



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2013

**DANCE STUDIES
MEMORANDUM**

MARKS: 100

This memorandum consists of 19 pages.

NOTES TO MARKERS/TEACHERS

- In the examples of possible answers, a great deal more information has been provided as a resource for teachers and markers than, what is expected from the candidates.
- Bullets have been used in the memo to aid marking.
- Refer to the **ability levels** in the 'Focus Question' table below each question, to determine high, medium or low cognitive levels expected in the answers.
- Markers should not penalise students if the grammar or spelling used is incorrect.
- As long as the student's answer is clear, understandable and meets the marking criteria (e.g. the naming of muscles). **However, they may not be awarded full marks for essay/paragraph type questions if there are grammatical and spelling errors and the answer is not written in the correct format, or meaningfully addresses the question.**
- *In many of the qualitative questions that require **detailed explanations**, one tick does not always equal one mark. Half marks may be awarded.*
- **Markers should avoid awarding full marks for a question when the answer is superficial and minimal.**
- Where the learners have made careless mistakes e.g. numbering, they should be penalised by 10% but the marker and moderator should decide whether the learner is answering the relevant question correctly.
- Look for what the candidate knows, not what they do not know.

SECTION A: SAFE DANCE PRACTICES AND HEALTH CARE**QUESTION 1****MEMO:**

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|----------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Nutrition/eating disorders | √ | | | | | |
| Balanced diet | | | | 2 | | |
| Eating disorder | | | | 2 | | |
| Dancer's diet | | | | | 3 | |
| Effects of Anorexia | | | | | 3 | |

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidates' answers.

POSSIBLE ANSWERS:

- 1.1 You eat foods in the right amounts from each one of the five food groups. The amounts you eat should be sufficient to the amount of energy you spend. (2)
- 1.2.
- Eat small meals often – at least five or six meals during the day.
 - Avoid fatty foods, sugary drinks, processed and fried foods, as these are all high in calories.
 - When rehearsing for long hours, carry healthy small snacks with you.
 - Drink enough water to ensure that you stay hydrated.
 - Supplement your diet with vitamins as the body receives very little from the food that you eat. (3)
- 1.3 'Anorexia' means loss of appetite and 'nervosa' means of nervous origin. This definition is deceptive because anorexics do not lose their appetite, they do not allow themselves to satisfy it. (2)
- 1.4
- Little energy, fatigue, weakness
 - Dizziness and fainting spells
 - Sometimes have spells of furious activity e.g. cleaning their room, studying for hours, etc.
 - Stomach pains, bloated stomach and constipation (due to insufficient fibre in the diet).
 - Swollen face and ankles (due to water retention).
 - Sometimes fine, downy hair called lunago grows on the body which is body's response to not having enough fat deposits to keep warm.

- Hair loss
- Amenorrhea (loss of periods in girls) due to lack of oestrogen.
- May get osteoporosis (thinning of the bones) and struggle to have children later on due to hormonal imbalances.
- Dangerous loss of minerals (electrolytes) in the body fluids from starvation, dehydration and vomiting
- Irregular heartbeat and cardiac arrest due to loss of minerals (calcium, magnesium and potassium)

The emotional and psychological effects of anorexia include:

- Depression and moodiness
- Become anti-social and spend more time alone
- Become secretive about their eating and exercise habits and often lie to friends and families to hide their disorder
- Become anxious and panicky about eating and cut out more and more foods until left with very little that is deemed 'safe'
- May build up rituals around food e.g. cutting it in certain ways and arranging it.
- Thoughts about food and weight dominate their life.
- Often prepare or buy food for others.

(3)
[10]

THERE IS A CHOICE BETWEEN QUESTION 2 AND QUESTION 3.

QUESTION 2

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|---------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Joints/skeleton | √ | | | | | |
| Naming of joints | | | | 2 | | |
| Anatomical actions | | | | | 2 | |
| Body parts | | | | | 2 | |
| Functions of the skeleton | | | | | | 4 |

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates answer. In QUESTION 2.6 candidates must name and explain to receive 1 mark. If the candidate only name and does not explain, a half a mark should be awarded.

ANSWERS:

- 2.1 A – Hinge joint, B – Ball and socket joint (2)
- 2.2 Flex and extend the knee, ankle and elbow (1)
- 2.3 Rotates, flex, extends, abducts the hip, adducts the shoulder (1)
- 2.4 Knee, elbow and ankle (1)
- 2.5 Shoulder and hip (1)
- 2.6
- **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)
[10]

OR

QUESTION 3**MEMO:**

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|----------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Anatomical actions/muscles | √ | | | | | |
| Anatomical actions | | | | | 4 | |
| Naming muscles | | | | 2 | | |
| Analysis – 3.2.3, 3.2.4 | | | | | | 4 |

ANSWERS:

- 3.1 3.1.1 Lateral rotation or rotation (1)
- 3.1.2 Flexion or outward rotation (1)
- 3.1.3 Flexion or outward rotation (1)
- 3.1.4 Plantar flexion (1)
- 3.2 3.2.1 Gluteus maximus (1)
- 3.2.2 Sartorius (1)

- 3.2.3
 - 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)

- 3.2.4
 - Quadriceps – front
 - Sartorius – front
 - Hamstrings – back
 - Adductors – middle
 - Gastrocnemius – calf
 - Soleus – calf
 - Tibialis anterior – calf

(2)

[10]

QUESTION 4

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|-----------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Components of fitness | √ | | | | | |
| Naming | | | | 1 | | |
| How to achieve | | | | | 2 | |
| Strength | | | | | 3 | |
| Safe stretching | | | | | | 4 |

NOTE TO MARKERS:

Use professional judgement when assessing the quality of the answer. Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

EXAMPLE OF POSSIBLE ANSWER:

4.1 Core stability (1)

- 4.2
 - 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.

(2)

- 4.3
- It increases physical performance and endurance/staying power.
 - It reduces the risk of injury.
 - It increases the strength in your joints to lift your leg high.
 - It improves your balance and strength to firmly hold the body in any position.
 - It allows you to jump higher.
 - It ensures that your body is well-aligned with your weight over the centre of your feet and your shoulders over hips, hips over knees and knees over the middle toes.

(3)

4.4 Safe stretching poster
Information on poster could include:

- Stretching of muscles, ligaments and tendons must be done slowly and carefully and in a controlled manner.
- Light stretching can be done as part of the warm up as it helps prepare the body for activity.
- The best time to stretch to improve your ROM (range of movement) is at the end of a class when your body is very warm.
- Always stretch when warm.
- Ballistic stretching is dangerous, can cause injury and is best avoided.
- Focus on feeling the 'tension' of a stretch rather than 'pain'.
- Never force someone else into a stretch.

(4)
[10]**QUESTION 5****MEMO:**

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|-------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Injuries/foot care | √ | | | | | |
| Foot care | | | | 5 | | |
| Cramps/causes | | | | | 2 | |
| Shin splints/prevention | | | | | 3 | |

ANSWER:

- 5.1
- 5.1.1 C Tired feet (1)
- 5.1.2 E Athletes' feet (1)
- 5.1.3 D Sweaty feet (1)
- 5.1.4 A Cracked heels (1)
- 5.1.5 B Skin splits (1)

- 5.2
- Cold muscles
 - Insufficient minerals in diet
 - Dehydration
- (2)
- 5.3
- Dance on sprung wood floors.
 - Strengthen lower leg muscles.
 - Wear correct footwear (may need to have special shoes if dancing in shoes).
 - Increase the intensity of your training gradually.
 - Warm-up and cool down.
 - Stretch lower leg muscles, front and back.
- (3)

[10]**TOTAL SECTION A: 40****SECTION B: DANCE HISTORY AND LITERACY****QUESTION 6****MEMO:**

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|---|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Cross-cultural/Indigenous dance forms | | | √ | | | |
| Name/origin/who performs it/ musical accompaniment/ dress | | | | 6 | | |
| Purpose/movements and setting | | | | | 4 | |
| Symbolism | | | | | | 2 |

NOTE TO MARKERS:

Many possible answers may be given. Use professional judgment when assessing candidates' answers.

CRITERIA FOR MARKING:

- | | |
|-----|---|
| 6.1 | Allocate half a mark for the name and half a mark for the origin of the dance. |
| 6.4 | Allocate full marks for a clear and detailed description of what the dancers wear. |
| 6.5 | Allocate full marks for a detailed discussion of the musical accompaniment. |
| 6.6 | Allocate one mark for the setting of the dance and two marks for the type of movements used in the dance. |
| 6.7 | Allocate full marks for a detailed explanation of the symbolism in African dance. |

POSSIBLE ANSWERS:

- 6.1 The Indlamu dance – Kwazulu-Natal – South Africa (1)
- 6.2 Today, the dance is performed by men of any age. Young women are also involved in the dance; they sing, clap hands and ululate making a tremendous sound. (1)
- 6.3 This traditional dance most often associated with Zulu culture is performed with drums and full traditional attire and is derived from the war dances of the warriors. It was performed before the men went to war as well as to celebrate their victory after battle. (1)
- 6.4 The men would be wearing animal skin '*amabeshu*' covering the buttocks as well as arm bands, head rings and a ceremonial belt. Ankle rattles are worn. Sandals made from car tires could be worn or dancers could be bare footed. The dancers would perform holding their shields and using weapons such as knobkerries and spears. (2)
- 6.5 The men sing their war cries while dancing and the women will clap, chant and ululate from the sidelines. During most of the dance the women will be chanting and singing the praises of the men's prowess. Sounds like Shi-hom, Ali-Li- Li-Li, Ayi- ayi-ayi, repeated over and over will occur. Various drums and whistles would accompany the dance. The drum beats explain the mood of the tribal people and evokes the deepest of emotions. Drums always accompany them at every occasion in their life. (2)
- 6.6 Originally as well as currently, this dance would be performed outdoors, but it is now often seen performed on stage in large dance productions such as '*Umoja*'. This war dance is untouched by Western influence probably because it is regarded as a touchstone of Zulu identity. Full regimental attitude, precise timing and uncompromised posture are required. While *INDLAMU* uses similar steps as the girls do for *INGOMA*, it has a much more calculated, less frantic feel, showing off muscular strength and control of the weapons with mock stabs at imaginary enemies. The dancers are more likely to make eye contact with the audience. The men lift up one leg in the air, bringing it down together with the hands following with the other leg. This is repeated over and over changing the legs, and while doing that they lift one leg in the air and then fall purposely onto the ground on their backs. The women sing and clap their hands while dancing and they are the ones you hear making lots of noises with their tongues. The girls do the same as the women but at times they also lift up one leg in the air with their hands going under the leg. It's not the same as the men and boys because the girls want to cover their private parts with their hands (in respect for the elders) when they lift the leg up but with boys and men do not have it. (3)

- 6.7 African dances symbolise social structure and traditional values of the people related to them. These dances help the African people to praise, criticise and even work with each other. African dances tend to explain the lives and feelings of an African individual, a couple or an entire community. The African dances are classified on the basis of gender and deeply reinforce certain community structures like age, status, context and kinship.

(2)
[12]

QUESTION 7

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|---|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| International Choreographer | | | √ | | | |
| Story/synopsis | | | | 4 | | |
| Costume/style of work | | | | | 6 | |
| Why it is important to study international works | | | | | | 2 |

NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates' answers. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. Bullets are used to aid marking.

CRITERIA FOR MARKING:

| | |
|-----|--|
| 7.1 | No marks allocation for the name of the dance work and the name of the choreographer. |
| 7.2 | Allocate full marks for a detailed explanation of the synopsis/story. |
| 7.3 | Allocate full marks for a clear and detailed description of the costumes worn. |
| 7.4 | Allocate full marks for a detailed description of the dance style of the work. |
| 7.5 | Allocate full marks for a detailed explanation of the learners opinion on why they think it is important to learn about international dance history. |

ONE POSSIBLE ANSWER:

7.1 'Ghost Dancers' by Christopher Bruce

- 7.2
- Bruce uses clear characterisation to bring his ideas across in 'Ghost Dancers'.
 - 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 group 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.
 - *Ghost Dancers* are divided into seven sections.
 - The opening scene sets up the atmosphere of the dance and introduces the audience to the Ghosts.
 - 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."

(4)

- 7.3
- The skeletal image of the Ghosts is produced using body paint to emphasise bone and muscle structure.
 - The Ghosts 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. The skeleton masks worn by the Ghosts were the product of this.
 - The masks create a feeling of no emotion as the expression on the masks obviously does not change and this adds to the feeling of death having no emotion or empathy.

(3)

- The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled and add to the image of the hardships and violence these people have suffered.
- The individualised outfits also give a sense of the characters age and status in society – some of the costumes show youth and innocence (the girl in the white dress) and some of the costumes show us the characters are older (pants, shirts and ties). This could also symbolise that war/death affects everyone no matter what their age.
- All the costumes enhance the characterisation but do not hinder or over shadow the movement.

(3)

7.4

- His works usually have a clear theme and there is a strong sense of character, but room is left for individual interpretation.
- “In a sense, my ballets have a narrative quality or some kind of subject matter”.
- However, it’s often not a specific one-line narrative, but a layer of images which form a kind of collage and leave room for the audience’s imagination to work.
- Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimuli such as music, art or writing.
- In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.
- Bruce has used a wide range of music from classical to folk to popular tunes.
- Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography.
- Bruce’s movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training.
- His choreography will draw on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work.
- ‘Everyday’ movements and gesture are incorporated and often used.

(3)

7.5

- Helps me 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 me to remain true to myself as a South African dancer.
- Able to differentiate between originality and copied style of working – help me to not duplicate what has been done.

(2)

[12]

QUESTION 8

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|---|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| South African Choreographer/dance work | | | √ | | | |
| Influence/inspiration | | | | | 3 | |
| Training/career | | | | | 3 | |
| Music accompaniment | | | | | 2 | |
| Music enhance the work | | | | | | 2 |

CRITERIA FOR MARKING

| | |
|-----|--|
| 8.1 | No marks allocate for the name of the dance work and the name of the choreographer. |
| 8.2 | Allocate full marks for a detailed explanation on what influenced and inspired this choreographer. |
| 8.3 | Allocate full marks for a clear and detailed description of his/her dance training/choreographic career. |
| 8.4 | Allocate full marks for a detailed description of the music/accompaniment used in this dance work. |
| 8.5 | Allocate full marks for a detailed explanation of how the music enhanced the dance work. |

ONE POSSIBLE ANSWER:

8.1 Alfred Hinkel – *Bolero/Last Dance*

- 8.2
- His primary influences were his father who did not want him to dance and this did not help his early training.
 - John Lindon and Dawn Langdown who initially helped him to run Jazzart Dance Theatre, Diane Sparks, Sue Parker, Jenny van Papendorp, Abamanyani, Jay Pather and South African politics.
 - He has worked with a variety of directors and he is inspired by his dancers, relationships and human rights.

(3)

- 8.3
- His dance training only really started after he matriculated and at the UCT ballet school where he studied for a short time.
 - He moved to Namibia to train with Diane Sparks.
 - He later joined Jazzart under Sue Parker.
 - He trained with Val Steyn and others briefly and studied the Alexander Technique.
 - He mostly invented his own way of working using body intelligence and his excellent eye for developing movement.

(3)

- 8.4
- This dance work originally took its title from the music title – *Bolero* written by Maurice Ravel.
 - The music score is written for a full orchestra and requires many instruments.
 - It is classical with a Spanish flavour.
 - The structure of *Bolero* is remarkably simple.
 - It consists principally of a single melody repeated with different orchestrations for each repetition.
 - The melody played in C-major by the flutes begins the piece *piano* (softly).
 - A snare drum simultaneously pounds a rhythm which is sustained throughout the piece.
 - Towards the end of the piece, two drums are played in unison.
 - *Bolero* makes good use of counterpoint.
 - The melody is passed between different instruments.
 - The accompaniment broadens until the full orchestra is playing *forte* (loudly) at the end.

(2)

- 8.5
- *Bolero* works magnificently as a score for the *Last Dance/Bolero*.
 - The work moves from a place of calm, gradually building up to a passionate climax.
 - As the music starts '*piano*' a solo dancer starts on the stage moving slowly.
 - As each new instrument is added more dancers appear and as the music grows in volume on each repeated melody more dance styles are added.
 - At the end when the music is playing '*forte*' the stage is full of dancers pounding out their movements.
 - As the music ends in its huge climax the dancers end in a blackout which is extremely effective.
 - The constant beat of the snare drum throughout the piece compliments the gumboot dancing used in this work.
 - Hinkel was making a statement as he placed dancers, especially female dancers doing gumboot movements in a theatrical setting about stereotyping and prejudice.
 - The use of classical music worked well in adding to the power of this statement as it had not been done before.

(2)

[10]

QUESTION 9

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|----------------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Music instruments/ categories | | √ | | | | |
| Knowledge | | | | 4 | | |

ANSWER:

- 9.1 C Violin (1)
- 9.2 A African drum (1)
- 9.3 D Mbira (1)
- 9.4 B Trumpet (1)
- [4]

QUESTION 10

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Dance major/principles | | | √ | | | |
| Name | | | | 1 | | |
| Origin | | | | 3 | | |
| Recognition | | | | | 3 | |
| Principles | | | | | | 3 |

ONE POSSIBLE ANSWERS:

10.1 Ballet

(1)

10.2 **Origin:**

- Catherine de Medici of Italy brought the court ballets, as they were called, to the French court when she married Henry, the Duke of Orleans, son of the French King, in 1533.

History:

- In 1661, King Louis XIV (the Sun-King) founded the Royal Academy of Dance in Paris to establish standards for the perfection of the art of dance. Teachers of dance and professional dancers were trained and the steps and movements of the court and character dances were codified.
- During the course of the 18th century (1700 – 1800), ballet moved from the courts into the theatre. In the first part of the century, ballets centred on mythological themes and characters; in the second part, ballets focused on more human themes and characters, using both dancing and pantomime to tell the various stories.
- By the 19th century (1800 – 1900), ballet had become an established theatrical form that had spread across Europe.
- The Romantic era, with its urge toward things imaginative and supernatural, saw female dancers rise onto the tips of their toes, a convention that is retained by female ballet dancers to this day.
- In the second half of the century, ballet's popularity had declined in Europe but had forged ahead in Tsarist Russia, where, by the end of the century, full-length story ballets in the Tsarist classical style were being produced.
- Shortly thereafter, the Diaghilev Ballets Russes [Russian Ballet] was born. It was this group that transformed ballet into a vital modern art that utilised the work of the leading composers, designers and visual artists of the time.
- The Ballets Russes was instrumental in the development of classical ballet as the global dance form we know today. The influence of the Ballets Russes on the British dance scene was echoed in the countries of the British Commonwealth, amongst which, of course, was South Africa.
- The Ballets Russes gave us the one-act ballet, the abstract ballet, the psychological ballet and ballets on contemporary themes. Since then, we have vastly extended the limits of balletic technique and style, pushing the body ever further, extending its lines, magnifying its defiance of gravity with breath-taking jumps and turns in the air and highlighting the apparent effortlessness of balletic movement that so disguises the supreme control necessary to achieve it.
- Today, ballet can be as unique as each choreographer's individual point of view.

(3)

10.3 Classical Ballet:

- This dance form is recognised by the outward rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.
- The style of classical ballet is to defy gravity with grace and a very strict technique.
- Classical ballet consists of barre work, centre work, *pirouettes*, *ports de bras*, *adage*, and *allegro* consisting of small and big jumps with and without *batterie*.
- Female dancers do pointe work – blocked toe shoes are worn and dancers perform on the tips of their toes.
- The dancers usually wear elaborate costumes – tutus/velvet jackets and skirts etc.
- Classical ballet originally only used classical music scores but today you would find a variety of music used.
- For the traditional ballets such as *Swan Lake/Sleeping Beauty*, very elaborate stage sets would be used.
- Ballet works are performed by professional dancers usually in a theatre. (3)

10.4 Principles of 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.
- **Pointe work:** This is performed by females and requires extensive training to enable the dancers to perform on their toes. (3)

(3)
[10]

QUESTION 11

MEMO:

| FOCUS OF QUESTION | TOPICS | | | ABILITY LEVELS | | |
|----------------------------|--------|---|---|----------------|--------|------|
| | 1 | 2 | 3 | LOW | MEDIUM | HIGH |
| Improvisation/props/poster | | √ | | | | |
| Aim | | | | 2 | | |
| Trust | | | | | 2 | |
| Trust movements | | | | | 3 | |
| Props | | | | | 2 | |
| Flyer/poster | | | | | | 3 |

POSSIBLE ANSWERS:

- 11.1
- Interpretations of dance.
 - It provides you with opportunities to respond to movement stimuli and ideas in your own way.
 - To develop trust and confidence.
 - To provide you with a wide dance vocabulary through working as an individual as well as in groups.
 - To teach you how to use your body in your own personal space and also around the general dance space.
 - To make you aware of how to work on your own or with another dancer. (2)
- 11.2
- Trust in dance means sharing space with other dancers.
 - This requires touching, for example in lifts and partner work.
 - It is important to treat the bodies of your colleagues and your own with respect.
 - Your partner should make you feel safe at all times and you in turn should make your partner feel safe.
 - Trusting one another help to promote social relationships.
 - It also helps to promote creativity and make you feel less self-conscious or threatened.
 - It makes you sensitive in the way you move with other dancers.
 - Trust helps you to co-operate and work together. (2)
- 11.3 **ONE EXAMPLE:** (3)
- Circle of trust:**
- Form a circle with other learners.
 - One learner (A) stands in the middle with feet together and eyes closed.
 - The other learners gently place their hands on A's torso and gently rock (A) in various directions taking some of A's weight.
 - Repeat the exercise, so that each one has a turn to be in the middle.
 - How it made you feel – this will be learner's own interpretation.

- 11.4 Props are used as objects for concentration, inspiration and creativity.
EXAMPLE: If you are using a stick as a prop, you can use it as a conductor's baton, a flame thrower, an imaginary person you are dancing with. (2)
- 11.5
- Identify your target group/audience you would like to attend the production – e.g. children, adults, family, etc.
 - Think of what the focal point will be in your poster/flyer – what will draw the audience's eye – e.g. a picture, design, etc. Does it relate to the theme of the event?
 - Concentrate on the style of letters you want to use e.g. bold, cursive, etc.
 - The main colours used in the poster should be appropriate for the theme
 - Relevant information should be on the poster:
 - Name of event
 - Date(s)/Time/Venue/Ticket price/where tickets are available from
 - Name of choreographer and main collaborators
 - Major sponsors and funders for the event (should this apply) e.g. Checkers, Lotto, your butcher, etc.

(3)
[12]

TOTAL SECTION B: 60
GRAND TOTAL: 100