

DANCE STUDIES

Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 10 pages and 4 music tracks. Please check that your question paper is complete.
 2. Read all the questions carefully.
 3. All answers must be in essay/paragraph format unless otherwise stated.
 4. Begin each section on a new page.
 5. Number your answers exactly as the questions are numbered.
 6. Leave THREE lines open after each answer.
 7. It is in your own interest to write legibly and to present your work neatly. No Tipp-Ex is allowed.
 8. Credit will be given (where appropriate) for:
 - interpretation and explanation.
 - evidence of personal observation and understanding.
 9. You may choose to stand up and move your body at your desk for some anatomy questions.
 10. Please use the voice label for each music track to determine which track needs to be listened to for each question. It is advisable to answer Section B first. Listen to the music on the CD/MP3 player and answer the questions.
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SECTION A HISTORY AND DANCE THEORY**QUESTION 1**

Refer to the table of the international and South African prescribed choreographers and dance works to answer the questions below.

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS	SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>	Alfred Hinkel and Magnet Theatre	<i>Cargo</i>
Sir Kenneth MacMillan	<i>Romeo and Juliet</i>	Alfred Hinkel	<i>Last Dance (Bolero)</i>
Christopher Bruce	<i>Ghost Dances</i>	Gregory Maqoma	<i>Four Seasons</i>
Wayne McGregor	<i>Infra</i>	Gregory Maqoma	<i>Cion</i>

Artscape Theatre is staging a double bill featuring ONE international dance work and ONE South African dance work as part of an arts exchange programme. You have been given the task as a journalist by *News24* to write an online article comparing the two featured dance works you have viewed. You were granted the opportunity to visit and interview the choreographers backstage to gain more insight into the selected dance works.

The Arts Editor has given you the following guidelines to assist in writing the article.

Name the TWO dance works you have chosen.

- 1.1 Provide a catchy title for the article. (1)
- 1.2 Compare the diverse backgrounds, training and careers of the choreographers. (8)
- 1.3 Explain the choreographers' intention. (6)
- 1.4 Reflect on the production elements and how they helped create the mood and atmosphere for the dance works. (8)
- 1.5 Critically evaluate both works and give examples of how the choreographers' movement vocabulary represents the message of their dance works. (12)
- 1.6 Identify and explain TWO dance principles that were used in both dance works. (4)
- 1.7 Pinpoint THREE behind-the-scenes people who worked alongside the choreographers to bring the production to life on stage. (3)
- 1.8 Comment on the musical score, composers and instrumentation of the dance works. (6)
- 1.9 In your opinion, which of the two dance works was more captivating to a youthful audience in South Africa? Substantiate your view. (2)

Use the following rubric to guide your answer.

Levels	Criteria
7 (40–35 marks)	The candidate's response is clear, insightful, and accurate when comparing the dance works. He/she provided all relevant biographical information, discussed the dance works in detail and can substantiate clearly and convincingly how the choreographers use movement vocabulary, production elements and principles of dance to convey their ideas. The candidate reflected critically on dance-related careers and preferred work.
6 (34–30 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information, giving insight into how the choreographers use movement vocabulary, production elements and principles of dance to convey their ideas. Candidate identifies dance-related careers and preferred work.
5–4 (29–22 marks)	The candidate's response is fair but lacks insight and accuracy. He/she includes some information, giving adequate insight into how the choreographers use movement vocabulary and production elements to convey their ideas. Candidate identifies dance-related careers and preferred work.
3 (21–16 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information and provides little insight into how the choreographers use movement vocabulary, production elements, dance principles to convey their ideas. Little information on dance related careers and preferred work.
2 (15–9 marks)	The candidate's response is weak, showing very little insight and accuracy. The information about how the choreographers use movement vocabulary, dance principles and production elements to convey their ideas lacks detail and substantiation. Little insight into dance related careers and preferred work.
1 (8–0 marks)	The candidate's response is minimal/fails to answer the question adequately.

[50]

QUESTION 2

'Personal transformation is a prerequisite for social transformation'

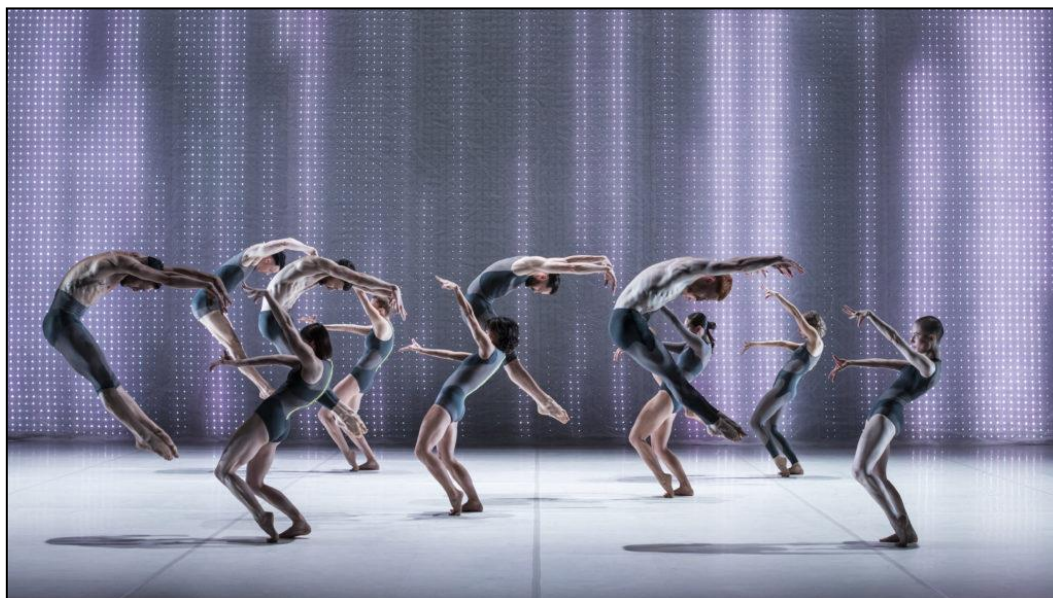
Regarding the above quote, critically discuss how dance was used in your school to influence and affect your personal development and mention how this affected social transformation.

[5]

QUESTION 3

- 3.1 The use of signifying symbols in dance makes it a symbolic language tool for communication.

Study the image below and discuss how symbolism is portrayed/conveyed. Include the dance form and how the production elements enhance symbolism.



[Image sourced from: <<https://www.sydneydancecompany.com/about-us/>>]

(3)

- 3.2 Choose TWO choreographic devices that are relevant to the image above and discuss them.

(2)
[5]

60 marks

SECTION B MUSIC APPRECIATION**QUESTION 4**

Match the Italian term in column A to the definition in column B.

A		B	
4.1	Fortissimo	A	Slow
4.2	Lento	B	Gradually softer
4.3	Largo	C	As fast as possible
4.4	Presto	D	Slow, stately, large
4.5	Decrescendo	E	Very loud

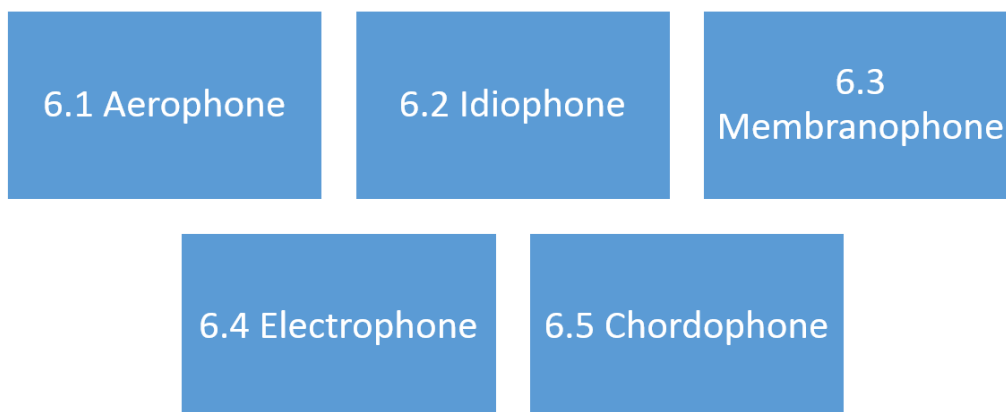
[5]**QUESTION 5**

Give the musical definitions of the following musical terms below. Relate the musical term to how you would use musical accompaniment to help you when choreographing your solo.

- 5.1 Tempo (2)
- 5.2 Dynamics (2)
- 5.3 Timbre (2)
- 5.4 Rhythm (2)
- 5.5 Time signature (2)

[10]**QUESTION 6**

Instruments are often arranged in categories. Provide an explanation for each of the following categories.

**[5]**

QUESTION 7

There are four music tracks on your CD/MP3 player. Listen to all four tracks and give the following information:

- 7.1 Identify the time signatures of tracks 1–4. (Label the tracks Track 1 to Track 4.) (4)
- 7.2 Name the genre of tracks 1 and 4. (2)
- 7.3 Explain the tone colour/timbre in Track 2. (2)
- 7.4 Identify an Italian term to best describe the character of Track 1. (1)
- 7.5 What is the function of Track 3? (1)
- [10]**

30 marks

SECTION C ANATOMY AND HEALTHCARE

QUESTION 8

Analyse the image below of the dancer and answer the following questions:



- 8.1 Describe the anatomical action in the following joints of the dancer and state which muscle(s) are responsible for these actions. (pay attention to the mark allocations)
- | | | |
|-------|----------------------|-----|
| 8.1.1 | Left ankle joint | (3) |
| 8.1.2 | Left knee joint | (2) |
| 8.1.3 | Right hip joint | (4) |
| 8.1.4 | Torso | (2) |
| 8.1.5 | Right shoulder joint | (2) |
| 8.1.6 | Left shoulder joint | (2) |
- 8.2 Referring to the image in Question 8, choose ONE component of fitness that will assist the dancer to achieve the physical demands required for this pose and create an information brochure including the following:
- The definition of your chosen skill. (2)
 - How to develop the skill. (3)
 - Benefits of having this skill. (3)

[23]

QUESTION 9

As health care is increasingly recognised as vital for preventing injury and physical and mental illness, good nutrition for dancers is encouraged. Study the images and information below and answer the questions that follow:

WOOLWORTHS FOOD W

100 % FRUIT & VEGETABLE JUICE BLEND

APPLE, KIWI, BANANA,
SPINACH & MINT WITH
CHIA SEEDS

To make this delicious smoothie, we use a special high pressure process to seal in the flavour without using heat or adding preservatives.

**SHAKE WELL AS SMOOTHIE
NATURALLY SEPARATES**

250 ml

MADE FROM A MINIMUM **50% RECYCLED PLASTIC**

**BOTTLE & LID
PLASTIC RECYCLE**

INGREDIENTS
Apple · Kiwi · Banana · Spinach · Chia seeds · Mint · Ascorbic acid.

TYPICAL NUTRITIONAL INFORMATION

Average values	PER 100 ml	PER 125 ml SERVING	% NRV*
Energy	330 kJ	413 kJ	
Protein	2,3 g	2,8 g	
Carbohydrate	16 g	20 g	
of which total sugar	9,6 g	12,0 g	
Total fat	0,3 g	0,4 g	
of which saturated fat	0,2 g	0,3 g	
of which omega 3 fatty acids	38 mg	48 mg	
Dietary fibre#	2,7 g	3,4 g	
Sodium	65 mg	81 mg	
Vitamin E	4,3 mg	5,4 mg	36 %
Vitamin C (Ascorbic acid)	139,8 mg	174,7 mg	175 %
Pyridoxine (Vitamin B6)	0,2 mg	0,3 mg	16 %
Iron	2,6 mg	3,2 mg	18 %

*NRV = Nutrient Reference Values for individuals 4 years and older. Information for ready to drink product. #AOAC 985.29

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ON DAY OF OPENING.

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9.1 Define the following terms:

9.1.1 Saturated fat (1)

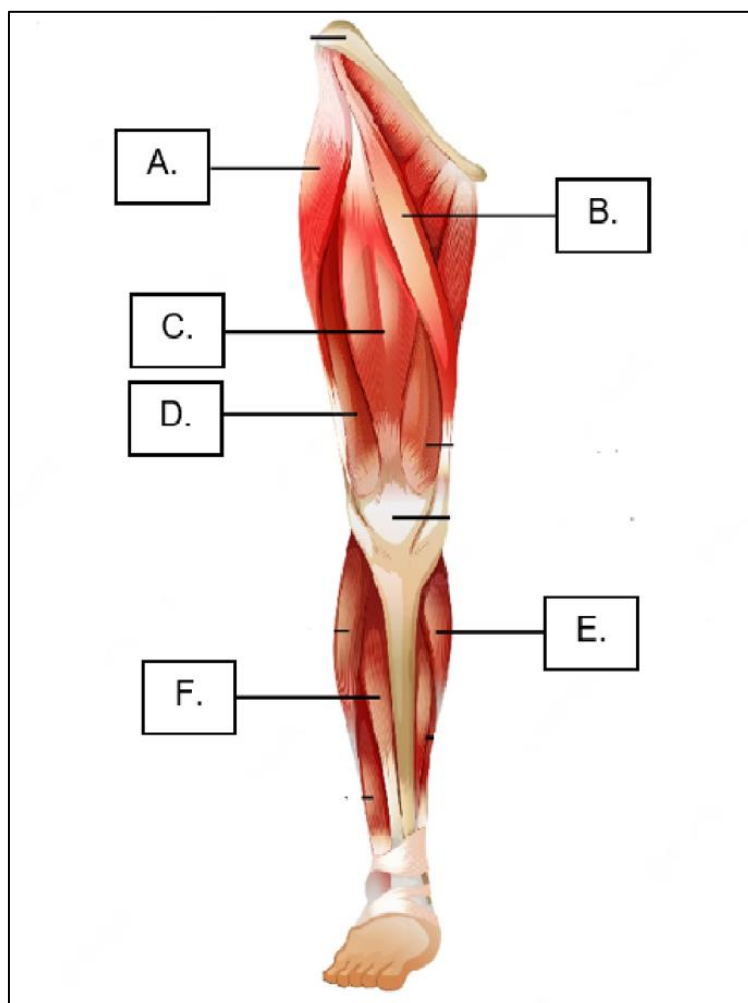
9.1.2 Protein (1)

9.2 Explain the function of each of the vitamins identified in the nutrition information label above. (3)

9.3 Identify the minerals in this smoothie and explain their function. (2)

9.4 Do you believe this is a good pre-performance snack? Substantiate your answer. (2)

[9]

QUESTION 10

[Image sourced from: <<https://www.freepik.com/free-photos-vectors/leg-muscle-anatomy>>]

10.1 Name the muscles labelled in the illustration above (A–F). (6)

10.2 Discuss the muscle action for:

10.2.1 Muscle A (3)

10.2.2 Muscle B (3)

10.2.3 Muscle F (2)

[14]

QUESTION 11 INJURIES

11.1 A *strain* is defined as overstretching or tearing of the muscles.

11.1.1 Describe the symptoms the dancer will experience. (3)

11.1.2 Explain the long-term medical treatment for the injury. (3)

11.1.3 Explain how a dancer could prevent this injury in the future. (4)

11.2 A dancer in your class fell when performing a leap. She has broken her leg and is experiencing SHOCK. Name FOUR symptoms of shock. (4)

[14]

60 marks

Total: 150 marks