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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2019

MARKS: 100

TIME: 3 hours

This question paper consists of 11 pages.

INSTRUCTIONS AND INFORMATION

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

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE (40 marks)

- Answer THREE of the FIVE questions in this section.
- You have a choice between QUESTION 2 and QUESTION 3.
- You have a choice between QUESTION 4 and QUESTION 5. If you answer both questions, only the FIRST answer will be marked.

SECTION B: DANCE HISTORY AND LITERACY (60 marks)

- Answer SIX of the SEVEN 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.

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. One-word answers will NOT be accepted if you are requested to explain/elaborate/describe/analyse/evaluate/compare, etc. Write your answers in full sentences. You earn ONE mark per fact.
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:
 - Write in only one language
 - Organise and communicate information clearly
 - Use the specific format required in certain questions
 - Use specialist dance terminology where appropriate
7. Write neatly and legibly.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: DANCE INJURIES (COMPULSORY)**

Read the case study below and answer the following questions.

Your friend, Jabu, has been complaining about pain and swelling in his ankle joint during the dance class. After class he struggles to move his ankle joint or to put weight on his foot.

- | | | |
|-----|---|-------------|
| 1.1 | Indicate what could be wrong with Jabu's ankle joint. | (1) |
| 1.2 | Describe THREE possible causes of Jabu's injury. | (3) |
| 1.3 | Explain FOUR possible treatments for Jabu's ankle joint injury. | (4) |
| 1.4 | Describe THREE exercises that Jabu could do to maintain his overall fitness while his injury is healing. | (3) |
| 1.5 | Discuss FOUR challenges that Jabu could face when he returns to the dance class once the injury has healed. | (4) |
| | | [15] |

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

QUESTION 2: DANCE TECHNIQUE (CHOICE QUESTION)

- | | | |
|-----|--|-------------|
| 2.1 | Explain the correct posture and alignment of the body and the legs when landing from a jump to ensure safe dance practice. | (6) |
| 2.2 | Reflect on how you improved your dance technique this year. | (4) |
| | | [10] |

OR

QUESTION 3: MUSCLES AND ACTIONS (CHOICE QUESTION)

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

3.1 MULTIPLE-CHOICE QUESTIONS

Answer any THREE of the FIVE 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 (3.1.1–3.1.5) in the ANSWER BOOK, e.g. 3.1.6. A.

- 3.1.1 The hamstring group of muscles is responsible for the ...
- A extension of the knee joint.
 - B flexion of the knee joint.
 - C outward rotation of the hip.
 - D flexion of the hip joint.
- 3.1.2 To which other muscle does the gastrocnemius work as the antagonist?
- A Hamstring
 - B Tibialis anterior
 - C Biceps brachii
 - D Soleus
- 3.1.3 The ... acts as a stabiliser when doing lateral flexion.
- A transversus abdominis
 - B deltoid
 - C pectoralis major
 - D None of the above-mentioned
- 3.1.4 Where does the sternocleidomastoid get its name from?
- A It is named for the functions it performs.
 - B It is a muscle group containing three muscles.
 - C It refers to the points of attachment.
 - D None of the above-mentioned
- 3.1.5 The following muscles work in partnership when extending the spine:
- A Erector spinae, multifidi and quadratus lumborum
 - B Trapezius and pectoralis major
 - C Gracilis and pectineus
 - D Rectus abdominis and external obliques

(3 x 1) (3)

- 3.2 Name the muscle that is responsible for adduction of the hip joint and flexion of the knee joint. (1)
- 3.3 Identify the anatomical action that the extensor digitorum longus and the extensor hallucis longus are responsible for. (1)
- 3.4 Identify the muscle responsible for internal rotation of the hip joint. (1)
- 3.5 Choose any TWO of the muscles listed below.

deltoid;	latissimus dorsi;	pectoralis major;
trapezius;	serratus anterior;	rhomboid

Name the TWO muscles you have chosen and elaborate on how these muscles are used in dance. (2 x 2)

(4)
[10]

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

QUESTION 4: COMPONENTS OF FITNESS (CHOICE QUESTION)

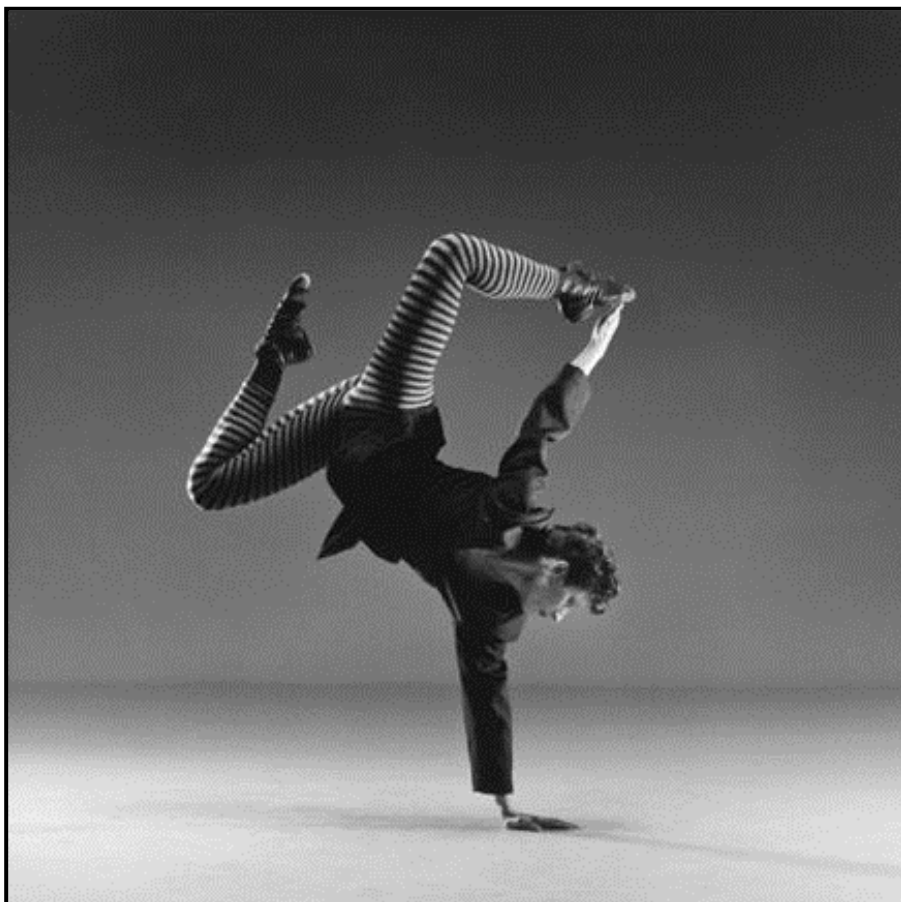
- 4.1 Choose a term from COLUMN A that matches a description in COLUMN B. Write only the letter (A–E) next to the question numbers (4.1.1 to 4.1.5) in the ANSWER BOOK.

COLUMN A	COLUMN B
4.1.1 Kinaesthetic awareness	A the ability to move quickly and efficiently
4.1.2 Agility	B an inner awareness of how your body moves
4.1.3 Spatial awareness	C the ability to react to changing circumstances/reacting appropriately (emotion)
4.1.4 Rhythm	D awareness of the space used by your body and others
4.1.5 Reactivity	E being able to match movement to music

(5 x 1) (5)

- 4.2 Explain how well-developed cardio-vascular endurance can increase a dancer's performance ability. (5)

- 4.3 Analyse the photograph below and explain how the dancer is maintaining the position.



[Source: <http://www.mocp.org/detail.php?type=related&kv=5736&t=objects>]

(5)
[15]

OR

QUESTION 5: POSITIVE BODY IMAGE (CHOICE QUESTION)

Read the article below and answer the questions.

PROMOTING HEALTHY BODY IMAGE IN THE STUDIO

Dancers have days when they are feeling awkward or uncomfortable in their bodies. Those occasional days don't usually harm an individual's body image because body image is developed by consistently recognising and respecting one's natural shape. You also learn to overpower negative thoughts and feelings with positive accepting ones. It is complicated for dancers to develop and maintain a positive body image. One day they love how they look; the next day they despair at how short/tall/fat/skinny/clumsy or awkward they are. They compare themselves to others.

[Source: www.jackrabbitdance.com]

- 5.1 Refer to the article above and describe how poor self-esteem could affect you as a dance learner. (5)
- 5.2 Design an A4 page pamphlet on a 'Positive Body Image' to hand out at a dance festival. Do this in your ANSWER BOOK.

NOTE: You do not have to use different colours in your design.

Marks will be awarded for a creative and innovative layout. (10)
[15]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: MUSIC (COMPULSORY)**

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question numbers (6.1 to 6.5) in the ANSWER BOOK. Correct the statement if it is FALSE.

- 6.1 Syncopation refers to the simultaneous sounding of notes. (1)
- 6.2 Melody is the arrangement of tones/sounds into a recognisable tune. (1)
- 6.3 Pitch is how high or low the notes are in relation to other notes. (1)
- 6.4 Harmony is when two or more rhythms take place simultaneously. (1)
- 6.5 Dynamics relates to how loud or soft, fast or slow a note or section of the music is played. (1)
- [5]**

QUESTION 7: CHOREOGRAPHIC STRUCTURES (COMPULSORY)

Define the following choreographic structures/devices:

- 7.1 Canon (1)
- 7.2 Theme (1)
- 7.3 Motif (1)
- 7.4 Climax (1)
- 7.5 Unison (1)
- [5]**

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

QUESTION 8: CAREERS AND FUNCTIONS OF DANCE (CHOICE QUESTION)

- 8.1 State TWO careers required to run a professional stage production. (2)
- 8.2 Briefly describe the main function of each career identified in QUESTION 8.1. (2)
- 8.3 Compare the differences between the functions of theatrical and cultural dance in society. Copy the table below in your ANSWER BOOK and answer as follows:

	FUNCTION OF DANCE	THEATRICAL	CULTURAL
8.3.1	Education		
8.3.2	Competition		
8.3.3	Communication		

(6 x 1)

(6)
[10]

OR

QUESTION 9: PRINCIPLES AND HISTORY OF DANCE MAJOR (CHOICE QUESTION)

- 9.1 Name your dance major.
- 9.2 How are the following principles used in your dance major?
- 9.2.1 Gravity (1)
- 9.2.2 Arms (1)
- 9.2.3 Stance (1)
- 9.3 Describe ONE main characteristic that would clearly identify your dance major. (1)
- 9.4 Write a paragraph outlining SIX important factors about the history of your dance major. (6)
- [10]

QUESTION 10: INTERNATIONAL CHOREOGRAPHER AND DANCE WORK (COMPULSORY)

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

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances/Rooster</i>
George Balanchine	<i>Apollo/Jewels (Emeralds, Rubies, Diamonds)</i>
Jiří Kylián	<i>Wings of Wax</i>
Martha Graham	<i>Lamentation/Errand into the Maze</i>
Mats Ek	<i>Giselle/Swan Lake/Carmen</i>
Matthew Bourne	<i>Swan Lake/Cinderella</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>

10.1 Give the name of the international choreographer that you have chosen.

10.1.1 Give FIVE major influences that shaped the choreographer's personal and/or professional life. (5)

10.1.2 Analyse the choreographer's impact on the dance scene. (5)

10.2 Give the name of the dance work that you have chosen.

A choreographer portrays through dance what words alone cannot express.

Critically discuss the chosen dance work with reference to the statement above explaining how symbolism was used. Use examples to justify your answer.

(8)
[18]

QUESTION 11: SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK (COMPULSORY)

Choose ONE of the South African 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>
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/Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>

11.1 Give the name of the South African choreographer that you have chosen.

11.1.1 Describe the choreographic characteristics that this choreographer uses in his/her dance works. (5)

11.1.2 Analyse the impact that this choreographer has made on dance in South Africa. (5)

11.2 Give the name of the dance work that you have chosen.

In your opinion, how did the production elements and movement vocabulary complement the dance work that you have chosen? Use examples to justify your answer.

(8)
[18]

QUESTION 12: REFLECTION (COMPULSORY)

Reflect on how the dance works that you have viewed either live, on video or on YouTube, have influenced you as a dancer.

[4]

TOTAL SECTION B: 60
GRAND TOTAL: 100