



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2011

**DANCE STUDIES
MEMORANDUM**

MARKS: 150

This memorandum consists of 14 pages.

SECTION A HISTORY**QUESTION 1**

Focus of Question	Learning outcomes			Ability levels			
Composition/production/ Dance careers	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
	√		√				
Knowledge – 1.1					8		
Application – 1.3, 1.4						7	
Synthesis – 1.2							5

POSSIBLE ANSWER:**1.1 Difficulties could be:**

- Struggling with transport
- Clashing extra-mural activities
- Doctors appointment
- Family issues
- Work overload
- Injuries
- Lack of commitment
- Detention
- Conflicts within the group/relationship issues

Possible ways to resolve the challenges may include:

- Rehearsing during breaks or before and after school
- Negotiating convenient times with the group
- Signing a contract with the group that they will be committed to the decided times
- Finding appropriate alternative people
- Varying rehearsal spaces
- Inviting a senior person to assist with setting up a framework for resolving conflicts among the group
- Discussing and assisting each other with transport
- Fund-raising to pay taxes and providing refreshments
- Motivate the group to think of the end result and satisfaction – something to work towards

(8)

1.2 Each learner will have a different schedule. It must include dates time and place.

(5)

- 1.3
- We could make posters and place them around the area to draw the interest of the people
 - Hand out flyers
 - Advertise in the local newspaper to draw the attention of sponsors
 - Advertise at shopping malls and in the surrounding community halls to inform the public of the upcoming show

(3)

1.4 **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, knowledge of dance work being presented.

Pilates instructor - Sound grounding in anatomy, people skills, love of exercise.

Costume designer - Artistic flair, sewing abilities, knowledge of texture, material and specific fit for moving bodies.

Physiotherapist - Degree in physiotherapy, people skills, business skills.

Dietician - Diploma in nutrition, people skills, business skills

Dance historian - excellent writing skills, extensive knowledge of dance and its origins, an inquiring mind.

Dance therapist - Knowledge of anatomy, a love of children and people, a caring personality

(4)
[20]

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

International choreographer	Dance works
George Balanchine	Appollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers or Rooster
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade

Focus of Question	Learning outcomes			Ability levels			
Choreographer's dance work	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
Knowledge – 2.1					6		
Application – 2. 2						6	
Analysis – 2. 3							8

0 – 5 MARKS WEAK	6 – 10 MARKS FAIR	11 – 15 MARKS GOOD	16 – 20 MARKS EXCELLENT
The answer is not written as a letter with no knowledge of the dance work, symbolism, if any, set, lighting, costume and music. Hardly any knowledge of the choreographer and the dance work.	The answer is written as a letter with some knowledge of the dance work, symbolism, if any, set, lighting, costume and music. Some knowledge of the choreographer and the dance work.	The answer is written as a letter with knowledge of the dance work, symbolism, if any, set, lighting, costume and music. Knowledge of the choreographer and the dance work.	The answer is excellently written as a letter with accurate knowledge of the dance work, symbolism, if any, set, lighting, costume and music. Excellent knowledge of the choreographer and the dance work.

ONE POSSIBLE ANSWER:**2.1 Dear Mary**

Hope you are well. I must tell you about the dance work we are doing this year.

The name of the dance work is Ghost Dances, choreographed by Christopher Bruce in 1981 for the Rambert Dance Company. Ghost Dances are divided into seven sections. The opening scene sets up the atmosphere of the dance and introduces the audience to the Ghosts. The movement is strong and forceful as the creatures wrestle with one another. They appear to be on constant guard, on the lookout for their prey. This scene ends with the arrival of the Dead, and the story unfolds. The final section gives the audience a sense of the power of the people. They are defiant and will rise up in the face of the hardships they are subjected to. Their sense of community and the strength of their traditions cannot be crushed. "It is like their last remembrances, their last statements, before they go on proudly at the end, to Death."

- 2.2 Bruce was given the music – South American folk songs – by some friends and he was fascinated by their simplicity and pathos. The music for the piece was by the Chilean group Inti-Illimani and it includes two songs and four folk tunes. The music is often performed live. The instruments used include classical and bass guitar, side drum, and various percussion instruments. The wind and dripping sounds in the opening scenes are recorded.

I must tell you about the costume.

The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure. They wear rags around their waists, wrists and below their knees which gives them an animalistic look. Bruce was inspired by the death masks worn by South American Indians when they celebrated death rites and the skeleton masks worn by the Ghosts were the product of this. The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled. All the costumes enhance the characterisation but do not hinder or over shadow the movement.

(6)

- 2.3 Bruce uses clear characterisation to bring his ideas across in Ghost Dances. Death is symbolised by three male dancers who wear masks and whose bodies are painted in such a way as to suggest a skeleton. Their movement is strong and animalistic and they appear to be always waiting like birds of prey. The groups of dancers known as the Dead represent the villagers whose lives are under a constant threat of death. These characters are brought together in this meeting place said to represent a 'stopping off place' or some kind of underworld. The Dead take us through scenes from their lives, the sad, happy and frightening moments, and these tales are brutality interrupted by death, represented by the three Ghosts

(6)

- 2.4 I hope that you have found this dance work just as interesting as I have. Hope to hear from you soon.

Your friend.
Amy.

(2)
[20]

QUESTION 3

Focus of Question	Learning outcomes			Ability levels			
Cross-cultural/Indigenous Dance/Principles	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge – 3.1, 3.2				√			
Application – 3.4					11		
Evaluation – 3.3						5	
							4

MARKING RUBRIC

1 – 5 WEAK	6 – 9 ADEQUATE	10 – 15 GOOD	16 – 20 EXCELLENT
Hardly any knowledge of name, origin and description of the dance. Hardly any knowledge of the musical instruments used in the dance and the principles of the dance form.	Some knowledge of name, origin and description of the dance. Some knowledge of the musical instruments used in the dance and the principles of the dance form.	Good knowledge of name, origin and description of the dance. Good knowledge of the meanings of the musical instruments used in the dance and the principles of the dance form.	Excellent and accurate knowledge of name, origin and description of the dance movements. Accurate knowledge of the musical instruments used in the dance and the principles of the dance form.

POSSIBLE ANSWER:

- 3.1 Umanzi - This style is mostly popular around the wider region in areas like *Mbumbulu* and *Ndwedwe*, in KwaZulu, Natal. It can also be found in the commercial district of Durban metro like in the Dalton road hostel. (3)
- 3.2 One member of the group known as *iGosa* (customarily he was a messenger of the *Zulu* king, and today is also used to refer to a church steward or musical director of *iNgoma* team) his duty is to control the team. This he does by using a whistle that he carries on a thong around his neck. The leader is the one who gives the dancers the cues when to change the movements and when to progress to the next phase in the music. *iGosa* is in terms of *iNgoma*-dance-song a person who possesses a high level of performance abilities, -techniques and -experience, and he is the team leader. When he is busy leading his team, he also displays a high level of technique and ability. By performing acrobatics, tumble to the ground in a stylised manner and falling, and thus performing his dance 'solo', he joins the other dancers in the dance formation.

The dancer is holding a stick in one hand (ifolo line) formation as in isikhuze. It also consists of the stamping of feet. Before each dancer can stamp their feet, they must perform "ukuland'iNgoma" (to follow after iNgoma) where the dancer moves back two steps with the knees slightly relaxed.

This is followed by the raising of the leg (on which the dancer rests momentarily on the second step) forward in high kick before bringing the foot down on the ground in a sturdy stamp.

The leg that is swung forward and up is relatively straight and the supporting leg has a slightly bent knee. When the foot hits the ground, what follows is a change of direction in the body of dancers who then move in the opposite direction.

During the dance, when *iGosa* display their skills, members of the team usually squat on the ground or stand. At certain points in the dance routine, the dancers will crouch to the ground as directed by their leader (*iGosa*). (8)

- 3.3 The musical instrument that accompanies the performance is *umMsalveshe* (a big double skinned drum (like the model on the western military drum) and is played with two beaters with rubber heads). The term -*msalveshe* is derived from 'salvation' pertaining to the Salvation Army bands that use such drums. (The Salvation Army is an international charitable organisation, set up and operated on a military pattern). (4)

- 3.4
- Usage of natural bends of the body
 - Dancing towards the ground and complimenting gravity instead of defying it
 - Articulation of basic and complex rhythmic patterns in the time line scale
 - Imitating and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air.
 - Dances generally have a theme (fertility, courtship, work, hierarchy, etc.) and purpose (protest, socialization, celebration, questioning social issues, etc.)
 - Elements that should be observed when watching African Dance include the participants in the dance; are they young or old, females or males
 - Location of the dance (plains, mountainous, coastal, forest, outdoors or indoors, theatre, etc.)
 - Use of variety, repetition, contrast, transitions, sequence, climax, balance and harmony
 - Aesthetics and technique of the particular dance. (5)

[20]

QUESTION 4

Focus of Question	Learning outcomes			Ability levels			
Functions and purpose of dance in society	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
	√	√	√	√			
Application – 4.1						5	
Evaluation – 4.2							5






POSSIBLE ANSWER:

- 4.1
- Dance is used as a form of communication, whether it is in a social context or for religious reasons, it crosses the boundaries of speech, gender and culture
 - It is a means of self expression and release from the stresses and strains of everyday life
 - It allows you to forget your problems and free your body and mind
 - It is also a form of relaxation and can help with inner contentment
 - It is a form of exercise and will release tension, which in turn contributes to a healthy mind and body
- (5)
- 4.2
- Dancing teaches you social skills and how to solve problems; it is interactive and gives you a sense of self worth and belonging
 - Dance is inclusive and a form of release from every day pressures
 - It allows you to free the mind and body as you form shapes, patterns and images either in groups, alone or with a partner
 - Dance can be used as a form of therapy for the disable persons
 - Dance can be used as therapy and exercise for the aged to keep their muscles supple and their joints mobile
 - Dance can be used as therapy and enjoyment in hospitals for HIV/Aids children and adults
 - Dance can be used therapy for mentally retarded persons and deaf and dumb persons
 - Dance can be used as a form of therapy for abused children.
 - Dancing makes you forget about your problems, troubles and pains whether they are emotional or physical
 - Dancing gives you a feeling of self worth and belonging
- (5)
- [10]**

TOTAL SECTION A: 70

SECTION B MUSIC**QUESTION 5**

Focus of Question	Learning outcomes			Ability levels			
Note values/simple and compound time	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
Knowledge – 5.1					5		
Application – 5.2						5	

- 5.1 5.1.1  (1)
- 5.1.2  (1)
- 5.1.3  (1)
- 5.1.4  (1)
- 5.1.5  (1)
- 5.2 5.2.1 Quaver (1)
- 5.2.2 Simple (1)
- 5.2.3 2 (1)
- 5.2.4 4 (1)
- 5.2.5 8 (1)

[10]

QUESTION 6

Focus of Question	Learning outcomes			Ability levels			
Music elements/rhythms	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√				
Application – 6.1						5	
Evaluation – 6.2							5

6.1	6.1.1	Melody	(1)
	6.1.2	Harmony	(1)
	6.1.3	Rhythm	(1)
	6.1.4	Dynamics	(1)
	6.1.5	Timbre	(1)
6.2	6.2.1	$\frac{3}{4}$	(1)
	6.2.2	$\frac{2}{4}$	(1)
	6.2.3	$\frac{4}{4}$	(1)
	6.2.4	$\frac{6}{8}$	(1)
	6.2.5	$\frac{4}{4}$	(1)
			[10]

TOTAL SECTION B: 20

SECTION C ANATOMY AND HEALTH CARE**QUESTION 7**

Focus of Question	Learning outcomes			Ability levels			
Terminology/joints/joint actions/muscles/bones	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			✓				
Knowledge – 7.1, 7.4					12		
Application – 7.2						6	
Analysis – 7.3							2

ANSWER:

- 7.1 7.1.1 Flexion (1)
- 7.1.2 Extension (1)
- 7.1.3 Abduction (1)
- 7.1.4 Adduction (1)
- 7.1.5 Rotation (1)
- 7.1.6 Dorsiflexion (1)
- 7.1.7 Plantarflexion (1)
- 7.2 7.2.1 Knee – Hinge joint – flexion and extension (3)
- 7.2.2 Hip – Ball and socket joint – flexion/extension/abduction/adduction/Rotation (3)
- 7.3 7.3.1 Quadriceps (Rectus femoris, Vastus lateralis, Vastus medialis, Vastus intermedius), Sartorius, Hamstrings (Semimembranosus, Semitendinosus, Biceps Femoris), Gastrocnemius, Soleus (1)
- 7.3.2 Iliopsoas, Hip rotators, Gluteus maximus (1)
- 7.4 7.4.1 Breastbone (1)
- 7.4.2 Clavicle (1)
- 7.4.3 Thighbone (1)
- 7.4.4 Patella (1)
- 7.4.5 Shinbone (1)

[20]

QUESTION 8

Focus of Question	Learning outcomes			Ability levels			
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Nutrition/Stereotyping			✓				
Knowledge – 8.1					4		
Application – 8.2						6	
Analysis – 8.3							5

ANSWER:

- 8.1 A balanced diet is very important not only in the fighting of HIV/Aids but in all illnesses
 A good diet contributes to a strong immune system
 This enables the body to fight off infections and not to be prone to catching whatever illnesses are going around.
 If the body is constantly under attack by illness because the immune system is weak, the whole body will eventually become weak
 This will have a negative effect on the person emotionally as to be constantly ill is very depressing. This in turn starts a destructive cycle as depression also weakens the immune system. (4)
- 8.2 8.2.1 There are different types of intelligence including visual, spatial, kinaesthetic, intrapersonal, interpersonal, etc. Dance contributes to the development of multiple intelligences.
 Dance is a very intellectually challenging subject because it has many different theoretical and practical components e.g. dance history, anatomy and health care, composition, etc.
 Dancers must be able to integrate the physical, intellectual emotional and spiritual to dance well – this is very intellectually challenging. In addition to do well at anything one needs to be hard working and disciplined.
 Dance requires commitment and self discipline. Dancers are often high achievers who excel in a variety of academic areas. (3)
- 8.2.2 Dance nowadays is accessible to all and is not exclusively the domain of able bodied people.
 Many people with disabilities can manage a wide range of movement and are able to express themselves through their bodies as successfully as anybody else.
 Disabilities such as being hearing impaired, a brain dysfunction, muscular or skeletal dysfunction to name but a few, can all benefit hugely from dance as it develops confidence and self-esteem. (3)
- 8.3 8.3.1 True (1)
 8.3.2 False (1)
 8.3.3 True (1)
 8.3.4 False (1)
 8.3.5 False (1)

[15]

QUESTION 9

Focus of Question	Learning outcomes			Ability levels			
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Safe use of the body/posture/dehydration		✓	✓				
Knowledge – 9.2					4		
Application – 9.1						7	
Analysis – 9.3							4

ANSWER:

9.1 • **Floor:**

- A sprung-wood floor is essential as it acts as a shock absorber (like the shock absorbers in the car!). Without it you may experience injuries and problems with your feet, tibia (“shin-splints”) and spine.
- A wet floor creates a slipping hazard.
- Too much resin can create sticky spots which make turning difficult and result in twisted knees or ankles.
- Cracks and holes in floorboards need to be dealt with immediately as they can tear open the skin of your feet.

• **Studio Temperature:**

- Muscles need to be warm to work well and to prevent injury. An excessively hot studio, however, can lead to excessive sweating and a loss of body fluids and electrolytes. Replacement of these fluids is essential to prevent dehydration.

• **Clothing:**

- Very loose clothing can hamper movement and increase the risk of injuries e.g. pants that are too long can hook under the foot.
- Too tight clothing can hamper mobility.
- Dancing in socks increases the chance of slipping and should be avoided.

(7)

9.2 It is what you use to maintain your stance, which is:

Weight on the ball of the big toe

Weight on the ball of the little toe

Weight on the centre of the heel

Lift the stomach muscles in the front of the pelvis and lengthen the muscles in the lower back

Extend the waistline and open the shoulder line

Hold the head erect, without strain and eye line slightly raised

There is a straight line running from the top of your head through to the centre of the body

(4)

- 9.3
- Water is one of the essential nutrients and yet it is often regarded as an optional extra
 - The body is made up of 60% water
 - Water regulates the body temperature, helps carry the nutrients and oxygen to the working cells and is necessary for the excretion of waste products
 - Lean muscle tissue is made up of water so if the body is not sufficiently hydrated this will affect the efficiency of the muscles and reduce the amount
 - A dancer needs to drink at least 8 glasses of water a day, more if doing very long hours of rehearsal or class as water is lost through sweat
 - Water is important for physical and mental performance
 - Thirst does not show the amount of water needed by the body and people are many times unaware that they are dehydrated.

(4)
[15]

QUESTION 10

Focus of Question	Learning outcomes			Ability levels			
Injuries/safe use of the body	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
		✓	✓				
Application – 10.1						5	
Evaluation – 10.2							5

ANSWER:

- 10.1 10.1.1 Head (1)
- 10.1.2 Friction (1)
- 10.1.3 Protects (1)
- 10.1.4 Crack (1)
- 10.1.5 Water (1)
- 10.2
- consistently practicing good posture and being aware of maintaining correct alignment during all movement
 - engaging the abdominal muscles during movement, especially when the movement requires you to work out of neutral alignment
 - performing regular conditioning exercises for the abdominal and back muscles
 - maintaining a balance of strength between the abdominal and back muscles
 - conditioning the stabilising muscles in moving and holding positions

(5)
[10]

TOTAL SECTION C: 60

GRAND TOTAL: 150