



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2016

**DANCE STUDIES**  
**MARKING GUIDELINES**

Time: 3 hours

150 marks

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**These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.**

**The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.**

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**SECTION A DANCE HISTORY****QUESTION 1**

Levels	Criteria
<b>7</b> <b>(20–16 marks)</b>	The candidate's response is insightful, accurate and well planned. He/she includes detailed information on the synopsis/intent and discusses the dance fully in terms of movement and use of space, symbolism and production elements. All information is clearly and convincingly substantiated in essay format.
<b>6</b> <b>(15–14 marks)</b>	The candidate's response is good, showing insight, accuracy and good planning. He/she includes good information on the synopsis/intent and discusses the dance fully in terms of movement and use of space, symbolism and production elements. All information is clear and substantiated in essay format.
<b>5–4</b> <b>(13–12 marks)</b>	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information on the use of movement and use of space, symbolism and production elements. The information lacks clear substantiation.
<b>3</b> <b>(11–10 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 and use of space, symbolism and production elements and very little detail.
<b>2</b> <b>(9–7 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. The information on the use of movement and use of space, symbolism and production elements and all information lack detail and substantiation.
<b>1</b> <b>(6–0 marks)</b>	The candidate has failed to give an adequate answer to the question.

**[20]****QUESTION 2**

Levels	Criteria
<b>7</b> <b>(20–16 marks)</b>	The candidate's response is mostly clear, insightful and accurate. He/she gives detailed information on the background, synopsis, movement, style and design aspects. He/she discusses the ideas behind the dance fully and is able to substantiate clearly and convincingly how the choreographer's ideas are brought across.
<b>6</b> <b>(15–14 marks)</b>	The candidate's response is good, showing some insight and accuracy. He/she includes good information on the background, synopsis, movement, style and design aspects, giving good insight into how the choreographer's ideas are conveyed.
<b>5–4</b> <b>(13–12 marks)</b>	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information on the background, synopsis, movement, style and design aspects giving adequate insight into how the choreographer conveys his/her ideas.
<b>3</b> <b>(11–10 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, synopsis, movement, style and design aspects and provides little insight into how the choreographer conveys his/her ideas.
<b>2</b> <b>(9–7 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. The information on the background, synopsis, movement, style and design aspects and on how the choreographer conveys his/her ideas lacks detail and substantiation.
<b>1</b> <b>(6–0 marks)</b>	The candidate has failed to give an adequate answer to the question.

**[20]**

**QUESTION 3**

<b>Levels</b>	<b>Criteria</b>
<b>7</b> <b>(12–11 marks)</b>	The candidate's response is clear, insightful and accurate. He/she gives a detailed comparison on the significance of the two pieces of work and of the political/socio-political aspects. He/she compares the ideas behind dance fully and is able to substantiate clearly and convincingly how the similarities and differences between the choreographer's ideas are shown.
<b>6</b> <b>(10–9 marks)</b>	The candidate's response is good, showing some insight and accuracy. He/she includes good comparison on the significance of the two pieces of work and of the political/socio-political aspects, giving good insight on how the similarities and differences between the choreographer's ideas are conveyed.
<b>5–4</b> <b>(8–7 marks)</b>	The candidate's response is fair, but is lacking in insight and accuracy. He/she includes some information on the significance of the two pieces of work and of the political/socio-political aspects giving adequate insight into how the similarities and differences between the choreographer's ideas are conveyed.
<b>3</b> <b>(6–5 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 significance of the two pieces of work and of the political/socio-political aspects and provides little insight into how the similarities and differences between the choreographer's ideas are conveyed.
<b>2</b> <b>(4–3 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. The information on the significance of the two pieces of work and of the political/socio-political aspects and on how the choreographer conveys his/her ideas lacks detail and substantiation.
<b>1</b> <b>(2–0 marks)</b>	The candidate has failed to give an adequate answer to the question.

**[12]****QUESTION 4**

<b>Levels</b>	<b>Criteria</b>
<b>7</b> <b>(8–7 marks)</b>	The candidate's response is clear, insightful and accurate. He/she gives detailed information of the intentions behind their piece. He/she discusses the ideas of their intentions behind their piece and is able to substantiate clearly and convincingly how they provided an engaging and entertaining view through their dance.
<b>6</b> <b>(7–6 marks)</b>	The candidate's response is good, showing some insight and accuracy. He/she includes good information of the intentions behind their piece and gives good insight into how their ideas are conveyed and how they provided an engaging and entertaining view through their dance.
<b>5–4</b> <b>(6–5 marks)</b>	The candidate's response is fair, but it is lacking in insight and accuracy. He/she includes some information of the intentions behind their piece giving adequate insight into how they provided an engaging and entertaining view through their dance.
<b>3</b> <b>(5–4 marks)</b>	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information of the intentions behind their piece and provides little insight into how they conveyed his/her ideas through their dance.
<b>2</b> <b>(4–3 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. The information of their intentions behind their piece, and on how they conveyed his/her ideas, lack detail and substantiation.
<b>1</b> <b>(3–0 marks)</b>	The candidate has failed to give an adequate answer to the question.

**[8]****60 marks**

**SECTION B            MUSIC****QUESTION 5**

- 5.1     4/4 or 6/8 (1)
- 5.2     Jazz/Blues.  
Chordophone instrumentation/Membranophone instrumentation. (2)
- 5.3     Largo – slowly, largely.  
Expressivo – with much expression. (4)  
**[7]**

**QUESTION 6**

- 6.1     4/4 or 2/4 (1)
- 6.2     Pop/Contemporary (1)
- 6.3     Contemporary dance (examples may vary with each pupil). (2)  
**[4]**

**QUESTION 7**

The difference between time signatures:

- Track 3 – 6/8
- Track 4 – 3/4 (2)

Type of instrumentation used:

- Track 3 – Chordophone instrumentation/piano and violin
- Track 4 – Cello solo with strings (2)

Examples of styles of dance you would do to the two pieces of music:

- Ballet/Contemporary (2)  
**[6]**

**QUESTION 8**

**Dynamics:** The science of energy, perceived (in music) as speed/tempo, attack and amplitude (volume). (2)

**Tempo:** The rapidity of pulse/beats that is measured by the number of beats per minute (with a metronome), i.e. the duration of each beat. (2)

**Melody:** Arrangement of single notes in musically expressive succession – a consecutive series. (2)  
**[6]**

**QUESTION 9**

**Candidates will give various answers.**

- 9.1     Dance works and composer.
- 9.2     Composer biographical background. (7)  
**[7]**

<b>30 marks</b>
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**SECTION C ANATOMY AND HEALTHCARE****QUESTION 10**

- A Deltoid – abduction, extension, lateral rotation and flexion of the humerus.
- B Rectus Femoris – knee extension, hip flexion.
- C Sartorius – flexion, abduction and lateral rotation of the hip (as in retiré).
- D Triceps – extension of the elbow. Long head can adduct the arm.
- E Latissimus Dorsi – adduction, extension and medial rotation of humerus. Acts as stabiliser of lumbar spine with lower fibres of the trapezius.
- F Serratus Anterior – stabilisation and protraction of the scapula.
- G Biceps Femoris – lateral rotation.

**[14]****QUESTION 11**

11.1 Adductors – Adductor longus, Adductor brevis, Adductor magnus, Pectinius, Gracillis. Sartorius. Gluteus maximus. (3)

11.2 Gluteus medius and Gluteus minimus. (2)

**11.3 Supine Butterfly**

The supine butterfly is a gentle stretch that should follow a 10- to 15-minute dance warm-up. Begin lying supine, feet flat on the floor and feet and knees touching. Keeping the ankles and feet together, slowly allow the knees to softly fall to the sides. Hold this stretch once the knees are at the point where they will not go any further for one to two minutes, breathing slowly. Next, slowly take your hands and gently push on the inside of your legs, so the knees are opening more toward the floor. This is stretching your turnout past its current natural maximum state. This position should be more uncomfortable than the starting position, hold this for one minute and then relax back to the starting position.

**Centre Split**

The centre split is a more advanced version of the supine butterfly and puts more direct pressure on the hips. To help increase flexibility in your hips and widen your turnout, it is important to execute the centre splits correctly, without any dancers' cheats. Begin sitting upright, legs extended to each side. Push your legs until you have reached your maximum stretch; once in your maximum stretch, slowly walk your hands on the floor in front of you until your torso touches the ground. If you cannot reach the floor, hold the position where you feel the most lengthening. In this position slowly shift all of your weight forward until your legs have rotated from knees pointing upright toward the ceiling to pointing forward. Support any extra weight on your torso or arms and gently push into a deeper centre split. Hold for one to three minutes.

(Other examples may be given)

**(4)**

11.4 **Endurance/stamina** – The staying power of the body in the given activity. It refers to the ability to dance for long periods of time without tiring and involves both muscular and cardiovascular endurance. Dancers with high degree of stamina can maintain efficiency and accuracy in movement for an entire class, and during extended rehearsals and performances.

**Fluency** – An ability to communicate well in a particular dance language. A fluent dancer is able to be articulate, assured and show command of the genre, dancing with control and ease.

**Fluidity** – The ability to flow easily. It relates to the smooth movements within a sequence, creating the effect of constant, effortless movement.

**Energy** – The capacity for work or vigorous activity. A source of power. As a human you take in energy by eating, drinking and breathing and use this energy to perform daily tasks. Expressing your emotions and feelings require a type of energy too. Throughout the ages humans have used movement for self-expression, communication and as a way of releasing this energy. By making use of this energy in your performance, movements become larger, more radiant and you seemingly become more aware, present, and alive.

**Balance** – Equal weight around a central point. Balancing is a learned skill that requires concentration. The more you practise, the easier it becomes. Balance requires a steady base (e.g. the foot on the floor), the feeling of constant energy coming out of the limbs and control of the abdominals (your centre). E.g. if you are balancing on one foot in an arabesque position, you would stabilise the foot on the floor by spreading it as wide as possible and then reach out through the arabesque leg and the arms in opposite directions to maintain balance, keeping the abdominals tightened.

**Weight** – Body mass. By making use of the weight of your body you can make some movement easier, particularly floor-work. The floor supports your body so you don't need as much muscle tension to support the limbs. By "giving" your weight to the floor, you reduce muscle tension and can increase mobility and the speed at which the limbs can move.

**Gravity** – The force that holds you down on the earth. Just by standing upright you are constantly attempting to defy gravity. Dance works even harder to defy gravity with its leaps and elevation movements. Gravity is also a useful tool. By making use of gravity when falling and rolling on the floor, it provides a contrast to the weightless movements. By using gravity and body weight, movements happen along natural energy lines and require less muscular tension.

[Any two]

(6)  
[15]

**QUESTION 12**

- 12.1 Right hip – abduction, lateral rotation. (2)
- 12.2 Tensor faciae latae, Adductors, Gluteus maximus, Sartorius. (2)
- 12.3 Left ankle – plantarflexion. (1)
- 12.4 Supraspinatus, Infraspinatus, Teres Minor, Subscapularus. (4)
- 12.5 Abduction. (1)
- [10]**

**QUESTION 13**

- 13.1 Acute muscle strain (partial tear of muscle or tendon will hurt and swell – weight bearing is difficult). (2)
- 13.2 RICE – rest, ice, compression and elevation.  
Ice injured muscle immediately and again frequently over 24–48 hours. (4)
- 13.3 They should have checked for the following symptoms/signs of shock:
- Her skin is cool and clammy. It may appear pale or grey.
  - Her pulse is weak and rapid.
  - Her breathing may be slow and shallow, or she was hyperventilating (rapid or deep breathing).
  - Her eyes are dull and staring and her pupils are dilated.
  - She may feel faint or she may become overly excited and anxious. (4)
- 13.4 Gradual return to training on permission from the doctor. Sight of injury may need to be strapped on return to training. (2)
- [12]**

**QUESTION 14**

14.1 Iron deficiency can cause fatigue and anaemia. (3)

- 14.2
- Raisins
  - Lean red meat
  - Liver
  - Potatoes
  - Dried apricots
  - Spinach
  - Kidney beans
  - Leafy vegetables
- (2)

- 14.3
- Fatigue.
  - Strain on the heart, lungs and circulatory system.
  - Nausea, vomiting and diarrhoea.
  - Dizziness, laboured breathing, weakness and confusion.
- (4)  
[9]

<b>60 marks</b>
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**Total: 150 marks**