



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

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 8 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**

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers
Sir Kenneth Macmillan	Romeo and Juliet
Vaslav Nijinsky	Le Sacre du Printemps

You are organising an overseas cultural tour for dance students. You need to prepare them for the dance works they will be seeing on tour. Choose ONE prescribed international choreographer and the dance work he/she choreographed from the list and create an information pack to guide the students. Use the bullets below to complete the task:

- Give a biographical overview of the choreographer including information on his/her training, influences and inspirations. (8)
 - Describe the dance work and give the students an insight into the choreographer's intent. Discuss in detail how the choreographic and theatrical/production elements are expressed in the dance work. (12)
- [20]**

Use the following rubric to guide your answer.

Levels	Criteria
7 (20 – 16 marks)	The candidate's response is excellent. He/she gives detailed information on the background, inspirations and influences. He/she discusses the ideas behind dance fully and is able to substantiate clearly and convincingly how the choreographer's ideas are conveyed.
6 (15 – 14 marks)	The candidate's response is mostly clear, insightful and accurate. He/she includes good information on the background, inspirations and influences, giving clear insight into how the choreographer's ideas are conveyed.
5 (13 – 12 marks)	The candidate's response is competent, showing some insight and accuracy. He/she includes pertinent information on the background, inspirations and influences providing adequate insight into how the choreographer conveys his/her ideas.
4 (11 – 10 marks)	The candidate's response shows some knowledge of the facts, but lacks insight and substantiation in places. He/she includes very little information on the background, inspirations and influences and provides mediocre insight into how the choreographer conveys his/her ideas.
3 – 2 (9 – 7 marks)	The candidate's response is weak, showing insufficient insight and accuracy. The information on the background, inspirations and influences and on how the choreographer conveys his/her ideas is vague and has very little substantiation.
1 (6 – 0 marks)	The candidate's response is very weak, often incoherent and completely lacking in substantiation.

QUESTION 2

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paepers	Orpheus in the Underworld
Alfred Hinkel	Last Dance (Bolero) or Cargo
Sylvia Glasser	Tranceformations
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Carolyn Holden	Imagenes / Blood Wedding
Gregory Maqoma	Four Seasons

Referring to the list above of South African choreographers, choose a choreographer and his/her work you have studied and complete the following: You must transcribe (write down) an interview you conducted with the choreographer. Your interview must include both the questions and the answers, with a maximum of TEN questions. Be sure your interview covers the areas below. (Take careful note of the mark allocations as this will guide you on how many questions you will need to dedicate to each area.)

- Brief biographical information on the choreographer. (2)
 - Information on his/her training, influences and inspirations. (6)
 - Highlight how these influences and inspirations are represented in ONE of the dance works by your chosen choreographer. Use clear examples from the piece and refer to movement, costumes, musical choice and any other theatrical elements used. (12)
- [20]**

Use the following rubric 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 choreographer's life and discusses the dance fully in terms of movement, costume and music. All information is clearly and convincingly substantiated.
6 (15 – 14 marks)	The candidate's response is detailed, showing clear insight, accuracy and good planning. He/she includes accurate information on the choreographer's life and discusses the dance fully in terms of movement, costume and music. All information is well-substantiated.
5 (13 – 12 marks)	The candidate's response is competent, but is occasionally lacking in insight and accuracy. He/she includes information on the use of movement, costume and music, but the information lacks clear substantiation in places.
4 (11 – 10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and relevant substantiation. He/she includes insufficient information on the use of movement, costume and music.
3 – 2 (9 – 7 marks)	The candidate's response is weak, showing insufficient insight and accuracy. The information on the use of movement, costume and music lacks detail and substantiation.
1 (6 – 0 marks)	The candidate's response is very weak, often incoherent and completely lacking in substantiation.

QUESTION 3

Choose FOUR principles of your dance major and answer the following questions:

- 3.1 Give a definition and a brief description of each principle. (4)
- 3.2 Write an analysis of how each of the principles you described in Question 3.1 was used in your practical dance class. (Describe how each principle was employed using examples of movements/exercises in your practical class work.) (8)
- [12]**

QUESTION 4

The following dance related careers are to be advertised in the *Dance Gazette*.

- Administrator
- Rehearsal Director
- Choreographer

Your task is to choose ONE of the listed careers and write the advertisement. Your piece must be in the form of two short paragraphs in which you:

- 4.1 Outline what the job entails. (4)
- 4.2 Describe what qualities the person applying for the job should possess. (4)
- [8]**

60 marks

SECTION B MUSIC**QUESTION 5**

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).

- 5.1 Give the time signature of each track. (Tracks 1 to 4). (4)
- 5.2 Track 1 and 2 are of the same genre. Listen to these two tracks again and:
- 5.2.1 Name the genre. (1)
- 5.2.2 Give both Track 1 and 2 an Italian term that best describes each piece. (2)
- 5.2.3 Explain the differences between these two tracks both in terms of the melody of each one and the emotion(s) they evoke (produce). (6)
- 5.3 What is the genre of Track 3? (1)
- 5.4 Track 4 is quite different to the others. Explain how the melody is brought across in this piece. (1)
- 5.5 What is this method/style of music called? (1)
- 5.6 Choose one of the tracks on the CD and describe how you would use the music in a choreographic work. Analyse the concept and movement vocabulary you would use and how this is influenced by the music. (Do not forget to indicate the track number.) (4)
- [20]**

QUESTION 6

Place the following instruments in the correct categories. Write the instrument followed by the category you have chosen.

- 6.1 Piano (1)
- 6.2 Cymbals (1)
- 6.3 Bongo drum (1)
- 6.4 Cello (1)
- [4]**

QUESTION 7

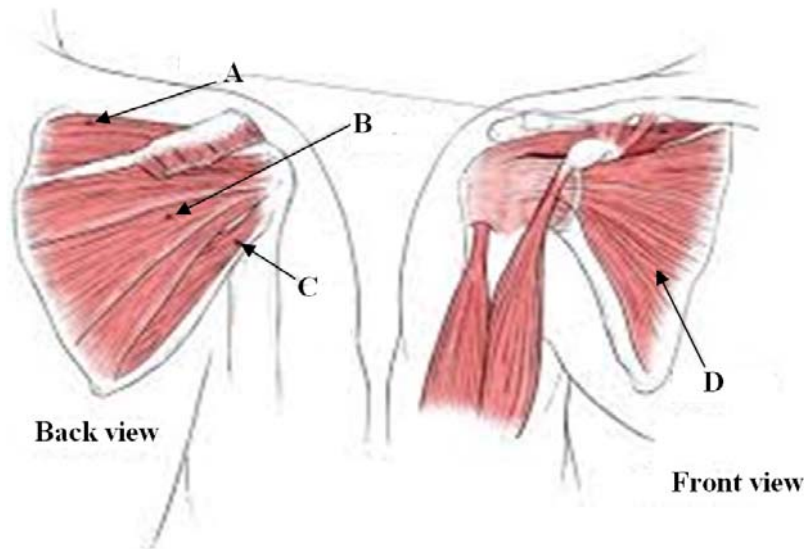
When studying a dance work you should spend some time looking at the choreographer's choice of music. You have studied the music used by one of the choreographers on the prescribed list. With this in mind, name the dance work and the choreographer you have chosen and give the following information:

- 7.1 Name the composer. (1)
- 7.2 Describe the style of the music and the instrumentation used. (2)
- 7.3 Explain why the choreographer used this piece of music and how you believe it enhanced the ideas behind the dance. (3)
- [6]**

30 marks

SECTION C ANATOMY AND HEALTHCARE**QUESTION 8**

Below is a diagram of the muscles of the rotator cuff. Answer the questions that follow.



- 8.1 Name the labelled muscles. (4)
- 8.2 Describe the actions of the muscles labelled A and B. (Remember to name each muscle before you describe it.) (4)
- 8.3 Choose ONE of the dance styles listed below and explain what movements from that style would rely on strong rotator muscles and why. (4)
- Classical Ballet
 - Breakdance
 - Ballroom
- [12]**

QUESTION 9

- 9.1 Dance is both an athletic and artistic pursuit. The athletic side relates to the dancer's physical abilities and the artistic to the dancer's performance and interpretation skills.

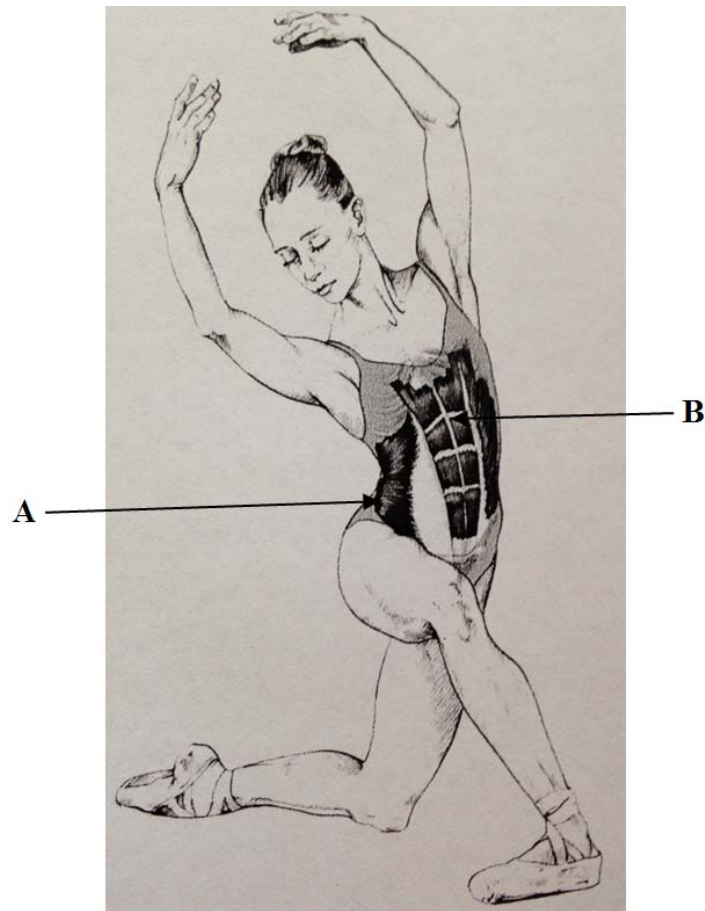
Look at the elements of fitness below and explain (a) what they are and (b) how they enhance our performance abilities. Your answers should be presented in two short paragraphs.

- Endurance/stamina (5)
 - Flexibility (5)
- 9.2 The above-mentioned elements/components of fitness are also important in the prevention of injury. Write a short paragraph in which you analyse and explain some of the other measures a dancer should take in order to prevent injuries. (6)

[16]

QUESTION 10

Study the diagram below and answer the questions that follow.



[J. G. Haas, Dance Anatomy]

- 10.1 Name the two labelled muscles. (2)
- 10.2 Write a short paragraph in which you evaluate the importance of core strength in the dancer. (6)
- 10.3 Give the anatomical actions in the dancer's RIGHT hip and knee. (3)
- 10.4 List the muscles responsible for the action in her RIGHT hip. (4)
- 10.5 What are the anatomical actions in her LEFT knee and ankle? (2)
- 10.6 Name the muscle group responsible for the action in both her knees. (1)

[18]

QUESTION 11

Understanding how to stretch is the key to good flexibility.

The dancer is required to constantly work on improving his or her flexibility. There is a variety of methods to help the dancer in this regard. With this in mind, give the following information:

Choose TWO safe methods of stretching you use and explain how they are done to achieve optimum results. Write a paragraph on each of the chosen methods of stretching.

[8]

QUESTION 12

A balanced eating plan must include all of the food groups in the food group pyramid. Design a balanced eating plan for ONE day *in detail*. Make sure you include foods from all the food groups. Present your plan in a table format listing the food groups for each meal.

[6]

Use the following rubric to guide your answer.

Content	6	5	4	3	2	1
Meal plan	Excellent, clear plan full of detail and variety.	Good variety and detail. Good clear plan.	Plan well thought out, but some variety and detail is lacking.	Plan is adequate but not enough variety or detail.	Plan is simple and lacking in detail and variety.	The question is not competently answered.
Food groups	All food groups are clearly identified and listed for each meal.	The food groups are identified and listed for most meals.	Information given but is not clear enough and some detail is lacking.	Information is adequate but lacking detail.	Information on food groups is included in a limited manner.	The question is not competently answered.

60 marks

Total: 150 marks