



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DNCE.1

DANCE STUDIES

NOVEMBER 2009

MARKS: 150

TIME: 3 hours

This question paper consists of 13 pages.

AFTERNOON SESSION



INSTRUCTIONS AND INFORMATION

1. This paper consists of THREE sections:
 - SECTION A – History
 - SECTION B – Music
 - SECTION C – Anatomy and Health Care
2. Read through the whole paper carefully before you answer it, including these instructions.
3. Answer ALL the questions.
4. Number the answers correctly according to the numbering system used in this question paper.
5. Leave THREE lines after each QUESTION.
6. Start EACH SECTION on a NEW page.
7. Marks are NOT allocated according to the principle of 'one mark per one fact,' but according to the quality of your answer.
8. Let the marking rubrics included, guide you.
9. The prescribed Dance Works and Choreographers are listed on page 3. You may not write about works that are not listed, EXCEPT IN QUESTION 3.
10. Write neatly and legibly.



LIST OF PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS – DANCE THEORY GRADE 12

You must answer QUESTIONS 4, 5 and 6 from the prescribed list below.

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

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers or Rooster
Marius Petipa and Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade



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

You are given a project to go out into an area/community other than your own.

Design a dance project that will meet their identified needs. Your answer must include the following information, written in the order below:

- 1.1 Explain the needs of the community to motivate your project.
- 1.2 Explain how your project will make a difference in that area/community.
- 1.3 Identify the age group you will be targeting.
- 1.4 Design the activities that the target group will be involved with, as well as the schedule.
- 1.5 Identify the facilities and resources that will be needed for the project.
- 1.6 Identify ways to raise funds for the project.
- 1.7 How would you go about marketing the project?

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

1 – 4 WEAK	5 – 8 ADEQUATE	9 – 11 GOOD	12 – 15 OUTSTANDING
Learner could not identify the needs of the community to motivate the project. Some parts of the action plan given are not relevant to how this project can benefit the community selected. Learner could not give a marketing and funding plan. Learner did not motivate how this project would use dance effectively to make a difference to the selected community.	Learner was able to vaguely identify the needs of the community to motivate the project. The action plan of how the project will benefit the community was vague and superficial. Learner gave a vague marketing and funding plan. Learner could not motivate how this project will use dance effectively to make a difference to the selected community.	Learner was able to identify the needs of the community to motivate the project. Identified the age group targeted. Able to give an action plan of how the project will benefit the community. Learner has a suitable marketing and funding plan. Learner was able to give clear points as to how this project will use dance effectively to make a difference to the selected community.	Learner was able to identify the needs of the community to motivate the project. Learner clearly identified the age group targeted. Able to give an excellent clear action plan of how the project will benefit the selected community. Clearly stated how funds will be raised and had a clear marketing strategy. Learner gave meaningful points as to how this project will use dance effectively to make a difference to the selected community.

[15]



QUESTION 2

Choreography and improvisation form a large part of your practical dance examination. Answer the following questions using the numbering system below:

- 2.1 What are the important facts you should consider when planning and organising your choreography?
- 2.2 How does improvisation help to develop your ability as a dancer and a choreographer?

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

1 – 2 WEAK	3 – 5 ADEQUATE	6 – 7 GOOD	8 – 10 OUTSTANDING
Learner has hardly any knowledge of the planning of choreography. The answer reflects little understanding of the benefits of improvisation. Not able to reflect meaningfully on this activity and shows no evidence of any practical knowledge of improvisation and choreography.	Learner has some knowledge of the planning of choreography. Vaguely explains how improvisation can develop a dancer. Able to reflect on some aspects of this activity and shows little practical knowledge of improvisation and choreography.	Learner understands how to plan choreography. Can identify how improvisation can develop a dancer. The learner vaguely explains how improvisation can help in preparing for choreography. Able to reflect on this activity and writes with some practical knowledge of improvisation and choreography.	Learner has a thorough understanding of how to plan choreography. Able to identify and give relevant examples of how improvisation can develop a dancer. Has clearly explained how improvisation can help in preparing for choreography. Able to reflect meaningfully on this activity and writes with evidence of an excellent practical knowledge of improvisation and choreography.

[10]

QUESTION 3

(In this question you should NOT write about a dance from the prescribed list included at the beginning of the question paper on page 3.)

You have learnt about ONE dance form that is different from your own dance major. Refer to a specific dance within this other dance form to answer the questions that follow. Use the numbering below in your answers.

- 3.1 Name the dance you will be discussing. (You must be specific and discuss ONE particular dance that you have learnt about in LO4 – Cross-cultural/Indigenous dance.)
- 3.2 Name the country or culture this dance originates from or would be found in.



- 3.3 Describe the dance and its meaning.
- 3.4 Explain what role the music/accompaniment plays in the specific dance you are discussing.
- 3.5 What did you learn from being exposed to a different cultural dance form?

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 3.

1 – 4 WEAK	5 – 8 ADEQUATE	9 – 12 GOOD	13 – 15 OUTSTANDING
Learner is able to identify the country or culture where the selected dance originates. Demonstrates minimal knowledge of the cultural meaning of this dance and the role of music in the selected dance. Facts are minimal and show little understanding of this dance and its culture.	Learner is able to identify the country or culture where the selected dance originates. Vaguely explains the role of the music or accompaniment in the selected dance. Shows no knowledge of the cultural meaning of this dance to the participants and audience. Facts are vague but show some understanding of this dance and its culture.	Learner is able to identify the country or culture where the selected dance originates. Explains the role of the music or accompaniment in the selected dance. Vaguely explains the cultural meaning of this dance to the participants and the audience. Able to apply understanding of this dance and its culture.	Learner is able to identify the country or culture where the selected dance originates. Explains with understanding the role of the music or accompaniment in the selected dance. Can clearly describe the cultural meaning of this dance to the participants and the audience. Able to clearly explain personal experiences during the process of learning this dance. Able to analyse, evaluate, apply and show insightful understanding of this dance form, dance and culture.

[15]



QUESTION 4

Choreographers use symbolism to communicate with the audience.

Refer to any ONE of the INTERNATIONAL dance works that you have studied (from the prescribed list on page 3). Answer the questions below. Name the dance work and choreographer that you are referring to.

- 4.1 In your opinion, how did the costumes, lighting, sets and props contribute to the use of symbolism in the dance? Explain in detail.
- 4.2 Evaluate whether the movements and music symbolically communicated the intended message. Justify your opinion.

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

1 – 2 WEAK	3 – 5 ADEQUATE	6 – 8 GOOD	9 – 10 OUTSTANDING
Learner is unable to explain how movement and music are used to symbolise the choreographer's ideas. Unable to describe how costumes, sets and props contributed to symbolism.	Learner can vaguely explain how movement/music are used to symbolise the choreographer's ideas. Vaguely describes how costumes, sets and props contributed to symbolism.	Learner is able to explain how movement and music are used to symbolise the choreographer's ideas. Able to describe how costumes, sets and props contributed to symbolism.	Learner is able to clearly explain in detail how movement and music are used to symbolise the choreographer's ideas. Able to describe with clarity how costumes, sets and props contributed to symbolism. Able to justify and substantiate opinions in the answer.

[10]



QUESTION 5

Choose TWO choreographers from the prescribed list (listed at the beginning of the question paper on page 3). ONE choreographer must be **South African** and ONE choreographer must be **International**.

Discuss the TWO choreographers that you have chosen and comment on the factors below. Name the two choreographers you are using in your answer. Use the numbering system below in your answers.

- 5.1 Describe the two choreographers' dance training and what influenced their styles.
- 5.2 Outline the two choreographers' professional careers.
- 5.3 Compare the two choreographers' choice of subject matter and the dance styles they use in their works.

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 5.

1 – 6 WEAK	7 – 11 ADEQUATE	12 – 16 GOOD	17 – 20 OUTSTANDING
The answer reflects very little understanding of the selected choreographers' styles, careers and subject matter. The style of writing is very basic and hard to follow with no comparison of the selected choreographers.	Attempted to describe the two choreographers' dance training and professional careers, while showing minimal understanding and knowledge. Knowledge on the influences on their styles is limited. There is some confusion on the choreographers' subject matter. The style of writing is disjointed and shows confusion between the selected choreographers.	Described the two choreographers' dance training and professional careers while leaving out some information. Can describe the influences on their styles with some understanding. Compared the choreographers' choice of subject matter, leaving out some information. The style of writing shows some clarity and understanding.	Described in detail the two choreographers' dance training and professional careers. Described the influences on their styles with clarity and understanding. Compared the two choreographers' choice of subject matter with clarity and detail. Answer is well written with depth and understanding. Learner is able to correctly apply his/her knowledge of the choreographers.

[20]

TOTAL SECTION A: 70



SECTION B: MUSIC THEORY

QUESTION 6

Choose ONE dance work (from the prescribed list on page 3 at the beginning of the question paper) and identify the relationship between the music and the dance. Use the numbering below in your answer.

- 6.1 Name the title of the dance work and the composer of the music used in the work.
- 6.2 Analyse the relationship between the music and the dance used in the work. Include the following in your answer:
 - The types of musical instruments/accompaniment used and their/its relationship to the dance
 - The music genre and its relationship to the dance and its movements

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWERS IN QUESTION 6.

1 – 2 WEAK	3 – 4 ADEQUATE	5 GOOD	6 OUTSTANDING
Cannot identify the composer of the selected dance work. Cannot identify the relationship of the music genre to the dance work. Able to identify the types of musical instruments/ accompaniment used, but could not explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to vaguely identify the relationship of the music genre to the dance. Able to identify the types of musical instruments/ accompaniment used, but cannot explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain the relevant relationship of the music genre to the dance, leaving out some information. Able to identify some of the types of musical instruments/ accompaniment used and explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain in detail the relevant relationship of the music genre to the dance. Able to identify the types of musical instruments/ accompaniment used and explain in detail their relationship to the dance work.

[6]

QUESTION 7

Study the music piece below and answer the questions that follow.

- 7.1 Name the time signature for the given music piece.
- 7.2 Complete the music bar with a suitable musical note.
- 7.3 Complete the music bar with a suitable musical note.
- 7.4 Complete the music bar with a suitable musical note.

[4]



QUESTION 8

- 8.1 What does *simple time* mean? Give an example. (2)
- 8.2 What does *compound time* mean? Give an example. (2)
- 8.3 What does the word *rest* mean in music? (1)
- 8.4 What does the word *polyphonic* mean? (1)
- 8.5 Give an example of a musical instrument that would belong to the chordophone category. (1)
- 8.6 Give an example of a musical instrument that would belong to the idiophone category. (1)
- 8.7 What is the correct Italian musical term for 'slow and graceful'? (1)
- 8.8 What is the correct Italian musical term for 'gradually getting louder'? (1)
- [10]**

TOTAL SECTION B: 20



SECTION C: ANATOMY AND HEALTH CARE

QUESTION 9

Use the correct anatomical terminology when answering the following questions:

9.1 The knee is a hinge joint. Give an example of another hinge joint. (1)

9.2 The shoulder is a ball-and-socket joint. Give an example of another ball-and-socket joint. (1)

9.3 Complete the sentences in 9.3.1 – 9.3.5 by using the words in the box below. Write only the word next to the question number in the ANSWER BOOK. Each word may be used once, more than once or not at all.

flexion; extension; abduction; adduction; rotation; dorsiflexion

9.3.1 Raising the thigh directly forward is called ...

9.3.2 Bringing the toes up towards the shin is called ...

9.3.3 Raising the thigh backwards is called ...

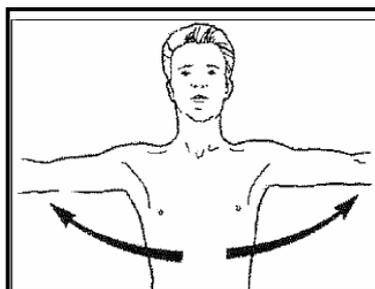
9.3.4 Straightening the arm directly overhead is an example of ...

9.3.5 Bending the knee is called ... (5)

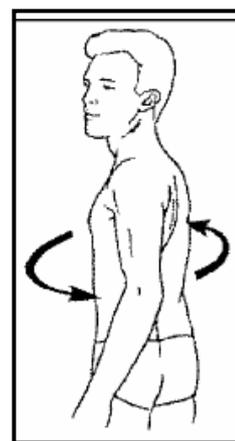
9.4 The diagrams below show some of the movements possible at these joints. Name the movement (indicated by the arrows) in each joint in 9.4.1, 9.4.2 and 9.4.3. Give the correct anatomical word.



9.4.1



9.4.2



9.4.3

(3)
[10]



QUESTION 10

- 10.1 Choose a component from COLUMN B that matches the definition in COLUMN A. Write only the letter (A – F) next to the question number (10.1.1 – 10.1.6) in the ANSWER BOOK.

COLUMN A – DEFINITION		COLUMN B – COMPONENT
10.1.1	Nutrients that provide the body with energy	A water
10.1.2	Nutrients that supply material for growth and repair	B fats
10.1.3	Nutrients essential for all body functions	C carbohydrates
10.1.4	Nutrients that provide stored energy	D proteins
10.1.5	Non-digestible material which adds bulk to food	E vitamins
10.1.6	Organic compounds which help regulate chemical reactions in the body	F fibre

(6)

- 10.2 Explain the benefits of a good diet to a dancer's performance levels.

(4)

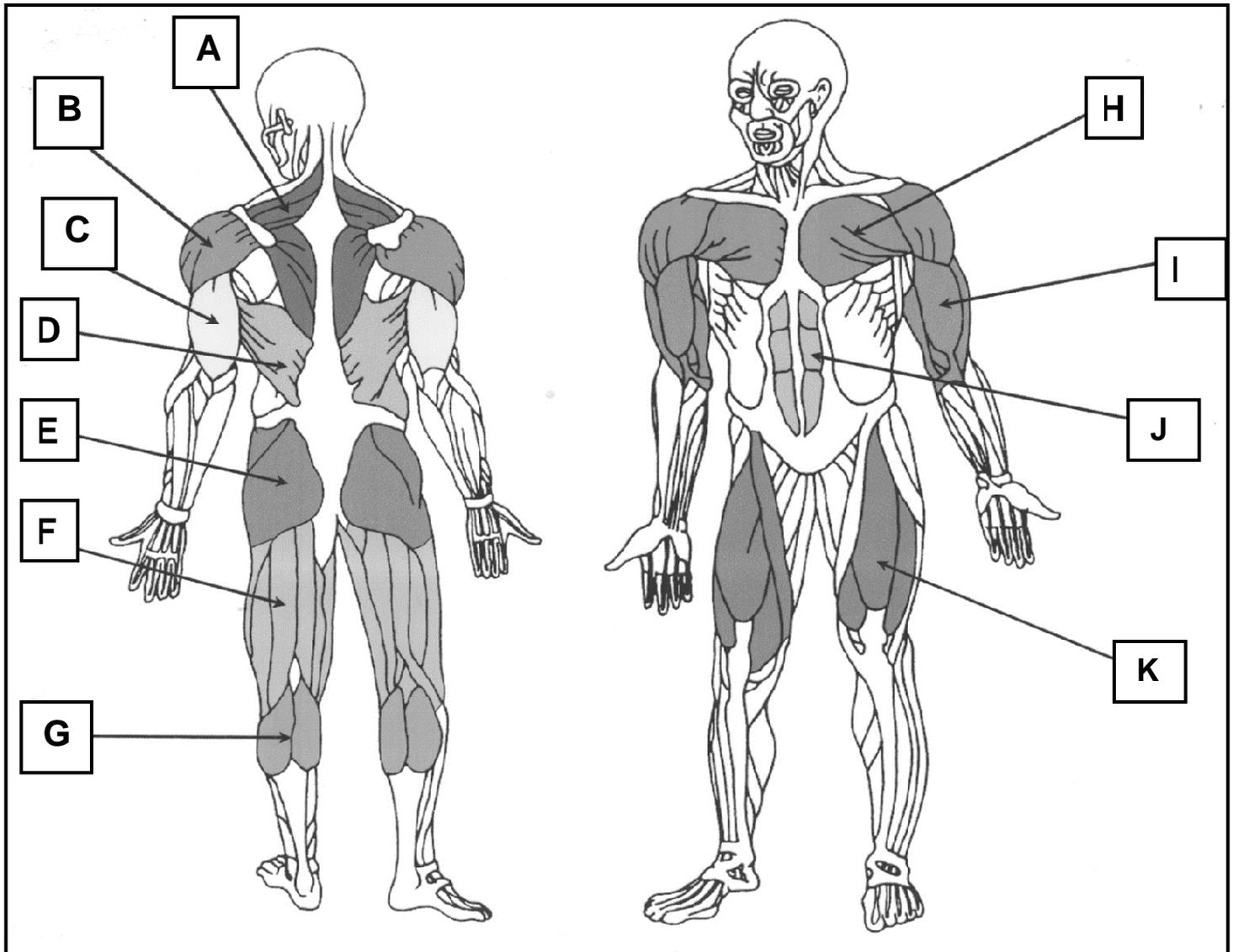
[10]**QUESTION 11**

- 11.1 What is good posture in dance? (3)
- 11.2 Explain why it is important for a dancer to have strong abdominal muscles. (3)
- 11.3 Give a clear description of ONE exercise used in a dance class which would strengthen the abdominal muscles. (3)
- 11.4 Each dance major has its own unique and specific dance postures. Analyse in detail the required posture/stance for your dance major. Name the dance major that you are describing. (5)

[14]

QUESTION 12

Label the muscle or muscle groups marked A – K in the diagram below in the ANSWER BOOK.



[11]

QUESTION 13

- 13.1 Injuries can be avoided by using the correct dance techniques. Name FOUR other ways to prevent injury while dancing. (8)
- 13.2 In your dance major, discuss how a knee injury can be caused by poor technique. Name the dance major you are referring to. (2)
- 13.3 Discuss the immediate and ongoing treatment of the knee injury described in QUESTION 13.2. (5)

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150

