



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2014**

**DANCE STUDIES**

**MARKS: 100**

**TIME: 3 hours**



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This question paper consists of 7 pages.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections:  
SECTION A: Safe Dance Practice and Healthcare  
SECTION B: Dance History and Literacy
2. Read through the whole paper carefully before answering it.
3. There is a choice between QUESTION 2 and QUESTION 3.
4. There are TEN questions in this question paper.
5. Number the answers 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 Name THREE social values in dance. (3)
- 1.2 Explain THREE guidelines that will lead to safe dance practice in the dance class. (3)
- 1.3 Peer pressure can be very dangerous. Explain how you can avoid being influenced by your friends you in a negative way. (2)
- 1.4 Give reasons why it is important to have a positive body image. (2)

**[10]****YOU MAY CHOOSE BETWEEN QUESTION 2 AND QUESTION 3.****QUESTION 2 (CHOICE QUESTION)**

- 2.1 Give the name of the type of joint found at the knee. (1)
- 2.2 Give the name of the type of joint found at the hip. (1)
- 2.3 Give TWO anatomical actions found at the elbow joint. (2)
- 2.4 Give TWO anatomical actions found at the shoulder joint. (2)
- 2.5 Name TWO types of bone and give an example of each one. (4)

**[10]****OR****QUESTION 3 (CHOICE QUESTION)**

- 3.1 Name the powerful group of four muscles that all cross the knee joint. (1)
- 3.2 Name the large muscle of the chest which adducts and medially rotates the humerus. (1)
- 3.3 Name the muscle that gives the calf its round appearance and that helps with plantar flexion of the foot. (1)
- 3.4 Name the large muscle whose attachments originate from the base of the skull, neck and thoracic vertebrae and insert into the clavicle. (1)
- 3.5 What are the names of TWO of the muscles responsible for core stability? (2)
- 3.6 Give TWO anatomical actions of the muscles that move the head. (2)
- 3.7 Give TWO anatomical actions of the group of muscles situated at the back of the leg. (2)

**[10]**

**QUESTION 4**

- 4.1 What is flexibility in dance? (1)
- 4.2 Why do you need to be flexible when you dance? (3)
- 4.3 What are the factors that can limit your flexibility? (2)
- 4.4 How would you improve or develop your flexibility? (4)
- [10]**

**QUESTION 5**

- 5.1 Describe a safe way to land from a jump to prevent injuries. (1)
- 5.2 What are the causes of shin splints during dance classes? (3)
- 5.3 How would you treat a cramp in the dance class? (2)
- 5.4 Name and explain what the acronym R I C E stands for. (4)
- [10]**

**TOTAL SECTION A: 40**

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

- 6.1 What are THEATRICAL dance forms? (1)
- 6.2 What are CULTURAL dance forms? (1)
- 6.3 There are THREE types of cultural dance forms. Explain ONE type of cultural dance form and give an example of such a dance. (2)
- 6.4 Discuss some examples of the costumes/attire worn for African indigenous dances. (3)
- 6.5 Give reasons why we study dances from other cultures. (3)
- [10]**

**QUESTION 7**

This year you have studied a prescribed international choreographer. Answer the following questions.

- 7.1 Give the name of the choreographer. (1)
- 7.2 Describe the choreographer's dance training style. (4)
- 7.3 Discuss in detail his/her choreographic career. (4)
- 7.4 What are the characteristics of the dance style used in his/her dance works? (4)
- 7.5 How has this choreographer contributed to world of dance? (3)
- [15]**

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

<b>INTERNATIONAL CHOREOGRAPHERS</b>	<b>DANCE WORKS</b>
George Balanchine	<i>Apollo/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>

**QUESTION 8**

Choose one SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK from the prescribed list below and answer the following questions:

- 8.1 Give the name of the choreographer and dance work. (5)
- 8.2 Provide the story/synopsis of the dance work. (5)
- 8.3 Describe the costumes of the dance work. (3)
- 8.4 Describe the music accompaniment used in this dance work. Include composer/artists/genre/instrumentation, etc. (4)
- 8.5 What has made this dance work innovative? Substantiate your answer. (3)
- [15]**

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

<b>SOUTH AFRICAN CHOREOGRAPHERS</b>	<b>DANCE WORKS</b>
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 9**

- 9.1 The speed at which music is played is called ... (1)
- 9.2 A regular constant throb – a measure of passing time – is called ... (1)
- 9.3 The amount of time taken to perform is called ... (1)
- 9.4 Two or more rhythms played simultaneously are called ... (1)
- 9.5 The rate at which the music proceeds is called ... (1)
- 9.6 Name ONE brass instrument. (1)
- 9.7 Name ONE woodwind instrument. (1)
- 9.8 Name ONE percussion instrument. (1)

**[8]**

**QUESTION 10**

- 10.1 The job titles below and their definitions have been mixed up. Choose a statement in COLUMN B that matches a function in COLUMN A. Write only the letter next to the appropriate question number (10.1.1–10.1.5) in the answer book.

COLUMN A		COLUMN B	
10.1.1	Dancer	A	controls the stage lights in the theatre
10.1.2	Choreographer	B	does the stage make-up and may also do character make-up needed for a role e.g. that of a lion or a witch
10.1.3	Make-up artist	C	performs the movement sequences created by the choreographers
10.1.4	Lighting designer	D	managers everything that happens on the stage and backstage e.g. sets coming on and coming off, lights, props and curtains
10.1.5	Stage manager	E	creates the movement sequences performed by the dancers, sometimes working with the dancers to achieve this

(5 x 1) (5)

- 10.2 What do we call the following performance spaces?

10.2.1 The middle part of a stage. (1)

10.2.2 A performance area that may be viewed from all sides simultaneously. (1)

10.2.3 The part of the stage furthest from the audience. (1)

10.2.4 Off stage areas to the right and left of the stage where performers prepare to enter the stage. (1)

- 10.3 Discuss the different spaces used during your improvisation and composition lessons. (3)

**[12]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 100**

**VRAAG 10**

10.1 Die werkkleis en hul definisies is deurmekaar. Kies 'n stelling in KOLOM B wat pas by 'n funksie in KOLOM A. Skryf slegs die letter langs die toepaslike vraagnummer (10.1.1–10.1.5) in die ANTWOORDEBOEK neer.

KOLOM A		KOLOM B	
10.1.1	Danser	A	beheer die verhoogligte in die teater
10.1.2	Choreograaf	B	doen die grimering en mag ook karaktergrimering doen soos benodig word vir die rol van 'n leeu of 'n heks
10.1.3	Grimmerings-kunstenaar	C	voer die bewegingsreëkse uit wat deur die choreograaf geskep word
10.1.4	Beligtingontwerper	D	beheer alles wat op en agter die verhoog gebeur, bv. stelle wat op of af gaan, ligte, rekwisiete en gordyne
10.1.5	Verhoogbestuurder	E	skop die bewegingsreëkse wat uitgevoer word deur die dansers, en werk soms saam met die dansers om dit te bereik

(5) (5 x 1)

10.2 Wat noem ons die volgende opvoeringsruimtes?

10.2.1 Die middelste gedeelte van die verhoog. (1)

10.2.2 Die opvoeringsarea wat gelyktydig van alle kante gesien kan word. (1)

10.2.3 Die gedeelte van die verhoog wat die verste van die gehoor is. (1)

10.2.4 Die gedeeltes aan die linkerkant en regterkant van die verhoog waar kunstenaars voorberei om die verhoog te betree. (1)

10.3 Bespreek die verskillende ruimtes wat gedurende improvisering en komposisie-lesse gebruik word. (3)

[12]

**TOTAAL AFDELING B: 60**

**GROOTTOTAAL: 100**



**VRAAG 8**

Kies een SUID-AFRIKAANSE CHOREOGRAF EN DANSWERK uit die voorgeskrewe lys hieronder en beantwoord die volgende vrae:

- 8.1 Gee die naam van die choreograaf en die naam van die danswerk. (5)
- 8.2 Verskat die storie/sinopsis van die danswerk. (3)
- 8.3 Beskryf die kostuums van hierdie danswerk. (4)
- 8.4 Gee 'n beskrywing van die musikale begeleiding wat in hierdie dans gebruik word. Sluit in die komponis/kunstenars/genre/instrumente, ens. (3)
- 8.5 Wat het hierdie danswerk innoverend gemaak? Motiveer jou antwoord. (15)

**HIERONDER IS DIE VOORGESKREWE LYS VAN SUID-AFRIKAANSE CHOREOGRAWE EN HUL DANSWERKE.**

<b>SUID-AFRIKAANSE CHOREOGRAWE</b>	<b>DANSWERKE</b>
Veronica Paaper	<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>Imagines</i>
Gregory Magoma	<i>Beauty Trilogy/Skeleton Dry</i>

**VRAAG 9**

- 9.1 Die spoed waarteen die musiek gespeel word, word ... genoem. (1)
- 9.2 'n Gereelde konstante klop – 'n mate van verbygaande tyd – word ... genoem. (1)
- 9.3 Die hoeveelheid tyd wat geneem word om op te tree word ... genoem. (1)
- 9.4 Twee of meer ritmes wat terselfdertyd gespeel word, word ... genoem. (1)
- 9.5 Die mate waarteen die musiek voortgaan word ... genoem. (1)
- 9.6 Noem EEN koperblaasinstrument. (1)
- 9.7 Noem EEN houtblaasinstrument. (1)
- 9.8 Noem EEN slaginstrument. (1)

**[8]**

<b>INTERNASIONALE</b>	<b>CHOREOGRAF</b>
George Balanchine	Apollo/Jewels
Alvin Ailey	Revelations
Martha Graham	Lamentation/Errand into the Maze
Christopher Bruce	Ghost Dancers
Mathew Bourne	Swan Lake/Cinderella
Pina Bausch	Rites of Spring
William Forsythe	In the middle, somewhat elevated
Mats Ek	Giselle/Swan Lake/Carmen
Rudi van Dantzig	Four Last Songs
Jiri Killian	Wings of wax

### HIERONDER IS DIE VOORGESKREWE LYS VAN INTERNASIONALE CHOREOGRAWE EN HUL DANSWERKE.

- Hierdie jaar het jy 'n voorgeskrewe internasionale choreograaf bestudeer.  
Beantwoord die volgende vrae:
- 7.1 Gee die naam van die choreograaf.  
7.2 Beskryf die choreograaf se dansopleidingsly.  
7.3 Bespreek in detail sy/haar choreografiese loopbaan.  
7.4 Wat is die eienskappe van die dansstyl wat in sy/haar danswerke gebruik word?  
7.5 Hoe het hierdie choreograaf tot die danswêreld bygedra?

[15]  
(3)

(4)

(4)

(4)

### VRAAG 7

- 6.1 Wat is TEATER dansvorm?  
6.2 Wat is KULTURELE dansvorm?  
6.3 Daar is DRIE tipes kulturele dansvorme. Verduidelik EEN tipe kulturele dansvorm en gee 'n voorbeeld van so 'n dans.  
6.4 Bespreek sommige voorbeelde van die kostuum/klere drag wat vir inheemse Afrika-danse gedra word.  
6.5 Gee redes waarom ons danse van ander kulture bestudeer.

[10]  
(3)

(3)

(2)

(1)

(1)

### VRAAG 6

## AFDELING B: DANSGESKIEDENIS EN GELETTERDHEID

**TOTAAL AFDELING A: 40**

- 5.1 Beskryf 'n veilige manier om te land na 'n sprong om sodoende beserings te verhoed. (1)
- 5.2 Wat is die oorsaak van skoenbeenspinters gedurende dansklasse? (3)
- 5.3 Hoe sal jy 'n kramp tydens die dansklas behandel? (2)
- 5.4 Benoem en verduidelik waarvoor die Engelse afkorting R I C E staan. (4)

**[10]****VRAAG 5**

- 4.1 Wat is soepelheid in dans? (1)
- 4.2 Waarom moet jy soepel wees wanneer jy dans? (3)
- 4.3 Wat is die faktore wat jou soepelheid kan beperk? (2)
- 4.4 Hoe kan jy jou soepelheid verbeter of ontwikkel? (4)

**[10]****VRAAG 4**

**[10]**

- 3.7 Gee TWEE anatomiese aksies vir die groep spiere wat aan die agterkant van die been gevind word. (2)
- 3.6 Gee TWEE anatomiese aksies vir die spiere wat die kop beweeg. (2)
- 3.5 Wat is die name van TWEE van die spiere wat verantwoordelik vir kernstabiliteit is? (2)
- 3.4 Noem die groot spier wat se aanhegtingspunt by die onderpunt van die skedelbeen, nek en torakale werwels van die rugstring is, en by die klavikule aangeheg word. (1)
- 3.3 Noem die spier wat aan die kuit sy ronde vorm gee en voetsoolrefleksie beheer. (1)
- 3.2 Noem die groot spier wat die borskas saamtrek en wat die humerus na binne draai. (1)
- 3.1 Noem die kragtige groep van vier spiere wat almal die knie oorkruis. (1)

**VRAAG 3 (KEUSEVRAAG)****OF****[10]**

- 2.5 Noem TWEE soorte been en gee 'n voorbeeld van elkeen. (4)
- 2.4 Gee TWEE anatomiese aksies wat in die skouergewrig gevind word. (2)
- 2.3 Gee TWEE anatomiese aksies wat in die elmbooggewrig gevind word. (2)
- 2.2 Gee die naam van die soort gewrig wat in die heup gevind word. (1)
- 2.1 Gee die naam van die soort gewrig wat in die knie gevind word. (1)

**VRAAG 2 (KEUSEVRAAG)****JY MAG TUSSEN VRAAG 2 EN VRAAG 3 KIES.****[10]**

- 1.4 Gee redes waarom dit belangrik is om 'n positiewe selfbeeld te hê. (2)
- 1.3 Groepsdruk kan baie gevaarlik wees. Verduidelik hoe jy kan verhoed dat jou vriende jou op 'n negatiewe manier beïnvloed. (2)
- 1.2 Verduidelik DRIE riglyne wat tot veilige danspraktyk in die dansklas sal lei. (3)
- 1.1 Noem DRIE sosiale waardes in dans. (3)

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

**INSTRUKSIES EN INLIGTING**

1. Hierdie vraestel bestaan uit TWEE afdelings:  
AFDELING A: Veilige Danspraktike en Gesondheidsorg  
AFDELING B: Dansgeskiedenis en Geletterdheid
2. Lees die hele vraestel noukeurig deur voordat jy dit beantwoord.
3. Daar is 'n keuse tussen VRAAG 2 en VRAAG 3.
4. Daar is TIEN vrae in hierdie vraestel.
5. Nommer die antwoorde 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 die antwoord.
10. Skryf netjies en leesbaar.

Hierdie vraestel bestaan uit 7 bladsye.



TYD: 3 uur

PUNTE: 100

**DANSSTUDIES**

**NOVEMBER 2014**

**GRAAD 11**

**NASIONALE  
SENIOR SERTIFIKAAT**