



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2016

DANCE STUDIES

MARKS: 100

TIME: 3 hours



This question paper consists of 9 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of ELEVEN questions. Answer only NINE questions.
2. This question paper consists of TWO sections:

SECTION A: Consists of FIVE questions.
Note that you have a choice between QUESTION 3 and QUESTION 4 in this section. If you answer both questions, only the first question answered will be marked.

SECTION B: Consists of SIX questions.
Note that you have a choice between QUESTION 8 and QUESTION 9 in this section. If you answer both questions, only the first question answered will be marked.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Read each question carefully and take note of what is required. If a question asks you to *explain/elaborate/describe/analyse/evaluate/compare/discuss*, write your answers in full sentences and provide as much detail as possible. ONE word answers will NOT be accepted.
5. You may do rough planning in the ANSWER BOOK. Draw a line through any work that should NOT be marked.
6. You will be assessed on your ability to:
 - Use good English (Write only in one language.)
 - Organise and communicate information clearly
 - Use the specific format asked for in certain questions
 - Use specialist dance terminology where appropriate
7. Write neatly and legibly.
8. Use the table below as a guide for mark and time allocation when answering each question.

SECTION		QUESTION	MARKS	TIME (minutes)
A:	Safe Dance Practice and Health Care (Choice between QUESTIONS 3 and 4)	1	12	60
		2	8	
		3	8	
		4	10	
		5	10	
B:	Dance History and Literacy (Choice between QUESTIONS 8 and 9)	6	10	120
		7	15	
		8	15	
		9	15	
		10	10	
		11	10	
		TOTAL	100	180

SECTION A: SAFE DANCE PRACTICE AND HEALTHCARE**QUESTION 1: CO-ORDINATION/STRENGTH**

- 1.1 Co-ordination and control of the body is important in dance. List TWO qualities that will help to improve good co-ordination in your dancing. (2)
- 1.2 Give TWO tips of how to help improve your co-ordination, other than through your daily practical dance class. (2)
- 1.3 Explain what happens to the body in a dance class if a dancer does not have muscle strength. (3)
- 1.4 Discuss THREE different ways how you can develop muscle strength. (3)
- [10]**

QUESTION 2: POSITIVE BODY IMAGE/STRESS/NUTRITION

- 2.1 Describe a positive body image. (3)
- 2.2 It is a week before the final exam and your friend is feeling stressed and unable to cope. What advice would you give the person to help them cope with the pressure of the upcoming examination? (3)
- 2.3 Discuss how incorrect eating habits can negatively affect a dancer's body. (4)
- [10]**

**YOU HAVE A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.
ANSWER ONLY ONE QUESTION.**

**QUESTION 3 (CHOICE QUESTION): JOINTS/ANATOMICAL ACTIONS/
NEUROMUSCULAR SKILLS**

- 3.1 Match the terms in COLUMN A with the descriptions in COLUMN B. Write only the correct description next to the correct number of COLUMN A.

COLUMN A		COLUMN B
3.1.1	Hinge joint	Lifting the outer border of the foot
3.1.2	Ball-and-socket joint	4 fused vertebrae
3.1.3	Coccyx	Flexing the foot upwards
3.1.4	Dorsi-flexion	Move in any direction
3.1.5	Eversion	Move in two directions only – like a door

(5 x 1) (5)

- 3.2 Give the anatomical actions for the following:

3.2.1 Shoulder (1)

3.2.2 Head (1)

3.2.3 Trunk (1)

- 3.3 Explain TWO benefits of good posture in dance. (2)

[10]

OR

QUESTION 4 (CHOICE QUESTION): MUSCLES/SYNOVIAL JOINTS/POSTURE

- 4.1 Which muscle/muscle group is responsible for:
- 4.1.1 Movement of the head (1)
 - 4.1.2 Adducting and medially rotating the humerus (1)
 - 4.1.3 The crossing of both the hip and knee joints. This muscle does hip and knee flexion, lateral rotation and abduction of the femur, medial rotation of the tibia on the femur. It is the longest muscle in the body. (1)
 - 4.1.4 Extending the hip against gravity, laterally rotates the femur during extension and abducts femur. It is also the largest muscle in the body. (1)
 - 4.1.5 Giving the shoulder its rounded appearance (1)
- 4.2 Give the names of the synovial joints where the following movements take place:
- 4.2.1 Extension of the knee (1)
 - 4.2.2 Adduction of the shoulder (1)
 - 4.2.3 Rotation of the neck (1)
- 4.3 Explain any TWO components of motor fitness developed through the neuromuscular system. (2)
- [10]**

QUESTION 5: FEET/DANCE FLOORS/SKIN SPLITS/INJURIES

- 5.1 Why should a dancer's feet be in a good condition? (2)
- 5.2 Explain how you would take care of skin splits of the feet. (3)
- 5.3 Explain what type of dance floor dancers should use to dance on and why this type of surface of a dance floor is so important. (3)
- 5.4 Discuss what type of exercise a person can do who would like to maintain mobility of their muscles during an injury. (2)
- [10]**

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: INDIGENOUS DANCE/PRINCIPLES/MUSIC**

- 6.1 Describe what you found interesting while learning an indigenous/cross cultural dance. (3)
- 6.2 Explain FOUR principles of your dance major. (4)
- 6.3 Dancing and music are closely connected and complement each other. Discuss how the dancer can also become the musician while dancing by using their bodies as musical instruments while they dance. (3)
- [10]**

**BELOW IS A PRESCRIBED LIST OF THE INTERNATIONAL
CHOREOGRAPHERS AND THEIR DANCE WORKS.**

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	<i>Appollo/Jewels</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Lamentation/Errand into the Maze</i>
Christopher Bruce	<i>Ghost Dancers</i>
Marius Petipa	<i>Swan Lake</i>
Pina Bausch	<i>Rites of spring</i>
William Forsythe	<i>In the middle, somewhat elevated</i>
Mats Ek	<i>Giselle/Swan Lake/Carmen</i>
Rudi van Dantzig	<i>Four Last Songs</i>
Jiri Killian	<i>Wings of wax/Stamping ground</i>

QUESTION 7: INTERNATIONAL CHOREOGRAPHER

Choose ONE of the INTERNATIONAL choreographers from the prescribed list above. Answer the questions below:

- 7.1 Give the name of the choreographer you are writing about. (4)
- 7.2 Describe the background and dance training of the choreographer. (4)
- 7.3 Explain some of the artistic collaborations and influences in the choreographer's career. (4)
- 7.4 Elaborate on the choreographer's dance style. (4)
- 7.5 Discuss the major contributions this choreographer has made to society. (3)
- [15]**

**YOU HAVE A CHOICE BETWEEN QUESTION 8 AND QUESTION 9.
ANSWER ONLY ONE QUESTION.**

**BELOW IS A PRESCRIBED LIST OF THE SOUTH AFRICAN
CHOREOGRAPHERS AND THEIR DANCE WORKS**

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	<i>Orpheus in the Underworld/Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>
Alfred Hinkel	<i>Last Dance (Bolero)/Rain in a dead man's footprints/Cargo/I am cinnamon</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>Imagenes</i>
Gregory Maqoma	<i>Beauty Trilogy/Skeleton Dry/Four seasons</i>

QUESTION 8 (CHOICE QUESTION): SOUTH AFRICAN DANCE WORK

Choose ONE of the SOUTH AFRICAN choreographers and one of their dance works from the prescribed list above. Answer the questions below:

- 8.1 The name of the choreographer and dance work.
 - 8.2 Synopsis/theme/intent/story. (4)
 - 8.3 Give a detailed explanation of the production elements like costume, lighting and set design. (4)
 - 8.4 Explain how the music was used to enhance the atmosphere of the dance work. (4)
 - 8.5 Discuss the choreographer's contribution to dance in South Africa. (3)
- [15]**

OR

**QUESTION 9 (CHOICE QUESTION): SOUTH AFRICAN DANCE WORK –
BOLERO**

Bolero is a much loved signature piece in the Jazzart repertoire and has been performed countless times over the years” (by mediaschilli). It was first created by Alfred Hinkel in 1976. Answer the following questions about the FIFTH version, which was performed by the Jazzart Dance Company in 2000/2001 at the Artscape theatre in Cape Town.

- 9.1 What was the choreographer’s intention for doing the FIFTH version of the dance work? (2)
- 9.2 Describe how the content of this work was used on the stage by the choreographer. (2)
- 9.3 Give a detailed explanation how the choreographer used production elements like costume, lighting, set and props. (4)
- 9.4 Give the name of the composer and explain the music genre/style or accompaniment used. Include examples of instruments used. (4)
- 9.5 Discuss what symbolic elements featured in Hinkel’s movement vocabulary that made this work innovative. (3)
- [15]**

QUESTION 10: COMMUNITY PROJECT/PROPOSAL

Learners at your school who misbehave through smoking and drug abuse on the school premises, have to do detention on a Saturday morning for 2–3 hours. Write a proposal to the governing body of the school to introduce a dance program on Saturdays where regular dance lessons will be provided for these learners. The Grade 12 Dance Studies learners would like to use their time to try and make a difference in these learners’ lives. Include the following:

- A brief description of the project/proposal.
- Your plan of action
- People that will be involved in this project.
- Who will benefit and how they will benefit?

DO NOT USE NUMBERING IN YOUR PROPOSAL.

[10]

QUESTION 11: MUSIC/PERFORMANCE SPACE

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

11.1.1 Popular music is associated with traditional dance. (1)

11.1.2 Ballroom dances are the waltz and foxtrot. (1)

11.1.3 Electronic music is rap, hip hop and R&B. (1)

11.1.4 African music styles are Kwaito and traditional music for specific cultures. (1)

11.2 LA GRANDE FENTE – POP UP CHOREOGRAPHIE



11.2.1 What type of performance space is used in the picture above? (1)

11.2.2 Compare the features of the stage above with that of an ordinary theatre's stage. (4)

11.2.3 How would performing in the space above affect your dancing? (1)
[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100