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SENIOR CERTIFICATE EXAMINATIONS

DANCE STUDIES

2018

MARKS: 100

TIME: 3 hours

This question paper consists of 10 pages.

INSTRUCTIONS AND INFORMATION

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

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

- Answer THREE of the four 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.

SECTION B: DANCE HISTORY AND LITERACY (60 marks)

- Answer FOUR of the six questions in this section.
- You have a choice between QUESTION 7, QUESTION 8 and QUESTION 9. If you answer all three questions, 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:
 - 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 HEALTH CARE**QUESTION 1: COMPONENTS OF FITNESS (COMPULSORY)**

- 1.1 Choose a description from COLUMN B that matches a component in COLUMN A. Write only the letter (A–C) next to the question numbers (1.1.1 to 1.1.3) in the ANSWER BOOK.

COLUMN A	COLUMN B
1.1.1 Strength	A your body will move freely and without restrictions
1.1.2 Flexibility	B essential for coordination, control and performance skills
1.1.3 Neuromuscular skills	C ability of a muscle to produce maximum force

(3 x 1) (3)

- 1.2 What is the difference between *cardiorespiratory endurance* and *muscular endurance*? (2)
- 1.3 Explain THREE benefits of endurance in the dance class. (3)
- 1.4 How could a dancer develop core stability? (3)
- 1.5 How can core stability improve a dancer's performance in the dance class? (4)
- [15]**

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

QUESTION 2: MENTAL HEALTH

- 2.1 List THREE recognisable symptoms of stress/tension. (3)
- 2.2 Give advice to your fellow classmates on how to prepare for the final practical dance examination throughout the year. (4)
- 2.3 Recommend THREE relaxation techniques to help a dancer cope with stress. Explain your recommendations. (3)
- [10]**

OR

QUESTION 3: MUSCLES AND ANATOMICAL ACTIONS

Study the photograph below and answer the questions that follow.

- 3.1 List any THREE muscles in the anterior section of the trunk. (3)



[Source: www.pinterest.com]

- 3.2.1 Give TWO anatomical actions of the deltoid muscles. (2)
- 3.2.2 Name the muscle group responsible for the anatomical action of the dancer's knee joints. (1)
- 3.2.3 Name TWO muscles responsible for the anatomical action of the dancer's ankle joints. (2)
- 3.2.4 State ONE anatomical action of the dancer's hips. (1)
- 3.2.5 Name the muscle responsible for stabilising the dancer's pelvis and lumbar spine. (1)
- [10]**

QUESTION 4: INJURY PREVENTION AND TREATMENT (COMPULSORY)

- 4.1 Choose any TWO letters from the word 'RICE' and describe the meaning of each letter. (2)
- 4.2 Explain THREE types of exercises a dancer can do after an injury to maintain mobility of the muscles and joints. (3)
- 4.3 State THREE safe dance practices a dancer can apply to prevent an injury in the dance class. Explain EACH practice in detail. (6)
- 4.4 Discuss FOUR treatment/rehabilitation practices for an injured dancer and give the benefits of these treatments. (4)
- [15]**
- TOTAL SECTION A: 40**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE COMPOSITION (COMPULSORY)**

5.1 Explain the choreographic structures below:

- | | | |
|-------|------------|-----|
| 5.1.1 | Motif | (1) |
| 5.1.2 | Sequencing | (1) |
| 5.1.3 | Canon | (1) |
| 5.1.4 | Stillness | (1) |
| 5.1.5 | Climax | (1) |

5.2 An example of contact work by shifting weight or lifting a partner is shown in the photograph below. Evaluate the important factors to consider when working with a partner.



[Source: www.google.co.za/search?q=Dancer%60s+picture]

(5)
[10]

QUESTION 6: DANCE FORMS AND MULTIDICIPLINARY WORK (COMPULSORY)

- 6.1 Analyse the benefits of mixing different dance forms/genres/styles when choreographing dance works. (6)
- 6.2 Discuss and elaborate on your understanding of multidisciplinary dance works. (4)
- [10]**

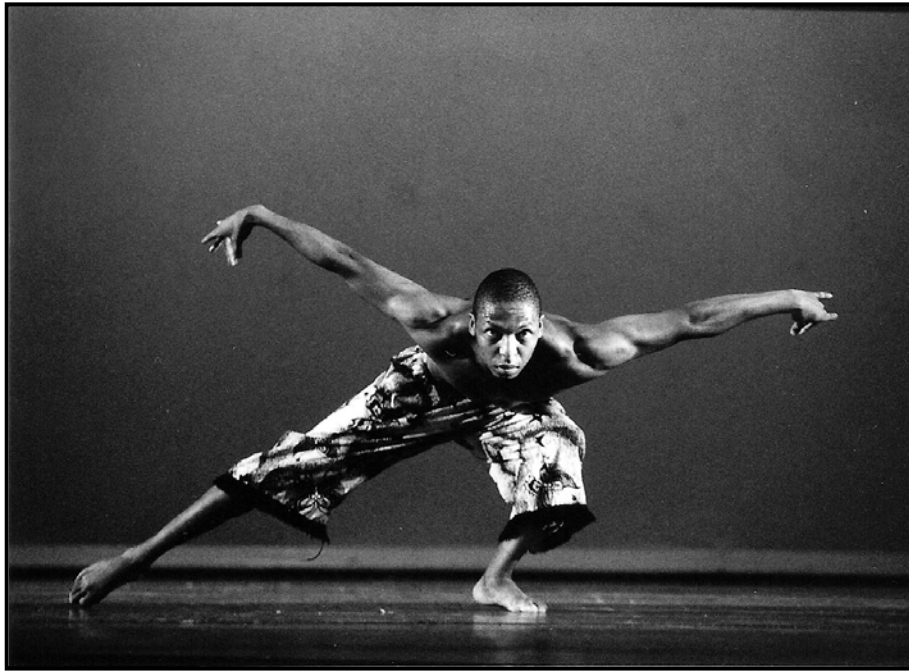
NOTE: You have a choice between QUESTION 7, QUESTION 8 and QUESTION 9.
Answer only ONE of these questions.

QUESTION 7: MARTHA GRAHAM AND LAMENTATION

[Source: <https://kddance.wordpress.com>]

- 7.1 Describe Martha Graham's background, training and career. (9)
- 7.2 Explain how Martha Graham's *Lamentation* was innovative for that time.
Refer to the following:
- 7.2.1 The movement vocabulary and symbolism (8)
- 7.2.2 The production elements (4)
- 7.3 Evaluate how the music enhanced the theme of *Lamentation*. (5)
- 7.4 Martha Graham is often referred to as '*the mother of contemporary dance*'.
Do you think Martha Graham's choreography and dance technique made an impact on dance and society? Substantiate your answer. (4)
- [30]**

OR

QUESTION 8: VINCENT MANTSOE AND *GULA MATARI*

[Source: www.thebusinessofmusicanddance.com]

- 8.1 Describe Vincent Mantsoe's background, training and career. (9)
- 8.2 *Gula Matari* deals with a very specific theme. Explain how this theme was portrayed in the following:
- 8.2.1 The movement vocabulary and symbolism (8)
- 8.2.2 The production elements (4)
- 8.3 Evaluate how the music enhanced the dance work. (5)
- 8.4 Vincent Mantsoe drew on his own heritage and used this as an inspiration for his own choreography.

Do you think Mantsoe's use of his own heritage has had an influence on South African dancers and choreographers? Substantiate your answer.

(4)
[30]

OR

QUESTION 9: CHOREOGRAPHER AND DANCE WORK

Choose ONE of the choreographers and ONE of his/her dance works from the prescribed list below.

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alfred Hinkel	<i>Bolero/The Last Dance/Cargo/Rain in a Dead Man's Footprints</i>
Carolyn Holden	<i>Imagenes</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>
Veronica Paeper	<i>Orpheus in the Underworld/Carmen</i>
Hazel Acosta	<i>Blood Wedding</i>
INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances/Rooster</i>
George Balanchine	<i>Apollo/Jewels</i>
Jiří Kylián	<i>Wings of Wax</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>

- 9.1 Give the name of the choreographer and the title of the dance work that you have chosen.
- 9.2 Describe the choreographer's background, training and career. (9)
- 9.3 Explain how the choreographer portrayed the theme/intent of this work through the use of the following:
- 9.3.1 The movement vocabulary and symbolism (8)
- 9.3.2 The production elements (4)
- 9.4 Evaluate how the music/accompaniment enhanced the dance work. (5)
- 9.5 Do you think this choreographer has made an impact on the dance world? Substantiate your answer. (4)
- [30]**

QUESTION 10: SYMBOLISM (COMPULSORY)

NOTE: Do not answer on the same choreographer and dance work you chose for QUESTION 7, QUESTION 8 or QUESTION 9.

Choose ONE of the dance works from the list below.

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alfred Hinkel	<i>Bolero/The Last Dance/Cargo/Rain in a Dead Man's Footprints</i>
Carolyn Holden	<i>Imagenes</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>
Veronica Paeper	<i>Orpheus in the Underworld/Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>
Hazel Acosta	<i>Blood Wedding</i>
INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances/Rooster</i>
Jiří Kylián	<i>Wings of Wax</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>
Martha Graham	<i>Errand into the Maze/Lamentation</i>
William Forsythe	<i>In the Middle, Somewhat Elevated</i>

- 10.1 Give the name of the choreographer and the title of the dance work that you have chosen.
- 10.2 Describe the synopsis/intent/theme/idea of the dance work. (4)
- 10.3 Evaluate how the choreographer used symbolism within his/her dance work. (6)
- [10]**

TOTAL SECTION B: 60
GRAND TOTAL: 100