



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DANCE STUDIES

NOVEMBER 2017

MARKS: 100

TIME: 3 hours

This question paper consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections with 15 questions in total. Answer only EIGHT questions as follows:

SECTION A: SAFE DANCE PRACTICE AND HEALTHCARE (40 marks)

- Answer FOUR of the six questions in this section.
- You have a choice between QUESTION 2 and QUESTION 3. If you answer both questions, only the FIRST answer will be marked.
- You have a choice between QUESTION 5 and QUESTION 6. If you answer both questions, only the FIRST answer will be marked.

SECTION B: DANCE HISTORY AND LITERACY (60 marks)

- Answer FOUR of the nine questions in this section.
- You have a choice between QUESTION 8 and QUESTION 9. If you answer both questions, only the FIRST answer will be marked.
- You have a choice between QUESTION 10, QUESTION 11 and QUESTION 12. If you answer more than ONE question, only the FIRST answer will be marked.
- You have a choice between QUESTION 13, QUESTION 14 and QUESTION 15. If you answer more than ONE question, only the FIRST answer will be marked.

2. Number the answers correctly according to the numbering system used in this question paper.
3. Read each question carefully and take note of what is required.
4. **NOTE:** If you are requested to *explain/elaborate/describe/analyse/evaluate/compare*, write your answer in full sentences and give as much information 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.

SECTION A: SAFE DANCE PRACTICE AND HEALTHCARE**QUESTION 1: COMPONENTS OF FITNESS**

- 1.1 Refer to the photograph below and name ONE essential component of fitness that assists the dancer to maintain correct alignment of the spine.



[Source: www.stepsnyc.com]

- 1.2 Explain how the component named in QUESTION 1.1 could improve a dancer's performance. (1)
- 1.3 With reference to your dance major, describe FOUR ways in which you could recognise correct posture and alignment when a person is standing. (5)

(4)
[10]

NOTE: You have a choice between QUESTION 2 and QUESTION 3.
Answer only ONE of these questions.

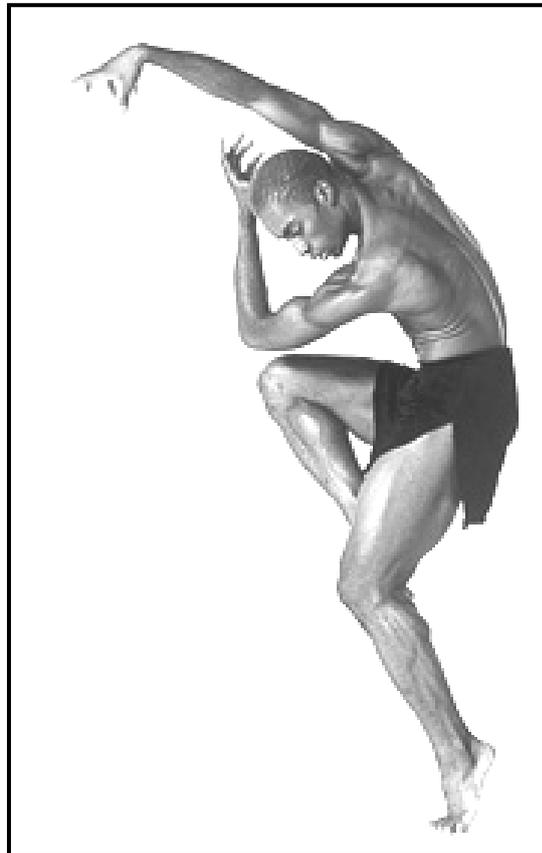
QUESTION 2: COMMITMENT TO DANCE

- 2.1 State FOUR ways in which a dancer can manage stress and tension. (4)
- 2.2 Elaborate on how commitment to dance conventions and values can ensure success in your dance performance. (6)
- [10]**

OR

QUESTION 3: MUSCLES AND ACTIONS

Answer this question only if you have studied muscles and muscle actions.



[Source: loisgreenfield.com]

- 3.1 Answer the following questions on muscles and muscle groups.
- 3.1.1 Name the muscle group found on the anterior side of the upper leg. (1)
- 3.1.2 Name the muscle group found on the posterior side of the upper leg. (1)
- 3.1.3 Name ONE of the muscles that flexes the spine. (1)
- 3.1.4 Name the large muscle found running on either side of the spine which assists with the extension of the trunk. (1)

3.2 MULTIPLE-CHOICE QUESTIONS

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number (3.2.1–3.2.6) in the ANSWER BOOK, for example 3.2.7 A.

- 3.2.1 The trapezius muscle ...
- A elevates the scapula.
 - B adducts the arm.
 - C extends the arm.
 - D abducts the scapula. (1)
- 3.2.2 The pectoralis major muscle ...
- A stabilises the scapula.
 - B abducts the arm.
 - C extends the arm.
 - D medially rotates the arm. (1)
- 3.2.3 The quadratus lumborum ... the spine.
- A laterally flexes
 - B rotates
 - C draws the abdomen towards
 - D flexes (1)
- 3.2.4 The iliopsoas muscle ... the leg.
- A extends
 - B inwardly rotates
 - C externally rotates
 - D abducts (1)
- 3.2.5 The tibialis anterior muscle ...
- A plantar flexes the ankle joint.
 - B dorsiflexes the ankle joint.
 - C everts the ankle joint.
 - D dorsiflexes the toes. (1)
- 3.2.6 The extensor hallucis longus ...
- A plantar flexes the ankle joint.
 - B dorsiflexes the big toe.
 - C everts the ankle joint.
 - D plantar flexes the toes. (1)

[10]

QUESTION 4: APPLICATION OF SAFE DANCE PRACTICE

- 4.1 List FIVE environmental requirements that a dance studio/classroom should comply with that could prevent dance-related injuries. (5)
- 4.2 Explain, in full sentences, why EACH environmental requirement listed in QUESTION 4.1 could prevent an injury. (5)
- [10]**

NOTE: You have a choice between QUESTION 5 and QUESTION 6.
Answer only ONE of these questions.

QUESTION 5: INJURY PREVENTION AND FIRST-AID TREATMENT

- 5.1 Describe the principles a dancer can apply to land safely from a jump in the dance class. (3)
- 5.2 Create an eye-catching poster for the wall of the dance studio/class which explains how to prevent injuries and the immediate treatment for injuries. (7)
- You may use a whole page for your poster in your answer book. **[10]**

OR

QUESTION 6: WARMING UP AND COOLING DOWN

- 6.1 Describe THREE important changes that take place in the body when you warm up. (3)
- 6.2 Compile an exercise programme that dancers could use to warm up all body parts in a dance class. (5)
- 6.3 Justify the application of TWO safety measures when performing stretching exercises in your cool-down routine. (2)
- [10]**

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY

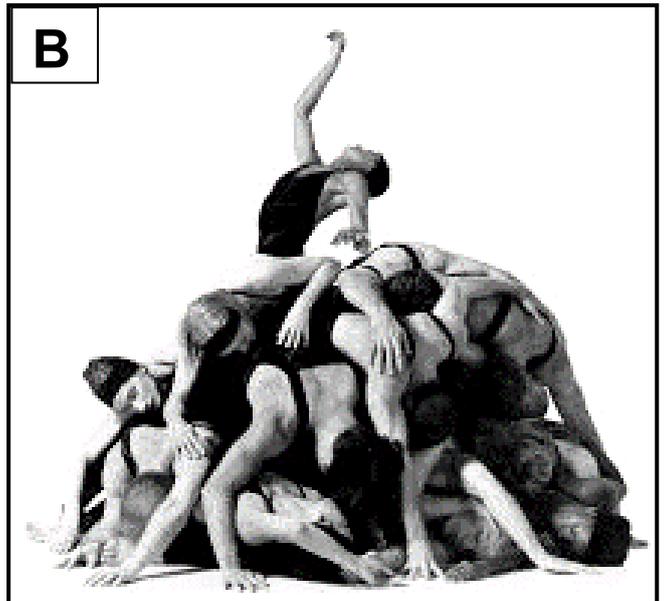
QUESTION 7: DANCE ELEMENTS

Choose TWO dance elements from the list below for EACH of the photographs (A–E). Write down the letter (A–E) and next to it the TWO dance elements chosen and an explanation why EACH element was selected.

levels;	unison;	symmetry;	asymmetry;	force;	negative space
contrasts;	positive space;	pattern;	direction;	shape	



[Source: www.elementsofdance.org]



[Source: www.paultaylor.com]



[Source: Dancewithashley.org]



[Source: www.chryssayama.com]



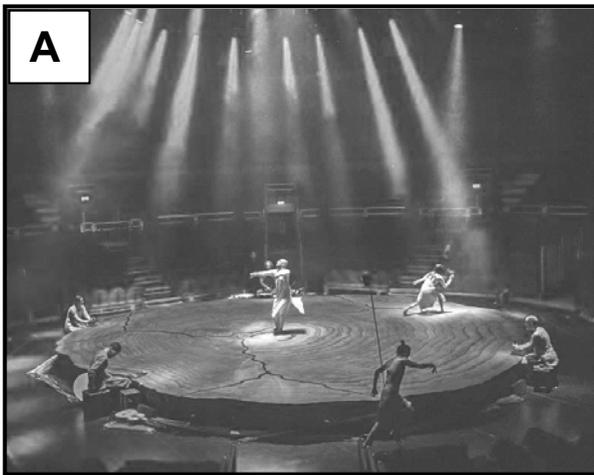
[Source: Dancewithashley.org]

(5 x 2) [10]

NOTE: You have a choice between QUESTION 8 and QUESTION 9.
Answer only ONE of these questions.

QUESTION 8: PERFORMANCE SPACES AND THE FUNCTIONS OF DANCE

- 8.1 Identify EACH type of performance space (A–C) shown below. (3)
- 8.2 Explain FOUR functions of dance that may be served by these performance spaces. (4)
- 8.3 Choose ONE of the performance spaces (A–C) below and analyse how it could inspire/enhance choreography. Indicate the space you have chosen. (3)



[Source: <http://montrealgazette.com>]

[Source: <https://performingarts.georgetown.edu/about-us/facilities>]



[Source: kwekudee-tripdownmemorylane.blogspot.co.za]

[10]

OR

QUESTION 9: TECHNOLOGY IN DANCE

9.1 Explain how you could use the technology on your cellphone/smartphone to assist with dance choreography. (5)

9.2 Explain how technology has changed/influenced the way choreographers use production elements in their dance works.

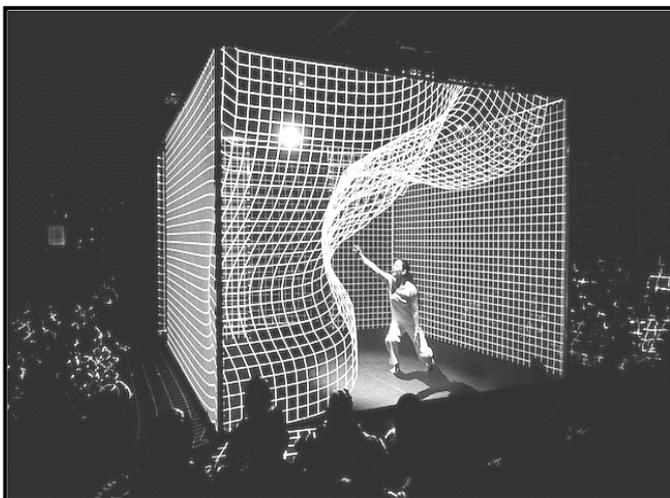
Use the images below to inspire you. (5)



[Source: levimaestro.com]



[Source: www.outube.com]



[Source: www.viralthread.com]



[Photograph: Tristram Kenton for the *Guardian*]

[10]

NOTE: You have a choice between QUESTION 10, QUESTION 11 and QUESTION 12.
Answer only ONE of these questions.

SOUTH AFRICAN CHOREOGRAPHERS AND DANCE WORKS

QUESTION 10: SYLVIA GLASSER'S *TRANCEFORMATIONS*

Sylvia Glasser's dance work, *Tranceformations*, highlights specific indigenous cultural beliefs.

Refer to the statement above and write an essay that includes the following information:

- Describe the San Trance Dance that inspired Sylvia Glasser to choreograph the dance work, *Tranceformations*.
- Include examples of the production elements and movements of *Tranceformations* that convey specific cultural beliefs to the audience.
- Give a brief history of Glasser's dance company, Moving into Dance (MID), that contributed to the training and nurturing of young dancers.
- Evaluate why Sylvia Glasser has become well-known/acclaimed for her unique dance style.



[Source: www.youtube.com]



[Source: www.wykop.pl/link]

[20]

OR

QUESTION 11: ALFRED HINKEL'S *BOLERO/LAST DANCE*

Write an article for a dance magazine elaborating on how Alfred Hinkel used his dance work, *Bolero/Last Dance*, to change the face of dance in South Africa.

Include the following in your article:

- Describe the sociopolitical influences that led to the development of this dance work.
- Give specific examples of how the music and production elements were used to complement this dance work.
- Elaborate on the characteristics of Hinkel's dance style.
- Evaluate what made this dance work so innovative for its time.

[20]**OR****QUESTION 12: SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK**

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

Choose a South African choreographer and ONE of his/her dance works from the prescribed list above to answer this question.

A dance festival will be held in your city to promote interesting dance works by different choreographers.

Write a motivation for your chosen choreographer and his/her dance work to be included in the upcoming dance festival.

Include the following information in your motivation:

- The name of the choreographer and the title of the dance work
- An introduction to the choreographer commenting on his/her reputation and contribution to dance in society
- A brief description of the theme/intent of the dance work and what inspired the work
- An explanation of the production elements that make this work interesting
- Information about the music explaining how it adds meaning to the work
- Why this choreographer's work should be included in the festival

[20]

NOTE: You have a choice between QUESTION 13, QUESTION 14 and QUESTION 15.
Answer only ONE of these questions.

INTERNATIONAL CHOREOGRAPHERS AND DANCE WORKS

QUESTION 13: *APOLLO AND/OR JEWELS* BY GEORGE BALANCHINE

The greatest choreographer of our time, George Balanchine, is responsible for the successful fusion of modern concepts with older ideas of classical ballet.

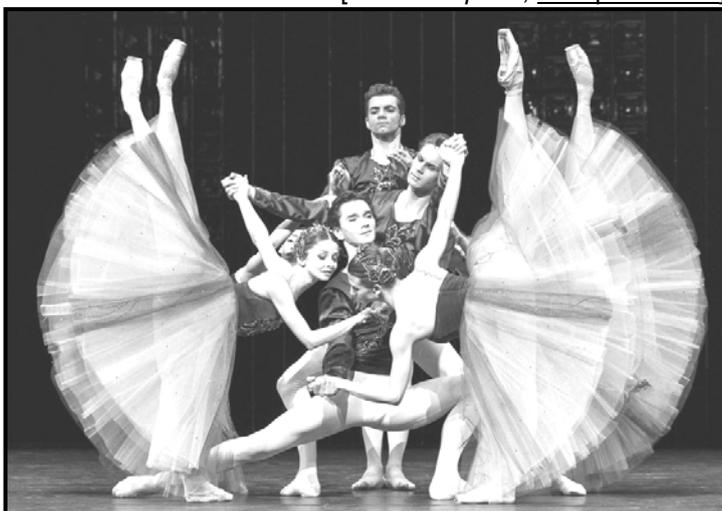
–1970, *US News & World Report*

Refer to the quote above and write an essay in which the following is included:

- Describe what led to Balanchine's recognition as a great choreographer.
- Analyse his movement vocabulary and innovative/unique choreographic style. Refer to *Jewels* or *Apollo* or both to substantiate your answer.
- Evaluate Balanchine's musical career and the relationship between his dance works and the music.



[Source: *Apollo*, wordpress.com]



[Source: *Jewels*, www.balletandopera.com]

OR

[20]

QUESTION 14: STAMPING GROUND BY JIŘÍ KYLIÁN

Dance can be seen as a universal language that transcends borders. *Stamping Ground* draws from a specific Aboriginal cultural context for inspiration.

Refer to the statement above and write an essay in which the following is included:

- Describe the relevant facts about what influenced/inspired Jiří Kylián to create a dance work based on this traditional culture.
- Analyse how the choreographer managed to incorporate/fuse the specific Aboriginal cultural context into this contemporary dance work. Give specific examples to substantiate your answer.
- Discuss the new and innovative characteristics, dance style(s), choreographic style/features that this choreographer has become known for.



[Source: www.jirikylian.com]



[Source: www.jirikylian.com]



[Source: nycdancestuff.files.wordpress.com]

[20]

OR

QUESTION 15: INTERNATIONAL CHOREOGRAPHER AND DANCE WORK

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances/Rooster</i>
Jiří Kylián	<i>Wings of Wax</i>
Martha Graham	<i>Lamentation/Errand into the Maze</i>
Matthew Bourne	<i>Swan Lake/Cinderella</i>
Mats Ek	<i>Giselle/Swan Lake/Carmen</i>
Pina Bausch	<i>The Rite of Spring</i>
Rudi van Dantzig	<i>Four Last Songs</i>
William Forsythe	<i>In the Middle, Somewhat Elevated</i>

Choose ONE of the international choreographers and ONE of his/her dance works from the prescribed list above to answer this question.

Write a review for a dance magazine. Include the following:

- Give the name of the choreographer and the title of the dance work you are writing about.
- Describe the influences that led to the achievements of this choreographer in the dance world.
- Include a summary of the theme/intent/story of the dance work.
- Explain how the production elements are used in this dance work.
- Give examples of the recognisable dance/choreographic style and characteristics used by this choreographer in his/her dance works.
- Give your *substantiated* opinion on this dance work in terms of:
 - Creativity of the choreography
 - Level of performance

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 100