



**DANCE STUDIES**

Time: 3 hours

150 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 7 pages and 4 music tracks. Please check that your question paper is complete.
  2. Read the questions carefully.
  3. Number your answers exactly as the questions are numbered.
  4. You are required to **choose** between QUESTION 8 and QUESTION 9. Answer **all** the other questions.
  5. All answers must be in essay/paragraph format unless otherwise stated.
  6. Begin each section on a new page.
  7. Leave **THREE** lines open after each answer.
  8. It is in your own interest to write legibly and to present your work neatly.
  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 AND THEORY**

Refer to the table of the prescribed choreographers and dance works below to answer both QUESTION 1 and QUESTION 2. **DO NOT write on the same choreographer twice.**

| INTERNATIONAL CHOREOGRAPHERS | DANCE WORKS      | SOUTH AFRICAN CHOREOGRAPHERS     | DANCE WORKS         |
|------------------------------|------------------|----------------------------------|---------------------|
| Alvin Ailey                  | Revelations      | Alfred Hinkel                    | Last Dance (Bolero) |
| Christopher Bruce            | Ghost Dances     | Alfred Hinkel and Magnet Theatre | Cargo               |
| Sir Kenneth Macmillan        | Romeo and Juliet | Gregory Maqoma                   | Four Seasons        |

**QUESTION 1**

**"Good choreography fuses eye, ear and mind"**

– Arlene Croce –

Choose a choreographer and a dance work from the list above and reflect on how this quote can be related to the work. Write an essay in which you analyse how the choreographer engages the "eyes, ears and mind" of the audience through details on the use of movement vocabulary and the theatrical aspects employed in the work. Include brief biographical information about the choreographer.

Remember to name the choreographer and the dance work you have chosen.

Use the following rubric to guide your answer.

| Levels                             | Criteria   |
|------------------------------------|--|
| <b>7</b><br><b>(25–20 marks)</b>   | The candidate's response is mostly clear, insightful and accurate. He/she gives detailed information on the choreography and his/her answer clearly relates to the quote in the question. Clear details are given on the background of the choreographer. He/she analyses the ideas behind dance fully and is able to substantiate clearly and convincingly, using examples from the choreography, how these ideas are brought across. |
| <b>6</b><br><b>(19–18 marks)</b>   | The candidate's response is good, showing some insight and accuracy. He/she includes good information on choreography and his/her answer relates to the quote in the question. Good information is given on the background of the choreographer. He/she shows good insight into how the choreographer's ideas are conveyed, using good examples from the dance work.   |
| <b>4–5</b><br><b>(17–16 marks)</b> | The candidate's response is fair, but lacks insight and accuracy. He/she includes adequate information on the choreography and makes some reference to the quote. Some information on the choreographer's background is given. His/her answer gives adequate insight into how the choreographer conveys his/her ideas, using some examples from the dance work.  |
| <b>3</b><br><b>(15–13 marks)</b>   | The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the background of the choreographer and very little reference to the quote. His/her answer provides little insight into how the choreographer conveys his/her ideas, using few examples from the dance work.   |
| <b>2</b><br><b>(12–9 marks)</b>    | The candidate's response is weak, showing very little insight and accuracy. His/her response to the quote is weak and the information on the background of the choreographer and on how the choreographer conveys his/her ideas lacks detail and substantiation.   |
| <b>1</b><br><b>(8–0 marks)</b>     | The candidate fails to give an adequate answer to the question.  |

**[25]**

**QUESTION 2**

All the choreographers on the prescribed list were inspired or influenced by something specific to create their dance work. Choose one choreographer whom you feel had a very clear idea behind their dance work, and write an essay in which you analyse how these ideas were translated into movement. You may refer to all choreographic elements employed by the choreographer. Include information on the choreographer's own background and training that may have influenced the piece.

**DO NOT write about the same choreographer you discussed in QUESTION 1.**

Use the following rubric to guide your answer.

| <b>Levels</b>                | <b>Criteria</b>  |
|------------------------------|--|
| <b>7<br/>(25–20 marks)</b>   | The candidate's response is insightful, accurate and clear. He/she includes detailed information on how the choreographer's ideas were brought to life. He/she discusses the dance fully in terms of movement and all theatrical elements and makes relevant mention of the choreographer's background. All information is clearly and convincingly substantiated. |
| <b>6<br/>(19–18 marks)</b>   | The candidate's response is good, showing insight and accuracy. He/she includes good information on how the choreographer's ideas were brought to life. He/she discusses the dance fully in terms of movement and all theatrical elements and makes good reference to the choreographer's background. All information is clear and substantiated.                  |
| <b>4–5<br/>(17–16 marks)</b> | The candidate's response is fair, but lacks insight and accuracy. He/she includes some information on the use of movement and other theatrical elements and makes some reference to the choreographer's background. His/her information lacks clear substantiation.  |
| <b>3<br/>(15–13 marks)</b>   | 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, theatrical elements and the choreographer's background but with very little detail.   |
| <b>2<br/>(12–9 marks)</b>    | The candidate's response is weak, showing very little insight and accuracy. The information on the use of movement, theatrical elements and the choreographer's background is minimal and all information lacks detail and substantiation.   |
| <b>1<br/>(8–0 marks)</b>     | The candidate fails to give an adequate answer to the question.  |

[25]

**QUESTION 3**

Analyse how the two dance principles listed below are used in the dance genre you have studied. Define each element and substantiate your answer with examples of movement from your practical experience.

- gravity
- balance

[10]

**60 marks**

**SECTION B            MUSIC APPRECIATION****QUESTION 4**

Listen to the four tracks on your CD and give the following information:

(Remember to number the tracks carefully according to the CD.)

- 4.1    Give the genre and time signature of all four tracks. (8)
- 4.2    Choose the Italian term that best fits Track 1 and Track 2 and briefly explain why you have chosen these terms. (4)
- 4.3    Name the category (either Western classification or classification according to sound) the instruments in Track 1, Track 2 and Track 4 fit into. (Name a category for each of these tracks). (3)
- [15]**

**QUESTION 5**

Choose ONE of the tracks on the CD and describe how it could be used in a dance composition/choreography. Refer to the mood and tempo of the music and how it would influence your theme and your movement choices. (Remember to name the track you have chosen.)

**[8]**

**QUESTION 6**

When analysing the choreographic works on the prescribed lists one needs to take into account the choreographers' choice of music and how this influences and enhances the ideas behind the work. With this in mind, write a short paragraph in which you explain the music from one piece of choreography you have studied.

Name the piece of choreography you have chosen and make sure your answer gives the following information:

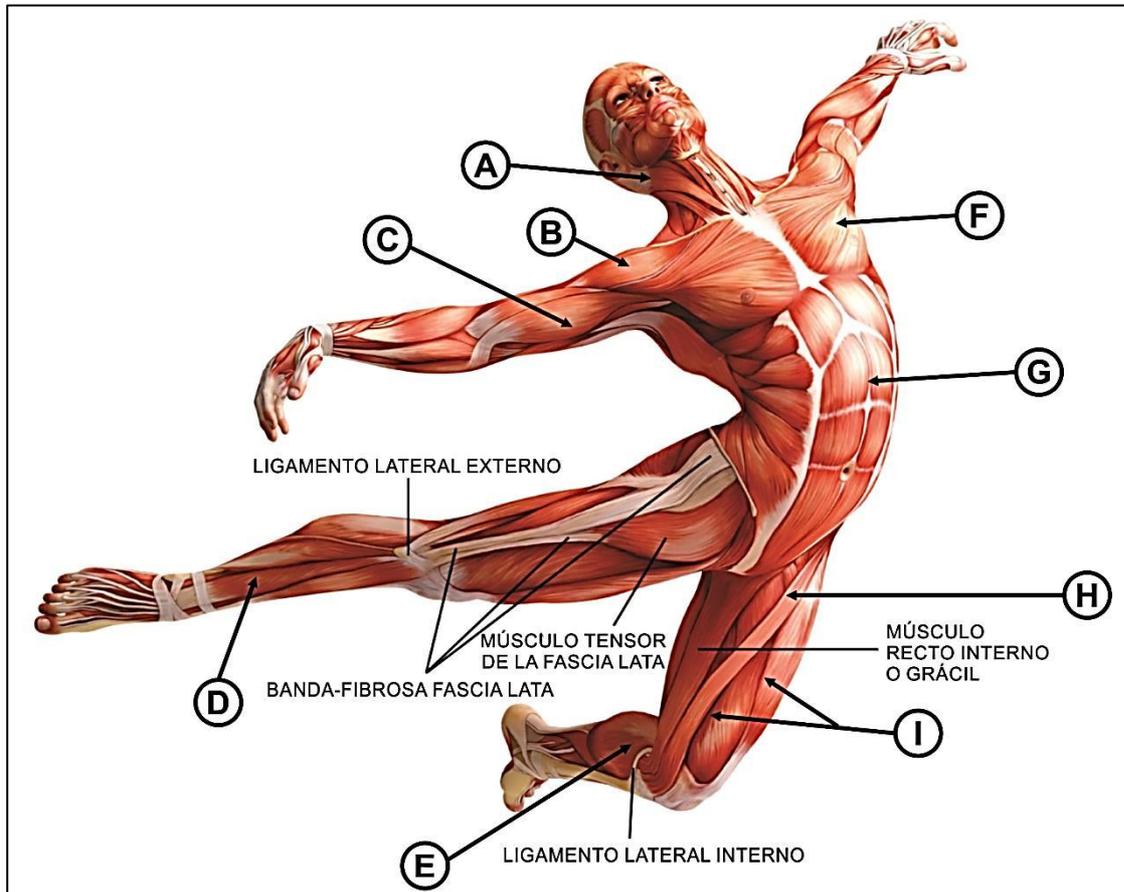
- 6.1    Identify the composer of the music. (1)
- 6.2    What is the style of the music used? (1)
- 6.3    Include a short analysis of how the music enhances the ideas behind the choreography. (5)
- [7]**

|                 |
|-----------------|
| <b>30 marks</b> |
|-----------------|

**SECTION C ANATOMY AND HEALTHCARE**

**QUESTION 7**

Study the diagram of the muscles in the body below and answer the questions that follow.



[Source: <anatomia-fascia-lata-musculo-recto-interno-ligamento-lateral-interno-y-externo.jpg>]

- 7.1 Name all labelled muscles/muscle groups. (9)
  
- 7.2 List the actions of the following muscles.  
(Note: the mark allocation per muscle indicates how many actions you must mention.)
  - 7.2.1 Muscle B (3)
  - 7.2.2 Muscle D (2)
  - 7.2.3 Muscle E (2)
  - 7.2.4 Muscle F (3)

**[19]**

**ANSWER EITHER QUESTION 8 OR QUESTION 9.****QUESTION 8**

"Understanding the inner workings of the stretch mechanism in the muscle can only help the dancer improve his or her flexibility."

[Source: IADMS – <<http://www.iadms.org>>]

- 8.1 Referring to the "inner workings" and the "stretch mechanism" mentioned in the above quote, explain in detail what happens within the muscle when it is stretched. (8)
- 8.2 Analyse how one can improve one's flexibility giving details of TWO stretch techniques to back up your answer. (8)
- [16]**

**OR**

**QUESTION 9**

"Even though it's easy to presume that when we're moving, our extremities do most of the work, the opposite is true: most movement starts at the centre and moves outward."

[Source: Besthealthmag.ca]

- 9.1 In relation to the above quote, explain what core strength is and why it is important for the dancer. (8)
- 9.2 Analyse how core strength can be improved, giving examples of exercises you would use to do so. (8)
- [16]**

**QUESTION 10**

Refer to the photograph of the dancer below and answer the following questions:

- 10.1 Identify the anatomical actions in his RIGHT hip, knee and ankle joints. (4)
  - 10.2 Name one muscle/muscle group responsible for one of the actions in his RIGHT hip. (Identify which action you are referring to.) (1)
  - 10.3 Name one muscle/muscle group responsible for the action in his RIGHT knee and one muscle/muscle group responsible for the action in the RIGHT ankle. (2)
  - 10.4 Which anatomical actions are occurring in his LEFT hip? (2)
  - 10.5 Give the anatomical actions in his RIGHT and LEFT shoulder joints and name one muscle/muscle group responsible for the action in each shoulder. (4)
- [13]**



[Source: <CJvAgzqVAAArCMe.jpg>]

**QUESTION 11 NUTRITION**

- 11.1 Plan a detailed menu for one day in a dancer's life. (6)
  - 11.2 Choose one of the meals in your plan and break it down into all the nutritional values it provides. Explain why each nutrient in this meal is important to the dancer's health. (6)
- [12]**

**60 marks**

**Total: 150 marks**