
- Hold this position for increasingly longer periods of time.

(2)
[10]

**THERE IS A CHOICE BETWEEN QUESTION 2 AND QUESTION 3.
ANSWER ONLY ONE OF THE TWO QUESTIONS.**

QUESTION 2 (CHOICE QUESTION) – JOINTS/ANATOMICAL ACTIONS

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Joints/anatomical actions	√					
Recognising – 2.1				4		
Analysing – 2.2					4	
Recognising – 2.3				2		

ANSWERS:

EXAMPLE OF POSSIBLE ANSWERS:

	Type of joint	Body part where it is found	ONE anatomical movement
2.1	2.1.1 Ball-and-socket joint	Hip/shoulder	flexion/extension/ abduction/adduction/ rotation
	2.1.2 Hinge joint	Knee/elbow/ankle	flexion/extension

(2)
(2)

2.2 Allocate 4 marks for 4 facts on the functions of the skeleton.

- **Support** for surrounding tissues.
- **Protection** for the vital organs and other soft tissues of the body.
- **Form** and shape for the body.
- **Attachment** points for muscles.
- **Storage** area for minerals and calcium.
- **Blood cells** which are manufactured in the red bone marrow.
- **Levers** for movement through articulating joints.

(4)

2.3 2.3.1 Dorsi flexion
2.3.2 Inversion

(1)
(1)

[10]

QUESTION 3 (CHOICE QUESTION) – MUSCLES/ANATOMICAL ACTIONS**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles/anatomical actions	√					
Recognising – 3.1				4		
Applying – 3.2					4	
Recognising – 3.3				2		

3.1 A – Trapezius
 B – Deltoid
 C – Triceps
 D – *Latissimus dorsi* (4)

3.2 3.2.1 Abduction (1)

3.2.2 Rotation (1)

3.2.3 Plantar flexion (1)

3.2.4 Extension (1)

3.3 Any two:

Core stability will involve the muscles in the front (anterior) of the body:

- *Rectus Abdominus*
- Internal/external oblique's
- Transverse *abdominus*

This will involve the muscles at the back (posterior) of the body:

- *Erector spinae*
- Multifidus
- Gluteus muscles

(2)
[10]

QUESTION 4 FEET/SHIN SPLINTS**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Feet/shin splints	√					
Remembering – 4.1				2		
Applying – 4.2					2	
Applying – 4.3					2	
Evaluating – 4.4						4

NOTE TO MARKERS:

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

EXAMPLE OF POSSIBLE ANSWERS:

4.1 *Allocate 2 marks for a description of the demands that are placed on a dancer's feet in the dance class.*

- Different dance styles require different actions, and some of these actions are unnatural to the feet.
- Dancers do turning or stamping with bare feet or dancing on their toes.
- Dancers also dance on different dance surfaces, like cement, which put a further strain on their feet.
- Cracks and holes in floorboards can tear open the skin of their feet.
- A dancer must give special attention to their feet because of the daily demands and strains their feet need to cope with.

(2)

4.2 *Allocate 2 marks for an explanation on how to develop strength and flexibility in your feet.*

- The best exercises that develop strength and flexibility are the ones that are performed in class every day such as: tendus/brushes, réleve's/rises, digging, small jumps and foot manipulations.
- Do foot exercises while lying or sitting on the floor, for example pointing and flexing the feet and using small balls to strengthen different parts of the foot.

(2)

4.3 *Allocate 2 marks for an explanation on how to prevent athlete's feet.*

- Keep your feet dry and clean.
- Avoid walking bare feet in public areas.
- Dry your feet thoroughly between the toes.
- Ensure your shower and locker room is clean.

(2)

4.4 *Allocate 4 marks for a discussion on the treatment for shin splints.*

- Prevention – do not dance/jump on solid cement floors i.e. a floor that is not a sprung wooden floor.
- **Rest** – reduce training. Stop when you feel pain.
- **Ice** – to reduce inflammation.
- **Compress** – use leg guard/strapping to support the injured area.
- **Elevation** – lift the lower leg above the heart.
- Most causes of shin splints are from overuse.
- Stretch the calf muscles and strengthen the front of the lower leg.
- Do not over stretch the *Tibialis anterior*, *Gastrocnemius* and *Soleus* muscles – ease into stretches gradually.
- Leaning too far forward while dancing put a strain on the lower leg, so make sure that your posture is correct.
- If pain continues, seek medical help.

(4)
[10]

QUESTION 5 STEREOTYPING/POSITIVE BODY IMAGE/NUTRITION

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Stereotyping/positive body image/nutrition	√					
Recognising – 5.1				2		
Analysis - 5.2					3	
Analysing – 5.3					2	
Evaluating – 5.4						3

POSSIBLE ANSWERS:

5.1 *Allocate 2 marks for describing how to prevent stereotyping.*

- Do not group people together; each human being is different and unique.
- Refrain from being judgemental.
- Respect another person's individuality.

(2)

5.2 *Allocate 3 marks for a clear explanation of the advantages of a positive body image.*

A positive body image will give you confidence and make you:

- Feel at home in your own body.
- Feel happy and confident with who you are.
- Be able to resist unrealistic pressures to look like somebody else.
- Feel more positive emotionally/mentally.
- Give off positive energy instead of negative energy.

(3)

5.3 *Allocate 2 marks for an explanation of the types of foods that should be included in a dancer's diet to stay healthy.*

- Eat a variety of whole foods (naturally grown foods such as fruit and vegetables).
- Include essential fats such as oils from fish, nuts, avocado and seeds.
- Include antioxidants which protect you from feeling sore, such as citrus fruits and brightly coloured fruits and vegetables (tomatoes, beets, carrots, blueberries, etc.).

(2)

5.4 *Allocate 3 marks for a discussion on the positive effects of good nutrition on the body.*

- Increased energy levels
- Increased mental alertness
- Increased fitness levels
- Maintaining an ideal weight
- Recovering from illness/injuries quicker
- A stronger immune system
- Increased strength
- Being able to handle stress – good emotional well being
- A positive attitude towards training and performance

(3)

[10]

TOTAL SECTION A: 40

SECTION B DANCE HISTORY AND LITERACY**QUESTION 6 DANCE FORMS/PRINCIPLES****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
Dance forms/principles	1	2	3	LOW	MEDIUM	HIGH
			√			
Recognising – 6.1				3		
Analysing – 6.2					4	
Evaluation – 6.3						3

POSSIBLE ANSWERS:

6.1 *Allocate 3 marks for recognising some of the dance movements used in African dance.*

- Knees bent – dance towards the ground, i.e. not defying gravity.
- Rhythmic – basic and complex rhythms and patterns.
- Imitates and dramatises the natural world or the elements such as fire, earth, water and wind.
- Men generally use large body movements, including jumping and leaping, while women use smaller movements, such as the shuffling step.
- The sound and rhythm of the drum expresses the mood of the people.
- The movements bring the people together.

(3)

6.2 *Allocate 4 marks for 4 principles of the dance major.*

CLASSICAL BALLET

- **Stance:** The torso well held and supported with the main movement occurring in the arms and legs.
- **Turn-out:** Outward rotation of the legs in the hips, essential for classical ballet technique.
- **Placing:** Arranging of the head, spine and limbs in alignment with each other to achieve an ordered, balanced form.
- **Laws of balance:** A counter poise of limbs in order to maintain equilibrium (equal weight around a central point).
- **Basic rules of the head, legs, arms and body.**
- **Transference of weight:** Changing of weight from one body part to the next.
- **Co-ordination:** Bringing parts of the body into proper relationship with each other.
- **Gravity:** Ballet defies gravity.

(4)

6.3 *Allocate 3 marks for an explanation on why it is important to study dances from other cultures.*

- To understand other people's culture, and to learn about their backgrounds.
- To break any stereotypes which we might have toward another culture.

- Allows us to see things from a different perspective and perhaps have a greater respect for that culture and its traditions.
- We are also widening our knowledge about the world around us and this gives room for self-discovery.
- This study will keep the traditions and symbolisms of that culture from dying out and therefore prolonging their lifespan.
- It increases our own dance vocabulary.

(3)
[10]

QUESTION 7 INTERNATIONAL CHOREOGRAPHER

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
International choreographer	1	2	3	LOW	MEDIUM	HIGH
			√			
Remembering – 7.2				4		
Analysis – 7.3, 7.4					8	
Evaluation – 7.5						3

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

7.1 *Revelations* by Alvin Ailey

7.2 *Allocate 4 marks for the characteristics of the dance style of his/her dance works.*

- Influenced by his Dunham, Horton and Graham training, Ailey developed a very recognisable Contemporary-Afro-Jazz-Gospel style.
- He used a lot of floor work, undulation of the torso and arms and powerful, emotive movement.
- His choreography was entertaining and accessible.
- He was also well known for his beautiful dancers, beautifully dressed, doing beautiful moves.
- His choreography was personal, organic, acrobatic and strongly rooted in his background and his religion.
- His formations of large groups of dancers on stage were greatly celebrated.

Ailey managed to bridge the gap between contemporary dance and the general public in the United States; he felt the need to make dance accessible to ordinary people like his aunts and uncles who never had many opportunities due to the segregation in America.

- He also merged popular dance styles and the experiences and beliefs of black people with great theatrical skills.

(4)

7.3 Allocate 4 marks for detailed explanation of how the choreographer's choreographic career developed.

- Ailey made his debut as a dancer with the Horton Company.
- Ailey took over as a director for Horton's dance company after Horton's death.
- Ailey also performed on and off Broadway as well as in film and worked as a dancer, choreographer, actor and director.
- Ailey formed his own dance company known as the *Alvin Ailey American Dance Theatre* which became a repertoire company that often showed the work of many different artists, irrespective of their race.
- Ailey choreographed successful dance works that toured Europe, Australia and Africa such as *Revelations*.
- Ailey collaborated with people like Hugh Masekela when he created Masekela's Language.
- He also created a solo called *Cry* which was dedicated to his mother on her birthday.
- He created over 50 dance works for his company and many more for other companies in his career.

(4)

7.4 Allocate 4 marks for the characteristics of the dance style of his/her dance works.

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- Ailey managed to bridge the gap between contemporary dance and the general public in the United States; he felt the need to make dance accessible to ordinary people like his aunts and uncles who never had many opportunities due to the segregation in America.
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(4)

7.5 Allocate 3 marks why a South African student think it is important to learn about international dance history.

- Helps to have an open mind.
- Have an understanding of the origins of different dance forms.
- To know what the trends are.
- Keep in touch with global changes in dancing.
- Helps to remain true self as a South African dancer.
- Able to differentiate between originality and copied style of working - help not to duplicate what has been done.

(3)

[15]

QUESTION 8 SOUTH AFRICAN DANCE WORK**MEMO:**

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

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer and dance work. Bullets are used to aid marking.

ONE POSSIBLE ANSWER:

8.1 Veronica Paeper

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

- Orpheus in the Underworld is a highly comical ballet based on the Greek legend of Pluto, god of the Underworld, who falls in love with Eurydice, wife of Orpheus, and lures her to his kingdom.
- Paeper's narrative work has abandoned the traditional story of Orpheus and has based her ballet on Jacques Offenbach's operetta.
- The action is set in the late 1920s, early 1930s within a decided Franco-Italian background with Pluto as the head of a Mafia-type underworld, Calliope, Orpheus' somewhat neurotic and later inebriated mother and Offenbach himself keeping an eye on the proceedings
- Act 1: Hotel le Grand
Orpheus and Eurydice's marriage is not happy, so 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 4 marks if the learner can give an explanation of the production elements like costume, set design and music.*

- Peter Cazlet designed both the costumes and 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 '20s and early '30s.
- The opening scene has a lavish staircase.
- Olympus is set like a luxury cruise liner decked out with a pool and chairs, and Hades is set as a sultry nightclub with the predominant colours being reds, deep pink and black.
- Music composed by French composer Jacques Offenbach is humorous, witty and satirical which gave the work its wonderful humour.
- 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)

8.4 *Allocate 3 marks for the characteristics of the dance style used by this choreographer.*

- Orpheus has a classical tradition but steps are combined with everyday movements and the style of the steps suit the era of the work.
- Paeper tended to use the personalities of her dancers as inspiration for her choreography: Phyllis Spira, Prima Ballerina for CAPAB, had a remarkable sense of comedy and Paeper created comical roles for her.
- Paeper was always open to suggestions and to other people's movements.
- She would set the choreography with as much input from the dancers and would encourage them to use their own personal interpretation of the roles.
- Her works are mostly narrative and her objective is "never to bore an audience". (3)

8.5 *Allocate 3 marks for a discussion on the choreographer's contribution to dance.*

- Paeper has certainly contributed to the world of South African choreographers.
- She has developed a vast repertoire of works which companies are able to use today.
- Paeper is considered one of the forerunners of Modern Classical Ballet in South Africa.

- Her ballet Drie Diere was considered totally unique in that there was a collaborative fusion of all the art forms - incorporating poetry, music and dance.
- She used a quartet of sonnets by N.P. van Wyk Louw which was written in 1942.
- In these sonnets he writes about the destructive qualities of man.
- Klatzow was deeply moved by this poem which led him to compose a score reflecting the theme of Destruction.
- From these sonnets, Paeper created a powerful Dance Drama, which to this day, is considered a milestone in South African Ballet.

(3)
[15]

QUESTION 9 MUSICALITY/INSTRUMENTS/CATEGORIES

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Musicality/instruments/categories		√				
Recognising – 9.1				2		
Recognising – 9.2				2		
Analysing – 9.3					3	
Recognising – 9.3				3		

POSSIBLE ANSWER:

9.1 *Allocate 2 marks for a definition of musicality.*

- Musicality is the ability to relate to and express oneself through music, being able to not only hear it but to feel it.
- Musicality is the ability to translate the feeling of a certain piece of music into movement.
- It is when the dancer and the music become one.
- Any other answer that the dancer can come up with.

(2)

9.2 *Allocate 2 marks for listing 2 other accompaniments to use in place of music for dance.*

- They can use their bodies.
- Their voices.
- Clothing that they wear, for example gumboots.
- Clapping.

(2)

9.3 *Allocate 1 mark for explaining the music categories and 1 mark for naming an instrument from each category.*

9.3.1 By blowing - trumpet

(2)

9.3.2 By vibrating strings - guitar

(2)

9.3.3 Through electric currents - Electric keyboard

(2)

[10]

QUESTION 10 PRODUCTION ROLES/CHOREOGRAPHIC ELEMENTS/PERFORMANCE SPACES

MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Production careers/choreographic elements/performance spaces		√				
Analysing – 10.1				3	3	
Applying – 10.2					3	
Evaluating – 10.3						4

POSSIBLE ANSWERS:

10.1 *Allocate 3 marks for an explanation of 3 production careers.*

STAGE MANAGER (SM)

- Manages everything that happens on the stage and backstage such as the set and prop changes (assisted by stage hands), and will also communicate with the sound and lighting technicians.
- The SM usually wears a headset during the performance and directs members of the cast and crew to ensure that all aspects of the production - sound and lighting cues, the placement of sets and props on-stage and off, and the exits and entrances of the performers - are executed at the right time and in accordance with the choreographer's directions.
- The stage manager is also responsible for the safety of the performers and crew while in the theatre.

MARKETING MANAGER

- A marketing manager coordinates the marketing and promotions of a dance company. He or she aims to brand the organisation through consistent and eye-catching media campaigns, the company's website, newsletter and house programmes, as well as its logo and letterhead.
- He or she will book advertisements in the print and broadcast media, arrange and distribute posters and flyers and coordinate photo shoots and media calls.

DANCE CAPTAIN

- In some dance companies, a dance captain is a senior dancer who is appointed to direct rehearsals, coach new dancers and give notes or corrections after performances.
- He or she can also be called upon to substitute when another dancer is injured.

FRONT OF HOUSE MANAGER: (The title is often shortened to FOH manager).

- Member of theatre management, responsible for the day to day running of the front of house (FOH) area (as opposed to the backstage areas).
- He/She may oversee the running of the box office where ticket sales will take place, any merchandising/catering stands as well as managing and directing the **ushers** and any part of the building the public may enter during their visit to the theatre.
- The FOH coordinates the start of the show with the stage manager, and records the start and end times of the performance, as well as the size of the house (number of people attending the show).
- In the event of a fire or emergency, he or she takes charge.

TECHNICAL DIRECTOR

- A technical director oversees all technical aspects of a production and has knowledge of many aspects of stagecraft.
- He or she is often required to problem-solve in the days leading up to the performance. (3)

- 10.2 10.2.1 It is how you move from one movement to another, linking them to develop flow and fluidity of movement. (1)
- 10.2.2 It is the highest or memorable moment of a dance. (1)
- 10.2.3 It is the order in which movements, motifs and phrases are put together. (1)
- 10.3 10.3.1
- It has either a permanently plastered wall, a straight screen or a black cloth hung at the back of the stage.
 - Light can be cast upon the back to create effects.
 - It has wings for dancers to enter or exit the stage.
 - It separates the audience from the dancers. (2)
- 10.3.2
- These are usually open areas where communities live.
 - Dancers may perform a ceremonial dance around the fire.
 - The whole community is involved. (2)
- [10]

TOTAL SECTION B: 60
GRAND TOTAL: 100