Province of the

**EASTERN CAPE**

EDUCATION

**NATIONAL**

**SENIOR CERTIFICATE**

**GRADE 11**

|  |
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| **DANCE STUDIES**  **NOVEMBER 2010** |

**MARKS: 150**

**TIME: 3 hours**

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| This question paper consists of 9 pages. |

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

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| **SECTION A: HISTORY** | | | |  |
|  | | | |  |
| **QUESTION 1** | | | |  |
|  | | | |  |
| 1.1 | Write a list of THREE careers in the dance industry. Provide a description of each career and what the career involves. | | | (6) |
|  |  |  | |  |
| 1.2 | What will be your financial requirements for a tertiary education for dance? | | | (4) |
|  | | | | **[10]** |
|  | | | |  |
| **QUESTION 2** | | | |  |
|  | | | |  |
| Select a dance work from the prescribed list below and WRITE A REVIEW for a dance magazine. Marks will be given if it is written as a review. Do not use numbering in your answer. Include the following information: | | | |  |
|  |  |  | |  |
| 2.1 | Title of the work and choreographer. | | | (6) |
|  |  |  | |  |
| 2.2 | Synopsis/theme of the dance work | | | (6) |
|  |  |  | |  |
| 2.3 | Production elements(music, costume, lighting) | | | (6) |
|  |  |  | |  |
| 2.4 | Use of symbolism if any.  **Written as a review for a newspaper.** | | | (2) |
|  |  |  | | **[20]** |
|  | | | |  |
| **BELOW ARE THE PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS.** | | | |  |
|  | | | |  |
| **SOUTH AFRICAN CHOREOGRAPHERs** | | | **DANCE WORKS** |  |
| Veronica Paeper | | | *Orpheus in the Underworld* |  |
| Vincent Mantsoe | | | *Gula Matari* |  |
| Alfred Hinkel | | | *Last Dance (Bolero)* |  |
| Sylvia Glasser | | | *Transformations* |  |
| Gary Gordon | | | *Bessies Head* |  |
| Mavis Becker | | | *Flamenco de Africa* |  |
| Hazel Acosta | | | *Blood Wedding* |  |
| Caroline Holden | | | *Imagenes* |  |
|  | | |  |  |
| **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 and Lev Ivanhof | | | *Swan Lake* |  |
| Vaslav Nijinski | | | *Le Sacre du Printemps* |  |
| Paul Taylor | | | *Esplanade* |  |

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| **QUESTION 3** | | |  |
|  |  | |  |
| 3.1 | Explain what values and skills you have learnt from being involved in choreography and composition. | | (5) |
|  |  |  |  |
| 3.2 | How can rehearsals help you when preparing your choreography dance work for your Performance Assessment Task? | | (3) |
|  |  |  |  |
| 3.3 | What can you do to make your rehearsals effective and not waste your dancers’ time? | | (3) |
|  |  |  |  |
| 3.4 | How does the use of lighting enhance your dance work? | | (4) |
|  |  |  | **[15]** |
|  | | |  |
| **QUESTION 4** | | |  |
|  | | |  |
| South Africa is a multiracial community that is vibrant and dynamic because of our different cultures. | | |  |
|  |  |  |  |
| 4.1 | What is the difference between a cultural dance form and a concert dance form? | | (5) |
|  |  |  |  |
| 4.2 | Give the name of a cultural dance and explain how this dance is done. | | (5) |
|  |  |  |  |
| 4.3 | How does this dance relate to transformative rituals? | | (3) |
|  |  |  |  |
| 4.4 | How is this dance style different from your own? | | (2) |
|  |  |  | **[15]** |
|  |  | |  |
| **QUESTION 5** | | |  |
|  |  | |  |
| 5.1 | Give the name of your dance form and explain how you would recognise it. | | (5) |
|  |  | |  |
| 5.2 | What are the principles and characteristics of your dance form? | | (5) |
|  |  | | **[10]** |
|  |  | |  |
|  | **TOTAL SECTION A:** | | **40** |

|  |  |  |
| --- | --- | --- |
| **SECTION B: MUSIC** | |  |
|  | |  |
| **QUESTION 6** | |  |
|  | |  |
| **Draw the following notes:** | |  |
|  | |  |
| 6.1 | Semi-breve | (1) |
|  |  |  |
| 6.2 | Minim | (1) |
|  |  |  |
| 6.3 | Crotchet | (1) |
|  |  |  |
| 6.4 | Quaver | (1) |
|  |  |  |
| 6.5 | Dotted minim | (1) |
|  |  | **[5]** |
|  | |  |
| **QUESTION 7** | |  |
|  | |  |
| **What is the note value of the following notes?** | |  |
|  |  |  |
| 7.1 | Semi-breve | (1) |
|  |  |  |
| 7.2 | Minim | (1) |
|  |  |  |
| 7.3 | Crotchet | (1) |
|  |  |  |
| 7.4 | Quaver | (1) |
|  |  |  |
| 7.5 | Dotted minim | (1) |
|  |  | **[5]** |

|  |  |  |  |  |  |
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| **QUESTION 8** | | | | |  |
|  |  | | | |  |
| 8.1 | Copy the music notes below in your answer book and fill in the missing bar lines. | | | |  |
|  |  | | | |  |
|  | 3  4 | | | | (4) |
|  |  |  | | |  |
| 8.2 | Select one of the prescribed South African dance works, from the list below, that you have studied this year. Provide the following information about the musical accompaniment. | | | |  |
|  |  | | | |  |
|  | **SOUTH AFRICAN CHOREOGRAPHERS** | | | **DANCE WORKS** |  |
|  | Veronica Paeper | | | *Orpheus in the Underworld* |  |
|  | Vincent Mantsoe | | | *Gula Matari* |  |
|  | Alfred Hinkel | | | *Last Dance (Bolero)* |  |
|  | Sylvia Glasser | | | *Transformations* |  |
|  | Gary Gordon | | | *Bessies Head* |  |
|  | Mavis Becker | | | *Flamenco de Africa* |  |
|  | Hazel Acosta | | | *Blood Wedding* |  |
|  | Caroline Holden | | | *Imagenes* |  |
|  |  | | | |  |
|  | 8.2.1 | | The name of the dance work and choreographer. | |  |
|  |  | |  | |  |
|  | 8.2.2 | | The name of the composer, group or musicians. | |  |
|  |  | |  | |  |
|  | 8.2.3 | | The genre/style of the music. | |  |
|  |  | |  | |  |
|  | 8.2.4 | | Comment on how the music influenced or contributed to the dance. | | (6) |
|  |  | |  | | **[10]** |
|  |  | |  | |  |
|  |  | | **TOTAL SECTION B:** | | **20** |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **SECTION C: ANATOMY AND HEALTH CARE** | | | | |  |
|  | | | | |  |
| **QUESTION 9** | | | | |  |
|  | | | | |  |
| 9.1 | Match **COLUMN A** with a suitable answer in **COLUMN B.** Writethe correct letter next to the number. | | | |  |
|  |  |  | | |  |
|  |  | **COLUMN A** |  | **COLUMN B** |  |
|  | 9.1.1 | Humerus | A | A bone that acts as an attachment point for the ribs |  |
|  |  |  |  |  |  |
|  | 9.1.2 | Femur | B | The knee cap |  |
|  |  |  |  |  |  |
|  | 9.1.3 | Scapula | C | The longest bone in the body |  |
|  |  |  |  |  |  |
|  | 9.1.4 | Patella | D | Also known as the collar bone |  |
|  |  |  |  |  |  |
|  | 9.1.5 | Sternum | E | The long bone of the upper arm |  |
|  |  |  |  |  |  |
|  | 9.1.6 | Clavicle | F | The bone in the lower leg known as the shin bone |  |
|  |  |  |  |  |  |
|  | 9.1.7 | Cranium | G | Also known as the shoulder blade |  |
|  |  |  |  |  |  |
|  | 9.1.8 | Tibia | H | The bone of the skull |  |
|  |  |  | | |  |
| 9.2 | 9.2.1 | Give THREE examples of a hinge joint. | | | (3) |
|  |  |  | | |  |
|  | 9.2.2 | What anatomical movements are possible in a hinge joint? | | | (2) |
|  |  |  | | |  |
|  | 9.2.3 | What anatomical movement is possible in the hip joint? | | | (1) |
|  |  |  | | |  |
| 9.3 | Give the correct muscle to complete the sentences below: | | | |  |
|  |  |  | | |  |
|  | 9.3.1 | The … is the main muscle for moving the head. It also causes flexion and rotation of the head. | | | (1) |
|  |  |  | | |  |
|  | 9.3.2 | The … is responsible for denaturalising the posture and is where you tend to feel tension in the shoulders | | | (1) |
|  |  |  | | |  |
|  | 9.3.3 | The … gives the calf its rounded shape. It is also the main propelling force when walking and running. | | | (1) |
|  |  |  | | |  |
|  | 9.3.4 | The ... gives the shoulder its rounded shape. | | | (1) |
|  |  |  | | |  |
|  | 9.3.5 | The ... aid hip and knee flexion, lateral rotation and abduction of the femur. | | | (1) |
|  |  |  | | |  |
|  | 9.3.6 | The … flexes the knee joint and extend the hip. | | | (1) |
|  |  |  | | | **[20]** |

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| **QUESTION 10** | | |  |
|  | | |  |
| 10.1 | Indicate whether the following statements are TRUE or FALSE. Write only TRUE or FALSE next to the appropriate answer. | |  |
|  |  |  |  |
|  | 10.1.1 | Cold muscles, insufficient minerals in a diet and dehydration are causes of skin splits. | (1) |
|  |  |  |  |
|  | 10.1.2 | Sudden movements, ballistic stretching, cold muscles, inadequate flexibility. Incorrect stretching techniques are all causes of torn muscles/tendons. | (1) |
|  |  |  |  |
|  | 10.1.3 | Accidents due to floors, clothes, choreography are causes of broken bones. | (1) |
|  |  |  |  |
|  | 10.1.4 | Incorrect cutting of toenails. Restrictive shoes are all causes of knee problems. | (1) |
|  |  |  |  |
|  | 10.1.5 | From turning on heel or ball of foot. Dry or callused skin is non-resilient and prone to splitting and are all causes of cramps. | (1) |
|  |  |  |  |
|  | 10.1.6 | Overuse, incorrect technique, structural problems e.g. pronation of feet, sudden jarring or contact movements and falling are all causes of ingrown toenails. | (1) |
|  |  |  |  |
| 10.2 | Why should a dancer warm up and what should be done and avoided during the warm up? | | (5) |
|  |  | |  |
| 10.3 | What happens to the body when you warm up? | | (4) |
|  |  | | **[15]** |
|  |  | |  |
| **QUESTION 11** | | |  |
|  | | |  |
| 11.1 | What is flexibility and why is it important to a dancer? | | (4) |
|  |  | |  |
| 11.2 | How can you improve flexibility and give ONE example of the various stretching techniques? | | (7) |
|  |  | |  |
| 11.3 | How could physical limitations of the body lead to injury in a dancer? | | (4) |
|  |  | | **[15]** |

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| **QUESTION 12** | | |  |
|  | | |  |
| 12.1 | Give an examples of foods that can be found in the following food groups below: | |  |
|  |  |  |  |
|  | 12.1.1 | Carbohydrates | (1) |
|  |  |  |  |
|  | 12.1.2 | Milk Products | (1) |
|  |  |  |  |
|  | 12.1.3 | Protein | (1) |
|  |  |  |  |
| 12.2 | Name a function of each of the following food groups: | |  |
|  |  |  |  |
|  | 12.2.1 | Carbohydrates | (1) |
|  |  |  |  |
|  | 12.2.2 | Fats | (1) |
|  |  |  |  |
|  | 12.2.3 | Protein | (1) |
|  |  |  |  |
|  | 12.2.4 | Fruit and vegetables | (1) |
|  |  |  |  |
| 12.3 | A common used dance stereotype is that dancers must be thin.  State why you disagree. | | (3) |
|  |  |  | **[10]** |
|  |  |  |  |
|  |  | **TOTAL SECTION C:** | **60** |
|  |  |  |  |
|  |  | **GRAND TOTAL:** | **150** |