

TEACHERS COLLEGES OF JAMAICA

BACHELOR OF EDUCATION

MAY 2017 EXAMINATION

PHYSICAL EDUCATION

DANCE

[PE393SEB]

YEAR 1

TIME: 2 HOURS

INSTRUCTIONS: Candidates are required to answer ALL questions in Sections A and B and TWO questions from Section C.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.

SECTION A (20 MARKS)

Answer **ALL** questions in this section.

1. Who were the three dance pioneers that influenced modern educational dance in the nineteenth century?
 - a) Twyla Tharp, Doris Humphrey and Rennie Harris.
 - b) Isadora Duncan, Denishawn and Mary Wigman.
 - c) Rudolf Laban, Barbara Requa and Loie Fuller
 - d) Alvin Ailey, Merce Cunningham and John Cage

2. A dancer stands on the left leg and extends the right leg to the front at hip height. Which of the following movements, if performed from this position, would be a locomotor movement?
 - a) Bending the torso forward over the right leg, then opening the torso into a backbend.
 - b) Falling onto the right foot, then brushing the left leg through to the front.
 - c) Swinging the right leg quickly to the right side, then initiating a turn on the left leg.
 - d) Drawing the right foot toward the left knee, then extending the right leg to the back

3. Appropriate alignment in demi- plie position requires a dancer to ensure that the knees remain
 - a) in front of the toes.
 - b) directly above the tarsus.
 - c) to the inside of the heels.
 - d) directly above the toes.

4. Level is described as
 - a) vertical distance from the floor.
 - b) horizontal distance from the floor.
 - c) distance moved across the floor.
 - d) movements travelling across the floor.

5. All below are aspects of relationship in dance EXCEPT
 - a) side by side.
 - b) supported.
 - c) near and far.
 - d) solo and duet.

6. Patterns of movements through the air and across the floor are called
- energy.
 - pathways.
 - levels.
 - space.
7. During the process of generating ideas for movement phrases to be incorporated into a choreographic work, which of the following methods will be best for innovated development?
- Improvising based on an idea related to the overall choreographic theme
 - Identifying the beginning, middle, and end of a movement phrase
 - Focusing on maintaining proper alignment of the body
 - Rearranging and reordering movement from a well-known movement phrase
8. Which ONE of the following characterizes movements in a phrase that are performed backward, from the end to the beginning?
- Repetitive
 - Mirroring
 - Transitional
 - Retrograde
9. Repetition, Transitions, Phrasing are elements of
- dance.
 - choreography.
 - movement.
 - space.
10. *Technical areas* in a choreography refer to
- relationship.
 - focus and expression.
 - costumes and lighting.
 - technique.
11. What is *duration* in dance?
- Degree of strength in a dancer executing a movement
 - Length of the dance overall
 - Length of time a movement lasts
 - Construction of the dance

12. Kumina practitioners believe in the existence of three ranks of spirits. Which of the following is NOT a rank?
- a) Ancestral
 - b) Earth
 - c) Sky
 - d) Wind
13. Which of the following traditional folk forms focuses on the pelvic region in defiance of death?
- a) Dinki Mini
 - b) Ring games
 - c) Jonkunnu
 - d) Kumina
14. As part of an improvisational exercise, a dancer repeats a movement sequence several times, varying the movement quality from percussive to sustained to swinging. In making these changes, the dancer is exploring
- a) dynamics.
 - b) use of space.
 - c) shapes.
 - d) variations in time.
15. *Positive* and *Negative* relate to which elements of dance?
- a) Body
 - b) Space
 - c) Effort
 - d) Time
16. Culture and traditions are
- a) the way one acts in the dinki mini.
 - b) the way one tends to carry out their everyday way of life.
 - c) social behaviour.
 - d) the way to socialize in a theatre environment.
17. All below are elements of dance choreographic devices EXCEPT
- a) ABA.
 - b) Rondo form.
 - c) Scenarios.
 - d) Themes.

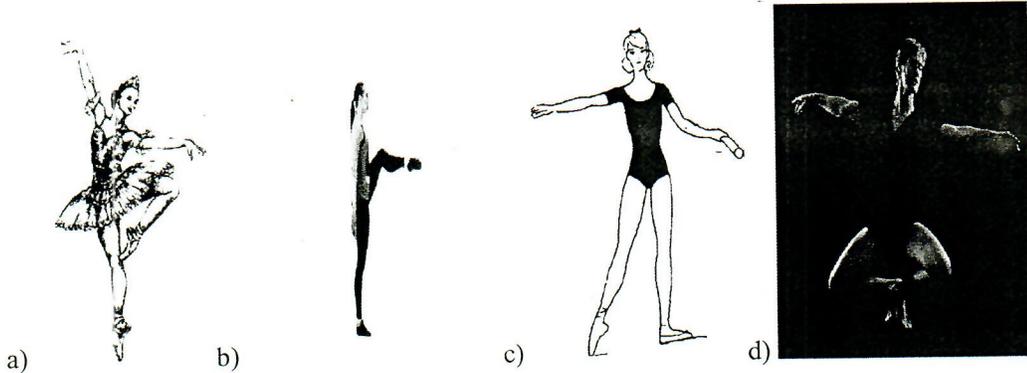
18. The importance of warming the body before any physical activity will ensure
- a) flexibility and proper dance technique.
 - b) prevention of bodily injuries.
 - c) stamina and cheerleading technique.
 - d) core strengthening and better folk technique.
19. Which modern dance pioneer was called the '*butterfly of light*' because of the use of light and costume to make extraordinary creations on the stage and to produce special stage pictures?
- a) Merce Cunningham
 - b) Martha Graham
 - c) Mary Wigman
 - d) Loie Fuller
20. *Call* and *Response* used in traditional folk forms can be described as
- a) a conversation with two or more people.
 - b) a conversation with a caller and a group that responds.
 - c) an improvisational conversation with a caller.
 - d) a conversation with no structure.

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SECTION B

Answer **ALL** questions from this section.

1. Identify the terminologies that apply to the following dance positions. (4 marks)



2. a) Define *Kumina*. (2 marks)
 b) Name the TWO types of drums played at a *Kumina* ritual and state their differences. (4 marks)
3. State the TWO main characteristics of *Dinki Mini* movements. (2 marks)
4. List the names of TWO dance companies in Jamaica and the names of their artistic directors. (4 marks)
5. Give the names of FIVE stimuli used to create a dance and briefly explain each one. (10 marks)
6. Name THREE sports that give you similar movements/skills to dance. (3 marks)
7. Define the term "*Motif*" as used in dance composition. (1 mark)
8. When creating dance choreography, the choreographer stages the choreography. Indicate the directions of a performance stage using the diagram below. (12 marks)

