



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2019

**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 AND THEORY**

**QUESTION 1**

Focus of Question		Ability Levels	
Dance literacy, analysis.	LOW 4 (recall of biographical information.)	MEDIUM 5 (description of theatrical elements.)	HIGH 16 (analysis and evaluation of the choreographic elements in relation to how these engage the audience.)

**"Good choreography fuses eye, ear and mind" – Arlene Croce**

**Example of one possible answer: Alfred Hinkel and Cargo**

Alfred Hinkel came to dance late in his life after he had been discouraged by his father from joining a ballet class when he was ten. While at university studying Drama, he was exposed to movement and decided to change his degree to study dance at the university's ballet school. He had a varied career until he bought Jazzart Dance Theatre, which rapidly became one of the foremost Contemporary Dance companies in SA. He was greatly influenced by socio-political issues, having grown up during the apartheid era, and his work reflects this. Cargo (2007) focuses on the long history of slavery in the Cape of Good Hope. It is a collaboration between Jazzart and Magnet Theatre – a drama company under the direction of Mark Fleishman.

This collaboration gives the audience a multi-layered experience and engages all the senses. The addition of actors who narrate the action on stage serves to enhance the experience and gives the piece much more depth and detail. The set is elaborate – a direct influence of the drama side of the production. At first, the stage holds a large cargo box symbolising the inhumane transportation of humans. It is opened to reveal a Cape Dutch house, which authenticates the scene. There are a great many additions like furniture, water and mud, all of which fill the visual senses of the audience and give the performance a sense of place and era.

The music is performed live on stage and is a layered mix of folk tunes and minstrel themes and makes use of instrumentation from all over Africa. The fact that the music is live and the musician can be seen adds another layer to the experience of the audience. The music enhances the atmosphere.

The animalistic sounds of the all-male section instil fear in the audience. The water solo, with the innocent, childlike nursery rhymes contrasting starkly with the desperate movements of the drowning dancer, leaves the audience heartbroken.

The movement in the washerwomen section is closely choreographed to the music giving a clear relationship between the audiences' eyes and ears. The movement is harsh, jerky and angular and repetitive with sharp contractions of the torso and the shaking and twisting of the wet sheets. The audience's eyes are drawn by the movements and pick up the feeling of the hard labour the slaves were subjected to and of the relentless repetition of the daily work. The sheets provide an additional visual aid that enhances the experience of the audience. Our ears are filled with the harsh chords that echo the movements and our minds are fully involved as we try to understand and relate to what we are seeing.

The story unfolds through the narrator's reading of the archival evidence of this time and through the provocative movement. The piece is a collection of stories told through movement, music and narration with a detailed use of set and lighting, which bring together all the senses of the audience. It is a moving and thought-provoking piece of choreography.

Use the following rubric to guide your answer.

<b>Levels</b>	<b>Criteria</b>
<b>7 (20–25 marks)</b>	The candidate's response is mostly clear, insightful and accurate. He/she gives detailed information on the choreography and his/her answer is clearly related to the quote in the question. Clear details are given on the background of the choreographer. He/she analyses the ideas behind dance fully and is able to substantiate clearly and convincingly, using examples from the choreography, how these ideas are brought across.
<b>6 (17–20 marks)</b>	The candidate's response is good, showing some insight and accuracy. He/she includes good information on choreography and his/her answer is related to the quote in the question. Good information is given on the background of the choreographer. He/she shows good insight into how the choreographer's ideas are conveyed, using good examples from the dance work.
<b>4–5 (15–17 marks)</b>	The candidate's response is fair, but lacks insight and accuracy. He/she includes adequate information on the choreography and has made few references to the quote. Some information on the choreographer's background is given. His/her answer gives adequate insight into how the choreographer conveys his/her ideas, using some examples from the dance work.
<b>3 (13–15 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 of the choreographer and very little reference to the quote. His/her answer provides little insight into how the choreographer conveys his/her ideas, using few examples from the dance work.
<b>2 (9–12 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. His/her response to the quote is weak and the information on the background of the choreographer and on how the choreographer conveys his/her ideas lacks detail and substantiation.
<b>1 (0–8 marks)</b>	The candidate fails to give an adequate answer to the question.

**QUESTION 2**

Focus of Question		Ability Levels	
Dance literacy, analysis.	LOW 4 (recall of biographical information)	MEDIUM 6 (description of theatrical elements.)	HIGH 15 (analysis and evaluation of the choreographer's ideas and how these are translated into movement.)

**Example of one possible answer:**

**Christopher Bruce and Ghost Dances**

Bruce's works usually have a clear theme and a strong sense of character; however, they leave room for individual interpretation. His works often have political and social themes and he abstracts ideas rather than interprets them in a literal way.

Ghost Dances was influenced and inspired by the military coup in Chile and reflected on the loss of human rights. Bruce was inspired by the music of Inti-Illimani. He used the images of the Day of the Dead celebrations as an inspiration for the costumes of the Ghosts.

Bruce's choreographic influences are drawn from classical ballet and contemporary dance, most notably the Graham Technique, which formed a large part of his training. His choreography draws on other dance styles, namely folk and social dance and tap sequences, depending on the ideas behind the work. "Everyday" movements and gestures are often incorporated. Bruce regularly deals with political and social themes in his choreography and his work generally develops from a particular stimulus such as music, art or writing. In reworking his chosen theme into movement, he abstracts the idea rather than interprets it in a literal way.

In Ghost Dances, Bruce uses clear characterisation to bring his ideas across. Death is symbolised by three male dancers whose bodies are painted to suggest creatures from another world with hidden identities (masks) and who are frightening and powerful. The group, known as the Dead, represent the villagers whose lives are under constant threat of death. All characters are brought together at this meeting place – representing a "stopping-off place" or some kind of underworld. The Dead take us through scenes from their lives: sad, happy and frightening moments; the tales are brutally interrupted by death, represented by the three Ghosts.

Ghost Dances has seven sections. Opening scene sets atmosphere, introduces audience to Ghosts. They appear on constant guard, looking out for prey. Scene ends with arrival of the Dead and story unfolds.

In the final section the Dead are defiant and rise up and face hardships. Their sense of community and the strength of their traditions cannot be crushed. "It's like their last remembrances, their last statements, before they go on proudly at the end, to Death." (CB)

Layers of images that form a collage and leave room for the audience's imagination. Vocabulary is drawn from classical ballet, contemporary, social and folk dance.

The Ghost Dancers' movements are strong, animalistic – waiting like birds of prey with their arms spread in second position, like wings, as the "hover" on one leg with the other in attitude. They slither like lizards, dragging their legs behind them as they use their upper bodies to pull themselves across the floor. They use their feet to rub their lower legs and scratch their backs against one another. All these are examples of how they are represented as otherworldly, powerful and frightening creatures. They are strong and forceful as they wrestle with one another. When they move in unison or in canon we see that they are a powerful team, used to working together. The movement of the Dead draws largely on folk steps giving them an innocent quality and clearly differentiating them from the Ghosts. They execute much of their movement sequences in groups holding hands or in a circle. This emphasises their sense of community.

The set remains the same throughout the dance. The stark and rocky area could be a plain or a cave. On stage, there are seven structures like rocks on which the Ghosts lie and wait for their victims. This enhances the idea of the Dead moving through a stopping-off place before death.

The lighting enhances the atmosphere, giving the stage and set a shadowy appearance. While the Ghosts dance, a deep-green light is used and their bodies are enhanced by the use of sidelighting giving them a sculptural look. Certain moments are emphasised with particular lighting effects such as a powerful downlight on the characters at the moment of death.

The otherworldly image of the Ghosts is produced using body paint to emphasise bone and muscle structure. They wear rags around their waists, wrists and below their knees giving them an animalistic/tribal look. Bruce was inspired by the death masks worn by South American indigenous people celebrating death rites. The skeleton masks worn by the Ghosts are a product of this and add to the hidden identity of these creatures and the fear they induce. The Dead wear everyday clothing – dresses, scarves and suits, but these are ragged and dishevelled to represent the hardships the people have endured. All costumes enhance the characterisation but do not hinder or overshadow the movement.

Through these very detailed elements, Bruce's ideas are clearly brought across to the audience.

Use the following rubric to guide your answer.

Levels	Criteria
<b>7</b> <b>(20–25 marks)</b>	The candidate's response is insightful, accurate and clear. He/she includes detailed information on how the choreographer's ideas are brought to life. He/she discusses the dance fully in terms of movement and all theatrical elements, and makes relevant mention of the choreographer's background. All information is clearly and convincingly substantiated.
<b>6</b> <b>(17–20 marks)</b>	The candidate's response is good, showing insight and accuracy. He/she includes good information on how the choreographer's ideas are brought to life. He/she discusses the dance fully in terms of movement and all theatrical elements, and makes good reference to the choreographer's background. All information is clear and substantiated.
<b>4–5</b> <b>(15–17 marks)</b>	The candidate's response is fair, but lacks insight and accuracy. He/she includes some information on the use of movement and other theatrical elements, and makes some reference to the choreographer's background. His/her information lacks clear substantiation.
<b>3</b> <b>(13–15 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, theatrical elements and the choreographer's background, with very little detail.

<b>2</b> <b>(9–12 marks)</b>	The candidate's response is weak, showing very little insight and accuracy. The information on the use of movement, theatrical elements and the choreographer's background is minimal and all information lacks detail and substantiation.
<b>1</b> <b>(0–8 marks)</b>	The candidate fails to give an adequate answer to the question.

**QUESTION 3**

Focus of Question		Ability Levels	
Dance literacy, analysis.	LOW	MEDIUM 5 (definition and explanation of each principle)	HIGH 5 (analysis of each principle and how they are used in dance genre.)

**Candidates will give a variety of answers.**

**Example of a possible answer:**

Principles of Classical Ballet OR Contemporary Dance.

Gravity:

Gravity is the force that holds us down on earth. We give in to gravity when we bend or fall and fight against it when we rise or jump.

The movement of Classical Ballet emphasises a feeling of working against gravity/to give the impression of defying gravity. The emphasis is on rising above the ground and giving the impression of an aerial lightness and effortless to the movement. Ballet dancers wear Pointe shoes, which further enhance this quality of movement allowing the dancer to glide across the floor. In most Classical Ballet choreography floor work is not used very much at all. The movement vocabulary makes use of many big, dynamic and difficult jumps to enhance the feeling of being without the restriction of gravity.

Contemporary Dance embraces the pull of gravity, making use of a great deal of floor work. The movement uses the momentum created by a fall to the floor in order for the dancer to rise off the floor. The effort and hard work involved in the movement is not always hidden from the audience. Rather than have a poised, upright look of the ballet dancer a Contemporary dancer makes use of the curves and bends of the body in order to create movement.

Balance:

Balance is the awareness of weight and pressure – equal weight around a central point. Both Classical Ballet and Contemporary Dance employ the laws of balance. In Classical Ballet the dancer strives to remain on balance throughout most movements. The principle of balance is pushed to its limits in Classical Ballet as the dancer works en pointe. There are many movements that require the dancer to stand on one leg, en pointe, while the other is lifted. The Ballet dancer defies gravity by employing a sense of equilibrium in all movement. The careful use of placement and alignment helps the ballet dancer achieve this.

Contemporary vocabulary includes many off-balance movements. This employs the principle of giving in to gravity as discussed above. The Contemporary movement vocabulary involves the dancer pushing their body off its centre in order to fall and then rise again with the help of momentum.

**SECTION B MUSIC APPRECIATION**

**QUESTION 4**

Listen to the four tracks on your CD and give the following information:  
(Remember to number the tracks carefully according to the CD.)

- 4.1 Track 1 Classical      3  
   4
- Track 2 Classical      4 or 2  
   4      4
- Track 3 Popular      3 or 6  
   4      8
- Track 4 Jazz      4 or 2  
   4      4
- 4.2 Track 1      Lento. The track is slow and gentle.  
      Track 2      Vivace. The track is vibrant and lively.
- 4.3 (Students may give either the Western classifications or the classifications according to sound.)
- Track 1      Strings or percussion/chordophones or idiophones.  
      Track 2      Strings/chordophones.  
      Track 4      Wind/aerophones.

**QUESTION 5**

**Candidates will give a variety of answers.**

Focus of Question		Ability Levels	
Music literacy, analysis.	LOW	MEDIUM 4 (description of the elements of music in the track)	HIGH 4 (analysis and evaluation of how the music would influence composition.)

**Example of a possible answer:**

Track 2  
I would create a group piece of choreography in the Contemporary style of movement. The music has a lively, vibrant, celebratory mood and it is of a medium to quick tempo. This would be reflected in the movements as I would create many small, detailed movements and fast-paced travelling movements. The dance would be on rebirth and would begin with one dancer moving alone. As the piece developed, more dancers would join on-stage until there were a full stage of dancers doing unison movement to create a celebratory atmosphere.

**QUESTION 6****Example of one possible answer**

**Note: the students will offer a variety of responses.**

Ghost Dances, music composed by Inti-Illimani, a Chilean musical group.

The music is in a folk style. There is a strong Spanish influence heard through the use of the Spanish guitar.

Ghost Dances is about the military coup and human rights atrocities suffered by the Chilean people. Bruce was inspired by the music of Inti-Illimani as they were from Chile and their music was largely composed at the time of the military coup; it puts the piece in a cultural context. The music adds to the pathos of the piece. The simplistic and poetic quality of the music enhances and contributes to the feel of the choreography. The music reflects the strong sense of national identity Bruce explores in the dance work. The music is clearly reflected in the folk style of movement choreographed by Bruce. He chose seven pieces/songs and built the narrative style of Ghost Dances around this – each new piece of music introduces us to a new story. The Ghosts are given a signature tune that is repeated at the end of the dance underlining the relentless power of these characters.

**SECTION C ANATOMY AND HEALTHCARE**

**QUESTION 7**

7.1

Muscle A	STERNOCLEIDOMASTOID
Muscle B	DELTOID
Muscle C	BICEPS BRACHII
Muscle D	TIBIALIS ANTERIOR
Muscle E	GASTROCNEMIUS
Muscle F	PECTORALIS MAJOR
Muscle G	RECTUS ABDOMINIS
Muscle H	SARTORIUS
Muscle I	QUADRICEPS

7.2

Muscle	Action
Muscle B (3) Deltoid	Flexion, extension, medial rotation, lateral rotation, abduction and adduction of the humerus (three must be given).
Muscle D (2) Tibialis Anterior	Inversion and dorsi-flexion of the ankle. Has a postural function where it assists with balance.
Muscle E (2) Gastrocnemius	Plantarflexion of ankle (when knee is straight) and flexion of the knee.
Muscle F (3) Pectoralis Major	Flexion, adduction and medial rotation of the humerus.

**ANSWER EITHER QUESTION 8 OR QUESTION 9**

**QUESTION 8**

8.1 As you stretch a muscle beyond its normal range an involuntary response is triggered to prevent the muscle from tearing – STRETCH-REFLEX. This message is triggered by the muscle spindles, which lie along the muscle fibres. These send a message to the central nervous system (CNS) warning it that the muscle is being stretched beyond its normal range. The CNS returns a message telling the muscle to contract. This creates the tension felt at the beginning of a stretch. If the stretch is held – more than 8 to 16 seconds – there is a new reaction the REFLEX-RELAX. The golgi-tendon organ, found where the muscle and tendon join, sends this message. It tells the brain the muscle is being stretched and not torn and therefore the muscle relaxes and lengthens.

8.2 A good stretch routine – Always stretch when warm. Focus on feeling tension not pain. Do not force a stretch. Stretch in a slow and controlled manner. Describe one of the safe stretch techniques like passive, active, S.A.S.S. (slow and sustained stretching) or PNF (proprioceptive neuromuscular facilitation).

**OR**

**QUESTION 9**

- 9.1 The body is built for movement and stability. A strong core provides the body with stability through movement. A stable core allows the safest movement in widest range of motion. It assists the free and unrestrained movement of your limbs. It protects your spine, and should be activated especially when the spine is being moved outside of the neutral range. It makes you stable and helps to generate power in limbs without wasting energy. It helps maintain correct alignment. Relaxed movement around a strong centre is more efficient. It is vital in the prevention of injury.
- 9.2 The core can be improved by the constant awareness of engaging the core muscles. Specific exercise programs like Pilates or Alexander Technique help the dancer strengthen and maintain their core. One of the most important elements of core stability is to develop a balance between the muscles of the abdominal wall and back muscles. Exercises that target these muscle groups are essential. The dancer should practice good posture and alignment.  
The candidates will give a variety of examples of core strengthening exercises such as crunches, coccyx stands, the plank. These should be clearly explained.

**QUESTION 10**

- 10.1 RIGHT Hip = flexion, external/lateral rotation.  
Knee = extension.  
Ankle = plantar flexion.
- 10.2 Hip FLEXION - iliopsoas or rectus femoris or sartorius OR  
EXTERNAL ROTATION - sartorius or adductors.
- 10.3 Knee = quadriceps or TFL.  
Ankle = gastrocnemius or soleus or tibialis posterior or peronei.
- 10.4 LEFT hip = extension and external/lateral rotation.
- 10.5 RIGHT shoulder = extension. Latissimus Dorsi or Deltoid.  
LEFT shoulder = flexion. Pectoralis Major or Deltoid.

**QUESTION 11 NUTRITION**

11.1 Candidates will provide a variety of responses. These may include vegetarian and vegan options. Marks will be allocated thus: two marks for each meal. The meal must include a balance of carbohydrates, proteins, vegetables and hydration.

**An example of an answer:**

Breakfast	Poached egg, whole-wheat toast. Yogurt and berries. Tea with milk.
Lunch	Grilled chicken breast and salad – lettuce, cucumber, bean sprouts, peppers. Vinaigrette dressing. Glass of iced tea.
Supper	Grilled salmon with stir-fried vegetables – beans, baby spinach and cabbage and boiled baby potatoes. Ice cream. Glass of water.

11.2 Supper.  
 Salmon = protein and healthy fats.  
 Protein provides the amino acids that are essential for life. Muscles are made of protein and we need it in our diet to build and maintain muscles and muscle work.  
 Vegetable = magnesium and iron (spinach). Fibre.  
 A lack of magnesium and iron can cause serious health issues for the dancer.  
 Magnesium shortage = cramps. Iron shortage = fatigue and anaemia.  
 Potatoes = carbohydrate.  
 Carbohydrates give us energy and can help with endurance and stamina.  
 Ice cream = fats and calcium.  
 Fats help protect our organs and provide insulation from the cold. Calcium is needed to build bone strength and a lack of calcium can result in stress fractures and, ultimately, osteoporosis.  
 Water = Hydration.  
 Hydration is important to counter fatigue, dizziness, headaches, nausea and strain on the heart and circulatory system.

**Total: 150 marks**