GRADE 9

TERM 3

DANCE

WORKSHEETS

Activity 1

Choose the correct answer from the one below

1.1 **Contrasting dance dynamics in** are ……

A. Strong/soft, heavy/light/sharp/smooth
B. Short/long
C. Black/white
D. Big/small

1.2 **Something that arouses the mind, spirit or incites activity……...**

A. action
B. stimuli
C. trigger
D. All of the above

1.3 **…….. is**lack water in the body

A. rehydrate
B. fydrate
C. dehydrate:
D, None sydrate

1.4 ……...use hands to express self/emphasise or show emotion:

A. Hand core stability
B. Hand flexing
C. Hand talk
D. Hand gestures**:**

1.5 Two **South African dance styles ……...**

A. Gcom and sbhujwa,
B. Bhararnatyams and vosho
C. Break dance and kwasa
D. Ballet and jazz

Activity 2

Match Column A with Column D to connect the explanations with relevant term

COLUMN A	COLUMN B
1. Three basic levels used in dance:	A. one dancer leads with a movement and others follow doing the same movement
2. Torso:	B. a series of exercise that help you control your body and mind
3. Yoga:	C. to identify and separate out individual body parts
4. Lead and follow:	D. low, middle and high
5. Body parts isolation:	E. the part of the body without the head arms or legs

Activity 3

Write true or false next to correct or wrong statement

1 Reduces back pain is one of the advantages of principles of posture……
2 Posture is the positioning of the legs during dance or holding the hands against gravity without staining and exerting tension……
3 Trust is the foundation of any important dance relationship so that you know that your partner will support you during and after dance performances……
4 Code of conduct set of values, rules, standards, and principles outlining what is expected from dancers in a dance class……
5 Sub- element of space tempo, speed …

Activity 4

Read the passage below about Xibelani dance as taken from

From Wikipedia, the free encyclopedia

Vatsonga women doing the xibelani dance



https://vamboacademy.com/wpcontent/uploads/2022/01/Xibelani-3.jpeg

The xibelani dance (Shibelani, Shibelana, Shibelane) is an indigenous dance of the Tsonga women of the Limpopo province in northern South Africa. The name of the dance comes from the native Xitsonga language and it can translate to "hitting to the rhythm", for example, the concept "xi Bela ni vunanga". The name "xibelani" typically refers to the dance style while the skirt itself is referred to as "tinguvu", however, the term "xibelani" is sometimes used to refer to both the dance and the skirt.

The history of the xibelani dance goes way back into the early coastal times of southern Mozambique from the 1400s or earlier when Mozambican tribes were experimenting with musical instruments and particularly wooden instruments and percussion sounds from traditional drums, xylophones, and marimbas. The indigenous Chopi people became particularly active in this art and are the documented

source concerning the early times of this form of music and dance, the timbila which has been registered in the UNESCO heritage archives as a Masterpiece of the Oral and Intangible Heritage of Humanity. The dance style, in essence, requires the dancer to shake the hips in tune with the rhythm but the whole body should be used to guide the movements.

Xibelani dancers usually accompanied the percussion music in addition to hand clapping and whistles. When the mbila (xylophone) and swigubu (drum) players engaged in an orchestra, the Tsonga women would follow up with the singing, which was in the form of a call-and-response method, and at intervals the women would take turns to dance in front of the orchestra.

The xibelani skirts of old were made with various fibers, wool, strings, and grass. The modern xibelani are often long dresses made with strong cloth which gives the name tinguvu

In the xibelani dance, the Tsonga women tie a type of African skirt—the xibelani commonly known as "tinguvu"—around their waist and then shake from the waist. The xibelani skirt is designed to make the wearer's hips look bigger, and thereby to emphasize the shaking. The skirt itself is made from cloth or wool and is customized with a range of colors and designs. The cloth or wool is woven either by hand or by machine and designed in the manner that it resembles a type of Caribbean skirt.

Modern-day xibelani skirts are usually designed for dancing and therefore have a swirl when the hips are shaken. The methodology of its dance style is the typical Caribbean shake, although with a faster rhythm and a more complicated dance routine that is customary for the Tsonga people

It is customary for Tsonga girls to learn the xibelani dance, and it is a way for them to express pride in their cultural heritage. The xibelani dance is used on occasions such as mkhinyavezo and Ku chachula, as well as to accompany other traditional dances such as the makhwaya and mchongolo. Traditionally women dance the xibelani, while men perform the makhwaya, Xincayinciy(xigubu) and on rare occasions participate in the mchongolo.

The Tsongas perform the xibelani dance to their own distinct music, usually Tsonga disco or Tsonga ndzhumbha (Xitsonga traditional music) and it has become typical for all Tsonga bands to have female xibelani dancers. The xibelani and tshetsha dances have experienced regained popularity in modern Giyani as the people have embraced their traditional ways.

While the xibelani dance is customary for women, some men now also participate in it, especially when there is a xiseveseve (a type of party). In modern society the xibelani dance is regarded as an open dance in which everyone can participate, and it is also used both in church as well as in rituals**.**

4.1 Explain what xibelani means as in the first paragraph?

4.2 Xibelani is one of indigenous dances, do you agree or disagree with this statement? support your choice by quoting what is said un the text

4.3 Discuss in 3 to 4 lines a short history ofxibelani dance

4.4 Xibelani dancers usually accompanied the percussion music, list all the accompaniments (hand clapping and whistles. When the mbila (xylophone) and swigubu (drum))

4.5 What are the materials a group of women who seek employment can use to start their own business of making Xibhelan The xibelani skirts of old are made with various fibers, wool, strings, and grass. The modern xibelani are often long dresses made with strong cloth which gives the name tinguvu

4.6 Why is it imperative that the Tsonga girls to learn the xibelani dance no matter What? it is a way for them to express pride in their cultural heritage

4.7 Unlike in the past, for various reasons any person can dance Xibelani , discuss this shift some men now also participate in it, especially when there is a xiseveseve (a type of party). In modern society the xibelani dance is regarded as an open dance in which everyone can participate, and it is also used both in church as well as in rituals.

4.8 Summerise your understanding of this dance is less than 6 lines

- Is a dance performed South African Tsonga women from Limpopo province are
- made with various fibers, wool, strings, and grass.and it can be long dresses made with strong cloth which gives the name tinguvu
- It is customary for Tsonga girls to learn the xibelani dance, and it is a way for them to express pride in their cultural heritage.
- There is a shift from its originality some men now also participate in Xibelani

Question 5

Try to find the correct explanation the following Careers words on your own

1.1 Dance therapist
1.2 Dance writer
1.3 Dance manager
1.4 Rehearsal Director
1.5 Set Designer

TERM 3 PRACTICAL ASSESSMENT ASK ART FORM: DANCE

Activity Exploring ideas, moods

Compose a short dance sequence using different stimuli such as props/ music/ poetry/ quotes/ pictures to explore ideas moods and /or thoughts through movement,

Task for: 25 Marks in 3 to 5 minutes, your dance must show the following:

- Relevant stimuli either props/ music/ poetry/ quotes/ pictures used
- Choice of the dance style:
- Evidence of exploration of idea, mood or thought in the dance performance
- Connectivity with the audience
- Overall dance performance presentation

Date: _____ **End Date:** _____

Name your Dance _____

Group members: _____ _____

_____ _____

_____ _____

Group dance performance using dance Stimuli						
	Not achieved 0	**Below standard 1**	**Average 2**	**Good 3**	**Very good 4**	**Excellent 5**
Use of relevant stimuli	stimuli not used	Stimuli used is irrelevant	stimuli used is relevant to very limited extent	Stimuli used properly	Stimuli used works goes well with the entire performance	Stimuli used excellently ,tells the story a audience/spectators
Choice of the dance style and stimuli	Dance does not make sense	Dance style and stimuli are confusing	Dance style and stimuli are just chosen and mixed up	Clear dance style and stimuli are chosen	Identifiable dance style and stimuli are performed exactly as expected	Dance style and stimuli are original performedbeyond expectations
exploration of idea, mood or thought in the dance	None explored in the dance	Explored but confusing	Explored but do not make any sense a do not connect	Explored at acceptable level	Mood professionallyexplored and connect well with the dance	Excellent use moodand performance exceeded expectations
Connectivity with the audience	No Connectivity with the audience	Connectivity with the audience here and there	Connectivity with the audience was notable	Connectivity with the audience was detected in the dance	Connectivity was very good and the audience was captured by it	Excellent Connectivity. And It kept the audience on the edge of their seats
Overall dance performance presentation	No performance done	**Performance done with no interest**	**Performance done but can improve**	**Performance was done at an Acceptable level**	**Dance well-presented and performance was good**	Performance at professional level and presented at very high level

GRADE 9

TERM 4

DANCE

WORKSHEETS

Activity1

Answer the following questions

Explain each dance below

Dance form	Dance explanation
1. Umhlanga reed dance	A. called the 'Python Dance'). Performed by young women, the dance symbolizes fertility and sexuality during their initiation ceremony
2. . A folk dance	B. . refers to a group of traditional dance forms that originate in Ireland, encompassing dancing both solo and in groups, and dancing for social, competitive, and performance purpose
3. Umngqungqo	C. . is a dance that reflects the life of the people of a certain country or region
4. Domba dance	D. An ancient dance performed by Xhosa old women. It is performed in ritual ceremonies
5. Irish Dance	E. young girls cut reeds, present them to the Queen Mother (Indlovukazi)

Activity 2

Answer the following questions

the correct answer by cycling the correct alphabet

1. To move one part of your body during warm is known as **…**
   A. transition
   B. spotting
   C. body part isolation
   D. aerial movement
2. **T**o change from move t to another move is …
   A. floor-work
   B. elevation
   C. staccato
   D. transition
3. The … is the main tool of dance.
   A. . Space.
   B. Body
   C. Relationship. D. Radio
4. . A dance that originated in the hostels and mines
   A. Gumboots dance.
   B. Modern dance.
   C. Yoga.
   D. Waltz
5. When you focus eyes into one area when you turn dance is …
   A. Alignment
   B. Spotting
   C. Balance.
   D. Changing.

Activity3

Indicate whether the statement is TRUE or FALSE.

3.1 Aerial movement are known as non-locomotor movements ….

3.2 Flexibility means the stiffness when one bend knees…

3.3 Warm up exercises are done to prepare the body before an activity …

3.4 Personal hygiene is one of the principles of posture and alignment…

3.5 Toe- ball- heel-bend is a safe landing strategy …

Activity 4

Match Column A with Column B

Answer the following questions

Define the following dance terms

4.1 Dance

4.2 Ritual ceremonies

4.3 African dance

4.4 Criticize

4.5 Community

Question 5

Read the passage below as adapted from Wikipedia, the free encyclopedia
And answer the questions below



https://upload.wikimedia.org/wikipedia/commons/thumb/4/4d/Irish_dancers_in_team_costume%2C_Davis_Academy%2C_

Irish dance refers to a group of traditional dance forms that originate in Ireland, encompassing dancing both solo and in groups, and dancing for social, competitive, and performance purposes. Irish dance in its current form developed from various influences such as earlier native Irish dance, English country dancing and later possibly French quadrilles, as it became popular in Britain and Ireland during the 19th century. Dance was taught by "travelling dance masters" across Ireland in the 17th and 18th centuries, and separate dance forms developed according to regional practice and differing purposes. Irish dance became a significant part of Irish culture, particularly for Irish nationalist movements.

From the early 20th century, a number of organisations promoted and codified the various forms of dance, creating competitive structures and standardised styles. Irish dancers who compete for competitive reasons dance in a dance style that is more modern than traditional Irish dance. It is mainly done solo, but there is some team dancing in groups of 2, 3, 4, 6, 8, 10, 16 and even numbers onwards.

Solo Irish dance includes the most well-known form of Irish dance, Irish stepdance, which was popularised from 1994 onwards by shows such as Riverdance, and which is practised competitively across not only the Irish diaspora but to many more people who have disparate cultural backgrounds.

Stepdance is characterised by the rigid upper body and intricate footwork of its performers. Other forms of solo Irish dance include sean-nós dance, a relaxed and social dance style involving improvised steps, and festival Irish dance, a style which separated from step dance in the mid-20th century.

Irish dancing in groups is made up of a number of styles and traditions, which developed from French and English dances and formations. Ceili dance, practised both competitively and socially, is performed by groups of two to sixteen people, and often uses traditional or codified dances and formations. Its footwork is simple, and emphasis is placed on the figures and formations of the dances. Set dance is primarily a social tradition, for groups of four dancers, and includes elements of the intricate footwork found in step dance

5.1 in 2 to 3 lines introduce Irish dance

5.2 describe what is

- 5.2.1 solo dance
- 5.2.2 a duet
- 5.2.3 group dance

5.3 1994 in the extract marked something in as far as dance is concerned

5.4 Explain the characteristics of Step dance

5.5 Discuss Ceili dance in short

5.6 What is et dance

TERM 4 PRACTICAL ASSESSMENT ASK ART FORM: DANCE

Compose a short dance sequence showing commitment to the movement, focus, musicality, spatial awareness between dancer(s) and understanding of composition structures

Task for:25 Marks in 3 to 5 minutes, your dance must show the following:

- Dancers focus on musicality,
- Are dancer awarenessspac
- Use stimuli to trigger a dance performance
- commitment to the movement
- understanding of composition structures

Date: _____ **End Date:** _____

Name your Dance _____

Group members: _____ _____

_____ _____

_____ _____

Group dance performance showing commitment						
	Not achieved 0	**Below standard 1**	**Average 2**	**Good 3**	**Very good 4**	**Excellent 5**
Dancers focus on musicality	Nofocus	A bit of focus with confusion	focus on musicality is on average level	Good focus on musicality	Very focus on musicality	Excellent focus on musicality
Are dancer's awarenessspace	Dancers are not awarenessspace	Dancers are not awarespace	Dancers are aware of space but in a confusing manner	Dancers are aware space	Dancers are awareof space in an acceptable way	Dancers are aware of space and use it excellently
Use stimuli to trigger a dance performance	No stimuli to trigger a dance performance	A stimuli used in a confusing way to trigger a dance performance	A stimuli just used to trigger a dance performance	Astimuli used in an way to acceptable trigger a performanc e dance	A good use of a stimuli to trigger a dance performance	An xcellent use of a stimuli to trigger a dance performance
commitment to the dance movement	No commitment shown to the dance movement	commitment shown by one member of the group in a confusing way	commitment just shown in uninteresting way	**Good** commitmen t shownto the dance movement	**Very Good** commitment shown to the dance movement	Excellent commitment shown to the dance movement
understanding of composition structures	No understandin g of composition structures	Limited understanding of composition structures	Composition structures are just understood	Compositio n structures are understood to an acceptable level	understanding of composition structures	Excellent understandi ng of composition structures