



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2017

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 10 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 THREE lines 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

Dance is a symbolic language and choreographers use symbolism to communicate with the audience.

With the above quote in mind, write an essay explaining in detail your view on how one of the South African choreographers communicated the intended message.

(Name the dance work and choreographer you are referring to.)

- How did the costumes, lighting, sets and props contribute to the symbolism in the dance? Explain in detail, giving examples from the dance work. (10)
- Evaluate whether the movements and music symbolically communicate the intended message. (10)

Remember to justify and substantiate with examples from the dance work.

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

LEVELS	CRITERIA
(20–16 marks)	The candidate is able to clearly explain in detail how the movement and music are used to symbolise the choreographer's ideas, to describe with clarity how costumes, sets and props contribute to the symbolism, and to clearly justify and substantiate their opinions.
(15–13 marks)	The candidate is able to give a good explanation of how movement and music are used to symbolise the choreographer's ideas, and to describe how costumes, sets and props contribute to symbolism with good substantiation of the facts.
(12–10 marks)	The candidate can explain how movement and music are used to symbolise the choreographer's ideas, describes how costumes, sets and props contributed to symbolism, but with little substantiation.
(9–7 marks)	The candidate's explanation of how symbolism is used to contribute to the choreographer's ideas is weak and not substantiated.
(6–0 marks)	The candidate has failed to give an adequate answer to the question.

[20]

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. Write an article for a dance magazine to promote the work you have chosen.

Do not use bullets in your article.

- Give a title for the article. (1)
- Introduce the choreographer and the dance work. (4)
- Give the synopsis/theme/intent of the work. (4)
- Clarify to the readers whether this is a narrative or an abstract dance work and explain why. (1)
- Describe the dance style(s) used and the movement vocabulary in this dance work. Give examples to substantiate your answer. (5)
- Evaluate how the production elements and symbolism used in the dance work contribute to the success and convey the intent of this work. (7)
- Conclude your article with the impact you think this work will have on an audience. Give reasons for your comments. (2)

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

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

[20]

QUESTION 3

Name the dance genre you chose as your major dance form in Grade 12.

3.1 Discuss five principles of this dance style, giving an explanation of each. (10)

3.2 Explain the difference between "Genre" and "Style" of dance. (2)
[12]

QUESTION 4

Prepare a short speech to present to the Grade 9 learners at a Subject Choice Evening.

Encourage the learners to take Dance Studies by giving examples of life skills learnt through taking the subject and list at least 2 careers Dance Studies could lead to, other than "performance".

[8]

60 marks

SECTION B MUSIC

The CD includes four tracks. Listen to all the tracks and answer the following questions. (Remember to number each track carefully as they are numbered on the CD, and to do so EACH time you write about each one).

QUESTION 5

Listen to Track 1 on the disc.

- 5.1 Identify the time signature for Track 1. (1)
- 5.2 Explain what the terms compound and simple time signature mean. (4)
- [5]**

QUESTION 6

Listen to Track 2 on the disc.

- 6.1 Identify the time signature for Track 2. (1)
- 6.2 Choose TWO Italian terms which can be used to describe this track. (2)
- 6.3 Name the type of movement which would suit this style of music. (1)
- [4]**

QUESTION 7

Listen to Track 3 on the disc.

- 7.1 Identify the time signature for Track 3. (1)
- 7.2 Name the music genre and suggest a suitable style of dance that could be done to this piece of music. (2)

Listen to Track 4 on the disc.

- 7.3 Name the time signature for Track 4. (1)
- [4]**

QUESTION 8

8.1 Give a definition of only FIVE music elements selected from the list below.

- Dissonance
- Dynamics
- Harmony
- Melody
- Musicality
- Pitch
- Pulse
- Rhythm
- Syncopation
- Tempo

(5)

8.2 Name any TWO categories of instruments and give an example of each.

(4)

[9]

QUESTION 9

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

9.1 Name the composer/musicians/group and the dance work you are referring to.

(1)

9.2 • Analyse the dance movement used in the work and how it relates to the music, naming the types of musical instruments/accompaniments used.

(3)

- Identify the genre of music, describe how the choreography or the movements related to this genre.

(4)

[8]

30 marks

SECTION C ANATOMY

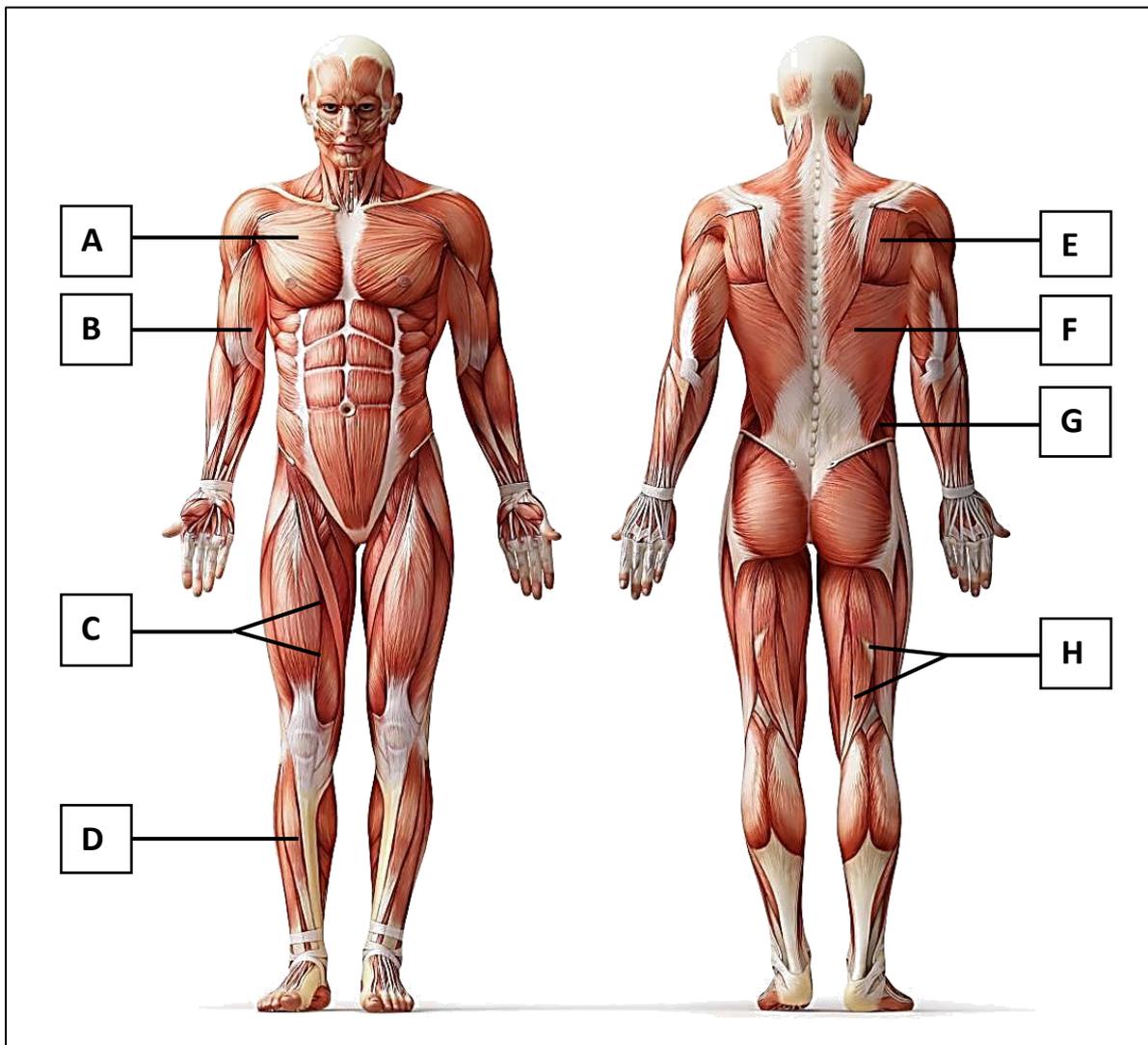
QUESTION 10

Study the diagram of the muscles of the body below and do the following:

10.1 Give the correct anatomical name for the muscles labelled A to H in the diagram below. (8)

10.2 Give one action for each of the muscles you have labelled in Question 10.1. (8)

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



[Source: <www.humankinetics.com>]

[16]

QUESTION 11

Study the photograph below. Answer the questions that follow.



[Source: <dancemagazine.com>]

- 11.1 Name the anatomical action occurring in the right hip. (1)
- 11.2 Name the anatomical action occurring in the left hip. (1)
- 11.3 Give two muscles responsible for the action in the left hip. (2)
- 11.4 Name the anatomical action occurring in the left ankle. (1)
- 11.5 Give the muscle responsible for the action in the right elbow. (1)
- 11.6 Name the anatomical action occurring in the neck. (1)
- 11.7 Give the muscle responsible for the action in the neck. (1)
- 11.8 Name two muscles responsible for the action in the ankles. (2)

[10]

QUESTION 12

It is very important for you as a dancer to understand what flexibility is, how it works and how to safely improve it.

- 12.1 Give a clear and precise definition of flexibility. (3)
 - 12.2 Describe what happens within your muscles when you stretch. (5)
 - 12.3 Name and provide an explanation of TWO safe stretching techniques. (4)
- [12]**

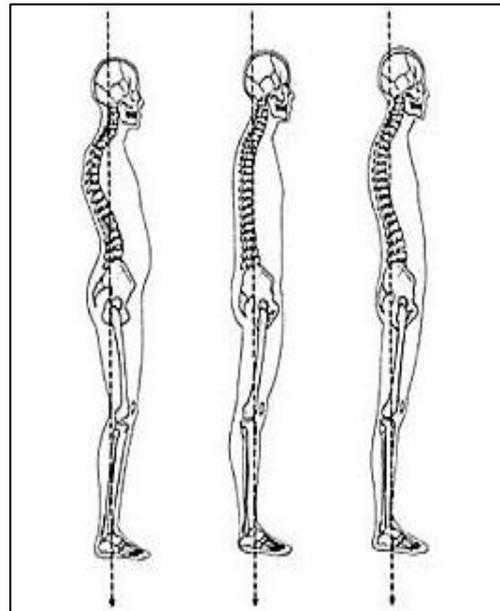
QUESTION 13

Refer to the pictures labelled A to D below.



[Source: <www.cliniquespinecor.ca>]

A



[Source <posturaldeviations.blogspot.com>]

B

C

D

- 13.1 Name each postural deviation illustrated in the diagrams. (4)
 - 13.2 Discuss how the alignment is incorrect. (4)
 - 13.3 Discuss how core strength can be achieved. (4)
- [12]**

QUESTION 14

What is the immediate treatment to be applied in the event of any injury? Explain each aspect in detail.

[10]

60 marks

Total: 150 marks