DANCE STUDIES

GRADE 11

JUNE EXAMINATION 2025

80 MARKS

1.5 HOURS

EXAMINER: MRS. T. VOSSGATTER

MODERATOR: MR. A. VAN ZYL

NOTE TO MARKERS

- Adhere strictly to this marking guideline.
- Award full or half marks according to the specific criteria in each question.
- In qualitative/opinion-based questions, use professional and informed judgement.
- Look for what the learner knows, not what they do not know.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE [36 MARKS]

QUESTION 1: SAFE DANCE PRACTICES [8 MARKS]

1.1 True or False statements with corrections (5 marks)

Award 1 mark for each correct True/False answer. If FALSE, a valid explanatory reason is required for the full mark:

- **1.1.1 False** (1 mark). *Reason:* Skipping the warm-up fails to increase blood flow and core body temperature, drastically increasing the risk of muscle tears, strains, and joint injuries.
- **1.1.2 True** (1 mark).
- **1.1.3 False** (1 mark). *Reason:* Bouncing while stretching (ballistic stretching) triggers the stretch reflex, causing muscles to contract defensively and potentially leading to muscle tears. Static stretching should be used instead.
- **1.1.4 False** (1 mark). *Reason:* Good posture requires lengthening the spine and engaging/bracing the core muscles, not overarching the back which strains the lumbar spine.
- **1.1.5 True** (1 mark).

1.2 Purpose of spotting while turning (3 marks)

Award 1 mark per valid point (max 3 marks):

- Keeps the dancer balanced and upright by preventing dizziness (vertigo) caused by fluid movement in the inner ear.
- Allows the dancer to focus on a single stationary point ahead, snapping the head around quickly to maintain orientation and direction of travel during multiple turns.

QUESTION 2: COMPONENTS OF FITNESS [12 MARKS]

2.1 Match component of fitness with definition (5 marks)

Award 1 mark each:

- **2.1.1 Core Stability** — **D** *(Involves strong muscles in the centre of your body...)*
- **2.1.2 Flexibility** — **C** *(A wide range of movement possible in the joints)*
- **2.1.3 Neuromuscular Skills** — **A** *(The ability of the brain to send messages to the body with instant reaction time)*
- **2.1.4 Stamina/Endurance** — **E** *(The staying power of the body to perform for long periods of time without getting tired)*
- **2.1.5 Muscular Strength** — **B** *(The ability of the muscles to exert force against gravity)*

2.2 Image Analysis (Floor balance/extension pose on box) (7 marks)

- **2.2.1 Identify TWO components of fitness (2 marks):** Flexibility and Core Stability / Balance / Muscular Strength *(Any two valid components)*.
- **2.2.2 Explanation of ONE chosen component (3 marks):** e.g., *Flexibility:* Crucial for dancers to achieve high leg extensions, open hip angles, and fluid joint articulation without straining muscles or ligaments, allowing them to execute complex artistic shapes effectively.
- **2.2.3 TWO exercises to develop that component (2 marks):** e.g., *Flexibility:* Hamstring stretches, splits stretches, or yoga-based dynamic leg extensions.

QUESTION 3: GENERAL HEALTH CARE [4 MARKS]

3.1 Matching Healthcare Terms (4 marks)

Award 1 mark each based on logical pairing from the table:

- **3.1.1 Body image** — Thoughts and feelings about your physical appearance.
- **3.1.2 Peer Pressure** — Feelings of having to change in order to fit in with those around you.
- **3.1.3 Mental Health** — Managing thoughts and feelings with changing circumstances.
- **3.1.4 Stereotyping** — Labelling and placing a person into a specific category.

QUESTION 4: DANCE PERFORMANCE [12 MARKS]

4.1 Characteristics of Dance Major/Genre under specific headings (6 marks)

Award 2 marks per heading (descriptions must reflect the specific genre studied by learners, e.g., Contemporary or Ballet):

- **4.1.1 Costumes/Attire:** Form-fitting or flowing garments that facilitate free movement, typically performed barefoot or in soft shoes.
- **4.1.2 Music/Accompaniment:** Ranging from classical to contemporary compositions, soundscapes, or silence, driving emotional expression.
- **4.1.3 Performance Space:** Professional theatrical stages (proscenium arch) equipped with lighting rigs and wings.

4.2 THREE different movement principles/techniques used in the dance major (3 marks)

Award 1 mark for each valid principle/technique (e.g., Contraction and release, fall and recovery, breath control, or alignment).

4.3 Explanation of EACH principle/technique (3 marks)

Award 1 mark for each clear explanation of how the named principle is applied in practice.

TOTAL SECTION A: 36 MARKS

SECTION B: DANCE HISTORY AND LITERACY [44 MARKS]

QUESTION 5: CHOREOGRAPHIC STRUCTURES AND DANCE ELEMENTS [16 MARKS]

5.1 Define choreographic structures (5 marks)

Award 1 mark each:

- **5.1.1 Canon:** A choreographic structure where movements are performed by dancers one after the other in sequence (like a musical round).
- **5.1.2 Motif:** A single movement or short phrase of movement that is established and serves as the core theme/source for development throughout a dance.
- **5.1.3 Climax:** The highest point of tension, emotional intensity, or technical brilliance in a choreographic work.
- **5.1.4 Unison:** Dancers performing identical movements simultaneously at the exact same time.
- **5.1.5 Stimuli:** The starting point or inspiration used by a choreographer to create a dance (e.g., music, visual art, props, emotion, or words).

5.2 Image Analysis: Connect THREE dance elements to EACH photograph (9 marks)

Award 3 marks per photograph (1 mark per valid dance element + a clear explanation of how it is visible in the photo):

- **5.2.1 Photograph 1 (White costumes/dynamic group):** e.g., *Levels* (low kneeling vs. high flying extension), *Asymmetry* (unequal body lines), *Shape* (angular, geometric body shapes).
- **5.2.2 Photograph 2 (Gold costumes in sequential wave/leap):** e.g., *Canon* (sequential line formation), *Levels* (crouched floor line leading up to a soaring high jump), *Direction* (travelling forward/upward diagonal).
- **5.2.3 Photograph 3 (Nude/beige trio interacting):** e.g., *Asymmetry*, *Negative Space* (open space between connected arms), *Force* (sustained, gentle tension).

5.3 Difference between improvisation and choreography (2 marks)

- **Improvisation:** The spontaneous, unscripted creation of movement in the moment in response to a stimulus (1 mark).
- **Choreography:** The planned, structured, and intentional arrangement of movement sequences designed to be repeatable and performed for an audience (1 mark).

QUESTION 6: DANCE WORK: GHOST DANCES (CHRISTOPHER BRUCE) [18 MARKS]

6.1 Name of choreographer and dance work (2 marks)

- **Choreographer:** Christopher Bruce (1 mark).
- **Dance Work:** *Ghost Dances* (1 mark).

6.2 Inspiration / Influences behind the work (2 marks)

Award 2 marks for a well-explained context:

- Inspired by the political oppression, human rights abuses, and "disappearances" of innocent citizens under military dictatorships in South America (specifically Chile under General Pinochet), combined with the imagery of the South American Day of the Dead (*Día de los Muertos*).

6.3 Synopsis / Intent of the dance work (8 marks)

Award 2 marks per valid analytical point (max 8 marks):

- The work depicts three skeletal "Ghost Dances" who bridge the worlds of the living and the dead.
- They visit a desolate, rocky mountain landscape where ordinary peasants (representing victims of political terror) cross their paths.
- Through haunting encounters, the ghosts re-enact fragments of the peasants' lives, loves, and tragic deaths before leading them into the afterlife.
- The underlying intent is to memorialize victims of political oppression, offer a tribute to human resilience, and protest against tyranny and human rights violations.

6.4 Production elements and music used and their symbolic meaning (4 marks)

Award 1 mark per well-explained production/musical element:

- **Set/Design:** A barren, rocky mountain pass with a glowing backdrop symbolizing isolation, bleakness, and a desolate purgatory between life and death.
- **Costumes:** The Ghost Dancers wear skeletal body paint, tattered rags, and skull masks, symbolizing death and oppression. The peasants wear colorful, traditional South American peasant clothing representing vibrant everyday life and cultural identity.
- **Lighting:** Moody, dramatic side-lighting emphasizing isolation and haunting atmosphere.
- **Music:** Traditional South American folk music performed live by Inti-Illimani (using panpipes, charangos, and guitars), providing an authentic cultural heartbeat and contrasting joyful folk heritage with tragic loss.

6.5 Movement vocabulary and symbolic use (2 marks)

Award 2 marks for a detailed description:

- Combines folk dance motifs with Graham-influenced modern dance technique. The Ghost Dancers use sharp, predatory, bird-like, and folkloric steps that stalk their victims, while the peasants utilize grounded, sorrowful, and desperate folk-style movements that convey vulnerability, despair, and resistance.

6.6 Personal value of learning about this dance work (2 marks)

Personal opinion/reflection by the learner (2 marks):

- Highlights how dance can serve as a powerful political and social commentary, raising awareness of historical injustices and fostering empathy for human rights issues globally.

QUESTION 7: CHOREOGRAPHER: CHRISTOPHER BRUCE [10 MARKS]

7.1 TEN interesting facts on Christopher Bruce (10 marks)

Award 1 mark per distinct, accurate biographical or professional fact about Christopher Bruce:

1. Born in England in 1945.
2. Trained at the Ballet Rambert School and became one of the company's leading dancers and choreographers.
3. Served as the Artistic Director of Rambert Dance Company (twice) and also directed English National Ballet.
4. Known for seamlessly blending classical ballet technique with modern/contemporary dance vocabulary and folk dance styles.
5. His choreography frequently addresses powerful socio-political, humanitarian, and environmental themes (e.g., *Ghost Dances*, *Cruel Garden*, *Swan Song*).
6. Created *Ghost Dances* in 1981 for Ballet Rambert.
7. Has created over 50 ballets for companies worldwide, including Houston Ballet and London Contemporary Dance Theatre.
8. Knighted (CBE) for his significant services to dance.
9. Often features soloists and ensemble groups in intimate, highly theatrical settings with strong narrative arcs.
10. His style is deeply humanistic, focusing on individual dignity against oppressive systems.

TOTAL SECTION B: 44 MARKS

GRAND TOTAL: 80 MARKS