



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

FEBRUARY/MARCH 2015

MARKS: 100

Time: 3 hours

This question paper consists of 8 pages.



INSTRUCTIONS AND INFORMATION

1. This question paper consists of 11 questions. Answer only NINE questions.
2. This question paper consists of TWO sections:

SECTION A: Consists of FIVE questions. (QUESTIONS 1 to 5)
Note that you have a choice between QUESTION 4 and QUESTION 5 in this section. If you answer both questions, only the first question answered will be marked.
SECTION B: Consists of SIX questions. (QUESTIONS 6 to 11)
Note that you have a choice between QUESTION 10 and QUESTION 11 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. Answer in full sentences except where one-word answers are required.
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 guideline for the allocation of marks and time when each question is answered.

SECTION	QUESTION	MARKS	TIME (minutes)
A: Safe Dance Practice and Health Care (Choice between QUESTIONS 4 and 5)	1	10	60
	2	6	
	3	11	
	4	13	
	5	13	
B: Dance History and Literacy (Choice between QUESTIONS 10 and 11)	6	5	120
	7	10	
	8	12	
	9	18	
	10	18	
	11	15	
TOTAL		100	180



SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: FOOT CARE, SAFE LANDINGS AND INJURY**

- 1.1 Feet are used extensively in dancing. Describe how dancers should take special care of their feet with reference to:
- 1.1.1 Hygiene of the feet (1)
 - 1.1.2 Blisters/Cracks/Skin splits (1)
 - 1.1.3 Sweaty feet (1)
 - 1.1.4 Toe nails (1)
- 1.2 Write a paragraph (at least 60 words) explaining what is meant by *safe landings*. (3)
- 1.3 Explain THREE ways to prevent and treat shin splints. ($\frac{1}{2} \times 6$) (3)
[10]

QUESTION 2: POSTURE AND ALIGNMENT

- 2.1 Clearly explain to a new dance learner what *good posture and alignment* is. (3)
- 2.2 What are the benefits of good posture and alignment for a dancer? (3)
- 2.3 Why is kinaesthetic awareness vital for a dancer's performance? Support your answer with FOUR relevant reasons. (4)
[10]

QUESTION 3: COMPONENTS OF FITNESS

- 3.1 Give a clear definition of the term *neuromuscular skills*. (1)
- 3.2 Clearly describe TWO ways how a dancer could develop neuromuscular skills (motor fitness) in the dance class. (4)
- 3.3 Explain the TWO types of endurance a dancer needs in the dance class. (2)
- 3.4 Evaluate how a dancer could develop muscular strength safely in the dance class. Give THREE examples. (3)
[10]



NOTE: You have a choice between **QUESTION 4** and **QUESTION 5**. Answer only **ONE** of these questions.

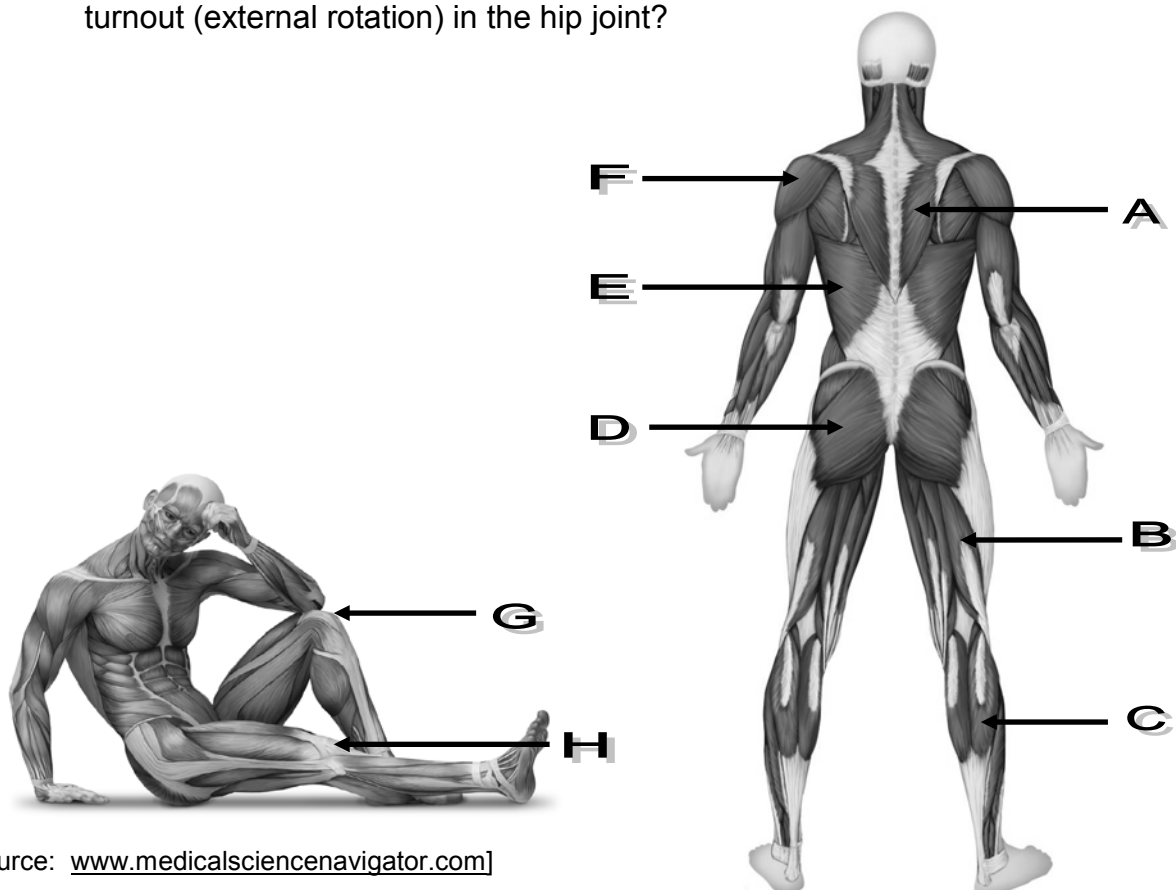
QUESTION 4: SAFE DANCE PRACTICE AND INJURIES

- 4.1 What are the requirements for a dance environment to prevent dancers from being injured? List **FOUR** requirements and give a reason for each choice. (4)
 - 4.2 Why is it important to have an understanding of safe dance practices? Give **THREE** examples and how they will affect your dance training. (3)
 - 4.3 In your opinion, what should a balanced practical dance class include? Justify your answer. (Write a paragraph of at least 60 words.) (3)
- [10]**

OR

QUESTION 5: MUSCLES AND ACTIONS

- 5.1 Label the muscles/muscle groups **A** to **F** in the picture below. State **ONE** main anatomical action of each muscle/muscle group. (6)
 - 5.2 What anatomical action is taking place in **G**, the dancer's left knee? (½)
 - 5.3 What anatomical action is taking place in **H**, the dancer's right knee? (½)
 - 5.4 Which muscles would need to be stretched if a dancer wanted to improve turnout (external rotation) in the hip joint? (3)
- [10]**



[Source: www.medicalsciencenavigator.com]

TOTAL SECTION A: 40



SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: IMPROVISATION AND COMPOSITION**

You have explored some of the following dance elements and terms during your improvisation and composition lessons.

- 6.1 Define the element of *space* and explain how it can be used to add interest to dance compositions. (2)
- 6.2 Define the element of *time* and state some of the aspects that affect a dance composition. (2)
- 6.3 How does the element of *force* contribute to the dynamics within a dance composition? (1)
- [5]**

QUESTION 7: COMMUNITY CHOREOGRAPHY DANCE PROJECT

You are planning a dance performance in a local community with high levels of criminal activities in the area.

- 7.1 Select ONE theme that particularly affects children in this area and give your project a name. What would you try to achieve through this performance and what would your key message be? (2)
- 7.2 Explain FOUR important steps you would take to gather information and ideas to prepare yourself for addressing your chosen theme. Support your answer with relevant reasons. (4)
- 7.3 Name FIVE essential resources you would need for this project. (5)
- 7.4 How would you involve the key community role players and organisations below? Select FIVE:
- Police service
 - Local businesses
 - Local municipality
 - Local religious organisations
 - Department of Welfare or social workers
 - Local press/media
 - Local artists/dancers/musicians/set designers (5)
- 7.5 How would you communicate this theme through movement? Give a detailed description of what your dance performance would involve. (Write a paragraph of at least 80 words.) (4)

Plan your project carefully in rough before you write your final answer. Cross out any work you do NOT want marked in your answer book.

[20]

QUESTION 8: MUSIC ELEMENTS AND MUSICALITY

8.1 Define the following musical elements:

- 8.1.1 Tempo (1)
 8.1.2 Pitch (1)
 8.1.3 Polyrhythm (1)

8.2 What is *musicality* and how can it be developed in the dance class?(2)
[5]**QUESTION 9: SOUTH AFRICAN DANCE WORK**

Select a dance work you have seen from the list below and give the following information:

SOUTH AFRICAN CHOREOGRAPHERS	SOUTH AFRICAN DANCE WORKS
Alfred Hinkel	<i>Last Dance (Bolero)</i> <i>I am Cinnamon</i> <i>Rain in a Dead Man's Footprints</i> <i>Cargo</i>
Carolyn Holden	<i>Imagenes</i>
Dada Masilo	<i>Swan Lake</i> <i>Romeo and Juliet</i>
Gary Gordon	<i>Bessie's Head</i>
Gregory Maqoma	<i>Beauty Trilogy</i> <i>Skeleton Dry</i> <i>Somehow Delightful</i> <i>Four Seasons</i>
Hazel Acosta	<i>Blood Wedding</i>
Mavis Becker	<i>Flamenco de Africa</i>
Sylvia Glasser	<i>Tranceformations</i>
Veronica Paeper	<i>Orpheus in the Underworld</i> <i>Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>

- 9.1 Give the name of the dance work and choreographer you have chosen.
- 9.2 Give the name of the composer/artist of the music/accompaniment used. (1)
- 9.3 Who performed this work and what dance genre(s) were used? (2)
- 9.4 What ideas/themes did the choreographer intend to communicate through this work? (3)
- 9.5 Explain in detail how the costumes were used in this dance work and comment on how effectively they enhanced the dance work. (4)



- 9.6 How did the choreographer use staging, movement style and vocabulary in this dance work? (4)
- 9.7 Name TWO of the choreographic structures used to communicate the intention/theme. Support your answer with relevant evidence from the dance work. (2)
- [16]**

NOTE: You have a choice between QUESTION 10 and QUESTION 11. Answer only ONE of these questions.

QUESTION 10: COMPARISON OF INTERNATIONAL AND SOUTH AFRICAN CHOREOGRAPHERS

Choose ONE international and ONE South African choreographer from the list below.

SOUTH AFRICAN CHOREOGRAPHERS	INTERNATIONAL CHOREOGRAPHERS
Alfred Hinkel	Alvin Ailey
Carolyn Holden	Christopher Bruce
Dada Masilo	William Forsythe
Gary Gordon	George Balanchine
Gregory Maqoma	Jiri Kylian
Hazel Acosta	Martha Graham
Mavis Becker	Matthew Bourne
Sylvia Glasser	Mats Ek
Veronica Paeper	Pina Bausch
Vincent Mantsoe	Rudi van Dantzig

Compare the TWO choreographers that you chose from the list with regard to the following:

- 10.1 Name the TWO choreographers that you have chosen.
- 10.2 Outline the early training and background of these two choreographers and how this could have influenced their professional careers. (2 + 2) (4)
- 10.3 Discuss TWO similarities/differences between the dance styles of these two choreographers. (4)
- 10.4 Elaborate on THREE contributions each of these choreographers has made to dance. (3 + 3) (6)
- [14]**

OR



QUESTION 11: ALFRED HINKEL

Answer the radio interview questions below as if you are the choreographer Alfred Hinkel.

- 11.1 Mr Hinkel, could you tell us about where you were born and about your early dance training? (4)
- 11.2 Mr Hinkel, you have developed a reputation for your unique teaching methods. Could you tell us what influenced your methods? (4)
- 11.3 Mr Hinkel, could you tell us about your career as a choreographer and as the director of the Jazzart Dance Theatre? (4)
- 11.4 Mr Hinkel, what would you say has been your biggest contribution to dance in South Africa both before and after it became a democratic country? (2)

TOTAL SECTION B: 60
GRAND TOTAL: 100



VRAAG 11: ALFRED HINKEL

Beantwoord die radio-onderhouddrae hieronder asof jy die choreograaf Alfred Hinkel is.

11.1 Mnr. Hinkel, vertel ons waar jy gebore is en oor jou vroeë dansopleiding. (4)

11.2 Mnr. Hinkel, jy het 'n reputasie vir jou unieke onderrigmetodes. Vertel ons wat jou metodes beïnvloed het. (4)

11.3 Mnr. Hinkel, kan jy ons vertel oor jou loopbaan as choreograaf en as die direkteur van die Jazzart-danstheater? (4)

11.4 Mnr. Hinkel, wat sou jy sê is jou grootste bydrae tot dans in Suid-Afrika voor en nadat dit 'n demokratiese land geword het? (2)

[14]

TOTAAL AFDELING B: 60
GROOTTOTAAL: 100





OF

- 10.1 Noem die TWEE choreografe wat jy gekies het. (4)
- 10.2 Beskryf in hooftreke die vroeë opleiding en agtergrond van hierdie twee choreografe en hoe dit hulle professionele loopbane kon beïnvloed het. (4)
- 10.3 Bespreek TWEE ooreenkomste/verskille tussen hierdie twee choreografe se dansstyle. (4)
- 10.4 Brei uit op DRIE bydraes wat elk van hierdie choreografe tot dans gemaak het. (6)
- [14]
- Vergelyk die TWEE choreografe wat jy uit die lys gekies het met betrekking tot die volgende:

SUID-AFRIKAANSE CHOREOGRAFE	INTERNASIONALE CHOREOGRAFE
Vincent Mantsoe	Rudi van Dantzig
Veronica Paaper	Pina Bausch
Sylvia Glasser	Mats Ek
Mavis Becker	Matthew Bourne
Hazel Acosta	Martha Graham
Gregory Maqoma	Jiri Kylian
Gary Gordon	George Balanchine
Dada Masilo	William Forsythe
Carolyn Holden	Christopher Bruce
Alfred Hinkel	Alvin Ailey

Kies EEN internasionale en EEN Suid-Afrikaanse choreograaf uit die lys hieronder.

- VRAAG 10: VERGELYKING VAN INTERNASIONALE EN SUID-AFRIKAANSE CHOREOGRAFE**
- LET WEL:** Jy het 'n keuse tussen VRAAG 10 en VRAAG 11. Beantwoord slegs EEN van hierdie vrae.

- 9.6 Hoe het die choreograaf verhoogwerk, bewegingsstyl en danswoordeskat in hierdie danswerk gebruik? (4)
- 9.7 Noem TWEE van die choreografiese strukture wat gebruik is om die bedoeling/tema te kommunikeer. Ondersteun jou antwoord met relevante bewyse uit die danswerk. (2)
- [16]

VRAAG 8: MUSIEKELEMENTE EN MUSIKALITEIT

8.1 Definieer die volgende musiekelemente:

- 8.1.1 Tempo (1)
- 8.1.2 Toonhoogte (1)
- 8.1.3 Polirtime (1)

8.2 Wat is *musikaliteit* en hoe kan dit in die dansklas ontwikkel word? (2)

[5]

VRAAG 9: SUID-AFRIKAANSE DANSWERK

Kies 'n danswerk waarna jy al gekyk het uit die lys hieronder en gee die volgende inligting:

SUID-AFRIKAANSE CHOREOGRAWE	SUID-AFRIKAANSE DANSWERKE
Alfred Hinkel	<i>Last Dance (Bolero)</i> <i>I am Cinnamon</i> <i>Rain in a Dead Man's Footprints</i> <i>Cargo</i>
Carolyn Holden	<i>Imagines</i>
Dada Masilo	<i>Swan Lake</i> <i>Romeo and Juliet</i>
Gary Gordon	<i>Bessie's Head</i>
Gregory Magoma	<i>Beauty Trilogy</i> <i>Skeleton Dry</i> <i>Somewhat Delightful</i> <i>Four Seasons</i>
Hazel Acosta	<i>Blood Wedding</i>
Mavis Becker	<i>Flamenco de Africa</i>
Sylvia Glasser	<i>Tranceformations</i>
Veronica Paaper	<i>Orpheus in the Underworld</i> <i>Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>

9.1 Gee die naam van die danswerk en die choreograaf wat jy gekies het.

9.2 Gee die naam van die komponis/kunstenaar van die musiek/begeleiding wat gebruik is.

9.3 Wie het hierdie werk opgevoer en watter dansgenre(s) is gebruik? (2)

9.4 Watter idees/temas wou die choreograaf met hierdie werk oordra? (3)

9.5 Verduidelik in besonderhede hoe die kostuums in hierdie danswerk gebruik is en lewer kommentaar op hoe effektief dit die danswerk versterk het. (4)



AFDELING B: DANSGESKIEDENIS EN -GETLETTERDHEID

VRAAG 6: IMPROVISASIE EN KOMPOSISIE

Jy het sommige van die volgende danselemente en -terme tydens jou improvisasie- en komposisielesse ondersoek.

- 6.1 Definieer die element *ruimte* en verduidelik hoe dit gebruik kan word om danskomposisies interessanter te maak. (2)
- 6.2 Definieer die element *tyd* en noem 'n paar van die aspekte wat 'n danskomposisie beïnvloed. (2)
- 6.3 Hoe dra die element *krag/dryfkrag* tot die dinamiek in 'n danskomposisie by? (1)

VRAAG 7: GEMEENSKAPSKOREOGRAFIEPROJEK

Jy beplan 'n dansopvoering in 'n gebied waar die plaaslike gemeenskap hoë vlakke van kriminele aktiwiteit ondervind.

- 7.1 Kies EEN tema wat spesifiek die kinders in hierdie gebied beïnvloed en gee 'n naam aan jou projek. Wat sal jy met hierdie opvoering probeer bereik en wat sal jou sleutelboodskap wees? (2)
- 7.2 Verduidelik VIER belangrike stappe wat jy sal volg om inligting en idees in te samel om jou voor te berei om jou gekose tema aan te pak. Ondersteun jou antwoord met relevante redes. (4)
- 7.3 Noem VYF noodsaaklike bronne wat jy vir hierdie projek nodig het. (5)
- 7.4 Hoe sal jy die belangrike gemeenskaprolspelers en -organisasies hieronder betrek? Kies VYF: (4)

- Polisieagents
 - Plaaslike besighede
 - Plaaslike munisipaliteit
 - Plaaslike godsdiensorganisasies
 - Departement van Welsyn of maatskaplike werkers
 - Plaaslike pers/media
 - Plaaslike kunstenaars/dansers/musikante/dekorontwerpers
- (5)

- 7.5 Hoe sal jy hierdie tema deur beweging kommunikeer? Gee 'n gedetailleerde beskrywing van wat jou dansopvoering sal behels. (Skryf 'n paragraaf van ten minste 80 woorde.) (4)

Beplan jou projek rotweg voordat jy jou finale antwoord neerskryf. Trek 'n streep deur alle werk in jou antwoordboek wat NIE nagesien moet word NIE.

[20]



LET WEL: Jy het 'n keuse tussen VRAAG 4 en VRAAG 5. Beantwoord slegs EEN van hierdie vrae.

VRAAG 4: VEILIGE DANSPRAKTYK EN BESERINGS

4.1 Aan watter vereistes moet 'n dansomgewing voldoen om te voorkom dat dansers beseer word? Noem VIER vereistes en gee 'n rede vir elke keuse. (4)

4.2 Waarom is dit belangrik om 'n begrip van veilige danspraktyke te hê? Gee DRIE voorbeelde en ook hoe dit jou dansopleiding sal beïnvloed. (3)

4.3 Na jou mening, wat moet 'n gebalanseerde praktiese dansklas insluit? Regverdig jou antwoord. (Skryf 'n paragraaf van ten minste 60 woorde.) (3)

[10]

OF

VRAAG 5: SPIERE EN AKSIES

5.1 Benoem die spiere/spiergroepe **A** tot **F** in die prentjie hieronder. Noem EEN hoof anatomiese aksie van elke spier/spiergroep. (6)

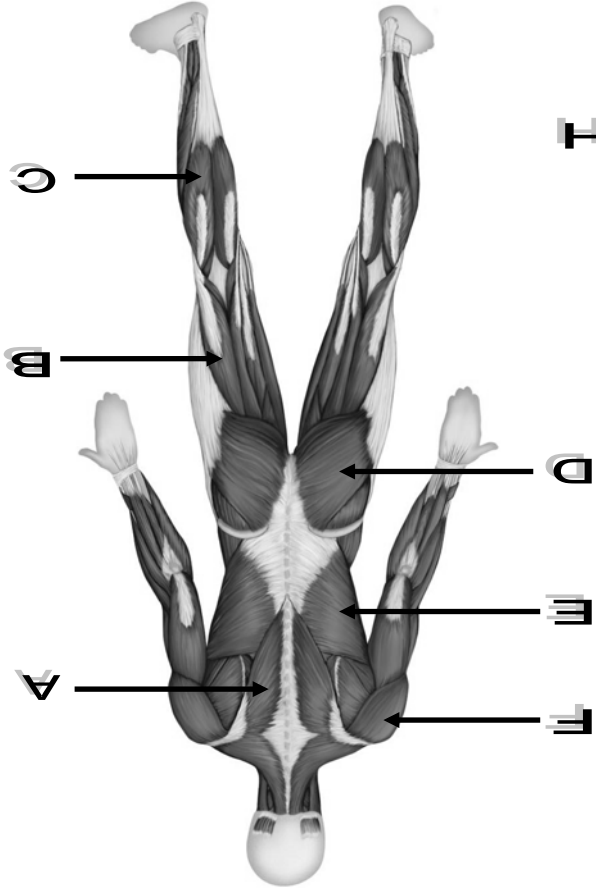
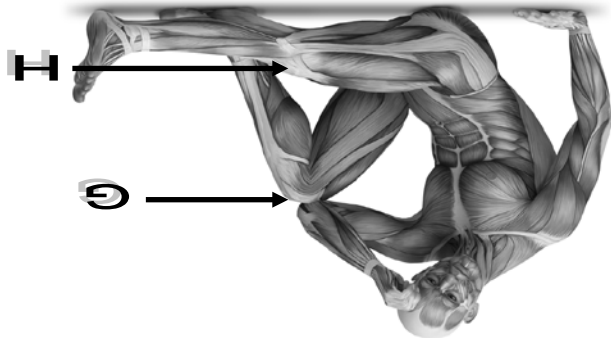
5.2 Watter anatomiese aksie vind in **G**, die danser se linker knie, plaas? (½)

5.3 Watter anatomiese aksie vind in **H**, die danser se regter knie, plaas? (½)

5.4 Watter spiere moet gestrek word as 'n danser uitdraai ('turnout') (eksterne rotasie) in die heupgewrig wil verbeter? (3)

[10]

[Bron: www.medicalsciencenavigator.com]



TOTAAL AFDELING A: 40



AFDELING A: VEILIGE DANSPRAKTYK EN GESONDHEIDSORG

VRAAG 1: VERSORGING VAN VOETE, VEILIGE LANDINGS EN BESERINGS

1.1 Tydens dans word die voete baie gebruik. Beskryf hoe dansers hulle voete spesiaal moet versorg, met verwysing na die volgende:

- 1.1.1 Voethigiëne (1)
- 1.1.2 Blase/krake/Vel wat bars of skeur (1)
- 1.1.3 Sweterige voete (1)
- 1.1.4 Toonnaels (1)

1.2 Skryf 'n paragraaf (ten minste 60 woorde) om te verduidelik wat met *veilige landings* bedoel word. (3)

1.3 Verduidelik DRIE maniere om skeenbeensplinters ('shin splints') te voorkom en te behandel. (3)

VRAAG 2: POSTUUR EN BELYNING

2.1 Gee 'n goeie verduideliking aan 'n nuwe dansleerder wat *goeie postuur* en *belyning* is. (3)

2.2 Wat is die voordele van goeie postuur en belyning vir 'n danser? (3)

2.3 Waarom is kinestetiese bewustheid noodsaaklik vir 'n danser se prestasie? Ondersteun jou antwoord met VIER relevante redes. (4)

VRAAG 3: FIKSHEIDSKOMPONENTE

3.1 Gee 'n duidelike definisie van die term *neuromuskulêre vaardighede*. (1)

3.2 Gee 'n duidelike beskrywing van TWEË maniere waarop 'n danser neuromuskulêre vaardighede (motoriese fiksheid) in die dansklas kan ontwikkel. (4)

3.3 Verduidelik die TWEË tipes uithouvermoë wat 'n danser in die dansklas nodig het. (2)

3.4 Evalueer hoe 'n danser op 'n veilige manier spierkrag in die dansklas kan ontwikkel. Gee DRIE voorbeelde. (3)

[10]



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit 11 vrae. Beantwoord slegs NEGE vrae.

2. Hierdie vraestel bestaan uit TWEE afdelings:

AFDELING A: Bestaan uit VYF vrae. (VRAAG 1 tot 5)

Let daarop dat jy 'n keuse het tussen VRAAG 4 en VRAAG 5 in hierdie afdeling. Indien jy beide vrae beantwoord, sal slegs die eerste vraag wat beantwoord is, nagesien word.

AFDELING B: Bestaan uit SES vrae. (VRAAG 6 tot 11)

Let daarop dat jy 'n keuse het tussen VRAAG 10 en VRAAG 11 in hierdie afdeling. Indien jy beide vrae beantwoord, sal slegs die eerste vraag wat beantwoord is, nagesien word.

3. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.

4. Lees elke vraag aandagtig deur en let op na wat vereis word. Antwoord in volsinnige behalwe waar eenwoord-antwoorde vereis word.

5. Jy mag rofwerk in die ANTWOORDEBOEK doen. Trek 'n streep deur enige werk wat NIE nagesien moet word NIE.

6. Jy sal geassesseer word op jou vermoë om:

- Goeie Afrikaans te gebruik (skryf slegs in een taal)
- Inligting te organiseer en duidelik oor te dra
- Die spesifieke formaat te gebruik wat in bepaalde vrae vereis word
- Spesialis-dansterminologie te gebruik, waar nodig

7. Skryf netjies en leesbaar.

8. Gebruik die tabel hieronder as 'n riglyn vir puntetoekenning en tydingeling wanneer elke vraag beantwoord word.

AFDELING	VRAAG	PUNTE	TYD (minute)
A: Veilige Danspraktiek en Gesondheidsorg (Keuse tussen VRAAG 4 en 5)	1	10	60
	2	6	
	3	11	
	4	13	
	5	13	
B: Dansgeskiedenis en Geletterdheid (Keuse tussen VRAAG 10 en 11)	6	5	120
	7	10	
	8	12	
	9	18	
	10	18	
	11	15	
TOTAAL		100	180





Hierdie vraestel bestaan uit 8 bladsye.

PUNTE: 100
TYD: 3 uur

DANSSTUDIES
FEBRUARIE/MART 2015

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAAT**

Department:
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REPUBLIC OF SOUTH AFRICA

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