



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

DANCE STUDIES

MARKS: 150

TIME: 3 hours



This question paper consists of 8 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. Number the answers correctly according to the numbering system used in this question paper.
4. Leave THREE lines after each QUESTION.
5. Start EACH SECTION on a NEW page.
6. Marks are NOT allocated according to the principle of 'one mark per one fact', but according to the quality of the answer.
7. Write neatly and legibly.

SECTION A: HISTORY**QUESTION 1**

- 1.1 Write an entry in your journal explaining your understanding of the function of improvisation when choreographing your dance work. (4)
- 1.2 Name and **explain** THREE choreographic elements that you may use in your choreography. (6)
- 1.3 Give ideas of how you would use the following theatrical elements in your choreography:
- 1.3.1 Music (2)
 - 1.3.2 Props and costume (2)
 - 1.3.3 Set design and lighting (2)
 - 1.3.4 Technology (2)
 - 1.3.5 Text (2)
- [20]**

QUESTION 2

Select ONE of the prescribed INTERNATIONAL CHOREOGRAPHERS and their dance work from the list below that you have studied this year and WRITE A LETTER to a friend telling him/her about it. Include the following information:

- 2.1 Title of the work and choreographer. Describe the choreographer's background and training. (5)
- 2.2 What inspired Bruce to choreograph *Ghost Dances*? (3)
- 2.3 Name the composer/artists, music genre/style or accompaniment used in this dance work. Describe the set design and costumes used. (6)
- 2.4 Briefly describe the dance styles used in this dance work. (2)
- 2.5 In your opinion, what is the relevance/importance of the work? (2)
- 2.6 Written in a letter format. (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

In this question you should NOT write about a dance from the prescribed works.

- 3.1 Write an article for an African Arts magazine explaining how performing an indigenous South African dance in a theatrical setting on a stage differs from dancing it in its original context in the community.
- 3.1.1 Give your article a suitable (catchy) title and include the name of the Indigenous cultural dance you have learnt. (2)
- 3.1.2 Describe the dance and the kind of rituals included in the event and draw attention to the symbolism used in this dance. (8)
- 3.1.3 Compare the purpose of performing the dance in the TWO different settings – theatrical and cultural. (5)
- 3.1.4 Remember to write your answer as an article. Do not use numbering. (1)
- 3.2 Explain FOUR common elements found in ritual dances. (4)
- [20]**

QUESTION 4

Your school is about to receive a grant from the government for R5 000,00 which is to be used for an upliftment project for young people in your school or community.

Write a proposal to your principal motivating why this money/grant should be given to the Dance Studies department. In your proposal include the following:

- 4.1 A clear explanation of how this money will be used for the upliftment of young people.
- 4.2 Give reasons what the benefits will be to the participants/young people.
- 4.3 Explain how this project will be organised – who will be involved.

[10]

TOTAL SECTION A: 70

SECTION B: MUSIC

QUESTION 5

5.1 For each of the time signatures below, WRITE 4 BARS OF MUSIC using semi breves, minims, crochets, quavers, semi quavers or rests.

5.1.1 3
4 (4)

5.1.2 4
4 (4)

5.2 How can music influence a dance or choreography piece? (2)
[10]

QUESTION 6

6.1 Are the statements below TRUE or FALSE? Write the correct answer next to the appropriate number.

6.1.1 The violin is a brass instrument. (1)

6.1.2 The African drum belongs to the Membranophone category. (1)

6.1.3 The triangle is one example of a percussion instrument. (1)

6.1.4 Chordophones are instruments with strings. (1)

6.1.5 Tenor is a voice instrument. (1)

6.1.6 Electronic instruments are keyboards. (1)

6.2 Use the appropriate words from the box below to answer the following sentences. Write the correct word next to the correct number.

| | | | |
|------|----------|-------|---------|
| KORA | VIOLIN | JEMBE | DRUM |
| | CLARINET | | PICCOLO |
| KRAK | | CELLO | MARIMBA |

6.2.1 Name TWO traditional classical instruments. (2)

6.2.2 Name TWO traditional African instruments. (2)
[10]

TOTAL SECTION B: 20

SECTION C: ANATOMY AND HEALTH CARE**QUESTION 7**

Read the description of the location of the muscles in the first column then write the name of the muscle/muscle group and give ONE anatomical action of the muscle. Write only the correct answer next to the appropriate number.

- | | | | | | | |
|-----|--|------------------------------|--|-------|--------------------------------|-----|
| 7.1 | The upper arm/ shoulder. Gives the shoulder its rounded appearance. | 7.1.1 | Give the name of the muscle. | 7.1.2 | Give ONE anatomical action. | (2) |
| 7.2 | The neck. It moves the head. | 7.2.1 | Give the name of the muscle. | 7.2.2 | Give ONE anatomical action. | (2) |
| 7.3 | The inside upper thigh. The longest muscle in the body. | 7.3.1 | Give the name of the muscle. | 7.3.2 | Give ONE anatomical action. | (2) |
| 7.4 | The back of the lower leg. It gives the calf its rounded appearance. | 7.4.1 | Give the name of the muscle. | 7.4.2 | Give ONE anatomical action. | (2) |
| 7.5 | This is a group of muscles that runs up the spine in layers. | 7.5.1 | Give the name of the muscle. | 7.5.2 | Give ONE anatomical action. | (2) |
| 7.6 | The back upper arm. | 7.6.1 | Give the name of the muscle. | 7.6.2 | Give ONE anatomical action. | (2) |
| 7.7 | In the bottom. It is also the largest muscle in the body. | 7.7.1 | Give the name of the muscle. | 7.7.2 | Give ONE anatomical action. | (2) |
| 7.8 | A group of muscles in the front upper thigh. They all cross the knee joint. | 7.8.1 | Give the name of the muscle. | 7.8.2 | Give ONE anatomical action. | (2) |
| 7.9 | Multiple-choice – write only the number of the question and letter of the answer you have chosen in your ANSWER BOOKLET. | | | | | |
| | 7.9.1 | Dorsi flexion is when ... | | | | |
| | | A | the muscles are contracting. | | | |
| | | B | you lift the metatarsal off the floor. | | | |
| | | C | the leg is turned out. | | | (1) |
| | 7.9.2 | Ankle supination is when ... | | | | |
| | | A | the toes are pointing. | | | |
| | | B | the foot is sickled. | | | |
| | | C | movement is below or towards the feet. | | | (1) |

7.9.3 Muscles are attached to bone by ...

- A a sheath.
- B a ligament.
- C a tendon.

(1)

7.9.4 A movement towards the midline of the body is ...

- A flexion.
- B extension.
- C adduction.

(1)

[20]

QUESTION 8

Mary is complaining of pain and discomfort in her knees during practical lessons and finds it difficult to fully participate. The pain continues after class and seems to be getting worse.

8.1 Identify and classify the type of injury Mary may have incurred. (1)

8.2 Identify which connective tissue/s may be involved. (1)

8.3 List the most likely cause/s of the injury. (4)

8.4 Discuss the prevention of, and immediate to long term treatment of this type of injury. (4)

8.5 List the general complications following an injury and how it affects your training. (5)

[15]

QUESTION 9

9.1 What is flexibility? (2)

9.2 Why do you think flexibility is important in a dancers training? (3)

9.3 How do you increase/improve flexibility? (5)

[10]

QUESTION 10

- 10.1 Describe good posture and alignment in dance. (2)
- 10.2 Name THREE of the main muscles responsible for a strong core. (3)
- 10.3 Explain why core stability is important in dance. (3)
- 10.4 How can CORE STRENGTH be achieved while training? (3)
- 10.2 What is the importance of hydration (water), for a dancer and how does it affect the body? (4)

[15]**TOTAL SECTION C: 60****GRAND TOTAL: 150**