basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2012

MARKS: 150

TIME: 3 hours

* D A N C D M *

This question paper consists of 9 pages.

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EASTERN CAPE

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. Answer ALL the questions.

3. Read through the whole paper carefully before you start to answer it.

4. Number the answers correctly according to the numbering system used in this question paper.

5. Start EACH SECTION on a NEW page.

6. Leave THREE lines after EACH answer.

7. Draw a line through any questions you do not want marked.

8. Check whether you have answered ALL the questions.

9. Write neatly and legibly.

SECTION A: DANCE HISTORY AND THEORY

QUESTION 1

Choose ONE of the dance careers listed below and provide the following information.

choreographer; costume designer; lighting designer; dance teacher; stage manager

1.1 Give a job description of the dance career (1)

1.2 What training is required (2)

1.3 What skills and abilities are needed (2)
[5]

QUESTION 2

2.1 Name your dance major.

2.2 Elaborate on FIVE important factors regarding the origin and development of your dance major. (5)

2.3 Explain any FIVE principles used in your dance major. (5)
[10]

QUESTION 3

Choose ONE dance work from the prescribed list below and provide the following information.

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS	INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	*Orpheus in the Underworld*	George Balanchine	*Apollo or Agon*
Vincent Mantsoe	*Gula Matari*	Alvin Ailey	*Revelations*
Alfred Hinkel	*Last Dance (Bolero)*	Martha Graham	*Appalachian Spring or Lamentation*
Sylvia Glasser	*Tranceformations*	Christopher Bruce	*Ghost Dances or Rooster*
Gary Gordon	*Bessie's Head*	Marius Petipa & Lev Ivanov	*Swan Lake*
Mavis Becker	*Flamenco de Africa*	Vaslav Nijinsky	*Le Sacre du Printemps*
Hazel Acosta	*Blood Wedding*	Paul Taylor	*Esplanade*
Carolyn Holden	*Imagenes/ Blood Wedding*		

3.1 Name the dance work and choreographer you have chosen.

3.2 Describe the synopsis/story/theme of this dance work. (5)

3.3 Describe in detail the dance vocabulary used in this dance work and give examples. (7)

3.4 State the accompaniment used in this dance work and how it enhanced the piece. (4)

3.5 Explain how the production elements are used in this dance work and their symbolic use/meaning. (8)
[24]

QUESTION 4

Prepare a talk for your fellow Grade 12 learners on ONE choreographer from the prescribed list below. Include the following details in your presentation.

SOUTH AFRICAN CHOREOGRAPHERS	INTERNATIONAL CHOREOGRAPHERS
Veronica Paeper	George Balanchine
Vincent Mantsoe	Alvin Ailey
Alfred Hinkel	Martha Graham
Sylvia Glasser	Christopher Bruce
Gary Gordon	Marius Petipa and Lev Ivanov
Mavis Becker	Vaslav Nijinsky
Hazel Acosta	Paul Taylor
Carolyn Holden	

4.1 Introduce the choreographer you have selected.

4.2 Name where he/she was born. (1)

4.3 Explain, in detail, his/her background, training and career. (8)

4.4 What are the particular stylistic characteristics of this choreographer's work? (3)

4.5 Discuss whether/how the choreographer's career contributed towards the development of dance or society. (4)
[16]

QUESTION 5

Answer the following questions on a traditional South African ceremonial dance you have learnt this year.

5.1 Name the dance you have learnt. (1)

5.2 Name the cultural group that would perform this dance. (1)

5.3 Describe the reason/purpose for this dance to be performed. (2)

5.4 Choose any THREE of the ritual elements listed below and discuss in detail how they are used in this dance or their symbolic meaning in this dance.

circle; fire; body decoration; sound; setting

(9)

5.5 How do you think indigenous African dance has influenced the South African dance industry? (2)

[15]

TOTAL SECTION A: 70

EASTERN CAPE

SECTION B: MUSIC THEORY

QUESTION 6

Give the meaning of the following Italian musical terms:

6.1 Forte (1)

6.2 Pianissimo (1)

6.3 Adagio (1)

6.4 Crescendo (1)

6.5 Allegro (1)
[5]

QUESTION 7

7.1 Explain ways in which a choreographer could choose and use music/ accompaniment for their choreography. Give TWO examples. (2)

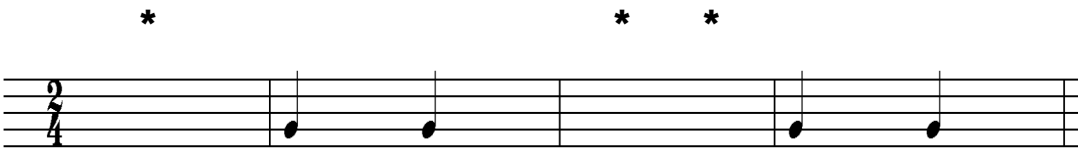
7.2 What role does music play in a dance or choreography? (3)
[5]

QUESTION 8

Complete the two bars of music given in QUESTION 8.1 and QUESTION 8.2 below with the missing note(s) or rest(s) in places marked with an *.

Copy your four completed bars for QUESTION 8.1 and QUESTION 8.2 into your ANSWER BOOK.

8.1



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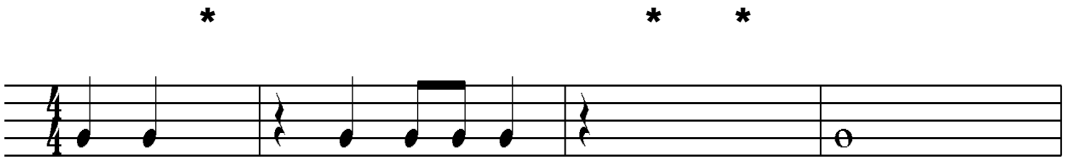
8.2



(3)
[6]

QUESTION 9

Give an explanation of how sound is created in instruments in EACH of the categories below.

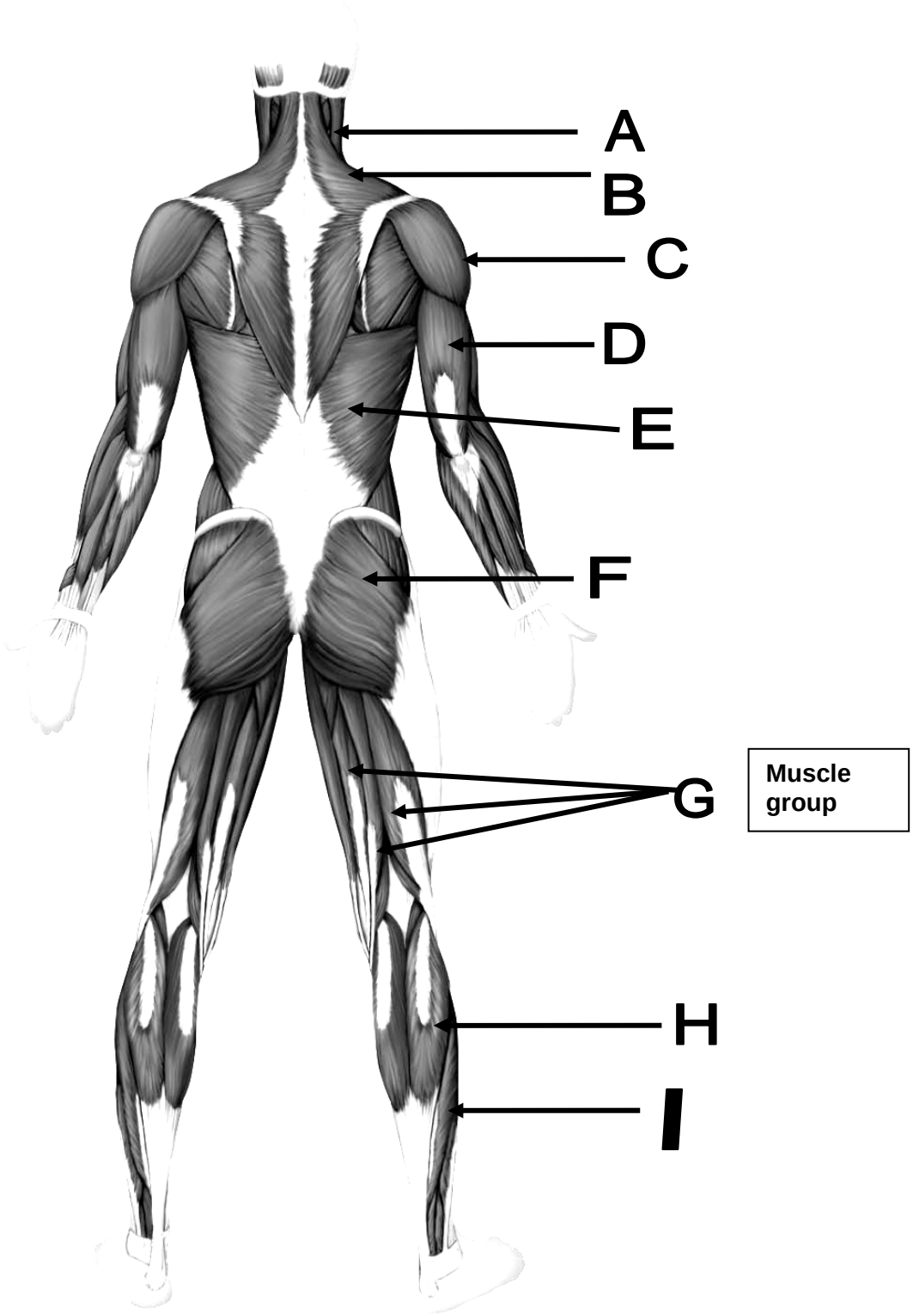
aerophones; membranophones; idiophones; chordophones	**[4]**

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE

QUESTION 10

10.1 Name the muscles/muscle group labelled **A**–**I** below.



(9)

10.2 Complete the following sentences on anatomical actions by filling in the missing word(s). Write only the word(s) next to the question number (10.2.1–10.2.10) in the ANSWER BOOK.

10.2.1 **...** is to close a joint or decrease the angle between two bones. (1)

10.2.2 **...** is to open a joint or increase the angle between two bones. (1)

10.2.3 **...** is movement laterally away from the mid-line of the body. (1)

10.2.4 **...** is the movement towards the mid-line of the body. (1)

10.2.5 **...** is the circular movement turning around an axis. (1)

10.2.6 **...** means bringing the toes up towards the shin. (1)

10.2.7 **...** is to point the toes/foot. (1)

10.2.8 **...** is to extend a joint beyond normal range. (1)

10.2.9 **...** is the rotation away from the midline. (1)

10.2.10 **...** is the rotation towards the midline. (1)
[19]

QUESTION 11

Name 10 different ways in which a dancer can prevent being injured in the dance class. **[10]**

QUESTION 12

12.1 How does good posture improve your dancing? (3)

12.2 How would you improve and maintain good posture? (3)
[6]

QUESTION 13

13.1 Explain, in detail, why it is important for a dancer to warm up before a dance class. (4)

13.2 What should a warm up involve? (3)
[7]

QUESTION 14

Name TWO of the main components of fitness being used by this dancer. Explain, in detail, how each component is assisting the dancer to hold this movement.

[8]

QUESTION 15

Write an article for a school magazine or a blog about how Dance Studies learners can be affected by stereotyping and peer pressure. Give your article/blog a catchy title. **[10]**

TOTAL SECTION C: 60
GRAND TOTAL: 150

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VRAAG 14

Noem TWEE van die hooffiksheidskomponente wat deur hierdie danser gebruik word. Verduidelik, in detail, hoe elke komponent help dat die danser hierdie beweging kan volhou.

[8]

VRAAG 15

Skryf 'n artikel vir 'n skooltydskrif of 'n blog oor hoe Dansstudies-leerders deur stereotipering en portuurdruk beïnvloed kan word. Gee jou artikel/blog 'n titel wat die oog vang. **[10]**

TOTAAL AFDELING C: 60
GROOTTOTAAL: 150

Kopiereg voorbehou

10.2 Voltooi die volgende sinne oor anatomiese aksies deur die ontbrekende woord(e) neer te skryf. Skryf slegs die woord(e) langs die vraagnommer (10.2.1–10.2.10) in die ANTWOORDEBOEK neer.

10.2.1 … is om die gewrig toe te maak of om die hoek tussen twee bene te verklein. (1)

10.2.2 … is om die gewrig oop te maak of om die hoek tussen twee bene te vergroot. (1)

10.2.3 … is beweging sywaarts weg van die middellyn van die liggaam af. (1)

10.2.4 … is die beweging na die middellyn van die liggaam toe. (1)

10.2.5 … is die sirkelbeweging wat om 'n as draai. (1)

10.2.6 … beteken om die tone na die skeenbeen op te beweeg. (1)

10.2.7 … is om die tone/voet te punt. (1)

10.2.8 ... is om die gewrig buite normale perke te strek. (1)

10.2.9 … is die rotasie weg van die middellyn af. (1)

10.2.10 … is die rotasie na die middellyn toe. (1)
[19]

VRAAG 11

Noem 10 verskillende maniere waarop 'n danser beserings in die dansklas kan voorkom. **[10]**

VRAAG 12

12.1 Hoe verbeter 'n goeie postuur jou dans? (3)

12.2 Hoe sou jy goeie postuur verbeter en in stand hou? (3)
[6]

VRAAG 13

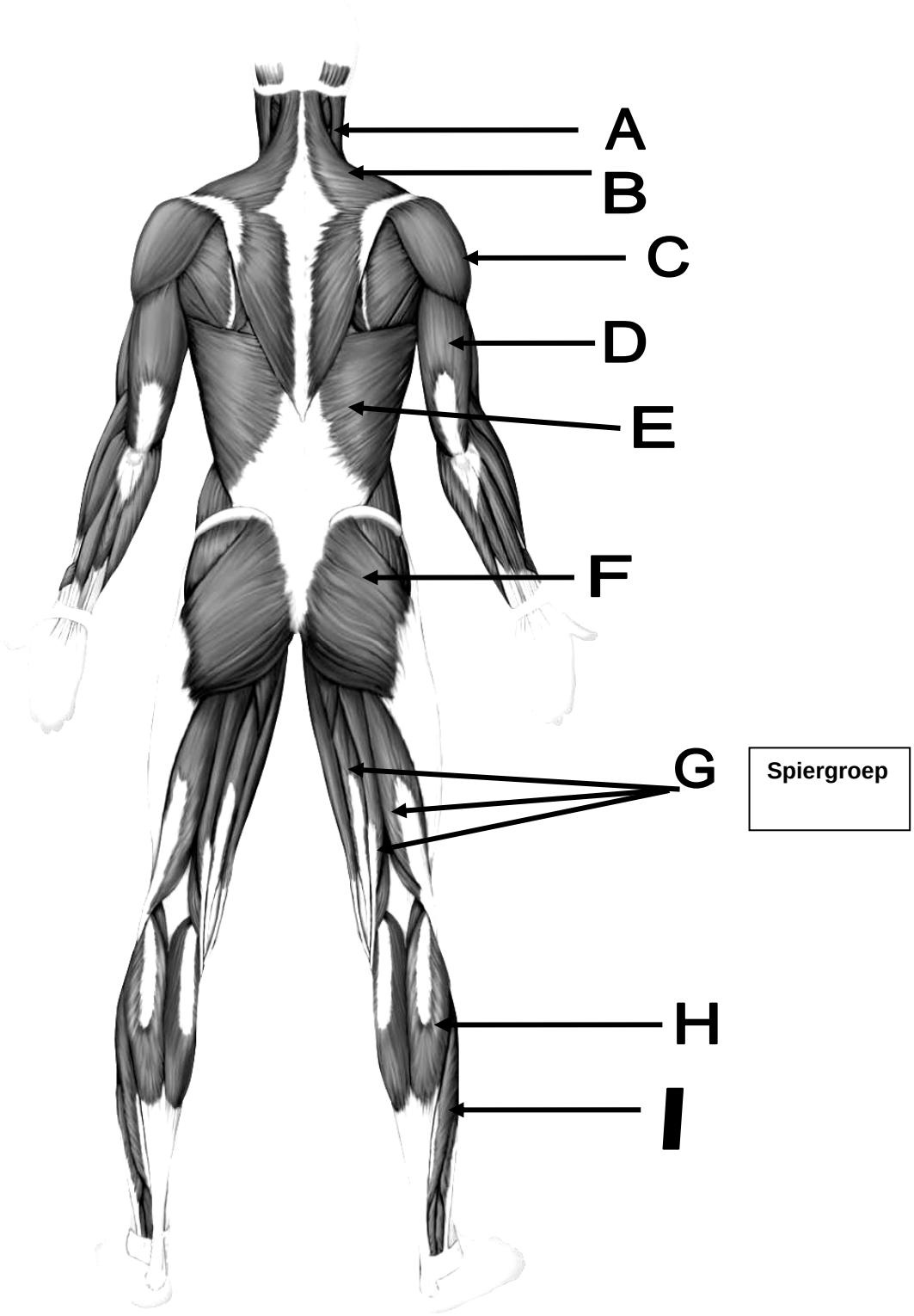
13.1 Verduidelik, in detail, waarom dit vir 'n danser belangrik is om voor 'n dansklas op te warm. (4)

13.2 Wat behoort 'n opwarming te behels? (3)
[7]

AFDELING C: ANATOMIE EN GESONDHEIDSORG

VRAAG 10

10.1 Noem die spiere/spiergroepe wat **A**–**I** hieronder gemerk is.



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AFDELING B: MUSIEKTEORIE

VRAAG 6

Gee die betekenis van die volgende Italiaanse musiekterme:

6.1 Forte (1)

6.2 Pianissimo (1)

6.3 Adagio (1)

6.4 Crescendo (1)

6.5 Allegro (1)
[5]

VRAAG 7

7.1 Verduidelik maniere waarop 'n choreograaf musiek/begeleiding vir sy/haar choreografie kan kies en gebruik. Gee TWEE voorbeelde. (2)

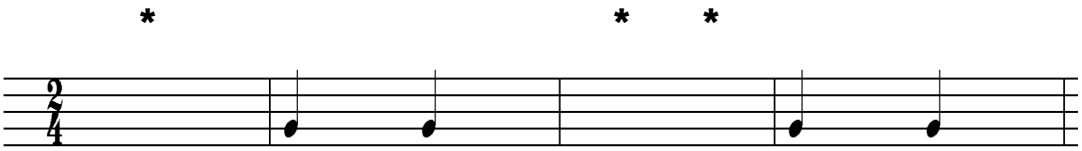
7.2 Watter rol speel musiek in dans of choreografie? (3)
[5]

VRAAG 8

Voltooi die twee mate musiek wat in VRAAG 8.1 en 8.2 hieronder gegee word met die ontbrekende noot/note of rusteken(s) in plekke wat met 'n * gemerk is.

Kopieer jou vier voltooide mate vir VRAAG 8.1 en 8.2 in jou ANTWOORDEBOEK.

8.1



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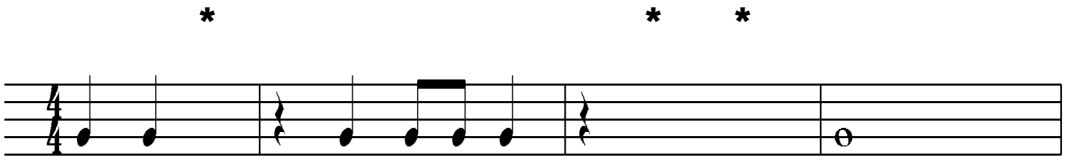
8.2



(3)
[6]

VRAAG 9

Gee 'n verduideliking van hoe klank in instrumente in ELK van die volgende kategorieë geskep word.

aërofone; membranofone; idiofone; chordofone	**[4]**

TOTAAL AFDELING B: 20

VRAAG 5

Beantwoord die vrae wat volg oor 'n tradisionele Suid-Afrikaanse seremoniële dans wat jy hierdie jaar geleer het.

5.1 Noem die dans wat jy geleer het. (1)

5.2 Noem die kulturele groep wat hierdie dans sou uitvoer. (1)

5.3 Bespreek die rede/doel waarom hierdie dans uitgevoer word. (2)

5.4 Kies enige DRIE van die rituele elemente wat hieronder genoem word en bespreek, in detail, hoe dit in hierdie dans gebruik word of die simboliese betekenis daarvan in hierdie dans.

sirkel; vuur; liggaamsversiering; klank; plek/inkleding

(9)

5.5 Hoe dink jy het inheemse Afrika-dans die Suid-Afrikaanse dansbedryf beïnvloed? (2)
[15]

TOTAAL AFDELING A: 70

3.1 Noem die choreograaf en die danswerk wat jy gekies het.

3.2 Beskryf die sinopsis/storie/tema van hierdie danswerk. (5)

3.3 Beskryf, in detail, die dansskat wat in hierdie danswerk gebruik word en gee voorbeelde daarvan. (7)

3.4 Noem die begeleiding wat vir hierdie werk gebruik word en hoe dit die stuk versterk het. (4)

3.5 Verduidelik hoe die produksie-elemente in hierdie danswerk gebruik word en die simboliese gebruik/betekenis daarvan. (8)
[24]

VRAAG 4

Berei 'n praatjie voor vir jou mede-graad 12-leerders oor EEN choreograaf in die voorgeskrewe lys hieronder. Sluit die besonderhede wat volg by jou aanbieding in.

SUID-AFRIKAANSE CHOREOGRAWE	INTERNASIONALE CHOREOGRAWE
Veronica Paeper	George Balanchine
Vincent Mantsoe	Alvin Ailey
Alfred Hinkel	Martha Graham
Sylvia Glasser	Christopher Bruce
Gary Gordon	Marius Petipa en Lev Ivanov
Mavis Becker	Vaslav Nijinsky
Hazel Acosta	Paul Taylor
Carolyn Holden	

4.1 Stel die choreograaf wat jy gekies het, voor.

4.2 Noem waar hy/sy gebore is. (1)

4.3 Verduidelik, in detail, sy/haar agtergrond, opleiding en loopbaan. (8)

4.4 Wat is die besondere stilistiese kenmerke van hierdie choreograaf se werk? (3)

4.5 Bespreek of/hoe die choreograaf se loopbaan tot die ontwikkeling van dans of die samelewing bygedra het. (4)
[16]

AFDELING A: DANSGESKIEDENIS EN -TEORIE

VRAAG 1

Kies EEN van die dansloopbane hieronder en gee die inligting wat volg.

choreograaf; kostuumontwerper; beligtingsontwerper; dansonderwyser; verhoogbestuurder

1.1 Gee 'n posbeskrywing van die dansloopbaan (1)

1.2 Watter opleiding word vereis (2)

1.3 Watter vaardighede en vermoëns word vereis (2)
[5]

VRAAG 2

2.1 Noem jou hoofdansstyl.

2.2 Brei uit oor VYF belangrike faktore van die oorsprong en ontwikkeling van jou hoofdansstyl. (5)

2.3 Verduidelik enige VYF beginsels wat in jou hoofdansstyl gebruik word. (5)
[10]

VRAAG 3

Kies EEN danswerk uit die voorgeskrewe lys hieronder en gee die inligting wat volg.

SUID-AFRIKAANSE CHOREOGRAWE	DANSWERKE	INTERNASIONALE CHOREOGRAWE	DANSWERKE
Veronica Paeper	*Orpheus in the Underworld*	George Balanchine	*Apollo* of *Agon*
Vincent Mantsoe	*Gula Matari*	Alvin Ailey	*Revelations*
Alfred Hinkel	*Last Dance (Bolero)*	Martha Graham	*Appalachian Spring* of *Lamentation*
Sylvia Glasser	*Tranceformations*	Christopher Bruce	*Ghost Dances* of *Rooster*
Gary Gordon	*Bessie's Head*	Marius Petipa en Lev Ivanov	*Swan Lake*
Mavis Becker	*Flamenco de Africa*	Vaslav Nijinsky	*Le Sacre du Printemps*
Hazel Acosta	*Blood Wedding*	Paul Taylor	*Esplanade*
Carolyn Holden	*Imagenes/Blood Wedding*		

INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit DRIE afdelings:

   - AFDELING A: Dansgeskiedenis en -teorie
   - AFDELING B: Musiekteorie
   - AFDELING C: Anatomie en Gesondheidsorg

2. Beantwoord AL die vrae.

3. Lees die hele vraestel aandagtig deur voordat jy dit beantwoord.

4. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.

5. Begin ELKE AFDELING op 'n NUWE bladsy.

6. Laat DRIE reëls oop na ELKE antwoord.

7. Enige vrae wat jy nie wil laat nasien nie, moet duidelik deurgehaal word.

8. Kontroleer of jy AL die vrae beantwoord het.

9. Skryf netjies en leesbaar.

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GRAAD 12

DANSSTUDIES

FEBRUARIE/MAART 2012

PUNTE: 150

TYD: 3 uur

* D A N C D M *

Hierdie vraestel bestaan uit 9 bladsye.

Kopiereg voorbehou

EASTERN CAPE