



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2012**

**DANCE STUDIES  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 12 pages.

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

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Composition/production/Improvisation</b>	√		√				
<b>Knowledge – 1.1, 1.5</b>					<b>6</b>		
<b>Application – 1.3, 1.4</b>						<b>6</b>	
<b>Synthesis – 1.2</b>							<b>3</b>

**EXAMPLES OF POSSIBLE ANSWERS:**

**Note: the learners will offer a wide variety of responses.**

- 1.1 Choreography is the art of being able to conceptualise an idea or intent and put it into meaningful movements that combine to make a whole dance. (1)
- 1.2 Learners could mention any of the following:
- Decided on an idea/theme/intention for the duet.
  - Choose my dancers.
  - Decided on what music I needed.
  - Improvised with ideas around my theme/intent/idea.
  - Wrote up my ideas in my journal – looked for images/poems etc. that would help inspire me.
  - Set up a rehearsal timetable, etc. (3)
- 1.3 Learners could mention any of the following:
- Finding the right idea for my dance that I can put into meaningful movement
  - Choosing the right music to complement the dance
  - Making sure my dancers come to rehearsals
  - Being able to work with and teach other dancers
  - Finding a dance space to rehearse in
  - Not having enough money to buy the costumes I want, etc.
  - Inform the public about the upcoming event. (3)
- 1.4
- It brings out my creativity.
  - It gives me ideas on how to do my own choreography.
  - It helps to build my movement vocabulary.
  - It teaches me the design elements of choreography.
  - It teaches me how to use props and anything else in my own work. (3)
- 1.5
- |       |       |     |
|-------|-------|-----|
| 1.5.1 | False | (1) |
| 1.5.2 | False | (1) |
| 1.5.3 | True  | (1) |
| 1.5.4 | True  | (1) |
| 1.5.5 | False | (1) |

**[15]**

**QUESTION 2****BELOW ARE THE PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS**

<b>SOUTH AFRICAN CHOREOGRAPHERS</b>	<b>DANCE WORKS</b>
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Sylvia Glasser	<i>Tranceformations</i>
Gary Gordon	<i>Bessie's Head</i>
Mavis Becker	<i>Flamenco de Africa</i>
Hazel Acosta	<i>Blood Wedding</i>
Carolyn Holden	<i>Imagenes/Blood Wedding</i>
<b>INTERNATIONAL CHOREOGRAPHERS</b>	<b>DANCE WORKS</b>
George Balanchine	<i>Apollo or Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Christopher Bruce	<i>Ghost Dancers or Rooster</i>
Marius Petipa and Lev Ivanov	<i>Swan Lake</i>
Vaslav Nijinsky	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Esplanade</i>

**MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Choreographer and dance work</b>			√				
<b>Knowledge – 2.1, 2.4</b>					6		
<b>Application – 2. 2, 2.3</b>						6	
<b>Analysis – 2. 5, 2.6, 2.7</b>							8

**MARKING RUBRIC**

<b>0 – 5 MARKS WEAK</b>	<b>6 – 10 MARKS FAIR</b>	<b>11 – 15 MARKS GOOD</b>	<b>16 – 20 MARKS EXCELLENT</b>
The answer is not written as study notes with no knowledge of the choreographer's dance career and training, works done, synopsis of the dance work, style and inspiration for the dance work. No knowledge of the choreographer's contribution to dance.	The answer is written as study notes with some knowledge of the choreographer's dance career and training, works done, synopsis of the dance work, style and inspiration for the dance work. Some knowledge of the choreographer's contribution to dance.	The answer is well written as study notes with knowledge of the choreographer's dance career and training, works done, synopsis of the dance work, style and inspiration for the dance work. Good knowledge of the choreographer's contribution to dance.	The answer is excellently written as study notes with accurate knowledge of the choreographer's dance career and training, works done, synopsis of the dance work, style and inspiration for the dance work. Excellent knowledge of the choreographer's contribution to dance.

## ONE POSSIBLE ANSWER FOR A SOUTH AFRICAN CHOREOGRAPHER:

2.1 Veronica Paeper was born on 9 April 1944 in Port Shepstone, Kwazulu Natal. (1)

2.2 She was born with flat feet and was advised by the local doctor to start ballet in order to strengthen her arches. She became a professional dancer and choreographer. In 1987 she was appointed assistant-director of CAPAB. When David Poole retired Paeper became director of CAPAB on January 1, 1991. Although she has retired as director she is still actively involved in assisting not only the Cape Town City Ballet, but also the SABB Company in Tshwane (Pretoria), South Africa.

### **Dance Career**

At the age of five, Paeper started learning ballet with Yvonne Adkins. In 1960 she joined the University of Cape Town Ballet School and obtained a Ballet Teacher's Diploma with distinction. At UCT she received her training under the tutelage of Dulcie Howes, David Poole, Pamela Chrimes and Frank Staff, whom she married in 1966. During her performing career, she became a principal dancer with three South African companies: CAPAB, PACT and PACOFS. Although she danced many roles her highlights were the Blue Bird Pas de Deux from Sleeping Beauty and the Swan Queen in *Swan Lake* (In a personal interview she chuckled as she related how John Simons had dropped her in a performance of *Swan Lake*.)

### **Career as a choreographer**

In 1972 Paeper created her first piece of choreography for a charity program called *TEACH. John the Baptist* was a dramatic one act ballet with music composed by Ernest Bloch. Scenery and costumes were designed by Peter Cazalet who remained Paeper's most frequent artistic collaborator through the years. This ballet is about the thoughts that might have passed through the mind of John the Baptist after his execution.

In 1973 Paeper was commissioned to choreograph a ballet to commemorate the centenary of the South African writer C.J. Langehoven. "*Herrie-Hulle*" was first performed in Langehoven's hometown, Oudtshoorn. She received favourable publicity for this work. She officially became the resident choreographer for CAPAB ballet in 1974. (3)

2.3 Notable amongst the over 40 ballets she added to the company's repertoire are *Fantastique* (1975) and *Concert for Charlie* (1979). Both were one act Ballets set to music of Dimitri Shostakovich: *Ohm* (1976), a *pas de deux* and the one act *Drie Diere* (1980) were both set to the music of South African Composer Peter Klatzow. Her first full length ballets for the company were *Romeo and Juliet* (1974), *Cinderella* (1975) and *Don Quixote* (1979) The 1980s were most productive for Paeper. Her most successful ballets were choreographed at this time: *The Return of the Soldier*, *Orpheus in the Underworld*, *A Christmas Tale* all in 1982, and in 1984 her award winning ballet *Spartacus*.

The Cape Town City Ballet was launched on 18 April 1997 with Paeper's three act work *The Story of Manon Lescaut* set to the music of Massenet and arranged by Michael Tuffin.

Her choreography reflects diverse themes inspired by African folklore (*The Rain Queen*), antiquity (*Cleopatra*), the Bible (*John the Baptist*), literature (*Romeo And Juliet*), history (*Spartacus*), mythology (*Undine*), opera and operetta (*Carmen and Orpheus*) and the old classics (*Cinderella*). (3)

- 2.4 *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 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' 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)
- 2.5 The ballet has a classical tradition, but steps are combined with everyday movements. The style of the steps suits the era of the work. (2)
- 2.6 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)

- 2.7 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)  
[20]

### QUESTION 3 MEMO

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Cross-cultural/Indigenous Dance/Elements</b>				√			
<b>Knowledge – 3.1, 3.6</b>					<b>10</b>		
<b>Application – 3.2, 3.3, 3.4</b>						<b>6</b>	
<b>Evaluation – 3.5</b>							<b>4</b>

#### POSSIBLE ANSWERS:

- 3.1 3.1.1 D Provides light and is a focal point. (1)
- 3.1.2 C Masks, feathers, grass, costumes, coloured stones and shells, painted make-up for faces and bodies. (1)
- 3.1.3 E Creates a sense of community, everyone facing each other. Often turns around something – fire, pit, post or person. (1)
- 3.1.4 B Drumming, chanting, singing, clapping, stamping. (1)
- 3.1.5 A Movements are repeated rhythmically, which enhances their power. (1)
- 3.2 A symbol is something (often a picture or diagram) that represents something else. Symbols are used to portray an idea, message, a law or rule, or to identify certain objects, facilities or services without using language. There are also symbolic gestures you use that are recognised by other people such as a hand shake or nodding your head to indicate you agree with something.  
Example:  
“A hard, bright spotlight from above illuminates a solitary dancer, making the rest of the stage dark and black”. This may symbolise aloneness, despair.  
“Her outfit is torn and ragged.” This may indicate poverty, maybe even previous violence. (2)

- 3.3 **A ritual** can be defined as a set of actions, performed for their symbolic Value prescribed by the traditions of a community or a religion. It is something that is repeatable, takes place on specific occasions and sometimes in certain places.  
Example: An example of a simple everyday ritual is shaking-hands or saying hello. A personal daily ritual could be brushing your teeth. (2)
- 3.4 **Transformative ritual** then would refer to rituals that revolve around change of some sort.  
Example: Many cultures have initiation rituals and ceremonies revolving around the change from childhood to adulthood.  
Another example found in most cultures/societies is the passage from being a single person to a married one. (2)
- 3.5
- The dance may be low and heavily grounded.
  - The knees are relaxed and back slightly arched and inclined forward.
  - Accompaniment is usually singing, clapping of hands and drumming.
  - The traditional African dances are usually done at ceremonies.
  - Dances are rhythmical.
  - High usage of complex rhythms known as polyrhythms.
  - The dances differ for different age groups, female and male.
  - They also have different costumes for different types of dances. (4)
- 3.6
- Walking and striding (e.g. Mohobelo of the southern Basotho)
  - Shuffling of the feet (e.g. Trans dance of the San and Umxentso of Amakhosa diviners).
  - Leaping (e.g. Ostrich mating dance of the Kalahari San and Setap by the Batswana).
  - Stamping (e.g. iNgoma of amaZulu). (5)

**[20]**

**QUESTION 4  
MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Dance forms/Community project</b>	√	√	√	√			
<b>Application – 4.1</b>						<b>5</b>	
<b>Evaluation – 4.2</b>							<b>5</b>

POSSIBLE ANSWERS:

- 4.1
- Classical ballet
  - Ballroom dancing
  - Greek dancing
  - African dance
  - Contemporary dance
  - Irish dancing
  - Spiritual dancing
  - Jazz dance
  - Spanish dancing
  - Latin American dancing
- (2)
- 4.2
- Culture/society/age/beliefs/era
  - Geographical location/context
  - Political economy
  - Costume/dress
- (3)
- 4.3
- 4.3.1 “Celebrating Dance” (1)
- 4.3.2 Role – players: various e.g. costume designer, choreographers, marketer, ticket sellers, program designers, dancers/performers. (2)
- 4.3.3 Sprung wood floor, big enough stage, dressing rooms, lighting and sound board, easy access, parking facilities, front of house facilities, sufficient seating and security. (2)
- 4.3.4 Budget should include logical items for example: venue rental, lighting and sound technician, costumes, advertising, refreshments, transport, security, printing costs. (3)
- 4.3.5 Selling adverts in the program, ticket sales, requesting sponsorship from local business, cake sales, raffles. (2)

**[15]**

**TOTAL SECTION A: 70**

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

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Music instruments/Categories</b>			√				
<b>Application – 5.2</b>						<b>4</b>	
<b>Analysis – 5.1</b>							<b>6</b>

## POSSIBLE ANSWERS:

5.1	5.1.1	A, E	(2)
	5.1.2	D, F, E (piano can be chordophone or idiophone)	(2)
	5.1.3	B	(1)
	5.1.4	C	(1)
5.2	5.2.1	Flute, Recorder	(1)
	5.2.2	Trumpet, Trombone	(1)
	5.2.3	Drum, Cymbals	(1)
	5.2.4	Violin, Cello	(1)

**[10]****QUESTION 6  
MEMO**

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Music elements/Notes</b>			√				
<b>Knowledge – 6.2</b>					5		
<b>Application – 6.1</b>						<b>5</b>	

## POSSIBLE ANSWERS:

6.1	6.1.1	Another word for speed	(1)
	6.1.2	It is the division of music into beats or bars	(1)
	6.1.3	Vitality infused in music	(1)
	6.1.4	Several rhythms used simultaneously like in African dance	(1)
	6.1.5	A voice instrument	(1)
6.2	6.2.1	Semi-breve	(1)
	6.2.2	Minim	(1)
	6.2.3	Crotchet	(1)
	6.2.4	Quaver	(1)
	6.2.5	Semi-quaver	(1)

**[10]****TOTAL SECTION B: 20**



POSSIBLE ANSWERS:

- 8.1 Carbohydrates, fats, protein, milk products, fruit and vegetables (5)
- 8.2 Example of one substance abuse:  
Smoking:
- Speeds up the metabolism which is why you put on weight when you stop smoking.
  - Is used as a way to keep the hands and mouth busy (oral fixation).
  - Affects taste buds; dulling the sense of taste.
  - Worsens asthma.
  - Can cause cancer of the mouth, throat and lungs.
  - Causes bad breath, shortness of breath, yellow teeth and fingers, and wrinkles around the mouth.
  - Addictive.
  - Bad for the environment and passive smoking is bad for others. (5)
- 8.3 Peer pressure is the need to 'belong', meaning you may accept the unspoken 'rules' of the group you are in even if they go against the values and 'rules' determined by your family. These rules may relate to your behaviour, the way you dress or which music you listen to. (2)
- 8.4
- **Teasing and bullying** this can happen if you are seen as different in some way
  - **Drugs** you may feel pressured to take drugs because others do – e.g. cigarettes, alcohol and other 'hard' drugs.
  - **Sex** you may feel pressure from boyfriends or girlfriends to become sexually active.
  - **Crime** petty crime such as shoplifting or vandalism of property can start off as a dare or game but can get out of hand and become a habit.
  - **Pressure to be thin** the body goes through many changes during puberty and the way you look as a teenager may not be how you look as an adult.
  - **Pressure to take drugs** amongst dancers this is often related to the desire to be thin.
  - **Competitive pressure** you may compare yourself to others and this lowers your self-esteem. (3)

[15]

**QUESTION 9  
MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
<b>Safe use of the body/Sweating</b>		√	√				
<b>Knowledge – 9.1, 9.2</b>					<b>5</b>		
<b>Application – 9.3</b>						<b>5</b>	

## POSSIBLE ANSWER:

- 9.1
- To keep the internal body temperature steady
  - Cools the body down
- (2)
- 9.2
- Clothing – the amount and type of material and how restrictive it is.
  - Increase in the intensity of exercise.
  - Temperature of the environment.
  - Humidity.
  - Breathing pattern.
- (3)
- 9.3
- 9.3.1 C The staying power of the body during a given activity. (1)
- 9.3.2 E The ability to flow easily. (1)
- 9.3.3 A The capacity for work or vigorous activity. (1)
- 9.3.4 B Equal weight around a central point. (1)
- 9.3.5 D The force that holds you down on the earth. (1)
- [15]

## QUESTION 10

## MEMO

Focus of Question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Injuries/safe use of the body		√	√				
Application – 10.1						7	
Evaluation – 10.2, 10.3							8

- 10.1
- 10.1.1 Cramps (1)
- 10.1.2 Torn muscle (1)
- 10.1.3 Broken bones (1)
- 10.1.4 Ingrown toenails (1)
- 10.1.5 Skin splits (1)
- 10.1.6 Knee problems (1)
- 10.1.7 Shin splints (1)
- 10.2
- Rest the injured area.
  - Use ice compacts on the injured area to decrease swelling.
  - Compress the area with bandage/elasticised guard.
  - Elevate the area above the heart to reduce swelling.
  - Stop activity of the injured area.
  - Allow sufficient recovery time (about a week).
- (4)
- 10.3
- Stiffness in the injured area.
  - Recurring pain in the injured area.
  - Loss of fitness from missed classes.
  - Loss of learning new movement exercises.
  - Increased weight gain from no exercise.
  - Loss of confidence as you are falling behind in the work.
- (4)

[15]

**TOTAL SECTION C: 60**  
**GRAND TOTAL: 150**