



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

DANCE STUDIES
MARKING GUIDELINES

Time: 3 hours

150 marks

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.

SECTION A DANCE HISTORY**QUESTION 1****International Choreographers****Example of one possible answer:**

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

Alvin Ailey and Revelations.

Alvin Ailey was born in 1931 in Texas USA. He grew up in a poor community with his mother at a time when very few opportunities were available to black people. Ailey was an athletic and creative person and became interested in gymnastics while at school in Los Angeles. His gymnastic training is evident in many of the athletic movements he incorporates into his choreographies. His gymnastics teacher was also a modern dance teacher and introduced him to dance. He fell in love with modern dance as he could combine his athleticism and his creativity. Ailey started dance classes with Katherine Dunham and later at the Lester Horton School, as this was one of the few places that welcomed black dancers into the studio. Horton's technique had a major impact on Ailey who eventually took over the school and he included much of Horton's style into his own dance works. Ailey then travelled to New York where he studied under Martha Graham. Her contemporary technique, again, influenced his style of choreography.

Ailey was influenced and inspired by his past, by his desire to showcase and celebrate African American dancers and culture. He strived to bridge the gap between modern dance and the general public in the United States and abroad. He felt strongly that dance should be mainly for entertainment and celebration. He was one of the few choreographers who presented programs made up of Ballet, Contemporary, African and Jazz, showing his audience the immense possibilities of the human body. He was influenced by the techniques of Horton and Graham and examples of these styles can clearly be seen in his work. We see examples of lateral movements from Horton and hinges and contractions and spirals from Graham.

Revelations is a reflection of Ailey's upbringing in Texas during the Great Depression. He called it a piece about his "black roots/blood memories." It tells the story of African American faith and tenacity from slavery to freedom. The three sections of Revelations bring across a narrative of themes and feelings. The first section shows the struggle of "black people wanting to get out" (Ailey). The second section depicts the ritual of baptism. The final section depicts the social occasion of attending church on Sunday mornings, with the company in their Sunday best clothing. It is a celebration of the sense of community Ailey remembers from his childhood.

Costumes, props and lighting are used to great effect in Revelations. Colours include neutrals, such as brown and tan, orange, pale yellow, white and a light peach in the opening section. The cut of the dresses is simple. The skirt is wide and has the occasional frill (as in the baptism scene). Mostly, the dancers are barefoot, except for jazz shoes, which feature on the male dancers in the final section. The costumes adhere to the themes of each section – in section one the earthy colours and simple lines serve to underline the idea of the difficult lives of the slaves. In the second section the costumes are white to signify the purity of

baptism and include embellishments such as frills to give a feeling of celebration. In the final section the colour yellow and the lace and hats and formal wear fully enhance the idea of celebration of a Sunday of worship. The women flap fans about, wagging their fingers and chatting in Sunday dresses and hats with the men wearing black jazz shoes, slacks and satin waistcoats over collared shirts. Strips of cloth, poles and umbrellas are used in the baptism scene along with fans and stools in the final section all to build a full picture and to enhance the ideas behind the dance. Revelations begins, company centre stage, warmly lit before a dark backdrop of a night sky. The sky backdrop stands throughout the piece, varying only in intensity of light and colour. The lighting gives the idea of the passing of a day from dawn to dusk. The dance is set to African American spirituals, gospel and blues music – music that has deep connections to Ailey's past and enhances the themes of his piece. The final section celebrates the liberating power of 20th-century gospel music.

In section one, *Pilgrim of Sorrow*, the movement vocabulary is carefully chosen to enhance the ideas behind the section. It opens with the dancers in a huddle in the middle of the stage. They perform movements with bent knees and curved torsos bringing across the idea of the hardship and trials the slaves went through. The dancers reach their hands to the sky in prayer-like gestures revealing their faith in a better life. Hands are a signature feature in this section as the dancers reach out to the audience and splay their fingers in gestures of desperation. The dancers move away from each other and perform small solo or duet movements including floor work, contractions and turns. These depict their daily work. However they return to the opening huddle and repeat the first sequence, showing how the slaves relied on one another for support as well as the repetitive nature of their daily lives. A duet between a woman and a man has the male dancer constantly behind the female holding her up and offering her support. This depicts the strength people derived from their faith.

Revelations is the signature choreographic work of the Alvin Ailey American Dance Theatre. It has universal appeal, which is why it is as popular and well-loved today as when it was first created. When watching it live one truly gets a feel for how loved and influential the piece is as the audience stands and cheers and the dancers perform the final section all over again as an encore.

Use the following rubric to guide your answer.

Levels	Criteria
7 (20–16 marks)	The candidate's response is clear, insightful and accurate. Providing detailed information on the synopsis, background, inspirations and influences. He/she discusses the ideas behind dance fully and is able to substantiate clearly and convincingly, using examples from the chosen movement vocabulary, how the choreographer's ideas are brought across.
6 (15–14 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information on the synopsis, background, inspirations and influences, giving good insight into how the choreographer's ideas are conveyed, using examples from the chosen movement vocabulary.
5–4 (13–12 marks)	The candidate's response is fair, but is lacking in insight and accuracy. He/she includes some information on the synopsis, background, inspirations and influences giving adequate insight into how the choreographer conveys his/her ideas, using examples from the chosen movement vocabulary.
3 (11–10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the synopsis, background, inspirations and influences and provides little insight into how the choreographer conveys his/her ideas using few examples from the chosen movement vocabulary.
2 (9–7 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the synopsis, background, inspirations and influences and on how the choreographer conveys his/her ideas lacks detail and substantiation, with little reference to the movement vocabulary.
1 (6–0 marks)	The candidate has failed to give an adequate answer to the question.

[25]

QUESTION 2

South African Choreographers

Example of one possible answer.

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

Alfred Hinkel and Last Dance.

Renowned South African choreographer Alfred Hinkel presented the re-make of his interesting, ground breaking and award winning piece now entitled **LAST DANCE** in 2003. This piece was created in the 1970's and has been re-worked on many occasions. On each occasion the piece is a reaction to the political climate – namely apartheid. The theme focuses on inclusivity/diversity and this is most prevalent in the 2003 version. Hinkel said this version was the culmination of what he had always strived for – different dancers from different dance styles and races working together on the stage. Presenting a quintessentially South African piece.

The costumes make reference to the colonial past as they are in an old-fashioned style (corsets for the women and loose-sleeved shirts and three-quarter pants and kilts for the men) and to inclusivity, as they are not gender specific – men wearing skirts. One with a British flag as the bustle of the skirt, one in a kilt. The solo opening dancer appears to be in African warrior outfit until lights lift and you see he is in a short leather skirt. Diversity is shown as some performers are wearing modern street clothing and hats. The choice of a very well-known piece of classical music, Maurice Ravel's Bolero, serves to underline the elements of past and present and colonialism explored in the piece. The juxtaposition of the classical music and the gum booting and Pansula movement emphasises the ideas of diversity and inclusivity. The music is used in an unexpected way – i.e. with contemporary movement, and gumboots as mentioned before. The piece builds in a long crescendo adding more and more instruments and the dance echoes this build adding dances, until everyone ends onstage in a big climax. The 2003 version had the largest cast – 40 dancers and this has a very powerful effect on the audience.

The movement celebrates diversity with many different styles used – African, Pansula, gumboot dancing and contemporary dance. There is a distinct Spanish flavour, especially with the use of the arms, as homage to the music. The fact that contemporary dance focuses on non-gender specifics like men lifting men and women lifting men and women is used to great effect in this dance and very specifically help to bring the ideas of inclusivity behind the piece. Performers wait at the sides of the stage watching others perform and then merge with them creating ever-changing groupings and mixing movement vocabularies. On occasions there are all female sections followed by all male sessions culminating in large and energised lifts and gravity defying jumps. As the climax of the music arrives the stage is filled with all the dancers performing in unison, first in gumboots, and then without underlining the idea of the celebration our differences.

Hinkel was determined to bring African dance and dancers onto the public stage together with white dancers and to perform for white audiences. In order to do this he developed a unique style of movement and of teaching. The themes of inclusivity and celebrating diversity are still very relevant, if not necessary, in today's world. This is very successfully brought across in this piece. Audiences may be confused at first by the juxtaposition of the classical music and contemporary and African movement but they are pushed to reconsider the world

we live in and how we can express ourselves within it. The feeling of celebration in this 2003 version is very infectious and has the audience on their feet at the final climactic end of the dance.

Use the following rubric to guide your answer.

Levels	Criteria
7 (20–16 marks)	The candidate's response is insightful and clear. He/she includes detailed information on the choreographer's ideas and discusses the dance fully in terms of movement and theatrical elements. All information is clearly and convincingly substantiated.
6 (15–14 marks)	The candidate's response is good, showing insight. He/she includes good information on the choreographer's ideas and discusses the dance fully in terms of movement and theatrical elements. All information is clear and substantiated.
5–4 (13–12 marks)	The candidate's response is fair but is lacking in insight and accuracy. He/she includes some information on the choreographer's ideas and use of movement and theatrical elements. The information lacks clear substantiation.
3 (11–10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the choreographer's ideas and use of movement and theatrical elements and very little detail.
2 (9–7 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the choreographer's ideas and use of movement and theatrical elements lacks detail and substantiation.
1 (6–0 marks)	The candidate has failed to give an adequate answer to the question.

[25]

QUESTION 3

Principles

Example of one possible answer.

Note: the students will offer a variety of responses.

In the dance form you have studied, identify and explain FIVE basic principles on which the training of a dancer is based.

Contemporary is a dance form recognised by the use of gravity and breath, working from the centre, contraction and release, the fall and recovery with expressive movements. Contemporary uses a variety of accompaniment such as classical, contemporary, jazz and world music.

Examples of the principles

Centring, alignment, gravity, breath, contract and release, fall and recovery, suspension, balance and off-balance, tension, relaxation, opposition, succession, spiral and swings and momentum.

Fall and recovery is used often as a principle of movement in contemporary dance. The dancer falls to the floor and, in doing so, the body creates a large amount of energy. This energy is harnessed to help the dancer recover from the fall and land back on their feet.

Gravity is the natural force holding us down on earth. We give in to gravity to plie and fight against gravity to jump. In contemporary dance, gravity is used to create movement by enhancing the momentum created by giving into gravity. Contemporary movement vocabulary involves a great deal of floor work with rolls and falls.

Opposition implies two things working one against the other. Opposition is a way of using the entire body to create the feeling of length and stretch in a movement, without tensing or gripping (shortening) the muscles. The human body has 5 points of opposition: the head, left and right hand left and right leg. Each can oppose the other to get stretch and length in the arms and legs and to feel the connection of the one to the other. One can see this in a balanced or help movement such as standing on one leg with the other extended behind and reaching one arm forward.

Balance and off balance is a principle used to great effect in contemporary dance. To balance one must have equilibrium of the body's weight over the feet. In all dance styles dancers are required to balance on one foot while lifting the other, or while turning. Off balance requires the dancer to push them off the supporting leg and fall to the floor or into the next movement. This gives the movement an element of surprise and is wonderful to watch.

Swings and momentum makes use of the principle of gravity. The movement gives into gravity, dropping but harnessing the energy gained from the fall to swing back up again. We see this in arm movements, which build to move the dancer into a turn or a jump.

[10]

60 marks

SECTION B MUSIC**QUESTION 4 MULTIPLE CHOICE**

4.1 B

4.2 C

4.3 A

4.4 B

4.5 A **[5]****QUESTION 5**

5.1	Track 1	Classical	3/4	
	Track 2	Classical	4/4	
	Track 3	Electronic/pop	4/4	
	Track 4	Jazz	4/4	(8)

5.2 Lento or Adagio (1)5.3 Crescendo. Decrescendo. (2)
[11]**QUESTION 6**6.1 The melody is simple and often repeated. The constant sound of the drum is interlaced with the sounds of the electronic instruments. (3)6.2 The music is harmonious meaning that the chords blend and follow one another in a restful way to the ear. (2)
[5]

QUESTION 7**Example of one possible answer.****Note: the students will offer a variety of responses.**

Ghost Dances, music by the Chilean band Inti Illimani. (1)

The music is in the folk style. It has a Spanish feel and is based on indigenous Chilean music. (1)

Indigenous South American instruments are used like pan pipes and vast array of instruments including a variety of drums and the guitar. (2)

Bruce was drawn to the music because of its Chilean roots ... his piece is about Chile. The pathos of the music lends itself well to the themes of the choreography and to the movement style. Bruce used many folk-like steps in his work and this was a direct influence of the music. Bruce chose seven pieces of music and built the narrative style of his piece around this – with each new piece of music we are introduced to a new story. The feeling of nationalism and traditionalism in the music lends itself very well to the themes of the choreography. (5)

[9]

30 marks

SECTION C ANATOMY AND HEALTHCARE**QUESTION 8**

- 8.1 • Endurance/stamina [6]
 The ability to perform work over an extended period of time. It is the function of both the cardiorespiratory and muscular systems. A dancer requires endurance as performance work is usually drawn out. The dancer's day is a long one. Without endurance the dancer is unable to perform with fluidity and precision. Without endurance the dancer may become injured.
- Developed [4]
 You need to steadily increase the level and extent of your exercise program to improve your endurance. Once your body has got used to one level you need to push it further. A dancer could augment their training by including swimming in their weekly program to help increase and develop their endurance, especially cardiorespiratory endurance. Increasing the level of strength exercises will also improve muscular endurance. (10)
- 8.2 Kinaesthetic awareness
 How sensitive you are to the movement of your body through space. Your ability to recognise and develop efficient movement patterns.
- Agility
 How quickly and efficiently you are able to move within movement patterns. (4)
- [14]**

QUESTION 9

- 9.1 A ILIOPSOAS
 B TENSOR FACIAE LATAE
 C RECTUS FEMORIS
 D VASTUS LATERALIS
 E SARTORIUS
 F GLUTEUS MEDIUS
 G ADDUCTORS
 H VASTUS MEDIALIS
 I GRACILLIS
 J GLUTEUS MAXIMUS
 K HAMSTRINGS (12)

9.2

NAME	ACTION
B. TENSOR FACIAE LATAE	Abduction, flexion and medial/internal rotation. Extension of the knee.
E. SARTORIUS	Abduction, flexion and lateral/external rotation of the hip. Flexion of the knee.
F. GLUTEUS MEDIUS	Extension, lateral/external rotation and abduction of the hip. Maintains correct tilt of the pelvis.
J. GLUTEUS MAXIMUS	Extension, lateral/external rotation and abduction of the hip. Maintains position of the pelvis.

(12)
[24]**QUESTION 10**

- 10.1 A Side flexion
 B Flexion
 C Extension (3)
- 10.2 A Side flexion – external obliques
 B Flexion – rectus abdominus
 C Extension – erector spinae (3)
- 10.3 The body is made for stability and mobility so that while some parts of the body move the others are needed to hold or stabilise. A good balance between the abdominal and back muscles is needed. This enables the dancer to maintain balance while moving the limbs and moving through space. In dance, the whole body moves and some movements require the dancer to go off balance. All this demands good core strength. (4)
 [10]

QUESTION 11 NUTRITION

- 11.1 • Carbohydrate – both simple and complex. Simple boost energy by raising the level of your blood sugar quickly for a short period of time. Not sustainable energy and can leave you feeling tired. Examples – white bread and pasta. Complex provide slow and stable supply of energy and are therefore much more beneficial to the dancer as they will sustain the dancer through long hours of rehearsal and performance. Examples – brown rice and pasta, soya products, corn, carrots and butternut.
- Fats – excess energy is stored in the body in the form of fat. There is saturated and unsaturated fat. Necessary for the body to protect the vital organs and to insulate the body. But excess fat can be dangerous. Examples – found in meat, dairy products, oils, fish.
- Protein – the body is largely made up of protein. Protein is essential in providing amino acids necessary for life. Protein helps the body build and maintain the tissues. Examples – meat, eggs, fish, legumes, nuts and seeds. (6)

11.2 Nutrients/minerals and vitamins:

Choose **THREE**, for example – iron, calcium, potassium and magnesium.

Iron is important to counter fatigue and anaemia. Found in raisins, red meat, liver, potatoes, spinach.

Calcium – counters osteoporosis. Found in dairy products, green leafy vegetables, nuts and seeds.

Potassium – counters muscle cramps. Found in meat, fish, cereals, bananas, oranges and fresh vegetables.

Magnesium – counters muscle cramps. Found in wholegrain products, green leafy vegetables, fruits and vegetables.

(6)
[12]

60 marks

Total: 150 marks