

Need an amazing tutor?

www.teachme2.com/matric



Collected and collated by

teachme2

Confidential



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2024

MARKS: 150

TIME: 3 hours

**This question paper consists of 14 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections with EIGHT questions in total.
2. SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE (60 marks)
 - Answer ALL FOUR questions in this section.
 - You have a choice between QUESTION 4.2.1 and QUESTION 4.2.2. If you answer both questions, only the FIRST answer will be marked.SECTION B: DANCE HISTORY AND LITERACY (90 marks)
 - Answer ALL FOUR questions in this section.
 - You have a choice between QUESTION 5.2 and QUESTION 5.3. If you answer both questions, only the FIRST answer will be marked.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Read each question carefully and take note of what is required.
5. In questions where a marking rubric has been provided, take note of what is required.
6. Read the ACTION VERB in each question to see what is required.

ACTION VERBS USED IN THE QUESTIONS:

LOW-LEVEL QUESTIONS: choose, define, provide, describe, identify, discuss, list

MEDIUM-LEVEL QUESTIONS: explain, substantiate, discuss, create, write, describe, suggest

HIGH-LEVEL QUESTIONS: evaluate, explain, substantiate, analyse, discuss, create, write, outline, provide

7. You may do rough planning in the ANSWER BOOK. Draw a line through any work that should NOT be marked.
8. You will be assessed on your ability to:
 - Write in one language only
 - Organise and communicate information clearly
 - Use the specific format asked for in certain questions
 - Use specialist dance terminology, where appropriate
9. Write neatly and legibly.

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

- 1.1 Choose a description from COLUMN B that matches the term in COLUMN A. Write only the letter (A–E) next to the question numbers (1.1.1 to 1.1.5) in the ANSWER BOOK.

COLUMN A		COLUMN B	
1.1.1	Fracture	A	inflammation in the tendons
1.1.2	Skin splits	B	a hairline crack in the bone
1.1.3	Tendonitis	C	a ligament forced beyond its range
1.1.4	Sprain	D	small tears in the front lower leg muscles
1.1.5	Shin splints	E	cracks in the skin caused by dryness

(5 x 1) (5)

- 1.2 Explain how EACH of the following safe dance practices prevents injury:

1.2.1 Applying correct technique(s) (3)

1.2.2 Following class conventions (3)

- 1.3 Evaluate how following a long-term treatment plan, while recovering from an injury, could affect a dancer. (4)

[15]

QUESTION 2: COMPONENTS OF FITNESS

- 2.1 Define EACH of the components of fitness below:
- 2.1.1 Strength (1)
 - 2.1.2 Muscular endurance (1)
 - 2.1.3 Flexibility (1)
 - 2.1.4 Neuromuscular skills (1)
- 2.2 List FOUR ways in which a dancer could increase flexibility through stretching. (4)
- 2.3 Explain how the components of fitness are beneficial for good dance technique. Substantiate your answer with examples. (4)
- 2.4 Refer to the image below and answer the questions that follow.



[Source: <https://twitter.com/NZschoolofdance/status/1592020957681848322>]

- 2.4.1 Analyse how the dancers are using kinaesthetic awareness and spatial awareness in the image above. (4)
- 2.4.2 Explain how the dancers could have developed strength to perform the movement(s) shown in the image above. Substantiate your answer with examples. (4)

[20]

QUESTION 3: GENERAL HEALTH CARE

3.1 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 numbers (3.1.1 to 3.1.5) in the ANSWER BOOK.

- 3.1.1 Which food is a main source of protein?
- A Potato chips
 - B Oranges
 - C Beans
 - D White bread
- (1)
- 3.1.2 Which ONE of the following is considered a complex carbohydrate?
- A Chicken
 - B Brown rice
 - C Olive oil
 - D Tuna
- (1)
- 3.1.3 Which food group provides essential nutrients for healthy bones?
- A Dairy
 - B Carbohydrates
 - C Vegetables
 - D Grains
- (1)
- 3.1.4 Which source regulates body temperature?
- A Avocados
 - B Caffeine
 - C Chocolate
 - D Water
- (1)
- 3.1.5 Which food group insulates and protects the vital organs of the body?
- A Protein
 - B Fats
 - C Fruit and vegetables
 - D Fibre
- (1)

3.2 Suggest ways in which inclusivity and diversity could be promoted in the dance class.

(5)
[10]

QUESTION 4: DANCE PERFORMANCE

4.1 Discuss how commitment, focus and/or concentration influence dance performance. (5)

4.2 You have been asked to manage your school's social media accounts for an upcoming talent show. Your first task is to highlight performance skills required for a dance audition.

NOTE: You have a choice between QUESTION 4.2.1 and QUESTION 4.2.2.
Answer only ONE of these questions.

4.2.1 Create a visual social media post highlighting the importance of EACH of the performance skills below.

- Dynamics
- Personalisation
- Accuracy/Clarity of movement

(10)

NOTE: You do NOT have to use colour in your design.

MARKING RUBRIC

CRITERIA	
HIGH LEVEL 7–10	<ul style="list-style-type: none"> • Creative design, visually appropriate for social media • In-depth understanding of the performance skills • Excellent examples provided on the importance of the performance skills
MEDIUM LEVEL 4–6	<ul style="list-style-type: none"> • Adequate/Good design, some visual aspects appropriate for social media • Adequate/Good understanding of the performance skills • Adequate/Good examples provided on the importance of the performance skills
LOW LEVEL 0–3	<ul style="list-style-type: none"> • Minimal/No design and minimal/no understanding of visual aspects appropriate for social media • Minimal/No understanding of the performance skills • Minimal/No examples provided on the importance of the performance skills

OR

4.2.2 Write a script for a social media video highlighting the importance of EACH of the performance skills below.

- Transition/Flow
- Expression
- Presence/Projection

(10)

MARKING RUBRIC

CRITERIA	
HIGH LEVEL 7–10	<ul style="list-style-type: none"> • Excellent flow of script with appropriate language used for social media • In-depth understanding of the performance skills • Excellent examples provided on the importance of the performance skills
MEDIUM LEVEL 4–6	<ul style="list-style-type: none"> • Adequate/Good flow of script with some appropriate language used for social media • Adequate/Good understanding of the performance skills • Adequate/Good examples provided on the importance of the performance skills
LOW LEVEL 0–3	<ul style="list-style-type: none"> • Minimal/No flow of script with minimal/no understanding of language used for social media • Minimal/No understanding of the performance skills • Minimal/No examples provided on the importance of the performance skills

[15]**TOTAL SECTION A: 60**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: IMPROVISATION AND CHOREOGRAPHY**

5.1 Choose the correct word(s) from those given in brackets. Write only the word(s) next to the question numbers (5.1.1 to 5.1.6) in the ANSWER BOOK.

5.1.1 (Canon/Asymmetry) involves dancers performing the same movement sequence, one after the other. (1)

5.1.2 (Stillness/Transition) is a moment in a dance used to create suspense or focus. (1)

5.1.3 (Interlocking forms/Motifs) are shapes that are created by two or more dancers filling one another's negative spaces. (1)

5.1.4 (Climax/Symmetry) is the highest point of intensity, emotion or energy in a dance piece. (1)

5.1.5 (Patterning/Unison) involves all dancers performing the same movements simultaneously. (1)

5.1.6 (Repetition/Sequencing) refers to the order in which movements, motifs and phrases are put together. (1)

NOTE: You have a choice between QUESTION 5.2 and QUESTION 5.3.
Answer only ONE of these questions.

5.2 Discuss how improvisation could improve your skills and abilities as a dancer and/or choreographer. (5)

OR

5.3 Discuss how conventional and/or non-conventional performance spaces affect choreography. (5)

NOTE: QUESTION 5.4 and QUESTION 5.5 are COMPULSORY.

5.4 Explain the role of research when planning a choreography. (4)

- 5.5 The Department of Education is hosting an event that will focus on the importance of arts education in schools.

In response to the advert below, outline your idea for a multidisciplinary/interdisciplinary performance piece to advocate arts education.

CALLING ALL CREATIVES

ARTS

ADVOCACY

LET'S EDUCATE THE PUBLIC TOGETHER!

ARE YOU PASSIONATE ABOUT ARTS EDUCATION IN SCHOOLS?

DO YOU BELIEVE IN THE POWER OF MULTIDISCIPLINARY/INTERDISCIPLINARY ART TO SPARK CHANGE AND INSPIRE OTHERS?

WE WANT YOU TO JOIN US IN A GROUNDBREAKING PRODUCTION TO ADVOCATE ARTS EDUCATION!

HOW TO APPLY:

SUBMIT YOUR IDEA OUTLINING YOUR VISION

SUBMISSION LINK: WWW.ARTSADVOCACYPROJECT.CO.ZA

DEADLINE FOR SUBMISSION:

14 JANUARY 2025

(10)

NOTE: The marking rubric for QUESTION 5.5 is on page 10.

MARKING RUBRIC

CRITERIA	
HIGH LEVEL 7–10	<ul style="list-style-type: none"> • In-depth understanding of a multidisciplinary/interdisciplinary performance piece • Excellent ability to outline a multidisciplinary/interdisciplinary performance piece advocating arts education • Provides a wide range of innovative/creative examples to support the idea
MEDIUM LEVEL 4–6	<ul style="list-style-type: none"> • Adequate/Good understanding of a multidisciplinary/interdisciplinary performance piece • Adequate/Good ability to outline a multidisciplinary/interdisciplinary performance piece advocating arts education • Provides some innovative/creative examples to support the idea
LOW LEVEL 0–3	<ul style="list-style-type: none"> • Minimal/No understanding of a multidisciplinary/interdisciplinary performance piece • Minimal/No ability to outline a multidisciplinary/interdisciplinary performance piece advocating arts education • Provides minimal/no examples to support the idea

[25]

QUESTION 6: DANCE LITERACY

- 6.1 Give ONE word/term for EACH of the following descriptions by choosing a word/term from the list below. Write only the word/term next to the question numbers (6.1.1 to 6.1.6) in the ANSWER BOOK.

 choreographer; dance therapist; dance researcher; dance critic;
 dance videographer; professional dancer

- 6.1.1 Performs choreographed routines in various settings (1)
- 6.1.2 Creates dance works to convey an intent (1)
- 6.1.3 Uses dance to help people solve problems related to physical, emotional and/or mental health issues (1)
- 6.1.4 Attends dance performances, evaluates and writes reviews of dance performances (1)
- 6.1.5 Consults archives, interviews dancers and writes articles contributing to the academic understanding of dance (1)
- 6.1.6 Records, edits and shares visual content of dance on digital platforms (1)
- 6.2 Explain the importance of the skills needed to be a dance teacher/instructor. Substantiate your answer with examples. (4)
- 6.3 As a Dance Studies learner, you have learnt about different dance forms.
- 6.3.1 Identify TWO dance forms. (2)
- 6.3.2 Describe how the following dance principles are used differently in the TWO dance forms identified in QUESTION 6.3.1:
- Use of the head
 - Use of the arms
 - Gravity
 - Stance
- (4 x 2) (8)
- 6.4 Give an opinion on whether the fusion of dance forms is beneficial to dance. Substantiate your answer. (5)
- [25]**

QUESTION 7: DANCE WORK

Choose ONE dance work that you have studied from the prescribed list below.

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances</i>
George Balanchine	<i>Apollo</i>
Martha Graham	<i>Lamentation</i>

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alfred Hinkel	<i>Bolero</i> OR <i>Cargo</i>
Gregory Maqoma	<i>Four Seasons</i> OR <i>Skeleton Dry</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</i>
Vincent Mantsoe	<i>Gula Matari</i>

Name the dance work you have chosen and answer the questions that follow.

- 7.1 Write an essay discussing how the choreographer used production elements to communicate the symbolic meaning of the dance work. (15)

NOTE: The marking rubric for QUESTION 7.1 is on page 13.

MARKING RUBRIC

CRITERIA	
OUTSTANDING 12–15	<ul style="list-style-type: none"> • Excellent flow and organisation of information • In-depth understanding of how production elements communicate symbolic meaning • Provides a wide range of substantiated examples
SUBSTANTIAL 10–11	<ul style="list-style-type: none"> • Good flow and organisation of information • Good understanding of how production elements communicate symbolic meaning • Provides a range of substantiated examples
ADEQUATE 8–9	<ul style="list-style-type: none"> • Adequate flow and organisation of information • Adequate understanding of how production elements communicate symbolic meaning • Provides some substantiated examples
SATISFACTORY 5–7	<ul style="list-style-type: none"> • Basic flow and organisation of information • Basic understanding of how production elements communicate symbolic meaning • Provides a few examples that have/have not been substantiated
NOT ACHIEVED 0–4	<ul style="list-style-type: none"> • Minimal/No flow and organisation of information • Minimal/No understanding of how production elements communicate symbolic meaning • Minimal/No examples provided

- 7.2 Explain how the choreographer used space and/or force to portray the theme(s) or idea(s) in the dance work. (5)
- 7.3 Provide an opinion on whether the dance work has a positive influence in today's context. Substantiate your answer. (5)
- [25]**

QUESTION 8: CHOREOGRAPHER

Choose ONE choreographer that you have studied from the prescribed list below.

SOUTH AFRICAN CHOREOGRAPHERS	INTERNATIONAL CHOREOGRAPHERS
Alfred Hinkel	Alvin Ailey
Gregory Maqoma	Christopher Bruce
Hazel Acosta	George Balanchine
Mavis Becker	Martha Graham
Sylvia Glasser	
Veronica Paeper	
Vincent Mantsoe	

Name the choreographer you have chosen and answer the questions that follow.

- 8.1 Provide information on the background and early dance training of the choreographer. (5)
- 8.2 Discuss the choreographer's personal and artistic influences throughout his/her professional career. (5)
- 8.3 Evaluate the choreographer's impact on the functions of dance in society. (5)
- [15]**

TOTAL SECTION B: 90
GRAND TOTAL: 150