



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES
FEBRUARY/MARCH 2011

MARKS: 150

TIME: 3 hours

This question paper consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:
SECTION A: Dance History and Theory
SECTION B: Music Theory
SECTION C: Anatomy and Health Care
2. Read through the whole paper carefully before you start to answer it.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Start EACH section on a NEW page.
5. Leave THREE lines after EACH answer.
6. Let the marking rubrics included guide you in your answers.
7. Marks are allocated according to the quality of your answer.
8. Write legibly and present your work neatly.

SECTION A: DANCE HISTORY AND THEORY**QUESTION 1**

Dance in South Africa is dynamic and interesting because of the diversity of our cultures and the influence these cultures have on one another.

- 1.1 You have learnt an indigenous/cultural dance. Name the dance and answer the questions that follow. You may NOT use a prescribed dance work in your answer.
- 1.1.1 Where does this dance originate from? (1)
- 1.1.2 What kind of accompaniment is used for this dance? (2)
- 1.1.3 Describe the costumes worn in this dance. (2)
- 1.1.4 Explain the theme/purpose of the dance you have learnt. (2)
- 1.1.5 Describe the movements in detail and/or symbolism. (3)
- 1.2 Select FIVE principles and/or characteristics of your dance major and compare these with the cross-cultural/indigenous dance style you have learnt. (5)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 1.

QUESTION NO.	0 WEAK	1 SATISFACTORY	
1.1.1	Does not name the dance or where the dance originates from.	Names the dance and where the dance originates from.	
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
1.1.2	Does not name the accompaniment used.	Names the accompaniment used.	Clearly names the accompaniment used
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
1.1.3	Cannot describe the costumes.	Describes parts of the costumes.	Describes the costumes in detail.
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
1.1.4	Cannot describe the theme or purpose of the dance.	Names the purpose/theme of the dance.	Explains the purpose/theme of the dance in detail.
	0 – 1 WEAK	2 SATISFACTORY	3 OUTSTANDING
1.1.5	Describes some/none of the movements found in the dance.	Describes the movements found in the dance with some understanding of their symbolic meaning where relevant.	Describes in detail the movements found in the dance and explains, with understanding, their symbolic meaning where relevant.
	0 – 2 WEAK	3 – 4 SATISFACTORY	5 OUTSTANDING
1.2	Compares the differences/similarities between one/two principle(s)/characteristic(s) of the two dance styles learnt	Compares the differences/similarities between four principles/characteristics of the two dance styles learnt.	Compares, with insight and understanding, the differences/similarities between five principles/characteristics of the two dance styles learnt.

[15]

QUESTION 2

Choreography and improvisation were part of your practical dance examination. Reflect on that experience and answer the following questions:

- 2.1 Describe how the use of production elements, for example lights, props and costumes contributes to a dance work. (5)
- 2.2 How can improvisation assist you in choreographing a dance? (4)
- 2.3 How do you plan your rehearsals to ensure that they are effective? (2)
- 2.4 How did rehearsing your choreography improve your dancers' performance levels? (2)
- 2.5 What would you do differently if you could choreograph your dance again? (2)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 2.

QUESTION NO.	0 – 2 WEAK	3 – 4 SATISFACTORY	5 OUTSTANDING
2.1	Little understanding of what production elements are. Can describe only zero/one/two elements.	Shows understanding of what production elements are and how they can contribute to a dance work. Lists and explains three/four different elements.	Excellent understanding of what production elements are and how they can contribute to a dance work. Lists and explains five different elements.
	0 – 1 WEAK	2 – 3 SATISFACTORY	4 OUTSTANDING
2.2	Little/no understanding of the role of improvisation and how it aids choreography.	Some understanding of the role of improvisation and how it aids choreography.	Excellent understanding of the role of improvisation and how it aids choreography. Can describe with clarity and insight.
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
2.3	Cannot list or describe effective planning for rehearsals.	Lists some of the requirements and planning needed to ensure effective rehearsals.	Explains in detail the requirements and planning needed to ensure effective rehearsals. Lists at least four areas that need consideration.
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
2.4	Cannot explain how skills were developed in the dancers during rehearsals.	Explains how some skills were developed in the dancers during rehearsals.	Explains in detail how skills were developed in the dancers during rehearsals.
	0 WEAK	1 SATISFACTORY	2 OUTSTANDING
2.5	Cannot reflect on the process of choreographing.	Reflects on the choreographic process with some suggestions/reasons given.	Can reflect with insight and understanding on the choreographic process and give suggestions and reasons.

[15]

QUESTION 3

Prepare a **presentation** for your class on ONE INTERNATIONAL choreographer from the prescribed list below. State the NAME OF THE CHOREOGRAPHER you are referring to and include the following sections in your presentation:

- 3.1 Describe the choreographer's background, including country of birth, early dance training, personal and artistic influences and the dance company/institutions where the choreographer trained/worked. (6)
- 3.2 Explain the choreographer's achievements, including dance/choreographic career, other dance works, awards/recognition received and contribution to dance/society. (6)
- 3.3 In your opinion, what characterises the choreographer's distinctive style? Give reasons for your opinion. (8)

LIST OF PRESCRIBED INTERNATIONAL CHOREOGRAPHERS	LIST OF PRESCRIBED INTERNATIONAL DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances or Rooster</i>
George Balanchine	<i>Apollo or Agon</i>
Marius Petipa and Lev Ivanov	<i>Swan Lake</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Paul Taylor	<i>Esplanade</i>
Vaslav Nijinsky	<i>Le Sacre du Printemps</i>
Joaquin Ruiz	<i>Mar de Tierra</i>
Antonio Gadez	<i>Blood Wedding or Carmen</i>

THE MARKING RUBRIC ON THE FOLLOWING PAGE IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 3.

QUESTION NO.	0 – 2 WEAK	3 ADEQUATE	4 – 5 SATISFACTORY	6 OUTSTANDING
3.1	Provides minimal information on the choreographer's background.	Provides some information on the choreographer's background, country of birth. Provides information on early training or personal and artistic influences or company/institutions where trained.	Describes the choreographer's background, country of origin, early training, personal and artistic influences and company/institutions where trained.	Written as a presentation. Describes in detail and with clarity, the choreographer's background, country of birth, early training, personal and artistic influences and company/institutions where trained.
	0 – 2 WEAK	3 ADEQUATE	4 – 5 SATISFACTORY	6 OUTSTANDING
3.2	Does not state/ briefly states the choreographer's achievements.	Can explain the choreographer's achievements, dance/choreographic career. Names awards/recognition received.	Can explain the choreographer's achievements, dance/choreographic career. Names at least one other dance work (not prescribed) of the choreographer. Names awards/recognition the choreographer has received. Briefly states his/her contribution to dance/society.	Can explain in detail the choreographer's achievements, dance/choreographic career. Names at least two dance works (not prescribed) of the choreographer. Names awards/recognition the choreographer has achieved. Explains in detail his/her contribution to dance/society.
	0 – 2 WEAK	3 – 4 ADEQUATE	5 – 6 SATISFACTORY	7 – 8 OUTSTANDING
3.3	No outline/gives a brief outline of some areas of the choreographer's style.	Can outline the choreographer's style.	Can outline the choreographer's style and support with some factual examples.	Gives a clear, informed opinion of the choreographer's distinctive style and supports opinions with factual examples.

[20]

QUESTION 4

Choose ONE SOUTH AFRICAN dance work from the prescribed list below. State the NAME OF THE DANCE WORK and the CHOREOGRAPHER and explain the following in detail:

- 4.1 Name the production elements used such as costumes, lighting, props, staging and explain how they communicate the intention of the dance work. (14)
- 4.2 Name the composer and briefly describe the music/accompaniment/instruments used in this dance work. Evaluate how the music/accompaniment contributes to/enhances the success of the dance and give examples. (6)

LIST OF PRESCRIBED SOUTH AFRICAN CHOREOGRAPHERS	LIST OF PRESCRIBED DANCE WORKS
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Carolyn Holden	<i>Imagenes</i>
Gary Gordon	<i>Bessie's Head</i>
Hazel Acosta	<i>Blood Wedding</i>
Mavis Becker	<i>Flamenco de Africa</i>
Sylvia Glasser	<i>Tranceformations</i>
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 4.

QUESTION NO.	0 – 3 WEAK	4 – 7 ADEQUATE	8 – 11 SATISFACTORY	12 – 14 OUTSTANDING
4.1	Names some/none of the production elements used in the dance work with minimal/no explanation of how they were used.	Names some production elements used in the dance work. A brief description is given of how some elements are used to communicate the intention of the work.	Names some production elements used in the dance work. A description is given of how each element is used to communicate the intention of the work and it is supported by some factual examples.	Names all production elements used in the dance work. A detailed description is given of how each element is used to communicate the intention of the work and it is supported by factual examples.
	0 – 2 WEAK	3 ADEQUATE	4 – 5 SATISFACTORY	6 OUTSTANDING
4.2	Names/does not name the composer. Little/no description of the music/accompaniment.	Names the composer. Describes the music/accompaniment/instruments used.	Names the composer. Describes the music/accompaniment/instruments used. Can explain how the music/accompaniment contributes to the success of the dance.	Names the composer. Describes the music/accompaniment/instruments used in detail. Can explain in detail how the music/accompaniment contributes to the success of the dance and gives detailed, insightful examples.

[20]

TOTAL SECTION A: 70

SECTION B: MUSIC THEORY**QUESTION 5**

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (5.1 – 5.5) in the ANSWER BOOK.

- 5.1 The violin is a brass instrument. (1)
- 5.2 The drum belongs to the membranophone category. (1)
- 5.3 An example of a percussion instrument is a triangle. (1)
- 5.4 Chordophones are instruments that are blown. (1)
- 5.5 The flute belongs to the aerophone category. (1)
- [5]**

QUESTION 6

- 6.1 Explain the meaning of the music term *pitch*. (1)
- 6.2 Explain the music term *tempo* and why you think it is important in dance. (2)
- 6.3 Explain the difference between:
- 6.3.1 Staccato and legato (2)
- 6.3.2 Pianissimo and forte (2)
- [7]**

QUESTION 7

Answer the following music questions.

- 7.1 Draw a semibreve. (1)
- 7.2 Draw quavers to the value of a crotchet. (1)
- 7.3 Draw a minim. (1)
- 7.4 Draw crotchets to the value of a minim. (1)
- 7.5 Draw FOUR bars of music notes and/or rests in a 4 time signature. (4)
- [8]**

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 8**

- 8.1 Give the correct anatomical name for any **THREE** movements possible in the hip joint. (3)
- 8.2 Give the correct anatomical names for **TWO** movements possible in the knee joint. (2)
- 8.3 Complete the following sentences by filling in the missing muscle names. Write only the word(s) next to the question number (8.3.1 – 8.3.10) in the ANSWER BOOK.
- 8.3.1 The ... is the main muscle for moving the head. It also causes flexion and rotation of the head.
- 8.3.2 The ... is responsible for feeling tension in the shoulders, as well as shoulder elevation.
- 8.3.3 The ... acts as a main flexor of the elbow joint.
- 8.3.4 The ... is the large muscle of the chest. It adducts and rotates the humerus inwards.
- 8.3.5 The ... gives the calf its rounded shape and helps with plantar flexion.
- 8.3.6 The ... is the heaviest muscle in the body and forms the bulk of the buttocks.
- 8.3.7 The ... gives the shoulder its rounded shape.
- 8.3.8 The ... is made up of four muscles found in the leg.
- 8.3.9 The ... is the longest muscle in the body.
- 8.3.10 The ... is made up of three muscles found in the leg. (10)
- [15]**

QUESTION 9

9.1 Give a definition for the fitness components listed below:

- 9.1.1 Cardiorespiratory endurance
- 9.1.2 Muscular endurance
- 9.1.3 Strength
- 9.1.4 Core stability
- 9.1.5 Neuromuscular skills

(5)

9.2 Explain, in detail, why it is important to warm up before a strenuous dance class.

(4)

9.3 What should a proper dance warm-up involve?

(4)

9.4 Explain why flexibility is important in a dancer's training. Recommend ONE type of safe stretching technique that can assist in improving flexibility and give reasons.

(7)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 9.

QUESTION NO.	0 – 2 WEAK	3 ADEQUATE	4 SATISFACTORY	5 OUTSTANDING
9.1	Able to define two or fewer components of fitness.	Able to clearly define three components of fitness.	Able to clearly define four components of fitness.	Able to clearly define five components of fitness.
	0 – 1 WEAK	2 ADEQUATE	3 SATISFACTORY	4 OUTSTANDING
9.2	Explanation of the importance of a warm-up is not accurate.	Partially explains the importance of a warm-up.	Explains the importance of a warm-up giving reasons.	Explains in detail the importance of a warm-up giving reasons.
	0 – 1 WEAK	2 ADEQUATE	3 SATISFACTORY	4 OUTSTANDING
9.3	Vaguely lists what a warm-up should involve.	Describes what a warm-up should involve.	Describes accurately what a proper warm-up should involve.	Describes accurately and in detail what a proper warm-up should involve.
	0 – 2 WEAK	3 ADEQUATE	4 – 5 SATISFACTORY	6 – 7 OUTSTANDING
9.4	Little/No explanation of the importance of flexibility in a dancer's training. No example of safe stretching technique recommended.	Partially explains the importance of flexibility in a dancer's training. Example of safe stretching technique is recommended.	Gives explanation of the importance of flexibility in a dancer's training. Example of safe stretching technique recommended is accurate with some reasons given.	Gives detailed explanation of the importance of flexibility in a dancer's training. Example of safe stretching technique recommended is accurate and reasons well justified.

[20]

QUESTION 10

- 10.1 Explain the causes and the effects of excessive tension on a dancer's body. (5)
- 10.2 Outline what kind of environment will be needed for teaching relaxation. (3)
- 10.3 Why is relaxation and breathing important for a dancer's movements. (4)
[12]

QUESTION 11

- 11.1 Describe four characteristics of the correct dance floor. (4)
- 11.2 List at least FOUR injuries that can occur if a dancer dances on the wrong type of floor. (4)
- 11.3 State how each step in the treatment mentioned below, aids recovery from any injuries. Draw the table below in your ANSWER BOOK and complete it.

FIRST AID	HOW DOES EACH STEP IN THE TREATMENT AID RECOVERY?
Rest	
Ice	
Compression	
Elevation	
Recuperation	

(5)
[13]

TOTAL SECTION C: 60
GRAND TOTAL: 150