basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2014

MARKS: 150

TIME: 3 hours

This question paper consists of 10 pages.

DANCDM

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INSTRUCTIONS AND INFORMATION

1. There are 14 questions in this question paper. Answer ALL the questions.

2. This question paper consists of THREE sections:

   SECTION A: Dance History and Theory
   SECTION B: Music Theory
   SECTION C: Anatomy and Health Care

3. Read through the whole question paper carefully before you start answering 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. *Explain/Describe in detail* means you must provide as much information as possible.

10. Write neatly and legibly.

SECTION A: DANCE HISTORY AND THEORY

QUESTION 1

Select ONE South African dance work that you have studied from the prescribed list below. Write an article for a newspaper to promote the work you have chosen. Do not use bullets in your article.

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*
Carolyn Holden	*Imagenes/Blood Wedding*

Include the following information in your article:

- A title for the article. (1)
- An introduction to the article to include the name of the choreographer, the name of the dance work and the synopsis/theme/intent, as well as the reason for/background to creating this work. (4)
- Clarify to the readers whether this is a narrative or abstract dance work and explain why. (1)
- Describe the dance style(s) used and the movement vocabulary in this dance work. Give examples to substantiate your answer. (5)
- Evaluate how the production elements and symbolism used in this dance work contributed to the success and conveying the intent of this work. (7)
- Conclude your article with the impact you think this work will have on an audience. Give reasons for your comments. (2)

[20]

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QUESTION 2

Select ONE international choreographer you have studied from the prescribed list below.

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 Ivanov	*Swan Lake*
Vaslav Nijinsky	*Le Sacre du Printemps*
Paul Taylor	*Esplanade*

2.1 Name the choreographer you have selected.

2.2 Name his/her country of origin. (1)

2.3 State his/her early dance training and experience. (3)

2.4 Discuss his/her professional dance and choreographic career, influences and collaborations. (5)

2.5 Analyse and comment on the choreographer's dance and choreographic style. (4)

2.6 As a South African dance student, why do you think it is important to learn about international choreographers and dance works? Give reasons for your answer. (2)
[15]

QUESTION 3

You have researched an indigenous African classic ceremonial ritual dance.

Provide the following information about this dance:

3.1 The name of the dance that is performed during the ceremony and where it originates (2)

3.2 The role/function of this dance in the community (5)

3.3 The costume/outfits worn and the music/accompaniment used (4)

3.4 Compare cultural dance and theatrical dance in terms of:

- Purposes
- Settings
- Participants (6)

[17]

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QUESTION 4

Prepare a presentation for the Grade 10 Dance Studies learners on ONE dance-related career you have researched.

4.1 Motivate the learners to take this subject and indicate the possible careers it could lead to in the dance industry.

4.2 Name the dance career you are presenting.

4.3 State the specific qualities/talents/temperament you would need to pursue this career.

4.4 Name the qualifications/experience/tertiary training you would need after Grade 12 to pursue this career.

4.5 What types of funding could you apply for, for tertiary study?

4.6 What financial requirements would have to be considered to pursue tertiary/other training for this career? **[8]**

QUESTION 5

You are responsible for the marketing and programme design for your Grade 12 choreographic performance.

5.1 Draw up a marketing plan. What media would you use to advertise your production? (6)

5.2 List the essential items that should be included in the programme design. (4)
[10]

TOTAL SECTION A: 70

EASTERN CAPE

SECTION B: MUSIC THEORY

QUESTION 6

Match the items in COLUMN B with the descriptions in COLUMN A. Write only the letter (A–E) next to the question number (6.1–6.5) in the ANSWER BOOK.

COLUMN A		COLUMN B
6.1	Instruments that use string to produce a sound	A rhythm
6.2	Music with a single melody line	B polyrhythm
6.3	The heartbeat of the music. It can be recognised as a steady beat or a recurring pattern.	C chordophone
		D dynamics
6.4	The variety of amplitudes, accents, contrasts, et cetera. It is what makes the music exciting and interesting and adds contrast to the piece.	E monophonic
6.5	Music made up of several tunes occurring at the same time	

(5 x 1) **[5]**

QUESTION 7

Choose ONE of the international prescribed dance works listed below and answer the questions that follow.

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 Ivanov	*Swan Lake*
Vaslav Nijinsky	*Le Sacre du Printemps*
Paul Taylor	*Esplanade*

7.1 Name the international dance work you have selected.

7.2 Name the composer/musicians/group. (1)

7.3 Describe the style/genre of the music and the instrumentation used in this work. (3)

7.4 Discuss how the music contributes to the dance work. (2)
[6]

QUESTION 8

Learning about musical notation can help to develop a dancer's musicality.

Answer the following questions on notation:

8.1 For how many counts does a minim last? (1)

8.2 For how many counts does a crotchet last? (1)

8.3 For how many counts does a semibreve last? (1)

8.4 For how many counts does a semiquaver last? (1)

8.5 For how many counts does a quaver last? (1)
[5]

QUESTION 9

African dance relies heavily on African music. Describe clearly the main characteristics of this music genre. **[4]**

TOTAL SECTION B: 20

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SECTION C: ANATOMY AND HEALTH CARE

QUESTION 10

10.1 What does good grooming in dance require and why is it important? (4)

10.2 Name FOUR essential requirements of a safe dance studio/space and explain your answer. (4)

10.3 Discuss how overuse of the body or excessive dance training can lead to a dance injury. (4)

10.4 Name FOUR of the muscular/physical limitations of a dancer's body that could lead to an injury. (4)
[16]

QUESTION 11

11.1 Explain the benefits of a good posture. (4)

11.2 Name FOUR main muscles that are involved in developing core stability. (4)

11.3 Explain how you would develop core stability for dance. (5)

11.4 Give a detailed description of ONE exercise that would strengthen the muscles in QUESTION 11.2. (3)
[16]

QUESTION 12

12.1 Elaborate on the types of peer pressure that you may be faced with that could negatively affect your dancing. (4)

12.2 Certain stereotypes, listed below, are often found in the dance environment. Give clear arguments against EACH stereotype.

- Dancers must be thin.
- Dancing is effeminate and all male dancers are gay.
- Dance is not intellectually challenging, so it is a better option for students who are not 'academic'.
- People with disabilities cannot dance. (4)

[8]

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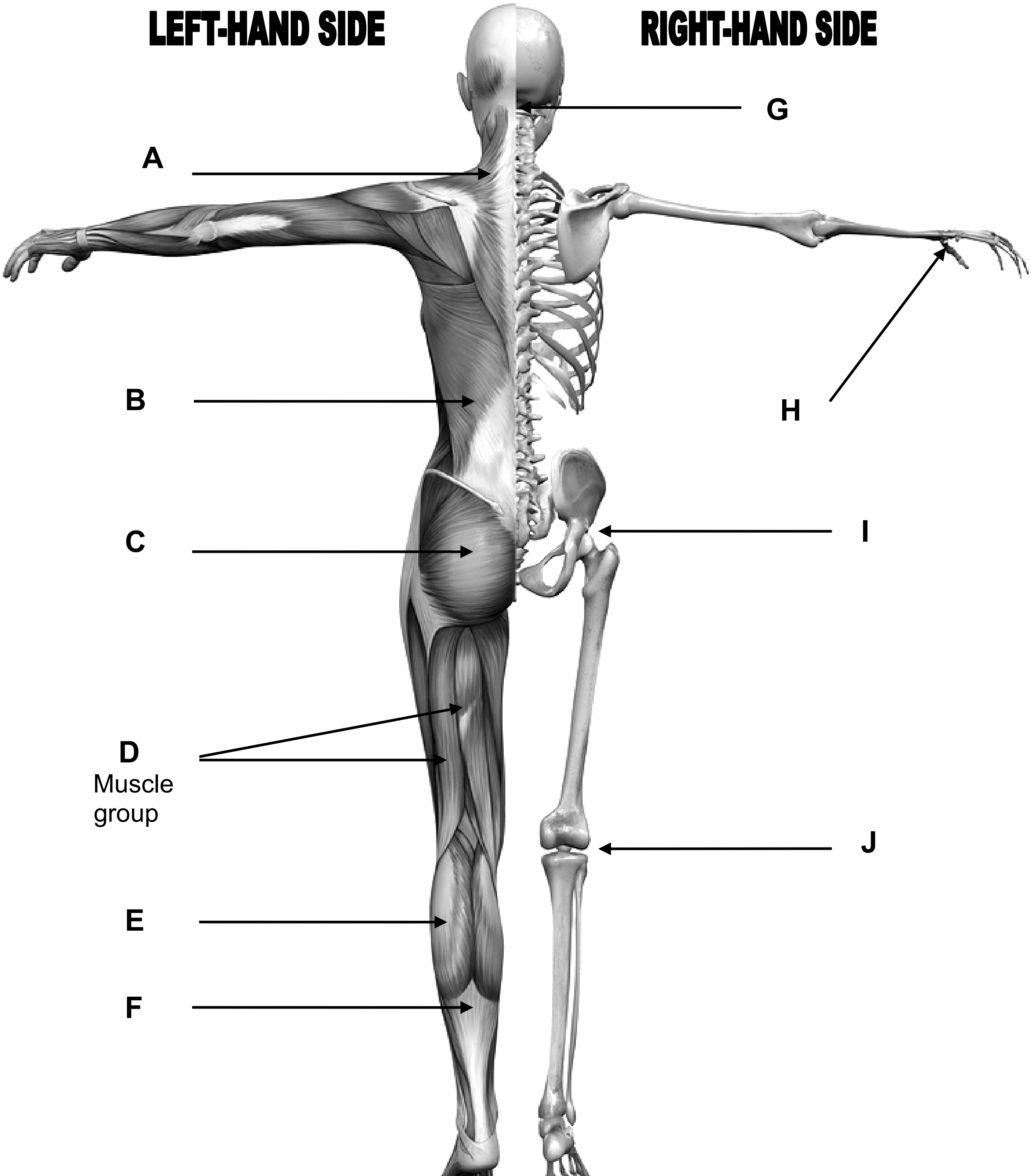
QUESTION 13

13.1 Label the muscles/tendons **A** to **F** on the left-hand side of the illustration. (6)

13.2 Label the joints **G** to **J** on the right-hand side of the illustration. (4)



[10]

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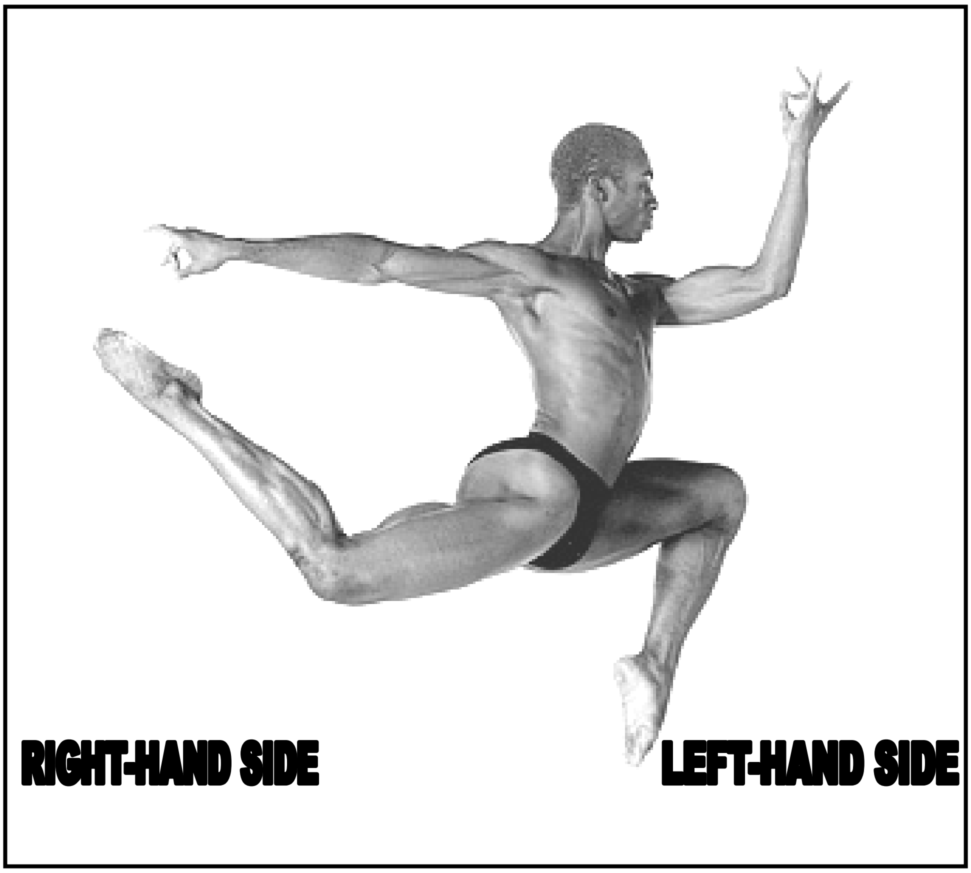
QUESTION 14

14.1 Study the photograph of the dancer below and identify the following anatomical actions occurring in the joints:



[Lois Greenfield.com Dario Vaccaro Dance Project]

14.1.1 The dancer's right and left ankle joints (1)

14.1.2 The dancer's right and left knee joints (1)

14.1.3 The dancer's right hip joint (Do not include rotation.) (1)

14.1.4 The dancer's left hip joint (Do not include rotation.) (1)

14.1.5 The dancer's left shoulder joint (1)

14.1.6 The dancer's right elbow (1)

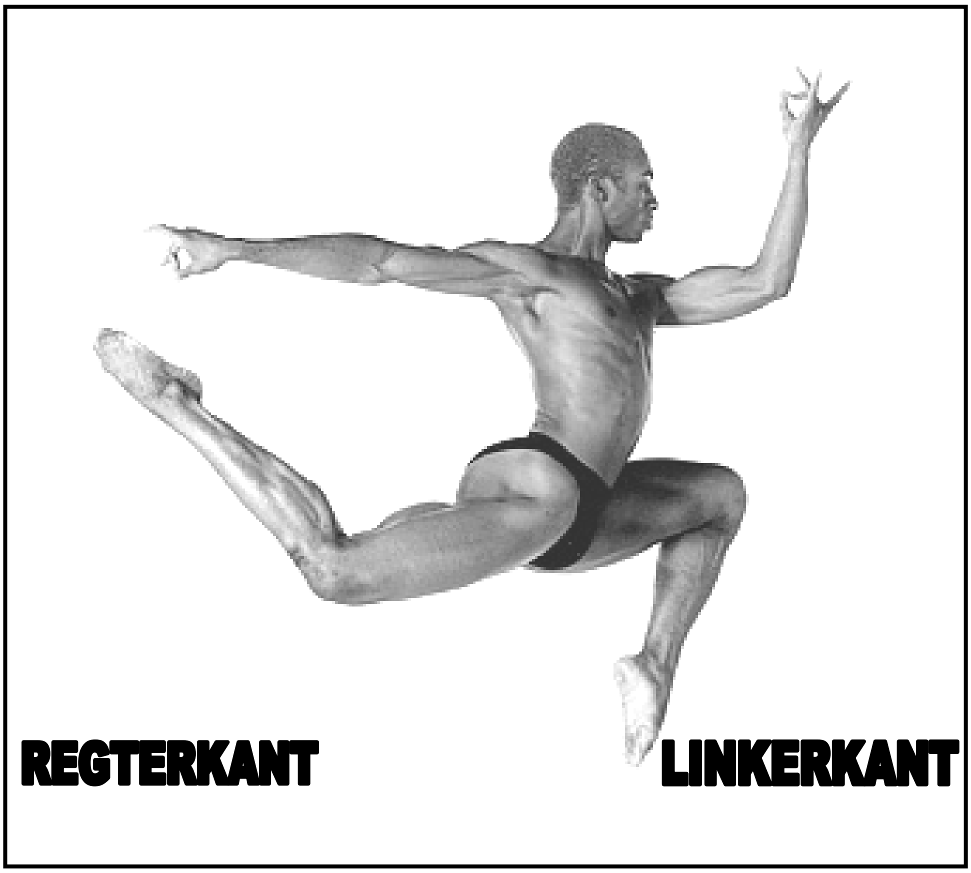
14.2 Name the components of fitness needed to be able to do the movement in the picture above. (4)
[10]

TOTAL SECTION C: 60
GRAND TOTAL: 150

EASTERN CAPE

VRAAG 14

14.1 Bestudeer die foto van die danser hieronder en identifiseer die volgende anatomiese bewegings wat in die gewrigte plaasvind:



[Lois Greenfield.com Dario Vaccaro Dance Project]

14.1.1 Die danser se regter- en linkerenkelgewrigte (1)

14.1.2 Die danser se regter- en linkerkniegewrigte (1)

14.1.3 Die danser se regterheupgewrig (Moenie rotasie insluit nie.) (1)

14.1.4 Die danser se linkerheupgewrig (Moenie rotasie insluit nie.) (1)

14.1.5 Die danser se linkerskouergewrig (1)

14.1.6 Die danser se regterelmboog (1)

14.2 Noem die fiksheidskomponente wat vereis word om die beweging in die foto hierbo te kan uitvoer. (4)
[10]

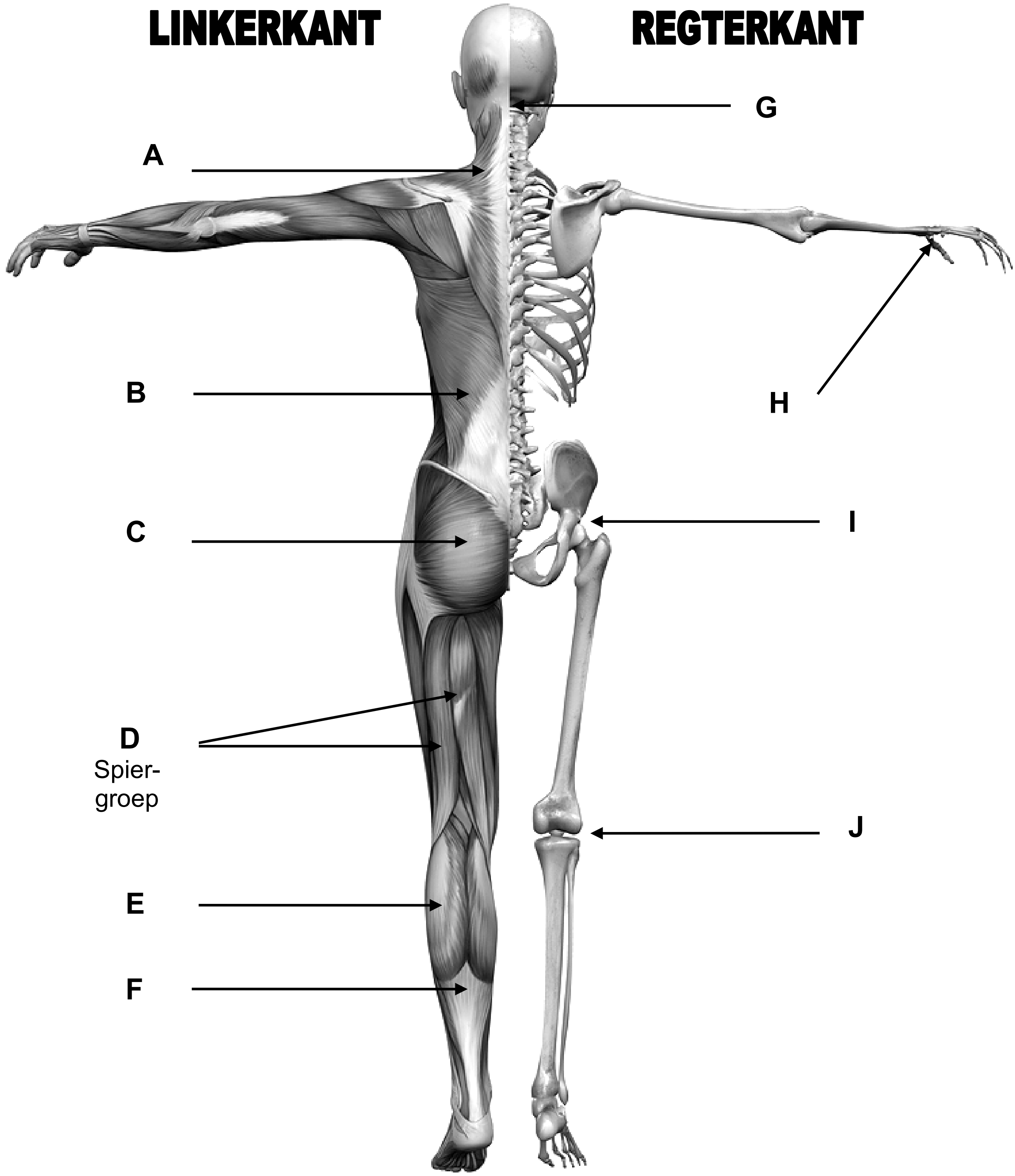
TOTAAL AFDELING C: 60
GROOTTOTAAL: 150

EASTERN CAPE

VRAAG 13

13.1 Benoem die spiere/senings **A** tot **F** aan die linkerkant van die illustrasie. (6)

13.2 Benoem die gewrigte **G** tot **J** aan die regterkant van die illustrasie. (4)



[10]

AFDELING C: ANATOMIE EN GESONDHEIDSORG

VRAAG 10

10.1 Wat is die vereistes van goeie persoonlike versorging in dans en waarom is dit belangrik? (4)

10.2 Noem VIER noodsaaklike vereistes van 'n veilige dansateljee/-ruimte en verduidelik jou antwoord. (4)

10.3 Bespreek hoe misbruik van die liggaam of oormatige dansoefening tot 'n dansbesering kan lei. (4)

10.4 Noem VIER van die spier-/fisieke beperkings van 'n danser se liggaam wat tot 'n besering kan lei. (4)
[16]

VRAAG 11

11.1 Verduidelik die voordele van 'n goeie postuur/houding. (4)

11.2 Noem VIER hoofspiere wat by die ontwikkeling van kernstabiliteit betrokke sal wees. (4)

11.3 Verduidelik hoe jy kernstabiliteit vir dans sal ontwikkel. (5)

11.4 Gee 'n gedetailleerde beskrywing van EEN oefening wat die spiere in VRAAG 11.2 sal versterk. (3)
[16]

VRAAG 12

12.1 Brei uit oor die tipes portuurdruk wat jy moontlik kan ondervind wat jou danswerk negatief kan beïnvloed. (4)

12.2 Sekere stereotipes, hieronder genoem, word dikwels in die dansomgewing aangetref. Gee duidelike teenargumente oor ELKE stereotipe.

- Dansers moet maer wees.
- Dans is verwyfd (meisieagtig) en alle manlike dansers is gay.
- Dans is nie intellektueel uitdagend nie, dus is dit 'n beter opsie vir studente wat nie 'akademies' is nie.
- Mense met gestremdhede kan nie dans nie. (4)

[8]

EASTERN CAPE

VRAAG 8

Kennis oor musikale notasie kan help om 'n danser se musikaliteit te ontwikkel.

Beantwoord die volgende vrae oor notasie:

8.1 Vir hoeveel maatslae duur 'n halfnoot? (1)

8.2 Vir hoeveel maatslae duur 'n kwartnoot? (1)

8.3 Vir hoeveel maatslae duur 'n heelnoot? (1)

8.4 Vir hoeveel maatslae duur 'n sestiende-noot? (1)

8.5 Vir hoeveel maatslae duur 'n agstenoot? (1)
[5]

VRAAG 9

Afrika-danse steun swaar op Afrika-musiek. Beskryf die hoofkenmerke van hierdie musiekgenre duidelik. **[4]**

TOTAAL AFDELING B: 20

AFDELING B: MUSIEKTEORIE

VRAAG 6

Pas die items in KOLOM B by die beskrywings in KOLOM A. Skryf slegs die letter (A–E) langs die vraagnommer (6.1–6.5) in die ANTWOORDEBOEK neer.

KOLOM A		KOLOM B	
6.1	Instrumente wat snare gebruik om 'n klank voort te bring	A	ritme
6.2	Musiek met 'n enkele melodielyn	B	poliritme
6.3	Die hartklop van die musiek. Dit kan as 'n reëlmatige maatslag ('steady beat') of as 'n herhalende patroon herken word.	C	chordofoon
6.4	Die verskeidenheid amplitudes, aksente, kontraste, ensovoorts. Dit is wat die musiek opwindend en interessant maak en kontras aan die stuk verleen.	D	dinamiek
6.5	Musiek wat bestaan uit verskeie wysies wat op dieselfde tyd plaasvind	E	monofonies

(5 x 1) **[5]**

VRAAG 7

Kies EEN van die internasionale voorgeskrewe danswerke uit die lys hieronder en beantwoord die vrae wat volg.

INTERNASIONALE CHOREOGRAWE	DANSWERKE
George Balanchine	*Apollo* of *Agon*
Alvin Ailey	*Revelations*
Martha Graham	*Appalachian Spring* of *Lamentation*
Christopher Bruce	*Ghost Dancers* of *Rooster*
Marius Petipa en Lev Ivanov	*Swan Lake*
Vaslav Nijinsky	*Le Sacre du Printemps*
Paul Taylor	*Esplanade*

7.1 Noem die internasionale danswerk wat jy gekies het.

7.2 Noem die komponis/musici/groep. (1)

7.3 Beskryf die styl/genre van die musiek en die instrumentasie wat in hierdie werk gebruik is. (3)

7.4 Bespreek hoe die musiek tot die danswerk bydra. (2)
[6]

VRAAG 4

Berei 'n aanbieding voor vir die graad 10-Dansstudies-leerders oor EEN dansverwante loopbaan wat jy nagevors het.

4.1 Motiveer die leerders om hierdie vak te neem en dui die moontlike loopbane aan waartoe dit in die dansbedryf kan lei.

4.2 Noem die dansloopbaan waaroor jou aanbieding handel.

4.3 Noem die spesifieke eienskappe/talente/temperament wat jy nodig het om hierdie loopbaan te beoefen.

4.4 Noem die kwalifikasies/ondervinding/tersiêre opleiding wat jy na graad 12 nodig gaan hê om hierdie loopbaan te beoefen.

4.5 Vir watter tipes befondsing kan jy vir tersiêre studie aansoek doen?

4.6 Watter finansiële vereistes moet in ag geneem word as tersiêre/ander opleiding vir hierdie loopbaan nagestreef word? **[8]**

VRAAG 5

Jy is verantwoordelik vir die bemarking en programontwerp van jou graad 12 choreografiese opvoering.

5.1 Stel 'n bemarkingsplan op. Watter media gaan jy gebruik om jou produksie te adverteer? (6)

5.2 Noem die noodsaaklike items wat in die programontwerp ingesluit moet wees. (4)
[10]

TOTAAL AFDELING A: 70

VRAAG 2

Kies EEN internasionale choreograaf wat jy bestudeer het uit die voorgeskrewe lys hieronder.

INTERNASIONALE CHOREOGRAWE	DANSWERKE
George Balanchine	*Apollo* of *Agon*
Alvin Ailey	*Revelations*
Martha Graham	*Appalachian Spring* of *Lamentation*
Christopher Bruce	*Ghost Dancers* of *Rooster*
Marius Petipa en Lev Ivanov	*Swan Lake*
Vaslav Nijinsky	*Le Sacre du Printemps*
Paul Taylor	*Esplanade*

2.1 Noem die choreograaf wat jy gekies het.

2.2 Noem sy/haar land van herkoms. (1)

2.3 Noem sy/haar vroeë dansopleiding en -ondervinding. (3)

2.4 Bespreek sy/haar professionele dans- en choreografiese loopbaan, invloede en medewerkings. (5)

2.5 Analiseer en lewer kommentaar op die choreograaf se dans- en choreografiese styl. (4)

2.6 As 'n Suid-Afrikaanse dansstudent, waarom dink jy is dit belangrik dat jy oor internasionale choreograwe en danswerke moet leer? Gee redes vir jou antwoord. (2)
[15]

VRAAG 3

Jy het 'n inheemse Afrika klassieke seremoniële rituele dans nagevors.

Gee die volgende inligting oor hierdie dans:

3.1 Die naam van die dans wat tydens die seremonie opgevoer word en waar dit vandaan kom (2)

3.2 Die rol/funksie van hierdie dans in die gemeenskap (5)

3.3 Die kostuums/uitrustings wat gedra word en die musiek/begeleiding wat gebruik word (4)

3.4 Vergelyk kulturele dans en teaterdans in terme van die volgende:

- Doelwitte
- Toneelskikking (plek)
- Deelnemers

(6)
[17]

EASTERN CAPE

AFDELING A: DANSGESKIEDENIS EN -TEORIE

VRAAG 1

Kies EEN Suid-Afrikaanse danswerk wat jy bestudeer het uit die voorgeskrewe lys hieronder. Skryf 'n artikel vir 'n koerant om die danswerk wat jy gekies het, te bemark. Moenie kolpunte ('bullets') in jou artikel gebruik nie.

SUID-AFRIKAANSE CHOREOGRAWE	DANSWERKE
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*
Carolyn Holden	*Imagenes/Blood Wedding*

Sluit die volgende inligting by jou artikel in:

- 'n Titel vir die artikel. (1)
- 'n Inleiding tot die artikel wat die naam van die choreograaf, die naam van die danswerk en die sinopsis/tema/bedoeling insluit, asook die rede/agtergrond vir die skep van hierdie werk. (4)
- Verduidelik vir die lesers of dit 'n verhalende of abstrakte danswerk is en waarom. (1)
- Beskryf die dansstyl(e) wat gebruik is en die bewegingswoordeskat in hierdie danswerk. Gee voorbeelde om jou antwoord te ondersteun. (5)
- Evalueer hoe die produksie-elemente en die simboliek wat in hierdie danswerk gebruik is, tot die sukses en die oordra van die bedoeling van hierdie werk bygedra het. (7)
- Sluit jou artikel af met die impak wat jy dink hierdie werk op 'n gehoor sal hê. Gee redes vir jou kommentaar. (2)

[20]

EASTERN CAPE

INSTRUKSIES EN INLIGTING

1. Daar is 14 vrae in hierdie vraestel. Beantwoord AL die vrae.

2. Hierdie vraestel bestaan uit DRIE afdelings:

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

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. Trek 'n lyn deur enige vrae wat jy nie wil hê moet nagesien word nie.

8. Kontroleer of jy AL die vrae beantwoord het.

9. *Verduidelik/Beskryf in besonderhede* beteken jy moet soveel inligting as moontlik verskaf.

10. Skryf netjies en leesbaar.

Kopiereg voorbehou

EASTERN CAPE

basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NASIONALE SENIOR SERTIFIKAAT

GRAAD 12

DANSSTUDIES

FEBRUARIE/MAART 2014

PUNTE: 150

TYD: 3 uur

Hierdie vraestel bestaan uit 10 bladsye.