



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

DANCE STUDIES

MARKS: 150

TIME: 3 hours



This question paper consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. This paper consists of THREE sections.
 - SECTION A – History
 - SECTION B – Music
 - SECTION C – Anatomy and Health Care
2. Read through the whole paper carefully before answering it.
3. Answer ALL the questions.
4. There are TWELVE questions in this question paper.
5. Number the answers correctly according to the numbering system used in this question paper.
6. Leave THREE lines after each QUESTION.
7. Start EACH SECTION on a NEW page.
8. Draw a line through any questions you do not want marked.
9. Marks are NOT allocated according to the principle of 'one mark per one fact', but according to the quality of the answer.
10. Write neatly and legibly.

SECTION A: HISTORY**QUESTION 1**

- 1.1 Explain the difference between improvisation and choreography. (2)
- 1.2 What is "SPACE" in improvisation? Name and explain some of the different types of space that can be used in improvisation and choreography. (6)
- 1.3 How can you make the rehearsals for your choreography dance work more effective? (4)
- 1.4 Discuss the importance of backdrops and sets and its use in a dance work. (3)

[15]**QUESTION 2**

Select ONE of the prescribed INTERNATIONAL choreographers from the list below that you have studied this year. Give the following information:

- 2.1 The name of the choreographer
- 2.2 The name of his/her place of birth and his/her date of birth (2)
- 2.3 What is his/her dance training and experience (4)
- 2.4 His/her career as a dancer and a choreographer (7)
- 2.5 An analysis of the choreographer's dance style (5)
- 2.6 His/Her contribution to the development of dance (2)

[20]**BELOW ARE THE PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS**

International choreographer	Dance works
George Balanchine	<i>Appollo or Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring or Lamentation</i>
Christopher Bruce	<i>Ghost Dancers or Rooster</i>
Marius Petipa and Lev Ivanhof	<i>Swan Lake</i>
Vaslav Nijinski	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Esplanade</i>

QUESTION 3

- 3.1 What is the difference between a *traditional dance* and an *indigenous dance*? (2)
- 3.2 Compare the characteristics of African dance to that of another dance form. Explain the differences and similarities, if any. (4)
- 3.3 Give the principles of African dance. (4)
- 3.4 Discuss some of the basic movements found in the African dance styles. (6)
- 3.5 Name any TWO rituals in African dance and the purpose of these rituals. (4)
- [20]**

QUESTION 4

Choose one SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK from the prescribed list below and answer the following questions:

- 4.1 Give the name of the choreographer and dance work. (2)
- 4.2 Describe the synopsis/story/theme of this dance work. (7)
- 4.3 Describe the costume and set design. (2)
- 4.4 Explain the choreographer's unique choreography style and the movement vocabulary used in this dance work. (4)
- 4.5 What was the impact of the dance work on the audience? (2)
- [15]**

LIST OF PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS

South African choreographer	Dance works
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Sylvia Glasser	<i>Tranceformations</i>
Gary Gordon	<i>Bessie's Head</i>
Mavis Becker	<i>Flamenco de Africa</i>
Hazel Acosta	<i>Blood Wedding</i>
Caroline Holden	<i>Imágenes</i>

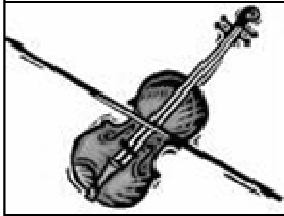
TOTAL SECTION A: 70

SECTION B: MUSIC

QUESTION 5

Match the instruments given in the pictures marked A – F and link them to each one of the four music categories given in question 5.1. – 5.4.

A



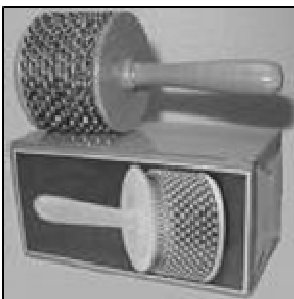
B



C



D



E



F



- 5.1 Two chordophone instruments (2)
 - 5.2 One idiophone instrument (1)
 - 5.3 One aerophone instrument (1)
 - 5.4 One membranophone instrument (1)
- [5]**

QUESTION 6

Select ONE prescribed INTERNATIONAL or SOUTH AFRICAN dance works you have studied this year. Provide the following information about the musical accompaniment:

- 6.1 The name of the dance work and choreographer
 - 6.2 The name of the composer, group or musicians (1)
 - 6.3 The genre/style of the music (1)
 - 6.4 Instrumentation of the music (1)
 - 6.5 Comment on how the music influenced or contributed to the dance. (2)
- [5]**

QUESTION 7

7.1 Name and arrange the following music notes in descending order from the largest to smallest note value.

7.1.1  (1)

7.1.2  (1)

7.1.3  (1)

7.1.4  (1)

7.1.5  (1)

7.2 Choose the correct word from the box below.

HARMONY	RHYTHM	MELODY	TIMBRE	DYNAMICS
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7.2.1 The recognisable part of the music that you can usually hum. It can be simple or complex and usually recur within the piece of music. (1)

7.2.2 When two or more notes of different pitch are sounded at the same time, producing a chord. It is the way sounds are combined together. They either compliment or agree with the other sounds – concord, or they disagree and clash or sound harsh – discord. (1)

7.2.3 The heartbeat of the music, and can be recognised as a steady beat or a recurring pattern; the regular occurrence or reoccurrence of an accented beat or beats in a bar of music. (1)

7.2.4 The variety of amplitude, accents, contrasts etc. It is what makes the music exciting and interesting and adds contrast to the piece. This can be created by the instruments used or a combination of instruments and the speed or loudness with which they are played. (1)

7.2.5 Each instrument has a specific sound that makes it instantly identifiable and different to other instruments. There are different categories of instruments and within each category the various instruments differ as well e.g. the string section has a violin in it as well as a contrabass and they both have a completely different sound. (1)

[10]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 8: MULTIPLE-CHOICE QUESTIONS**

Write only the number of the question and letter of the answer you have chosen on your ANSWER BOOK.

- 8.1 Flexion of the hip joint is when the ...
- A muscles are contracting.
 - B thigh is lifted forward.
 - C inside thigh is turned out. (1)
- 8.2 Bending your torso backwards is known as ...
- A torso flexion.
 - B torso extension.
 - C lateral flexion. (1)
- 8.3 Muscles are attached to bone by means of a ...
- A sheath.
 - B ligament.
 - C tendon. (1)
- 8.4 A good example of a flat bone is the ...
- A scapula.
 - B vertebrae.
 - C femur. (1)
- 8.5 Cardiac muscle refers to the ...
- A voluntary muscles.
 - B heart.
 - C organs. (1)
- 8.6 A movement towards the midline of the body is known as ...
- A flexion.
 - B extension.
 - C adduction. (1)
- 8.7 If something is situated close to the midline it is ...
- A superior.
 - B posterior.
 - C medial. (1)

- 8.8 The group of muscles opposing the working muscles are the ...
- A agonists.
 - B fixators.
 - C antagonists. (1)
- 8.9 Endurance is ...
- A the ability to override the body's natural reflex action.
 - B an ability to lift heavy weights.
 - C the ability to perform over long periods of time. (1)
- 8.10 Muscle tone is recognised by ...
- A a contraction of a muscle.
 - B tension in a muscle.
 - C a muscle which has a firm quality and is pliable and resilient. (1)
- [10]**

QUESTION 9

Study the picture below and answer the following questions:

RIGHT side
of dancer's
body



LEFT side of
dancer's body

- 9.1 Give the anatomical actions of the hip, knee and ankle of the dancer's RIGHT leg. (4)
 - 9.2 Give the anatomical action of the dancer's LEFT knee. (1)
 - 9.3 Give the anatomical action of the dancer's LEFT elbow. (1)
 - 9.4 Name the group of muscles responsible for the action of the dancer's LEFT knee. (1)
 - 9.5 Give the anatomical action of the dancers head. (1)
 - 9.6 Name ONE muscle responsible for the action of the dancer's ankles. (1)
 - 9.7 Name ONE muscle responsible for the dancer's turnout of the legs. (1)
 - 9.8 What is alignment and why is the correct alignment of the knees important to a dancer? (5)
 - 9.9 What is muscle tone and why is it important? (5)
- [20]**

QUESTION 10

Name the muscles below:

- 10.1 The large muscle whose attachments originate from the base of the skull, neck and thoracic vertebrae and insert into the clavicle. It is also responsible for stabilising the shoulder-girdle. (1)
- 10.2 The muscles that has two heads or bellies and crosses two joints. This muscle flexes the elbow, supinates the forearm, and also flexes and stabilises the shoulder joint. (1)
- 10.3 The large muscle of the chest which adducts and medially rotates the humerus. (1)
- 10.4 The powerful muscle that gives the shoulder its rounded appearance. (1)
- 10.5 The muscle that extends the hip against gravity laterally rotates the femur during extension and abducts femur. It is also the largest muscle in the body. (1)
- 10.6 The powerful group of 4 muscles that all cross the knee joint and act as knee extensors. (1)
- 10.7 The longest muscle in the body. It crosses both the hip and knee joints. (1)
- 10.8 The muscle at the back of the body, next to the spine. It extends the flexed arm, adducts and medially rotates the humerus. (1)
- 10.9 The muscle that is the deepest lying of the abdominals. It acts as a 'girdle' or 'corset'. The contraction of this muscle helps maintain good posture. (1)
- 10.10 A group of 3 muscles at the back of the leg. It extends the hip and flexes the knee. (1)
- [10]**

QUESTION 11

- 11.1 What would the immediate treatment be if somebody has pulled a muscle during a dance class? (4)
- 11.2 List the general complications following this injury and how it will affect training. (3)
- 11.3 Recommend prevention methods for a muscle injury. (3)
- [10]**

QUESTION 12

- 12.1 What are the benefits of muscle strength to a dancer? (3)
- 12.2 Describe ONE strengthening exercise and explain which part of the body is being strengthened. (4)
- 12.3 Explain the following neuromuscular skills:
 - 12.3.1 Balance (1)
 - 12.3.2 Agility (1)
 - 12.3.3 Spatial awareness (1)

[10]

TOTAL SECTION C: 60
GRAND TOTAL: 150

VRAAG 12

- 12.1 Wat is die voordele van spiersterkte vir 'n danser? (3)
- 12.2 Beskryf EEN versterkings oefening en verduidelik watter deel van die liggaam word versterk. (4)
- 12.3 Verduidelik die volgende neuromuskulêre vaardighede:
- 12.3.1 Balans (1)
 - 12.3.2 Ratsheid (1)
 - 12.3.3 Ruimtelike bewustheid (1)
- TOTAAL AFDELING C: 60**
- GROOTTOTAAL: 150**

VRAAG 10

Benoem die spiere hieronder:

- 10.1 Die groot spier wie se aanhegtingspunt by die onderent van die skedelbeen is en die nek en die torakale werwels van die rugstring en dit word by die klavikula aangeheg. Dit is ook verantwoordelik vir die stabilisering van die skouer gordel. (1)

- 10.2 Die spiere wat twee koppe of magies het en oor twee gewrigte kruis. Hierdie spier buig die elmboog; bring die voorarm terug (supineer) wanneer die elmboog gebuig is en buig en stabiliseer ook die skouergewrig. (1)

- 10.3 Die groot spier in die borskas wat verantwoordelik is vir adduksie en mediale rotasie van die humerus. (1)

- 10.4 Die naam van die kragtige spier wat aan die skouer sy ronde voorkoms gee. (1)

- 10.5 Hierdie spier verleng die heup teen swaartekrag en laat laterale rotasie gedurende die verlenging van die femur toe, asook abduksie van die femur. Dit is die grootste spier in die liggaam. (1)

- 10.6 Die groep van 4 sterk spiere wat almal die kniegewrig oorkruis en dien as 'n knie verlenger. (1)

- 10.7 Die langste spier in die liggaam. Dit oorkruis beide die heup en die knie-gewrigte. (1)

- 10.8 Die spiere aan die agterkant van die liggaam, langs die ruggraat. Dit strek die gebuigde arm, addukteer en mediaal roteer die humerus. (1)

- 10.9 Die spier wat die diepste van al die buikspiere geleë is. Dit dien as 'gordel' of 'korset'. Die saamtrek van hierdie spier help om 'n goeie postuur te handhaaf. (1)

- 10.10 'n Groep van 3 spiere aan die agterkant van die been. Dit buig die kniegewrig en verleng die heup. (1)

VRAAG 11

- 11.1 Wat sal die onmiddellike behandeling wees vir iemand wat 'n spier gedurende 'n dans klas verrek het? (4)

- 11.2 Lys die algemene komplikasies van hierdie besering en hoe dit toekomstige oefening sal affekteer. (3)

- 11.3 Stel metodes voor om 'n spierbesering te voorkom. (3)

[10]

VRAAG 9

Bestudeer die foto hieronder en beantwoord die daaropvolgende vrae:

LINKERKANT
van danser



REGTERKANT
van danser

- 9.1 Gee die anatomiese aksie van die heup, knie en enkel van die danser se **REGTER** been. (4)
- 9.2 Gee die anatomiese aksie van die danser se **LINKER** knie. (1)
- 9.3 Gee die anatomiese aksie van die danser **LINKER** elmboog. (1)
- 9.4 Noem die groep spiere verantwoordelik vir die aksie van die danser se **LINKER** knie. (1)
- 9.5 Gee die anatomiese aksie van die danser se kop. (1)
- 9.6 Noem **EEN** spier verantwoordelik vir die aksie van die danser se enkels. (1)
- 9.7 Noem **EEN** spier verantwoordelik vir die uitdraai van die danser se bene. (1)
- 9.8 Wat is belying en waarom is die korrekte belying van die knieë belangrik vir 'n danser? (5)
- 9.9 Wat is spierdefinisie (spier-tonus) en waarom is dit belangrik? (5)

[20]

8.8 Die groep spiere wat in opposisie van die werkende spiere is, is die ...

A agoniste.

B fiksators.

C antagonistie.

(1)

8.9 Uithouvermoë is ...

A die vermoë om die liggaam se natuurlike refleksaksie te oorkom.

B 'n vermoë om swaar gewigte op te tel.

C die vermoë om oor 'n lang periode te presteer.

(1)

8.10 Spiertonus word herken deur ...

A 'n sametrekking van 'n spier.

B spanning in 'n spier.

C 'n spier met 'n ferm kwaliteit wat soepel en veerkragtig is.

(1)

[10]

AFDELING C: ANATOMIE EN GESONDHEIDSORG**VRAAG 8: MEERVOUDIGEKEUSE-VRAE**

Skryf slegs die nommer van die vraag en die letter van die antwoord wat jy gekies het in jou ANTWOORDEBOEK.

- 8.1 Fleksie van die heupgewrig is wanneer die ...
 A spiere saamtrek.
 B been na vore gelig word.
 C binnebeen uitgedraai is.
 (1)
- 8.2 Om die borskas (bolyf) agteroor te buig staan bekend as ...
 A borskastfleksie.
 B borskas ekstensie.
 C laterale fleksie.
 (1)
- 8.3 Spiere word aan die been vasgeheg deur middel van 'n ...
 A membraan.
 B ligament.
 C pees (tendon).
 (1)
- 8.4 'n Goë voorbeeld van 'n platbeen is die ...
 A skapula.
 B wervels.
 C femur.
 (1)
- 8.5 Kardiospier verwyys na die ...
 A willikeurige spiere.
 B hart.
 C organe.
 (1)
- 8.6 'n Beweging na die middellyn van die liggaam staan bekend as ...
 A fleksie.
 B ekstensie.
 C adduksie.
 (1)
- 8.7 As iets na aan die middellyn geleë is, is dit ...
 A superior.
 B posterior.
 C mediaal.
 (1)

VRAAG 7

7.1 Noem en rangskik die volgende musieknote in dalende volgorde van die grootste tot die kleinste nootwaarde.



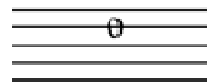
7.1.1

(1)



7.1.2

(1)



7.1.3

(1)



7.1.4

(1)



7.1.5

(1)

7.2 Kies die korrekte woord uit die raam hieronder.

HARMONIE RITME TOONKLEUR TOONKLEUR DINAMIEKA

7.2.1 Die herkenbare gedeelte van die musiek wat jy gewoonlik kan brom. Dit kan eenvoudig of kompleks wees en word gewoonlik weer herhaal in die musiek.

(1)

7.2.2 Wanneer twee of meer note van verskillende toonhoogtes op dieselfde tyd klink en 'n koor produseer. Dit is die manier waarop die klanke gekombineer is. Of hulle komplementeer of stem ooreen met die ander klanke – sameklank, of hulle stem nie ooreen nie of bots en klink hard – misklanke.

(1)

7.2.3 Die hartklop van die musiek en kan herken word aan die bestendige klanke van die musiek of die herhaaldelike patroon; die gewone herhaling of reherhaling van 'n aksente klanke in die maat van die musiek.

(1)

7.2.4 Die verskeidenheid amplitude, aksente, kontraste ens. is wat die musiek opwindend en interessant maak en dit voeg kontras by die stuk. Dit kan deur die instrumente gebruik, geskep word of 'n kombinasie instrumente en die spoed of hardheid waarmee gespeel word.

(1)

7.2.5 Elke instrument het 'n spesifieke klanke wat dit dadelik identifiseerbaar en verskillend van ander instrumente maak. Daar is baie kategorieë van instrumente en binne elke kategorie verskil die instrumente ook, bv. die snaarseksie het 'n viool asook 'n kontrabas en hulle het albei heeltemal verskillende klanke.

(1)

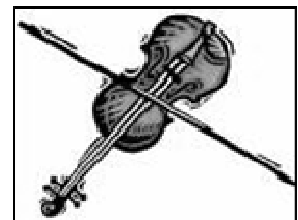
[10]

TOTAAL AFDELING B: 20

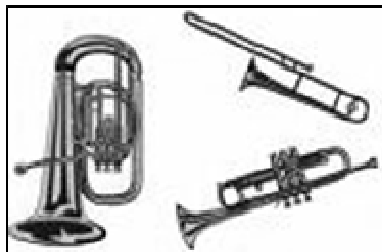
AFDELING B: MUSIEK

VRAAG 5

Pas die instrumente in die foto's gemerk A – F hieonder, en koppel dit aan elkeen van die vier musiek kategorieë wat in VRAE 5.1 – 5.4 gegee word.



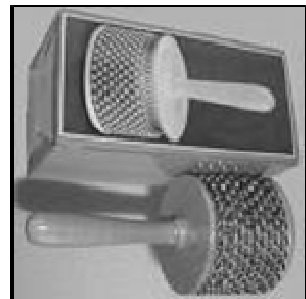
A



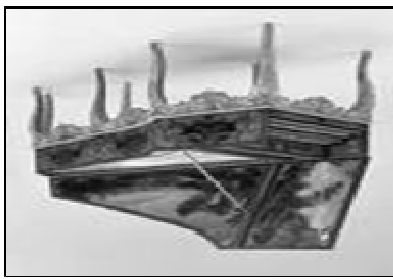
B



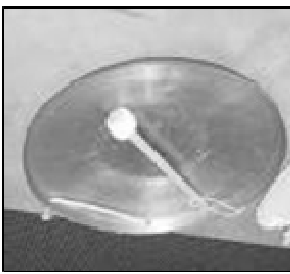
C



D



E



F

5.1 Twee chordfoon instrumente (2)

5.2 Een idiofoon instrument (1)

5.3 Een aërofoon instrument (1)

5.4 Een membranfoon instrument (1)

VRAAG 6

Kies EEN van die voorgeskrewe INTERNASIONALE of SUID-AFRIKAANSE danswerke wat jy hierdie jaar bestudeer het. Gee die volgende inligting oor die musikale begeleiding:

6.1 Die naam van die danswerk en choreograaf (1)

6.2 Die naam van die komponis, groep of musikante (1)

6.3 Die genre/styl van die musiek (1)

6.4 Instrumentasie van die musiek (1)

6.5 Lewer kommentaar oor hoe die musiek beïnvloed of bygedra het tot die dans (2)

[5]

VRAAG 3

- 3.1 Wat is die verskil tussen 'n *tradisionele dans* en 'n *inheemse dans*? (2)
- 3.2 Vergelyk die eienskappe van Afrika-dans teenoor die van 'n ander dansvorm. Verduidelik die ooreenkomste en verskille, indien enige. (4)
- 3.3 Gee die beginsels van Afrika-dans. (4)
- 3.4 Bespreek 'n paar van die basiese bewegings wat in die Afrika-dansstyle gevind word. (6)
- 3.5 Noem enige TWEE rituele in Afrika-dans en die doel van hierdie rituele. (4)

[20]**VRAAG 4**

Kies een SUID-AFRIKAANSE CHOREOGRAF EN DANSWERK uit die voorgeskrewe lys hieronder en beantwoord die volgende vrae:

- 4.1 Gee die naam van die choreograaf en die danswerk. (4)
- 4.2 Beskryf die sinopsis/storie/tema van hierdie danswerk. (7)
- 4.3 Beskryf die kostuum en stelontwerp. (2)
- 4.4 Verduidelik die choreograaf se unieke choreografie styl en die beweging woordeskat wat in hierdie danswerk gebruik word. (4)
- 4.5 Wat was die impak van die danswerk op die gehoor? (2)

[15]

HIERONDER IS DIE VOORGESKREWE CHOREOGRAWE EN HUL DANSWERKE

Suid-Afrikaanse choreografe	Danswerke
Veronica Paeper	<i>Orpheus in the Underworld</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>
Sylvia Glasser	<i>Tranceformations</i>
Gary Gordon	<i>Bessie's Head</i>
Mavis Becker	<i>Flamenco de Africa</i>
Hazel Acosta	<i>Blood Wedding</i>
Caroline Holden	<i>Imagines</i>

TOTAAL AFDELING A: 70

AFDELING A: GESKIEDENIS

VRAAG 1

1.1 Verduidelik die verskil tussen improvisering en choreografie. (2)

1.2 Wat is "RUIMTE" in improvisasie? Noem en verduidelik sommige van die verskillende tipe ruimtes wat gebruik word in improvisasie en choreografie. (6)

1.3 Hoe kan jy die repetisies vir jou choreografie danswerk meer doeltreffend maak? (4)

1.4 Bespreek die belangrikheid van dekor en toneelstelle, asook die gebruik daarvan in 'n danswerk. (3)

[15]

VRAAG 2

Kies EEN van die voorgeskrewe INTERNASIONALE choreografie van die lys hieronder, wat jy hierdie jaar bestudeer het. Gee die volgende inligting:

2.1 Die choreograaf se naam

2.2 Die naam van sy/haar geboorteplek en sy/haar datum van geboorte (2)

2.3 Wat is sy/haar dansopleiding en ondervinding (4)

2.4 Sy/haar loopbaan as 'n danser en 'n choreograaf (7)

2.5 'n Ontleding van die choreograaf se dansstyl (5)

2.6 Sy/haar bydrae tot die ontwikkeling van dans (2)

[20]

HIERONDER IS DIE VOORGESKREWE CHOREOGRAWE EN HUL DANSWERKE

Internasionale choreograaf	Danswerke
George Balanchine	<i>Appollo of Agon</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Appalachian Spring of Lamentation</i>
Christopher Bruce	<i>Ghost Dancers of Rooster</i>
Marius Petipa and Lev Ivanhof	<i>Swan Lake</i>
Vaslav Nijinski	<i>Le Sacre du Printemps</i>
Paul Taylor	<i>Espanade</i>

INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit DRIE afdelings.
 - AFDELING A – Geskiedenis
 - AFDELING B – Musiek
 - AFDELING C – Anatomie en Gesondheidsorg
2. Lees die hele vraestel noukeurig deur voordat jy dit beantwoord.
3. Beantwoord AL die vrae.
4. Daar is TWAALF vrae in hierdie vraestel.
5. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik word.
6. Laat DRIE reëls oop na elke VRAAG.
7. Begin ELKE AFDELING op 'n NUWE bladsy.
8. Trek 'n lyn deur enige vrae wat jy nie gemerk wil hê nie.
9. Die punte word NIE volgens die beginsel van 'een punt per een feit' toegeken nie, maar volgens die gehalte van jou antwoord.
10. Skryf netjies en leesbaar.

Hierdie vraestel bestaan uit 11 bladsye.



TYD: 3 uur

PUNTE: 150

DANSSTUDIES

SEPTEMBER 2013

GRAAD 12

**NASIONALE
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