



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DANCE STUDIES  
EXEMPLAR 2008**

**MARKS: 150**

**TIME: 3 hours**

**This question paper consists of 11 pages.**

**INSTRUCTIONS AND INFORMATION**

1. Read ALL the questions carefully.
2. Note that there are choices between questions and within questions. You have choices between:  
  
QUESTION 1.1 and 1.2  
QUESTION 3 and 4  
QUESTION 5.1 and 5.2  
QUESTION 11 and 12  
QUESTION 13.1 and 13.2  
QUESTION 14 and 15
3. Leave THREE lines after EACH answer.
4. Begin EACH section on a NEW page.
5. Number the answers correctly according to the numbering system used in this question paper.
6. ALL answers must be written in the ANSWER BOOK.
7. Marks are NOT allocated per fact. In your answers, elaborate and explain as much as possible.
8. Write neatly and legibly.

**SECTION A: DANCE THEORY AND HISTORY****QUESTION 1****Answer EITHER QUESTION 1.1 OR 1.2**

<b>PRESCRIBED DANCE WORKS</b>			
<b>South African Choreographers</b>	<b>Dance Works</b>	<b>International Choreographers</b>	<b>Dance Works</b>
Veronica Paeper	<i>Orpheus in the Underworld</i>	George Balanchine	<i>Apollo or Agon</i>
Vincent Mantsoe	<i>Gula Matari</i>	Alvin Ailey	<i>Revelations</i>
Alfred Hinkel	<i>Last Dance (Bolero)</i>	Martha Graham	<i>Appalachian Spring or Lamentation</i>
Sylvia Glasser	<i>Tranceformations</i>	Christopher Bruce	<i>Ghost Dances or Rooster</i>
Gary Gordon	<i>Bessie's Head</i>	Marius Petipa and Lev Ivanhof	<i>Swan Lake</i>
Mavis Becker	<i>Flamenco de Africa</i>	Vaslav Nijinski	<i>Le Sacre du Printemps</i>
Hazel Acosta	<i>Blood Wedding</i>	Paul Taylor	<i>Esplanade</i>
Caroline Holden	<i>Imagenes</i>		

1.1 Select ONE choreographer from the list above. Write an article for a dance magazine about this choreographer. Include the following information in no particular order: (Remember to give your article a heading and also include the name of the choreographer you are referring to. Do NOT use the numbering in your answer.)

- 1.1.1 Biographical information, including country of origin and career (training and experience) (3)
  - 1.1.2 Output (well-known dance works) (3)
  - 1.1.3 Influences and collaborations (4)
  - 1.1.4 Time period, social and political context (4)
  - 1.1.5 Contributions to the development of dance (4)
- (Marks awarded for presenting the information as a magazine article.) (2)
- [20]**

**OR**

1.2 Select ONE prescribed dance work from the list above. Write a review for a dance magazine. Remember to include the title of the dance work and choreographer. Do NOT use the numbering in your answer. Include the following information:

- 1.2.1 Names of others involved in the dance work, for example the composer, designers, company (3)
- 1.2.2 Details about the performance such as dance form, style and period (3)

- |       |   |                           |
|-------|---|---------------------------|
| 1.2.3 | Background to the choreography, for example period, social or political context                                 | (4)                       |
| 1.2.4 | Description of the dance, theme, structure and design (sets, costumes, lighting) and how they enhanced the work | (6)                       |
| 1.2.5 | Your impression of the impact of the dance work<br>(Marks awarded for presenting the information as a review.)  | (2)<br>(2)<br><b>[20]</b> |

## QUESTION 2

Dance can be seen as symbolic language. Referring to any of the prescribed dance works you have studied, write an essay explaining how symbolism has been used to communicate ideas, messages or stories. Name the dance work and choreographer you are referring to.

Make sure you do NOT write about the same choreographer or dance work as in QUESTION 1. Remember to write in essay format and NOT to use numbering.

Include the following information:

- |     |   |                    |
|-----|---|--------------------|
| 2.1 | The background and period that informed the choreography  | (5)                |
| 2.2 | The symbolism used and its meaning  | (5)                |
| 2.3 | How the choreographer used the symbolism, for example through choice of movements, music, costumes, make-up, set, lights or any other effects he/she selected | (5)<br><b>[15]</b> |

**Answer EITHER QUESTION 3 OR QUESTION 4**

## QUESTION 3

You have just graduated from a dance programme and would like to run a dance community project in a disadvantaged area. A local company has offered you the use of a large, unoccupied space on their premises. They have agreed to sponsor you to get an upliftment programme running and have asked you to submit a proposal of what you will need to start it off. Include the following in your proposal:

- |     |  |                    |
|-----|--|--------------------|
| 3.1 | The name and a brief explanation of the project  | (5)                |
| 3.2 | The needs of the project in detail (for example role players and resources) and how you will sustain the project | (7)                |
| 3.3 | An explanation of how the community will benefit and also how the sponsor will benefit from their contribution   | (3)<br><b>[15]</b> |

**OR**

**QUESTION 4**

You are a freelance choreographer and have been commissioned to create a major dance work to be presented at a dance festival in a theatre in your province. You have already auditioned and employed a group of professional dancers.

What OTHER essential performance/production professionals would you need to work with? Name at least FIVE. Elaborate on the skills and knowledge you expect these people to have, and how you want them to contribute towards the success of your work.

**[15]****QUESTION 5**

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 You have studied ceremonial ritual dance. Provide the following information:

5.1.1 Name of the ritual dance you have studied, the society that performs this particular dance and the purpose of the dance (3)

5.1.2 Description of the costumes, music and movements used (3)

5.1.3 A paragraph explaining what makes it ritualistic (4)

**[10]****OR**

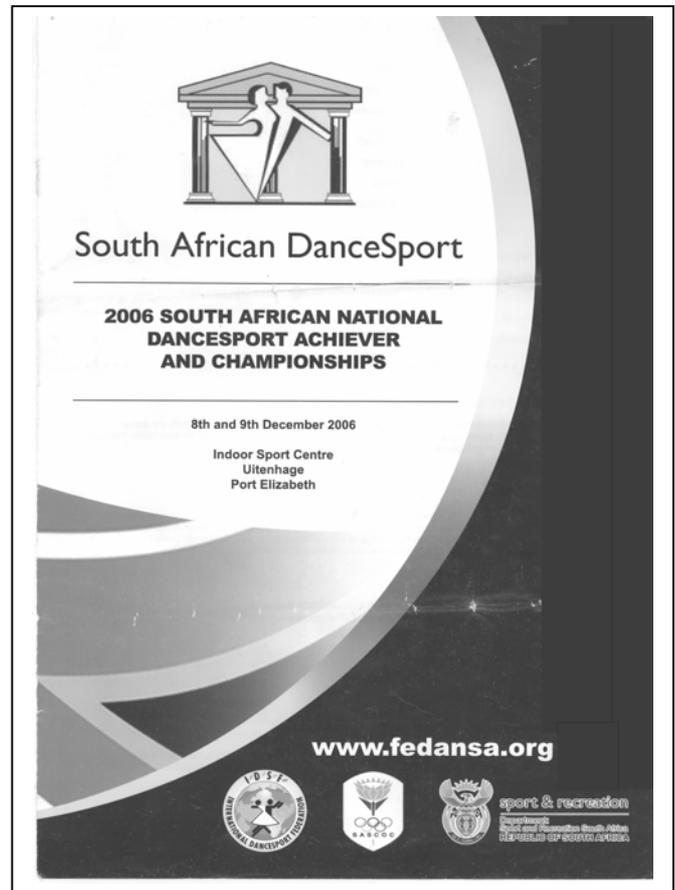
5.2 You will be attending a traditional, indigenous dance performance with your class.

Write down 10 relevant questions to guide you, on what to take notice of to enable you to write a review. Do NOT write the actual review.

**[10]**

**QUESTION 6**

6.1 Study the posters below and answer the questions that follow.

**POSTER 1****POSTER 2**

6.1.1 When you look at each of the posters, which one do you think is most effective and why? Substantiate your answer. (2)

6.1.2 Does each of the posters get the necessary information across to you and how is this done? (2)

6.2 Answer the following questions:

6.2.1 How do posters attract attention? (2)

6.2.2 How do posters communicate quickly? (2)

6.2.3 How can posters evoke emotions? (2)

**[10]****TOTAL SECTION A: 70**

**SECTION B: MUSIC****QUESTION 7**

Choose a term from COLUMN B that matches a description in COLUMN A. Write only the letter (A – D) next to the question number (7.1 – 7.4) in the ANSWER BOOK.

COLUMN A		COLUMN B	
7.1	Lower or higher notes	A	blues
7.2	Music made up of several tunes occurring at the same time	B	rests
7.3	Musical signs indicating short or long silences	C	pitch
7.4	A musical style derived from Negro slavery days in the Unites States of America	D	polyphonic

**(4 x 1) [4]****QUESTION 8**

8.1 From the list of dance rhythms below, identify ONE for EACH of the time signatures:

polka; tango; habanera; kwaito; maskandi; waltz; minuet; mazurka; rumba; samba; paso doble
--

- 8.1.1 3/4 (1)  
 8.1.2 2/4 (1)  
 8.1.3 4/4 (1)  
 8.1.4 6/8 (1)

8.2 For EACH of the time signatures below, write TWO bars of music using minims, crochets, quavers, semiquavers or rests:

- 8.2.1 3/4 (2)  
 8.2.2 4/4 (2)  
**[8]**

**QUESTION 9**

Select a music genre that you have become familiar with in your dance studies. Analyse its unique identifying characteristics and name at least TWO types of musical instruments that are commonly used in this genre.

**[4]****QUESTION 10**

Choose ONE of the dance works you have studied and give the following musical information of this work.

- 10.1 Name of the work, choreographer and composer (1)  
 10.2 The style of the music and how it enhances the dance work (3)  
**[4]**

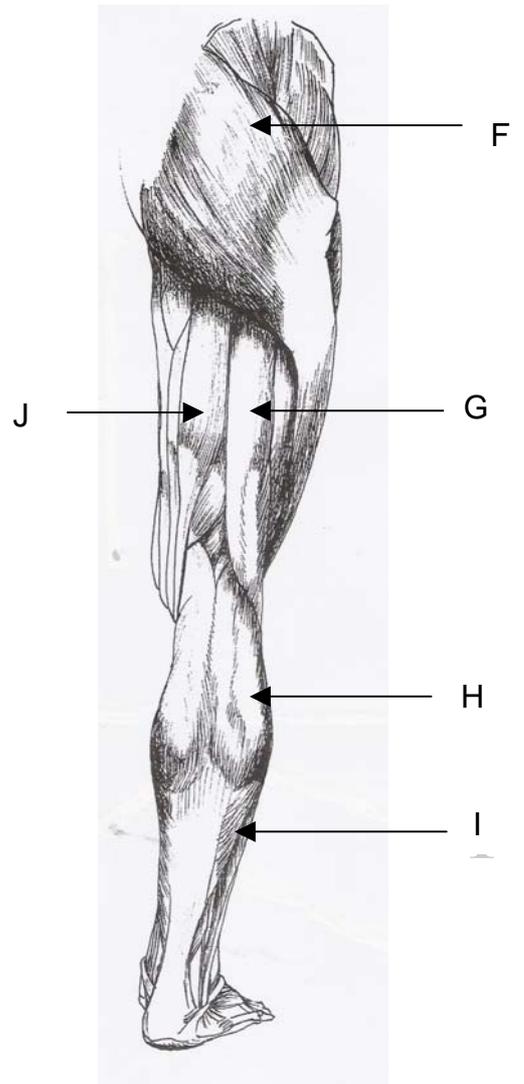
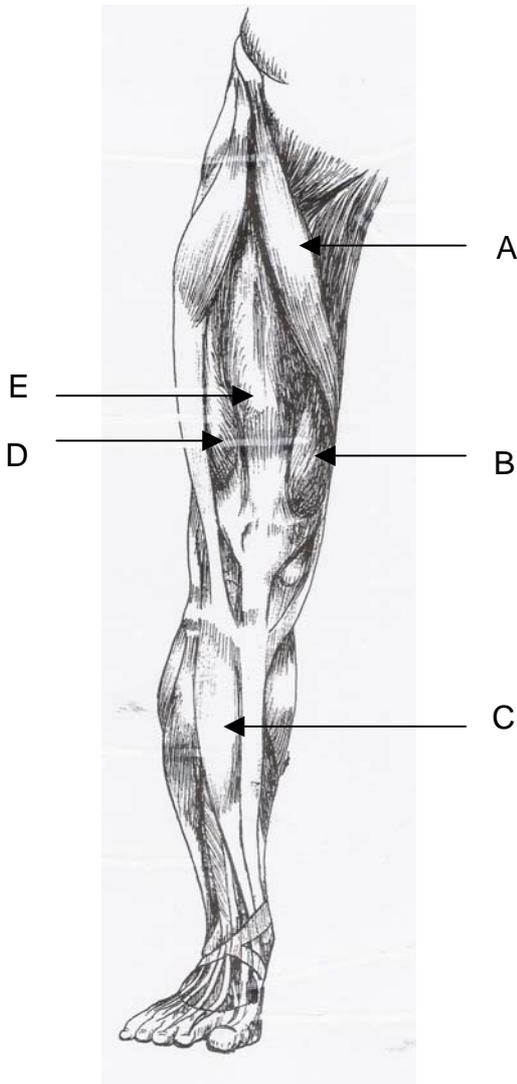
**TOTAL SECTION B: 20**

**SECTION C: ANATOMY AND HEALTH CARE**

**Answer EITHER QUESTION 11 OR QUESTION 12.**

**QUESTION 11**

11.1 Name any SEVEN of the muscles labelled A to J in the diagrams below. Write the names of the seven muscles next to the letter (A – J) in the ANSWER BOOK.



(7)

11.2 Name the type of joint found in the following:

11.2.1 The knee and explain what type of movements are possible in this joint

(3)

11.2.2 The hip and explain what type of movements are possible in this joint

(6)

[16]

**OR**

**QUESTION 12**

- 12.1 Name the type of joint found in the hip and what movements are possible in that joint. (6)
- 12.2 If you had to perform a plié (knee bent in standing position) in parallel, which muscles would be the prime movers in executing the movement, and what anatomical action would be taking place in the joints associated with the movement? (Use the correct anatomical terminology, for example plantar flexion, NOT pointing.)
- 12.2.1 Describe the actions and muscles involved in the downward movement. (6)
- 12.2.3 Describe the actions and muscles involved in the upward movement. (4)
- [16]**

**QUESTION 13**

**Answer EITHER QUESTION 13.1 OR QUESTION 13.2.**

- 13.1 Name and explain FOUR types of safe stretching techniques that could be used to increase flexibility in the joints. Provide THREE tips for safe stretching. [9]

**OR**

- 13.2 Describe what happens in voluntary muscles when they are stretched. Include in your explanation how these muscles respond to involuntary reflexes. [9]

**Answer EITHER QUESTION 14 OR QUESTION 15.**

**QUESTION 14**

Listed below are three common dance injuries. Supply the relevant information on the CAUSES AND TREATMENT of these injuries.

- A. Cramps (5)
- B. Pulled muscles (also known as first degree sprain) (5)
- C. Shin splints (5)
- [15]**

**OR**

**QUESTION 15**

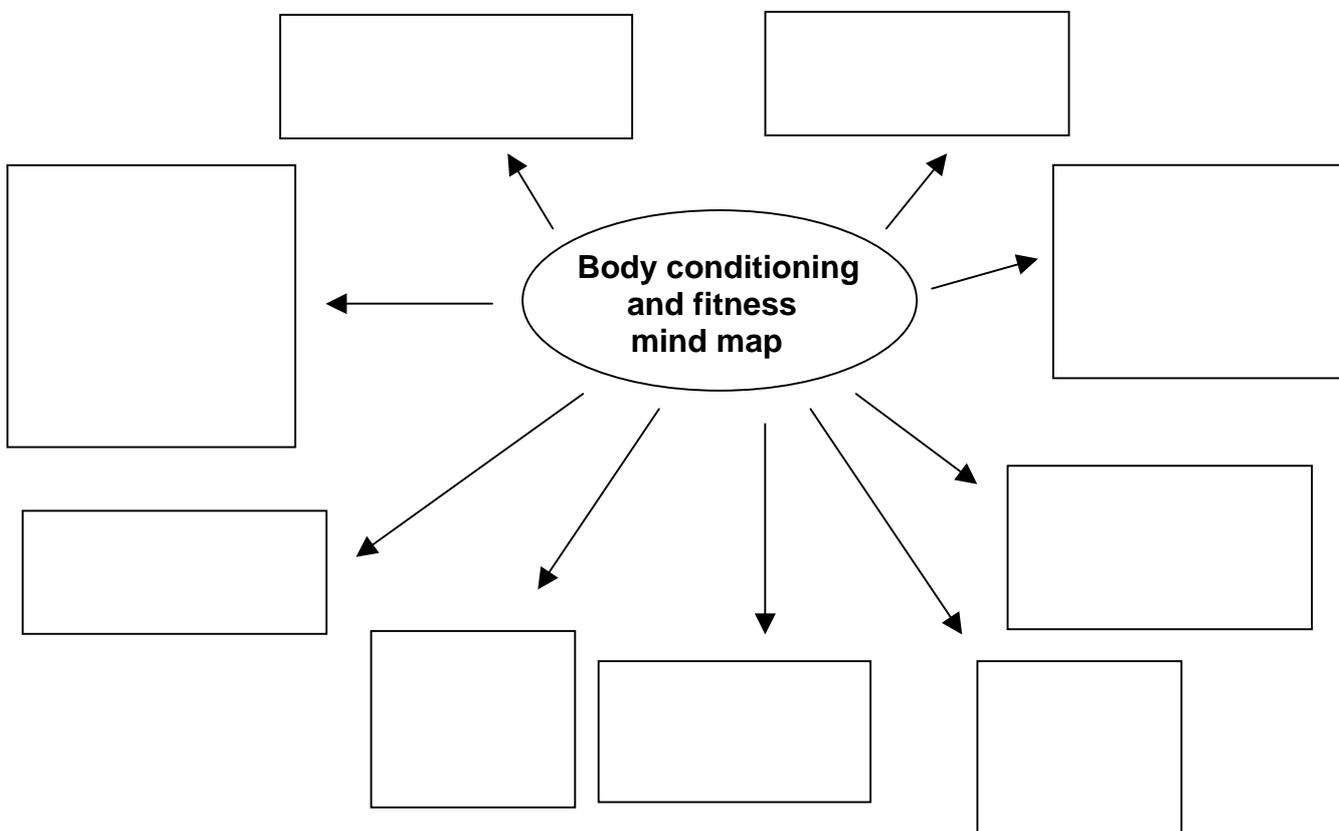
- 15.1 All the information you have gathered about the principles of body conditioning and fitness are critical to your development as a dancer. It is important that you are aware of this whenever you dance.

Keeping this in mind, create a mind map of the different components of fitness that you understand to be vital in your training and development. (See the example of a mind map given below.)

(9)

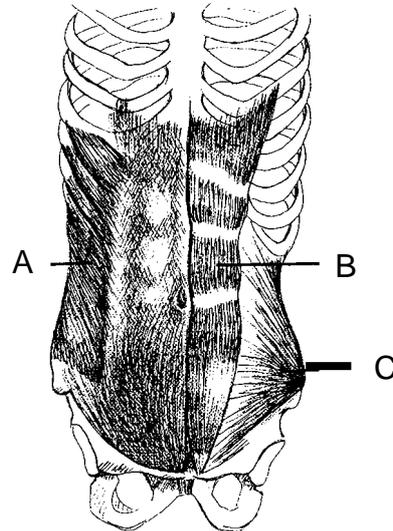
- 15.2 Select ONE of the fitness components from your mind map and explain why it is vital and how to address it in your training

(6)

**[15]**

**QUESTION 16**

Good posture and balance involves the awareness of the correct alignment of the spine and the development of core stability.



- 16.1 The muscles shown in the diagram above are some of those involved in maintaining posture. Label A, B and C. Write the names of the muscles next to the letter (A – C) in the ANSWER BOOK. (3)
- 16.2 How would you explain good posture and core stability training to an inexperienced dancer? (4)
- 16.3 Describe ONE exercise you could do to develop strength in the muscles labelled A – C. (3)
- [10]**

**QUESTION 17**

Stereotyping can be damaging, leading to feelings of low self-esteem and teasing. Listed below are some of the most commonly used dance stereotypes. State why one should disagree in each case.

- 17.1 Dancers must be thin. (2)
- 17.2 Dancing is effeminate and all male dancers are gay. (2)
- 17.3 Dance is not intellectually challenging so it is a better option for students who are not 'academic'. (2)
- 17.4 People with disabilities cannot dance. (4)
- [10]**

**TOTAL SECTION C: 60**

**GRAND TOTAL: 150**