



DANCE STUDIES

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

Please answer Section B first. Listen to the music on the CD, and answer the questions.

1. This question paper consists of 11 pages. Please check that your question paper is complete.
 2. Read the questions carefully.
 3. Number your answers exactly as the questions are numbered in the question paper.
 4. You are required to answer **all** the questions.
 5. All answers must be in essay/paragraph format unless otherwise stated.
 6. Begin each section on a new page.
 7. Leave a line open after each answer.
 8. It is in your own interest to write neatly and legibly.
 9. Credit will be given (where appropriate) for:
 - interpretation and explanation.
 - evidence of personal observation and understanding.
 10. You may choose to stand up and move your body at your desk for some anatomy questions.
 11. Please use the voice label for each music track to determine which track needs to be listened to for each question.
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SECTION A DANCE HISTORY**QUESTION 1**

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alfred Hinkel	Last Dance (Bolero)
Alfred Hinkel and Magnet Theatre	Cargo
Gregory Maqoma	Four Seasons

Select **ONE** of the South African Choreographers from the prescribed list above and explain, in essay format, how the choreographer uses the following to create his/her work:

- The synopsis/intent of the work.
- The production elements and how these enhance the choreography.
- How the choreographer uses space to create relationships.
- The symbolism of the choreography, i.e. movement (illustrate with examples).

[20]

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

Levels	Criteria
7 (20–16 marks)	The candidate's response is insightful, accurate and well planned. He/she includes detailed information on the synopsis/intent and discusses the dance fully in terms of movement and use of space, symbolism and production elements. All information is clearly and convincingly substantiated in essay format.
6 (15–14 marks)	The candidate's response is good, showing insight, accuracy and good planning. He/she includes good information on the synopsis/intent and discusses the dance fully in terms of movement and use of space, symbolism and production elements. All information is clear and substantiated in essay format.
5–4 (13–12 marks)	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information on the use of movement and use of space, symbolism and production elements. The information lacks clear substantiation.
3 (11–10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the use of movement and use of space, symbolism and production elements and very little detail.
2 (9–7 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the use of movement and use of space, symbolism and production elements and all information lack detail and substantiation.
1 (6–0 marks)	The candidate has failed to give an adequate answer to the question.

QUESTION 2

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	Revelations
Christopher Bruce	Ghost Dances
Sir Kenneth Macmillan	Romeo and Juliet

Select **ONE** of the International Choreographers from the prescribed list above.

You have been asked to prepare notes for a Dance Studies Theory and History Study Guide for Grade 10–12 students. Use the following headings to guide your notes on the chosen work.

- **Choreographer's Biographical Information** (3)
 - **Synopsis** (4)
 - **Movement**
Choose only one section of the work for discussion. (5)
 - **Style of the dance work**
Explain **TWO** main dance principles of that dance genre. (4)
 - **Design Aspects** (4)
- [20]**

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

Levels	Criteria
7 (20–16 marks)	The candidate's response is mostly clear, insightful and accurate. He/she gives detailed information on the background, synopsis, movement, style and design aspects. He/she discusses the ideas behind the dance fully and is able to substantiate clearly and convincingly how the choreographer's ideas are brought across.
6 (15–14 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information on the background, synopsis, movement, style and design aspects, giving good insight into how the choreographer's ideas are conveyed.
5–4 (13–12 marks)	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information on the background, synopsis, movement, style and design aspects giving adequate insight into how the choreographer conveys his/her ideas.
3 (11–10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the background, synopsis, movement, style and design aspects and provides little insight into how the choreographer conveys his/her ideas.
2 (9–7 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the background, synopsis, movement, style and design aspects and on how the choreographer conveys his/her ideas lacks detail and substantiation.
1 (6–0 marks)	The candidate has failed to give an adequate answer to the question.

QUESTION 3

With reference to two choreographers and their particular works you have written about in Questions 1 and 2 respectively, compare and explain (in table format) the similarities and differences in relation to the following:

- The historical, artistic significance of the works. (6)
- The political or socio-political aspects. (6)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

Levels	Criteria
7 (12–11 marks)	The candidate's response is clear, insightful and accurate. He/she gives a detailed comparison on the significance of the two works and the political/socio-political aspects. He/she is able to substantiate clearly and convincingly how the similarities and differences between the choreographer's ideas are shown.
6 (10–9 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good comparison on the significance of the two pieces of work and of the political/socio-political aspects, giving good insight on how the similarities and differences between the choreographer's ideas are conveyed.
5–4 (8–7 marks)	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information on the significance of the two pieces of work and of the political/socio-political aspects giving adequate insight into how the similarities and differences between the choreographer's ideas are conveyed.
3 (6–5 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the significance of the two pieces of work and of the political/socio-political aspects and provides little insight into how the similarities and differences between the choreographer's ideas are conveyed.
2 (4–3 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the significance of the two pieces of work and of the political/socio-political aspects and on how the choreographer conveys his/her ideas lacks detail and substantiation.
1 (2–0 marks)	The candidate has failed to give an adequate answer to the question.

[12]

QUESTION 4

You have choreographed a dance work as part of your final practical examination. Reflect on the following:

- 4.1 The intent of your piece. (4)
- 4.2 The relationship between the dance and the music. (2)
- 4.3 How did you strive to entertain and engage the viewer? (2)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

Levels	Criteria
7 (8–7 marks)	The candidate's response is clear, insightful and accurate. He/she gives detailed information of the intentions behind their piece. He/she discusses the ideas of their intentions behind their piece and is able to substantiate clearly and convincingly how they provided an engaging and entertaining view through their dance.
6 (7–6 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information of the intentions behind their piece and gives good insight into how their ideas are conveyed and how they provided an engaging and entertaining view through their dance.
5–4 (6–5 marks)	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information of the intentions behind their piece giving adequate insight into how they provided an engaging and entertaining view through their dance.
3 (5–4 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information of the intentions behind their piece and provides little insight into how they conveyed his/her ideas through their dance.
2 (4–3 marks)	The candidate's response is weak, showing very little insight and accuracy. The information of their intentions behind their piece, and on how they conveyed his/her ideas, lack detail and substantiation.
1 (3–0 marks)	The candidate has failed to give an adequate answer to the question.

[8]

60 marks

QUESTION 9

Drawing on your knowledge of the prescribed works you have studied, choose the music of one of the choreographic works and discuss the following:

- 9.1 Identify the dance work and the composer. (1)
- 9.2 Composer's biographical background. (2)
- 9.3 Discuss relevant relationships between the music and the dance movement used in the work. (4)
- [7]

30 marks

SECTION C ANATOMY AND HEALTHCARE

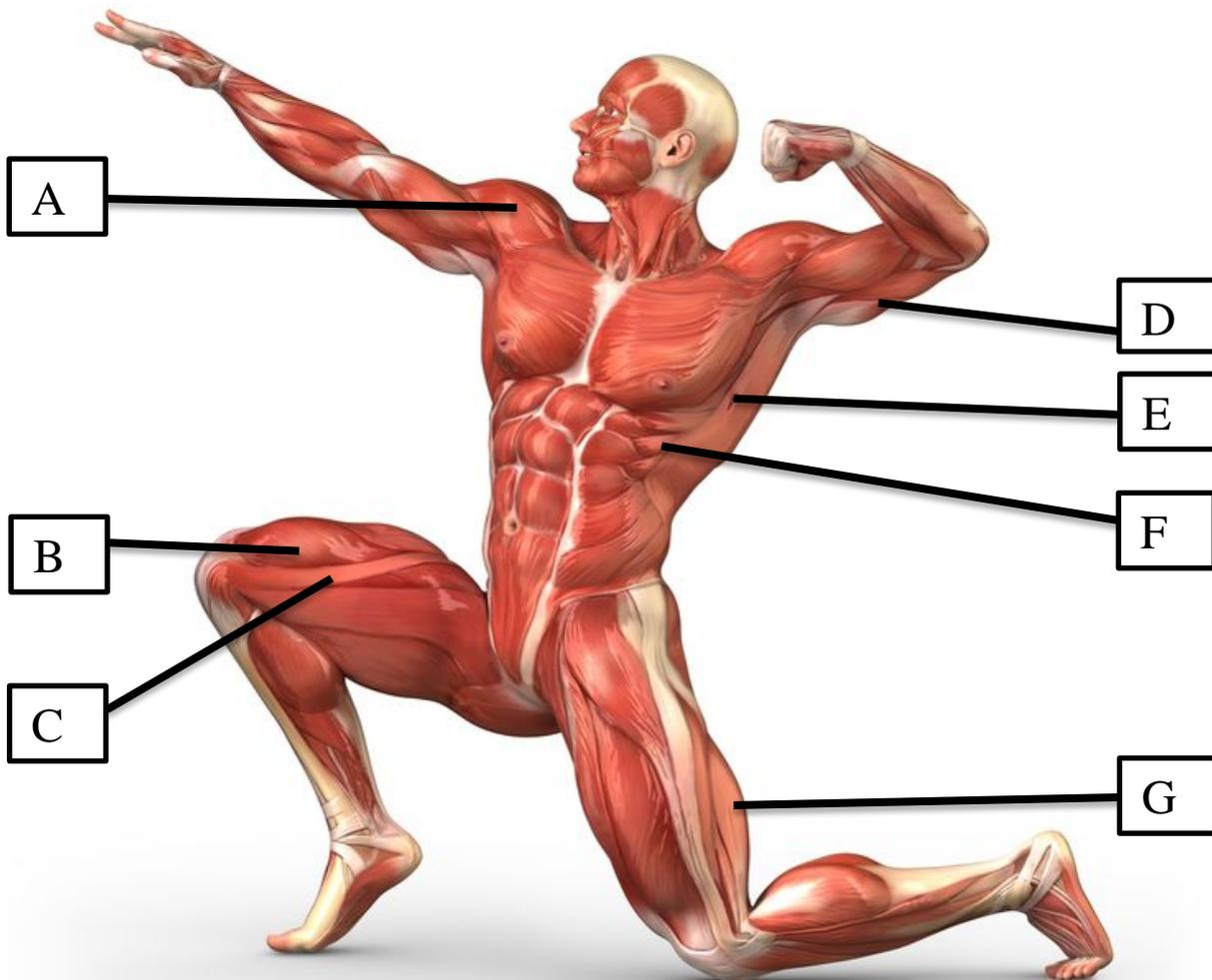
QUESTION 10

Study the diagram of the muscles of the body below and give the following answers:

10.1 Give the correct anatomical name for the muscles labelled A to G in the diagram. (7)

10.2 Describe the main action of the muscles you have labelled in Question 10.1. (7)

(Remember to name each muscle before you describe it.)



[Source: <istockphoto.com>]

[14]

QUESTION 11

Dance is more than just moving bones, muscles and joints; it is a dynamic, ever-changing, challenging art form.

The photograph below is a good example of turnout. Answer the following relevant questions.



[Source: <www.dancemagazine.com>]

Identify:

- 11.1 The agonist muscles in turnout. (3)
- 11.2 The antagonist muscles. (2)
- 11.3 **TWO** exercises to improve turnout. (4)
- 11.4 The dancer is required to work hard to develop turnout, but this is just one area of physical conditioning needed. Choose **TWO** other elements of training and physical development required by the dancer in order to achieve optimum performance. Include a definition and explanation of the elements you have chosen. (6)

[15]

QUESTION 12

Study the photograph below and answer the questions that follow.



[Source: <www.dancemagazine.com>]

- 12.1 Name the anatomical action occurring in the dancer's right hip. (2)
- 12.2 Give two muscles responsible for the action in the dancer's right hip. (2)
- 12.3 Name the anatomical action occurring in the dancer's left ankle. (1)
- 12.4 Name the muscles of the rotator cuff. (4)
- 12.5 What is the action occurring in the dancer's left shoulder? (1)
- [10]**

QUESTION 13

An eighteen-year-old female was referred to the Sports Medicine Institute for an evaluation due to pain suffered in her right ankle. The injury occurred a month earlier during a dance class when she slipped and incurred an eversion-type ankle injury.

- 13.1 What category of injury did she incur? (2)
- 13.2 What immediate treatment should one have applied? (4)
- 13.3 How do you think she would have been checked for shock when the incident occurred a month earlier? (4)
- 13.4 What type of follow-up treatment would you recommend? (2)
- [12]**

QUESTION 14

According to the World Health Organisation, the mineral iron is the most common deficiency and widespread nutritional disorder amongst the population in the world (www.who.int).

- 14.1 Explain the impact of iron deficiency on dance performance. (3)
- 14.2 Identify **TWO** food types that would promote iron uptake in your diet. (2)
- 14.3 Water is an essential nutrient, yet we tend to regard it as an optional. What are the effects of dehydration? (4)
- [9]**

60 marks

Total: 150 marks