



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2017

DANCE STUDIES

MARKS: 100

TIME: 3 hours



This question paper consists of 9 pages.

INSTRUCTIONS AND INFORMATION

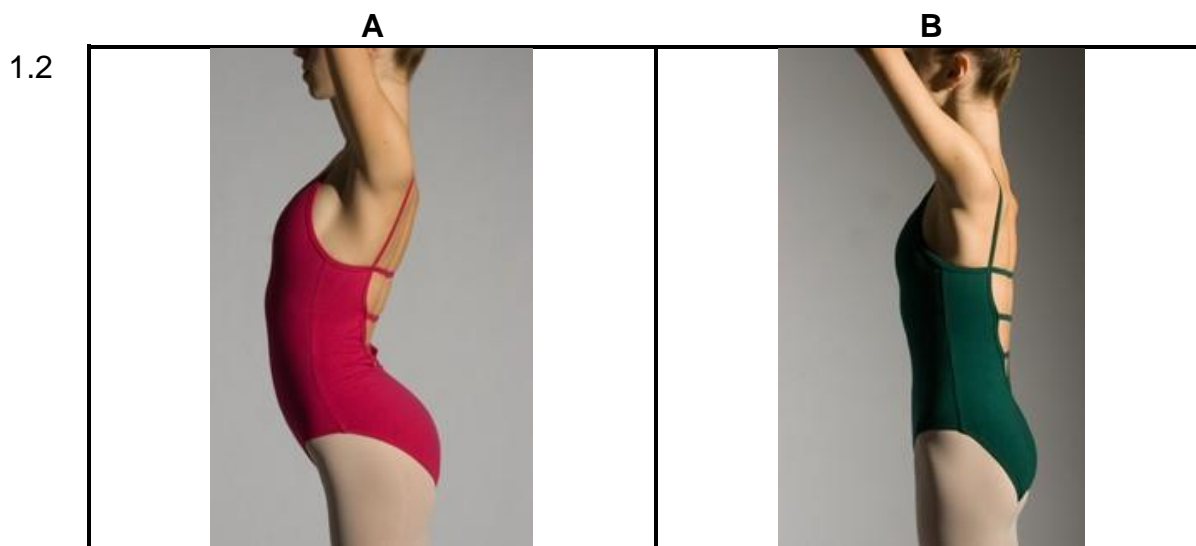
1. This question paper consists of TWO sections with EIGHT questions in total
2. SECTION A: SAFE DANCE PRACTICE AND HEALTHCARE (40 marks)
SECTION B: DANCE HISTORY AND LITERACY (60 marks)
3. SECTION A: Consists of FOUR questions.
Note that you have a choice between QUESTION 3 and QUESTION 4 in this section. If you answer both questions, only the first question answered will be marked.

SECTION B: Consists of FOUR questions.
Note that you have a choice between QUESTION 6 and QUESTION 7 in this section. If you answer both questions, only the first question answered will be marked.

Answer only SIX questions.
4. Number the answers correctly according to the numbering system used in this question paper.
5. 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.
6. You may do rough planning in the ANSWER BOOK. Draw a line through any work that should NOT be marked.
7. You will be assessed on your ability to:
 - 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
8. Write neatly and legibly.
9. Plan your time: Spend approximately 60 minutes on SECTION A: 40 marks and spend approximately 120 minutes on SECTION B: 60 marks.

SECTION A: SAFE DANCE PRACTICE AND HEALTHCARE**QUESTION 1: WARMING UP/POSTURE/SAFE STRETCHING (COMPULSORY)**

- 1.1 The main point of a warm-up in the dance class is to prepare the body for the work ahead. Describe the principles of a good warm-up and what it should consist of. (5)



[[http://dance-magazine.com/news/the seven deadly sins](http://dance-magazine.com/news/the-seven-deadly-sins)]

Explain which ONE of the two pictures above shows the correct dance posture and how using the correct dance posture can help prevent injuries in a dance class. (6)

- 1.3 Stretching is important in the dance class. Provide FOUR facts on how to stretch safely in the dance class and how this will help prevent injuries. (4)
[15]

QUESTION 2: (COMPULSORY) COMPONENTS OF FITNESS/STRENGTH/INJURIES

- 2.1 Name any THREE components of fitness that are used during a dance class and explain how each component can assist you during an examination. (6)
- 2.2 Strength is important in all areas of dance. Explain how to develop and maintain muscle strength in dance. (5)
- 2.3 All dancers are prone to dance related injuries. Discuss how the following factors may lead to dance related injuries:
- 2.3.1 Fatigue (2)
- 2.3.2 Landing after a jump (2)
- [15]

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

QUESTION 3: INJURIES/ALIGNMENT (CHOICE QUESTION)

- 3.1 Injury prevention is important to a dancer. List some of the major complications a dancer has to deal with following an injury. (5)

3.2



[<http://www.courses.VCU.edu/DANC291-003/unit//.ht>]

Explain the dancer's alignment in the picture above, and how this type of alignment can affect the dancer's knees and ankles.

(5)
[10]

OR

QUESTION 4: ACTIONS/MUSCLES (CHOICE QUESTION)

4.1 Study the picture below and answer the following questions.



- 4.1.1 Give the anatomical action of the man's knees. (1)
- 4.1.2 Give the anatomical action of the man's left arm. (1)
- 4.1.3 Give the anatomical action of the man's head. (1)
- 4.1.4 Give the anatomical action of the woman's right foot. (1)
- 4.1.5 Give the anatomical action of the woman's arms. (1)

4.2 Give the names of the following:

4.2.1 A group of muscles in the front of the man's thighs (1)

4.2.2 A group of muscles at the back of the man's thighs (1)

4.2.3 A muscle that helps with the anatomical action of the man's neck (1)

4.2.4 The muscle responsible for the anatomical action of the woman's right foot (1)

4.2.5 The muscle responsible for the anatomical action of the woman's elbows (1)

[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE FORMS/CHARACTERISTICS/HISTORY/CAREER**

- 5.1 Dance Studies learners study TWO dance forms. Name and describe the characteristics of any ONE of your dance forms, for example, the movements, steps, style, music, costumes, who would perform it and where it may be performed. (5)
- 5.2 Name your dance major and clearly explain SIX interesting facts about the history of your dance major. (6)
- 5.3 Provide ONE example of a possible dance career and discuss the requirements needed for this career. (4)
- [15]**

**THERE IS A CHOICE BETWEEN QUESTION 6 AND QUESTION 7.
ANSWER ONLY ONE QUESTION.**

**QUESTION 6: INTERNATIONAL CHOREOGRAPHER – ALVIN AILEY
(CHOICE QUESTION)**

Write an essay and include the following from the recommended international choreographer Alvin Ailey and his dance work, *Revelations*.

- 6.1 Where does the title of this dance work come from? (1)
- 6.2 *Revelations* is divided into THREE sections. Name and describe each section. (9)
- 6.3 Give an explanation of the costumes used in each section. (3)
- 6.4 Explain the music used in the dance work. (3)
- 6.5 Provide information about the people who influenced Ailey's choreographic style and the dance style used in *Revelations*. (10)
- 6.6 How did the choreographer bring the intended message of the dance work across to the audience through the use of symbolic movements? (4)
- [30]**

BELOW IS A PRESCRIBED LIST OF INTERNATIONAL AND SOUTH AFRICAN 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>

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 7: SOUTH AFRICAN/INTERNATIONAL CHOREOGRAPHER
(CHOICE QUESTION)**

Choose ONE of the SOUTH AFRICAN or INTERNATIONAL choreographer and one of their dance works from the prescribed list above. Write a review and include the following:

- 7.1 The name of the choreographer and dance work
 - 7.2 Describe the background and influences that led to the development of this dance work. Include the origin, training and collaborations (10)
 - 7.3 Elaborate on the synopsis/theme/intent/story used in the dance work (6)
 - 7.4 Give a detailed explanation of the costume, lighting and set design (6)
 - 7.5 Explain how the music was used in the dance work (4)
 - 7.6 Discuss the choreographer's contribution to dance in South Africa (4)
- [30]**

**QUESTION 8: MUSIC GENRES/CHOREOGRAPHIC ELEMENTS/
IMPROVISATION (CHOICE QUESTION)**

- 8.1 Name any TWO music genres and describe each of their musical styles. (4)
 - 8.2 Describe how dancers/choreographers can use the following elements within a dance work:
 - 8.2.1 **Time** – Give TWO examples of how this can be used (2)
 - 8.2.2 **Force** – Give TWO examples of how this can be used (2)
 - 8.2.3 **Space** – Give THREE examples of how this can be used (3)
 - 8.3 One of your friends is worried about doing improvisation during their practical examination. Give her ideas on how to obtain a high mark for improvisation during her practical examination. (4)
- [15]**

TOTAL SECTION B: 60
GRAND TOTAL: 100

