

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**POSSIBLE ANSWERS FOR :      DANCE SG / HG  
(First Paper: History and Music)**

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**SECTION A  
HISTORY OF DANCE  
QUESTION 1**

**ATTENDANCE AND RESEARCH OF DANCE WORKS AND COMPANIES**

1.1      DANCE WORK ATTENDED AND RESEARCHED DURING 2002/2003

**LEARNER'S OWN ACCOUNT**

Learners need to take cognizance of the following aspects when watching the performance and writing the review:

- Title of work
- Performers (Company and main artists)
- Venue and date of performance (month and year)
- Choreographer(s)
- Composer(s) / recorded music
- Designer(s), set and costume
- Brief description of the content (abstract work) or plot (story ballet)
- Choreographic style in brief (relate to use of music, movement vocabulary, costumes, dances, use of space)
- Discuss the relevance of this work in South Africa today. Support your answer with clear reasons.
- How did you benefit by attending the performance? Include positive aspects and recommendations for improvement.

## 1.2 DANCE COMPANIES

**EXAMPLES RAMBERT AND NORTHEN BALLET THEATRE****WEBSITES AND EMBASSIES FOR FURTHER INFO**

WEBSITES [www.flyingfish.co.za](http://www.flyingfish.co.za) (Mark Hawkins)  
[www.ru.ac.za/firstphysical](http://www.ru.ac.za/firstphysical) (Gary Gordon, Bessie's Head)  
[www.midance.co.za](http://www.midance.co.za) (Sylvia Glasser, MID)

Knowledge of the major dance companies in South Africa and visiting companies namely, to know ONE company in detail: the history and choreographic style of the company, artistic management, current repertoire (2002/2003) and major dancers.

## 2. DANCE IN SOCIETY

14/10

**LEARNER'S OWN ACCOUNT**

**EXAMPLES REMIX THEATRE COMPANY (DANCE AND DISABILITY)**  
[www.remixtheatre.co.za](http://www.remixtheatre.co.za)

**TRANCE DANCES** Article supplied - Sylvia Glasser  
**KUMINA** Folk Dances of Jamaica - Hilary Carty

How dance is used in society as a means of expression and communication, for example in religious ceremonies, courting rituals, customs at birth and death.

A researched project on any group or company in South Africa, which, according to your point of view, contributes towards the process of healing.

How could you make a difference through dance?

## 3. VOCATIONAL POSSIBILITIES OF DANCE (OUTCOMES-BASED) 10 / 10

**LEARNER'S OWN ACCOUNT**

**DOCUMENT ON MAP SETA** (Skills Development Strategy for Dance, 2001)

**PROJECT DESCRIPTION**

(Taken from *An Introduction to Basic Business Skills for Arts and Culture* by Jill Waterman, Lulu Khumalo and Nicky du Plessis, June 2001)

**DANCE IN SCHOOLS** – Support Material for Creative Movement, p3

**INFO ON RITUALS** – African Music and Dance from African Music Institute (AMI)

3.1 Research job possibilities in the dance industry.

3.2 Discuss funding potential for professional dancers, choreographers and companies.

4. **DANCE STYLES AND PROFESSIONAL DANCE PERFORMERS 14 / 10****WIDE CHOICE – DIFFERENT STYLES – A VARIETY OF ANSWERS**

SEE ENTRIES IN *Oxford Dictionary of Dance*, 2000  
 SEE INFO IN *The Dance Workshop* - Robert Cohan, 1986  
*Better Contemporary Dance* – Janet Wilks, 1981

Choose a dance style, e.g.

African Dance Ballet Ballroom Dancing	Contemporary Dance Dance Composition (Choreography)	Folk Dance Greek Dance (Ginner method) Indian Dance	Jazz Spanish Dance Tap Dance
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Research the following aspects of this chosen dance style:

- 4.1 Principles that underpin the chosen style of dance
- 4.2 The relevance of the dance form today. (Open-ended answers.)
- 4.3 Choose a well-known professional performer in the selected style of dance. Research the career, movement style, repertoire and achievements of the performer.

5. **CHOREOGRAPHERS 14 / 10****WIDE CHOICE – 31 CHOREOGRAPHERS – A VARIETY OF ANSWERS**

SEE ENTRIES IN *Oxford Dictionary of Dance*, 2000  
 Examples of Mats Ek, Frederick Ashton, Martha  
 Graham  
 Pina Bausch

**WEBSITES** Gary Gordon See above  
 Sylvia Glasser See above  
 Vincent Sekwati Mantsoe [www.sekwaman.co.za](http://www.sekwaman.co.za)

Biographical information: career, output and contribution. This section endeavours to determine the learner's ability to assess career-orientated outcomes, e.g. writing for publications as in theatre programmes, newspaper articles, journal entries, newsletters and publicity material (brochures, posters, etc.).

Choose FIVE choreographers as follows:

FROM THE UK <u>ONE</u> of the following:	FROM THE RSA <u>TWO</u> of the following:	FROM THE USA <u>ONE</u> of the following:	FROM EUROPE <u>ONE</u> of the following:
ASHTON, Frederick BINTLEY, David BRUCE, Christopher DE VALOIS, Ninette FORSYTHE, William MACMILLAN, Kenneth	CEKWANA, Boyzie CRANKO, John GLASSER, Sylvia GORDON, Gary HAWKINS, Mark MANTSOE, Vincent Sekwati MAQOMA, Gregory ORLIN, Robyn PAEPER, Veronica PATHER, Jay STAFF, Frank	AILEY, Alvin BALANCHINE, George CUNNINGHAM, Merce GRAHAM, Martha LIMÓN, José MITCHELL, Arthur THARP, Twyla	BAUSCH, Pina BÉJART, Maurice EK, Mats JOOSS, Kurt KYLIÁN, Jiri NEUMEIER, John VAN MANEN, Hans

## 6. DANCE PRODUCTIONS

14 / 10

6.1 A synopsis of the following works to be studied (all available on video):

- | TITLE   | CHOREOGRAPHER(S)            |
|---|-----------------------------|
| 6.1.1 <i>Bessie's Head</i><br>See Order Form for Info on this work<br>See website   | Gary Gordon                 |
| 6.1.2 <i>Giselle</i><br>Versions of this work available in bookshops<br>Contact the bookshop <i>Dance Books</i> in the UK Dance Books<br>E-mail Address(es): <a href="mailto:dancebooks@mail.com">dancebooks@mail.com</a>   | Jean Coralli & Jules Perrot |
| 6.1.3 <i>Swan Lake</i><br>Versions of this work available in bookshops<br>Contact the bookshop <i>Dance Books</i> in the UK Dance Books<br>E-mail Address(es): <a href="mailto:dancebooks@mail.com">dancebooks@mail.com</a><br>Example: <i>Oxford Dictionary of Dance</i> | Marius Petipa & Lev Ivanov  |
| 6.1.4 <i>Tranceformations</i><br>Order video and material from MID, 011 838-2816 OR<br>E-mail <a href="mailto:info@midance.co.za">info@midance.co.za</a><br>Example: Article from website   | Sylvia Glasser              |
| 6.1.5 <i>Le Sacre du Printemps</i><br>Example: <i>Oxford Dictionary of Dance</i>  | Vaslav Nijinski             |
| 6.1.6 <i>Gula Matari</i><br>Order video and material from MID, 011 838-2816 OR<br>E-mail <a href="mailto:info@midance.co.za">info@midance.co.za</a><br>Poem in MID Brochure   | Vincent Sekwati Mantsoe     |
| 6.1.7 <i>Revelations</i><br>Example: <i>Oxford Dictionary of Dance</i>  | Alvin Ailey                 |

- 6.2 Choose ONE of the above works. Study this work in detail with regard to
- 6.2.1 The historical context of the first production
- 6.2.2 The choreographic style of the first production
- 6.2.3 The relevance of traditional productions of this work today
- 6.2.4 Subsequent productions reflecting a departure of style from the original work
- 6.3 For Higher Grade learners only
- 6.3.1 Discuss how you would adapt the plot and style of the dance work you have chosen (6.1) to suit the socio-political climate of your environment at present.
- 6.3.2 Give a brief synopsis of the plot of the adapted work and identify the main characters clearly.
- 6.3.3 Identify possibilities of raising funds should you want to produce this work.

SUB TOTAL HISTORY = 80 / 60

### QUESTION 7

- 7.1 Study the attached music score and answer the following questions:  
Score: Pas Seul from Giselle
- 7.1.1 Name and describe the time signature  
Compound duple time-two dotted crotchet beats in a bar (1)
- 7.1.2 Give the English meaning of TWO of the music terms OR abbreviations as they appear in the score. (2)
- |           |                 |
|-----------|-----------------|
| Mf        | moderately loud |
| F         | loud            |
| Sf        | well accented   |
| Mp        | moderately soft |
| Rall.poco | a little slower |
| P         | soft            |
- 7.2 Give a rhythmic notation of a 4-bar phrase, correctly grouped, in the 2/4 time signature. Include Note values and rests- minim, crotchet, quaver, semiquaver. Learners own choice of note values and rests according to the following criteria:
- Grouping has to be correct
  - All of the requested note values should be included
- ½ Mark will be allocated to each correctly grouped beat. (6)

[9]

**QUESTION 8**

- 8.1 Give user-friendly definitions of the following music terms for the publication (3)
- 8.1.1 improvisation to perform or compose on the spur of the moment (1)
- 8.1.2 saxophone woodwind instrument, clarinet family, played with reed (1)

- 8.2 Group the following instruments according to the way in which sound is produced:

½ Mark is allocated to each correct answer.

flute, snare drum, bongo drum, guitar, mbira, penny whistle, triangle, bow harp, violin, trumpet (4)

Aerophone	Chordophone	Idiophone	Membranophone
Clarinet	Bow harp	Triangle	Sare drum
	Violin		Bongo drum

- 8.3 Give the alphabetical abbreviations for the following structures in music: (2)
- 8.3.1 Ternary form
- ABA
- 8.3.2 Binary form
- AB
- [9]

**QUESTION 9**

- 9.1 You have studied different style periods this year. Choose TWO of these periods and explain how the musical language of the two periods differ. Refer to the elements of music such as:
- 9.1.1 Melody
- 9.1.2 Rhythm
- 9.1.3 Harmony
- 9.1.4 Tone colour (including orchestration, where relevant.)
- 9.1.5 Major personalities, e.g. composers, performers, writers, painters, politicians, philosophers.
- Learners own account
  - Nine marks can be distributed over the five sub-sections
- [9]

**QUESTION 10**

- 10.1 You have been invited to write an article on the contribution of a notable composer for dance for the local FRIENDS OF DANCE club. Include the following:
- 10.1.1 Biographical information
- 10.1.2 Contribution to the repertoire of dance
- 10.1.3 Reference to his musical style
- Learners own account
  - Nine marks can be distributed over the three sub-sections
- [9]

## QUESTION 11

11.1 Arrange SIX dances according to their time signatures.

(6)

2	3	4	6
4	4	4	8
Cha-cha, Polka Cakewalk Charleston, Galop, Habanera, Tango Jitterbug, Ragtime, Rumba, Samba	Bolero, Minuet, Mazurka, Polonaise, Waltz	Foxtrot, Tango, Mambo	Tarantella, Barcarolle

11.2 Discuss ONE dance in duple time in more detail. Mention the history of the dance, the country of origin and the tempo.

(3)  
[9]

Tempo	Time Signature	Origin
Cakewalk – Moderate	2/4	North America
Charleston- Fast	2/2	America-South Carolina
Rumba- Stadig	2/4	Cuba
Ragtime-Slow	2/4	America
Tango- Slow	2/4	America
Bulerias- Very Fast		Spain
Farucca-Fast		Andalusia
Zapateado-		Spain

[9]  
[45]

END