



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

DANCE STUDIES

MARKS: 100

TIME: 3 hours



This question paper consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:
SECTION A: Safe Dance Practice and Healthcare (40 marks)
SECTION B: Dance History and Literacy (60 marks)
2. Read through the whole paper carefully before answering it.
3. There is a choice between QUESTION 3 and QUESTION 4, and also between QUESTION 8 and QUESTION 9.
4. There are ELEVEN 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 that 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: SAFE DANCE PRACTICE AND HEALTHCARE**QUESTION 1**

- 1.1 Excessive or unwelcome peer pressure can lead to problems. Explain why it is important to choose your friends carefully. (3)
- 1.2 Give ONE example of some of the most common stereotypes in dance and explain why this is untrue. (3)
- 1.3 Discuss the positive effects of good nutrition on a dancer's body. (3)
- 1.4 Give ideas of how a person can recover from an eating disorder. (1)
- [10]**

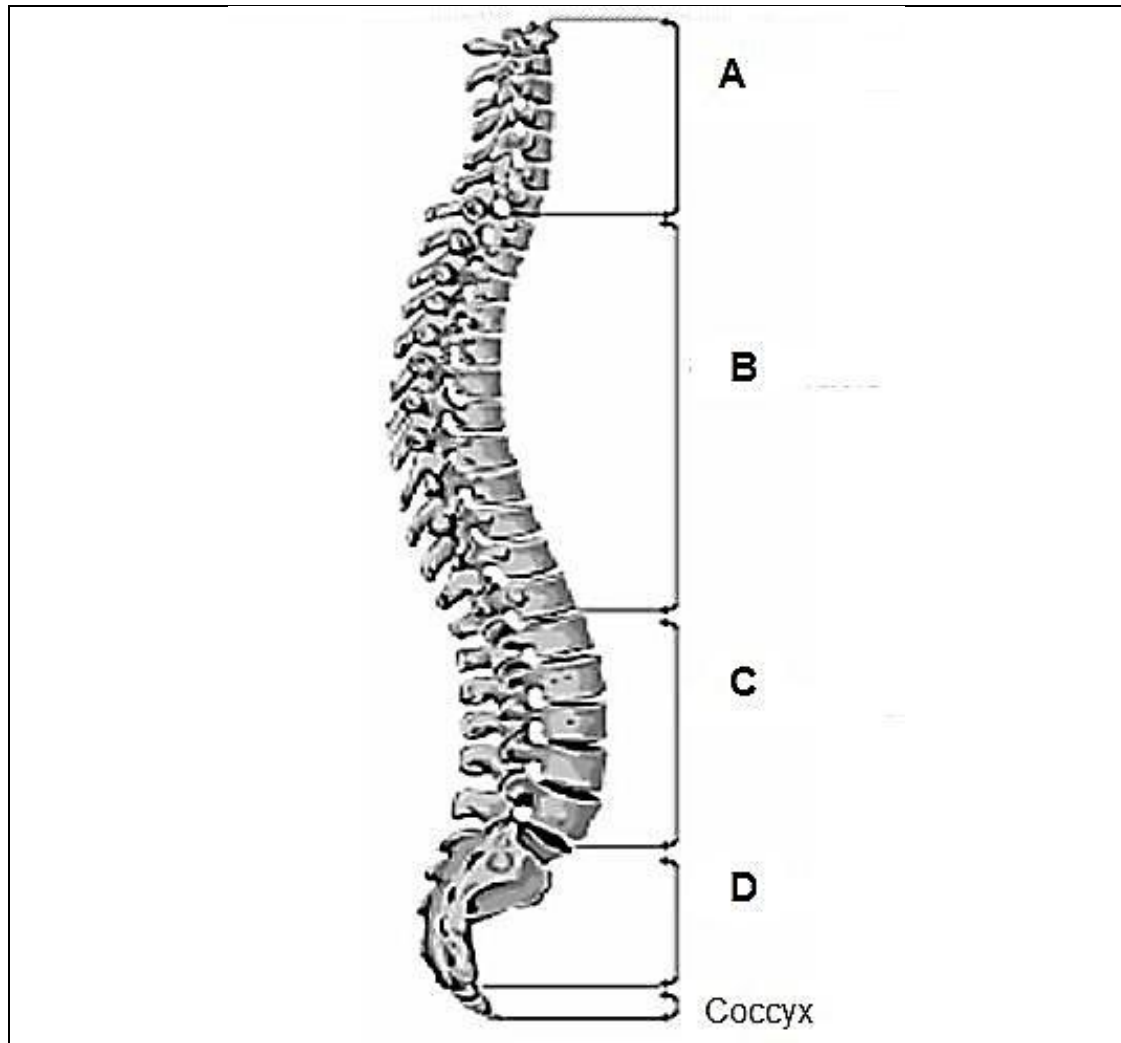
QUESTION 2

- 2.1 What are some of the general causes of injuries that can occur during a dance class? (2)
- 2.2 Explain the symptoms of a sprain of the ankle. (2)
- 2.3 Explain the benefits of a good posture in dance. (3)
- 2.4 Discuss why the correct alignment of the knees is important to a dancer. (3)
- [10]**

YOU HAVE A CHOICE BETWEEN QUESTION 3 AND QUESTION 4.

QUESTION 3: (CHOICE QUESTION)

- 3.1 Name the FOUR regions of the spine indicated in the diagram below. Write only the answer next to **A**, **B**, **C** and **D** in your answer book.



(4)

- 3.2 Give the functions of the spine.

(2)

- 3.3 Name TWO anatomical actions of the spine.

(2)

[8]

OR

QUESTION 4 (CHOICE QUESTION)

4.1 Study the picture below and answer the following questions.



Name the following anatomical action:

- 4.1.1 The anatomical action of the girl's neck (1)
 - 4.1.2 The anatomical action of the girl's right knee (1)
 - 4.1.3 The anatomical action of the man's left shoulder (1)
 - 4.1.4 The anatomical action of the man's left hip (1)
- 4.2 Which muscle/muscle group is responsible for the following?
- 4.2.1 Flexion of the knee and plantar flexion of the foot (1)
 - 4.2.2 Extending the hip against gravity; laterally rotates the femur during extension and abducts the femur (1)
 - 4.2.3 Adduction and medially rotation of the humerus (1)
 - 4.2.4 Flexion of the hip and knee, lateral rotates and abducts the femur, medial rotates the tibia (1)

[8]

QUESTION 5

- 5.1 One of your fellow classmate's attitude towards his/her work has changed. The person has become depressed, frustrated and negative about his/her dancing.
- 5.1.1 Explain how to manage and take charge of his/her circumstances. (3)
- 5.1.2 Recommend relaxation techniques to help the person cope. (2)
- 5.2 Complete the following sentences on components of fitness.
- 5.2.1 ... is the body's ability to perform over long periods of time. (1)
- 5.2.2 ... is the capacity to exert a muscle or force against resistance. (1)
- 5.2.3 ... is the freedom of movement and the absence of restriction in the joints, muscles, tendons and ligaments. (1)
- 5.2.4 ... is to maintain balance while moving through space. (1)
- 5.3 Choose ONE of the components of fitness mentioned in QUESTION 5.2 and explain how you can develop this component in class. (3)
- [12]**

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY

QUESTION 6

- 6.1 Name the TWO dance forms that you have done in Dance Studies. Give the characteristics of each dance form by:
- 6.1.1 Describing who would perform it and where (2)
 - 6.1.2 Explaining the movements and steps used (2)
 - 6.1.3 Describing the costume (2)
 - 6.1.4 Describing the music (2)
- 6.2 Discuss the importance of keeping indigenous cultures alive. (2)
- [10]**

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

INTERNATIONAL CHOREOGRAPHER	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>
Mathew Bourne	<i>Swan Lake/Cinderella</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</i>
George Balanchine	<i>Appollo/Jewels</i>

QUESTION 7

Write a TRIBUTE to ONE of the INTERNATIONAL choreographers from the prescribed list above. Do not use numbering in your answer. Remember to give the name of the choreographer. Include the following:

- 7.1 Where was the choreographer born? (1)
- 7.2 Give the background and dance training of the choreographer. (3)
- 7.3 Explain the choreographic career of the choreographer. (4)
- 7.4 Elaborate on the choreographer's dance style. (4)
- 7.5 In conclusion give an overview of the choreographer's work. (3)

[15]

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

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

SOUTH AFRICAN CHOREOGRAPHER	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>
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</i>

QUESTION 8 (CHOICE QUESTION)

Prepare study notes on one of the SOUTH AFRICAN choreographers and his/her DANCE WORKS. Choose from the prescribed list above. Make sure you include the following:

- 8.1 The name of the choreographer and dance work.
 - 8.2 Synopsis/theme/story (5)
 - 8.3 A detailed explanation of the production elements like costume and set design. (3)
 - 8.4 The composer/artists/genre/instrumentation, etc. and how the music was used to enhance the dance work. (4)
 - 8.5 What has made this dance work successful? (3)
- [15]**

OR

QUESTION 9

Answer the following questions from the recommended South African dance work “*Four Seasons*” by Gregory Maqoma.

- 9.1 Describe the intention of this dance work. (3)
- 9.2 Explain how the choreographer used the lighting, costumes and movement vocabulary in any TWO of the four seasons. (6)
- 9.3 Explain how the video projection was used in any TWO of the seasons. (2)
- 9.4 Discuss in detail how the band and music enhanced the atmosphere of the production. (4)

[15]**QUESTION 10**

- 10.1 Match COLUMN A with COLUMN B. Write only the correct answer next to the appropriate number on your answer book for example 10.1.6 F.

COLUMN A		COLUMN B		
10.1.1	The speed at which music is played	A	Harmony	(1)
10.1.2	The recognisable part of the music that you can usually hum	B	Polyrhythms	(1)
10.1.3	It is what makes the music exciting and interesting and adds contrast to the piece	C	Tempo	(1)
10.1.4	Two or more rhythms played simultaneously	D	Dynamics	(1)
10.1.5	It is the way sounds are combined together	E	Melody	(1)

- 10.2 Explain any TWO music genres and give ONE example or a composer for each genre. (4)
- 10.3 In which music category does the violin/cello/guitar fall? (1)

[10]

QUESTION 11

- 11.1 Explain the following stage/performance spaces:
- 11.1.1 Upstage (1)
 - 11.1.2 Wings (1)
 - 11.1.3 Proscenium arch (1)
 - 11.1.4 Cyclorama or backdrop (1)
- 11.2 During your improvisation lessons you did 'trust movements'. Discuss reasons why trust between dancers is important. (3)
- 11.3 Name a career in dance and give some of the skills needed to do this career successfully. (3)

[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100

VRAAG 11

11.1 Verduidelik die volgende verhoog-/opvoeringsruimtes:

- 11.1.1 Agterste verhoog (1)
- 11.1.2 Vlerke (1)
- 11.1.3 Proscenium-boog (1)
- 11.1.4 Sirkelrama verhoog of verhoogdoek (1)

11.2 Gedurende jou improvisasie-lesse het jy 'vertrouingsbewegings' gedoen. Bespreek redes waarom vertroue tussen dansers belangrik is. (3)

11.3 Gee die naam van 'n loopbaan in dans en lys sommige van die bekwaamhede wat hierdie loopbaan vereis om dit suksesvol te kan doen. (3)

[10]

TOTAAL AFDELING B: 60
GROOTTOTAAL: 100

VRAAG 9

Beantwoord die volgende vrae oor die voorgeskrewe Suid-Afrikaanse danswerk, "Four Seasons" deur Gregory Maqoma.

- 9.1 Beskryf die doel van hierdie danswerk. (3)
- 9.2 Verduidelik hoe die choreograaf die beligting, kostuums en bewegingswoordeskat in enige TWEE van die vier seisoene gebruik. (6)
- 9.3 Verduidelik hoe die videoprojeksie in enige TWEE van die seisoene gebruik was. (2)
- 9.4 Bespreek in naderes besonderhede hoe die musikergroep en musiek die atmosfeer van die produksie verbeter het. (4)

[15]

VRAAG 10

- 10.1 Pas KOLOM A by KOLOM B. Skryf slegs die korrekte antwoord langs die ooreenstemmende nommer in jou antwoordboek neer, byvoorbeeld 10.1.6 F. (4)

KOLOM A		KOLOM B	
10.1.1	Die spoed waarteen die musiek gespeel word	A	Harmonie
10.1.2	Die herkenbare gedeelte van die musiek wat jy kan neurie	B	Poliritime
10.1.3	Dit is wat die musiek opwindend en interessant maak en dit voeg kontras by die stuk	C	Tempo
10.1.4	Twee of meer ritmes wat gelyktydig gespeel word	D	Dinamika
10.1.5	Dit is die manier waarop die klanke gekombineer word	E	Melodie

- 10.2 Verduidelik enige TWEE musiekgenres en gee EEN voorbeeld van 'n komponis vir elke genre. (4)

- 10.3 In watter musiekkategorie val die viool/tjello/kitaar? (1)

[10]

OF

[15]

- 8.1 Die naam van die choreograaf en die danswerk.
- 8.2 Sinopsis/tema/storie
- 8.3 'n Gedetailleerde verduideliking van die produksie-elemente soos kostuum- en setontwerp.
- 8.4 Die komponis/kunstenaars/genre/instrumentasie, ens. en hoe die musiek gebruik was om die danswerk te verbeter.
- 8.5 Wat het hierdie danswerk sukses laat behaal?

Berei studienotas voor oor een van die SUID-AFRIKAANSE choreograwe en sy/haar DANSWERKE. Kies uit die voorgeskrewe lys hierbo. Maak seker dat jy die volgende insluit:

VRAAG 8 (KEUSEVRAAG)

SUID-AFRIKAANSE CHOREOGRAAF	Veronica Paeper
	Vincent Mantsoe
	Alfred Hinkel
	Last Dance (Bolero)/Rain in a dead man's footprints/Cargo
	Sylvia Glasser
	Tranceformations
	Bessie's Head
	Mavis Becker
	Hazel Acosta
	Caroline Holden
	Gregory Magoma
DANSWERKE	Orpheus in the Underworld/Carmen
	Gula Matari
	Flamenco de Africa
	Blood Wedding
	Imagines
	Beauty Trilogy/Skeleton Dry

JY HET 'N KEUSE TUSSEN VRAAG 8 EN VRAAG 9.
BEANTWOORD SLEGS EEN VRAAG
HIERONDER IS DIE VOORGESKREWE LYS VAN SUID-AFRIKAANSE
CHOREOGRAWEN EN HUL DANSWERKE

**HIERONDER IS DIE VOORGESKREWE LYS VAN INTERNASIONALE
CHOREOGRAWE EN HUL DANSWERKE**

INTERNASIONALE CHOREOGRAAF	DANSWERKE
George Balanchine	<i>Appollo/Jewels</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Lamentation/Errand into the Maze</i>
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Jiri Kiliian	<i>Wings of wax</i>
George Balanchine	<i>Apollo/Jewels</i>

VRAAG 7

Skryf 'n HULDEBLYK aan EEN van die INTERNASIONALE choreografe van die voorgeskrewe lys hierbo. Moet nie jou antwoorde nommer nie. Onthou om die naam van die choreograaf te gee. Sluit die volgende in:

- 7.1 Waar was die choreograaf gebore? (1)
- 7.2 Gee die agtergrond en dansopleiding van die choreograaf. (3)
- 7.3 Verduidelik die choreografiese loopbaan van die choreograaf. (4)
- 7.4 Wel uit oor die choreograaf se dansstyl. (4)
- 7.5 Ter afsluiting, gee 'n oorsig van die choreograaf se werk. (3)

[15]

AFDELING B: DANSGESKIEDENIS EN GELETTERDHEID**VRAAG 6**

6.1 Noem die TWEË dansstyle wat jy in Dansstudies gedoen het. Gee die karaktereïenskappe van elke dansvorm deur:

- 6.1.1 'n Beskrywing van wie hierdie dans sal uitvoer en waar (2)
- 6.1.2 'n Verduideliking van die bewegings en stappies wat gebruik word (2)
- 6.1.3 'n Beskrywing van die kostuum (2)
- 6.1.4 'n Beskrywing van die musiek (2)
- 6.2 Bespreek die belangrikheid van hoe om inheemse kulture instand te hou. [10] (2)

VRAAG 5

5.1 Een van jou mede-klassmate se houding teenoor haar/sy werk het verander. Die persoon is depressief, gefrustreerd en negatief oor haar/sy dans.

5.1.1 Verduidelik hoe om haar/sy omstandighede te hanteer en beheer te neem van die situasie. (3)

5.1.2 Stel ontspanningstegnieke voor om die persoon te help. (2)

5.2 Voltooi die volgende sinne oor die beginsels van liggaamskondisionering.

5.2.1 ... is die liggaam se vermoë om werk oor 'n verlengde tydperk uit te voer. (1)

5.2.2 ... is die kapasiteit om 'n spier saam te trek of om weerstand te bied. (1)

5.2.3 ... is die vryheid van beweging en die afwesigheid van beperking in die gewrigte, spiere, sening en ligamente. (1)

5.2.4 ... is om balans te handhaaf terwyl jy deur ruimte beweeg. (1)

5.3 Kies EEN van die komponente van liggaamskondisionering soos genoem in VRAAG 5.2 en verduidelik hoe jy hierdie komponent in die klas kan ontwikkel. (3)

[12]

TOTAAL AFDELING A: 40

VRAAG 4 (KEUSEVRAAG)

4.1 Bestudeer die foto hieronder en beantwoord die volgende vrae.



Noem die volgende anatomiese aksie:

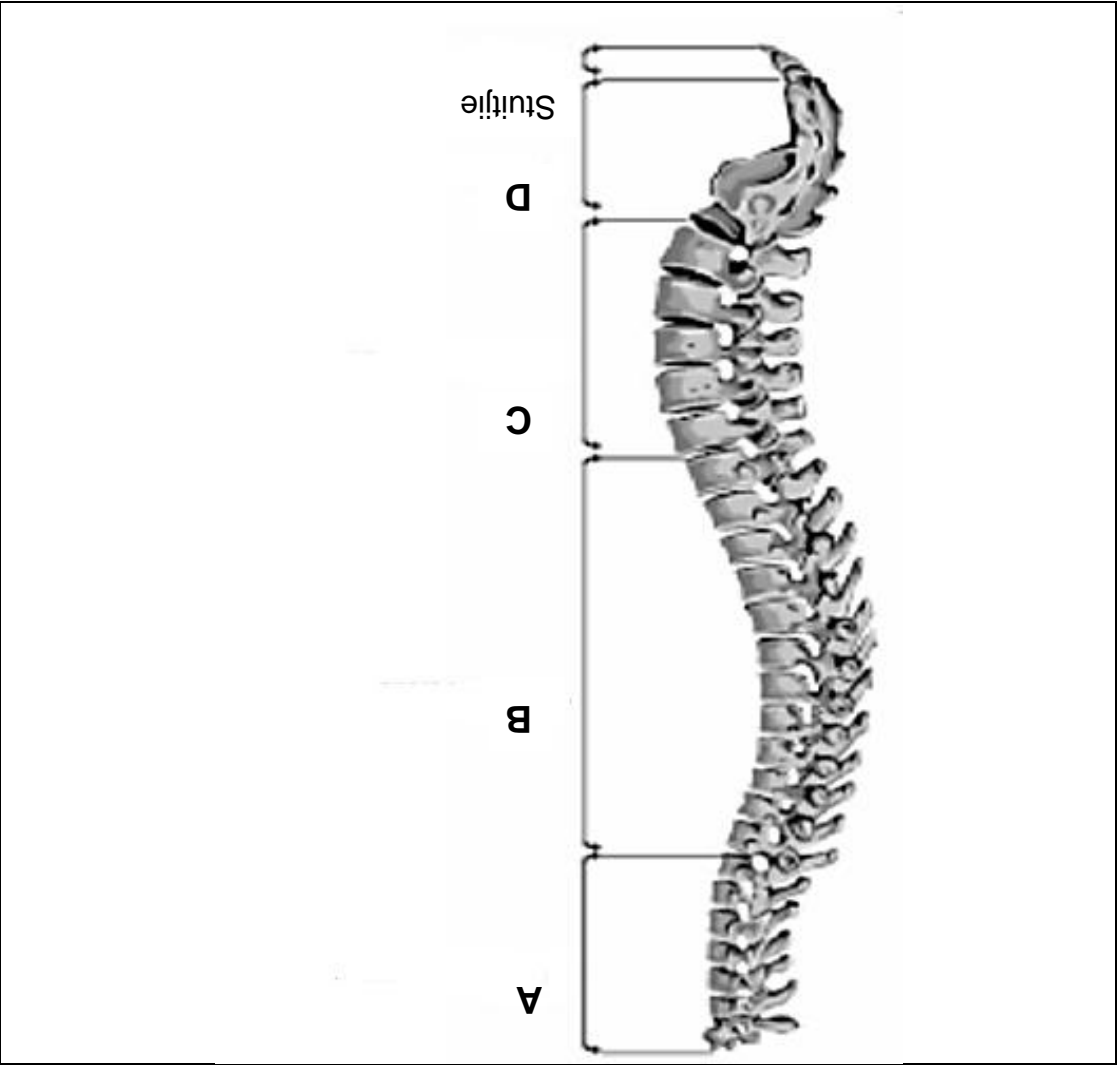
- 4.1.1 Die anatomiese aksie van die meisie se nek (1)
- 4.1.2 Die anatomiese aksie van die meisie se regterknie (1)
- 4.1.3 Die anatomiese aksie van die man se linkerskouer (1)
- 4.1.4 Die anatomiese aksie van die man se linkerheup (1)
- 4.2 Watter spier/spiergroep is verantwoordelik vir die volgende?
 - 4.2.1 Die buiging van die knie en die beheer van voetsoolrefleksie (1)
 - 4.2.2 Verlenging van die heup teen swaartekrag; laterale rotasie gedurende die verlenging en abduksie van die femur (1)
 - 4.2.3 Adduksie en mediale rotasie van die humerus (1)
 - 4.2.4 Die buiging van die heup en knie; laterale rotasie en abduksie van die femur; mediale rotasie van die tibia (1)

[8]

JY HET 'N KEUSE TUSSEN VRAAG 3 EN VRAAG 4.

VRAAG 3 (KEUSEVRAAG)

3.1 Noem die VIER areas van die ruggraat soos in die diagram hieronder aangedui word. Skryf slegs die antwoord langs **A**, **B**, **C** en **D** in jou antwoordboek neer.



(4)

3.2 Gee die funksies van die ruggraat.

(2)

3.3 Noem TWEE anatomiese aksies van die ruggraat.

(2)

[8]

OF

AFDELING A: VEILIGE DANSPRAKTYK EN GESONDHEIDSORG**VRAAG 1**

- 1.1 Ormatige of onwettige groepsdruk mag tot probleme lei. Verduidelik waarom dit belangrik is om jou vriende noukeurig te kies. (3)
- 1.2 Gee EEN voorbeeld van die mees algemeenste stereotipes in dans en verduidelik waarom dit onwaar is. (3)
- 1.3 Bespreek die positiewe uitwerking van geskikte voedingsoorg op 'n danser se liggaam. (3)
- 1.4 Gee idees hoe 'n mens van 'n eetversteuring kan herstel. (1)

VRAAG 2

- 2.1 Wat is sommige van die algemeenste oorsake van beserings wat gedurende 'n dansklas kan plaasvind? (2)
- 2.2 Verduidelik die simptome van 'n verstuiting van die enkel. (2)
- 2.3 Verduidelik die voordele van 'n geskikte postuur in dans. (3)
- 2.4 Bespreek waarom die korrekte belyning van die knieë belangrik is vir 'n danser. (3)

[10]

INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit TWEE afdelings:
 AFDELING A: Veilige danspraktyk en Gesondheidsorg (40 punte)
 AFDELING B: Dansgeskiedenis en Geletterdheid (60 punte)
2. Lees die hele vraestel noukeurig deur voordat jy dit beantwoord.
3. Daar is 'n keuse tussen VRAAG 3 en VRAAG 4, asook tussen VRAAG 8 en VRAAG 9.
4. Daar is ELF 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: 100

DANSSTUDIES

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAAT**

