



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

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 HISTORY AND DANCE THEORY**QUESTION 1 COMPARATIVE ESSAY**

Cognitive Level for Question 1					
Low Level		Medium level		High Level	
Bullet 2	8 marks	Bullet 6	4 marks	Bullet 4	10 marks
Bullet 3	6 marks			Bullet 5	12 marks

NOTE: Use professional judgement to evaluate candidate's response

Possible answer:

Ghost Dances by Christopher Bruce and *Four Seasons* by Gregory Maqoma

- Biographical information of choreographers:**

Christopher Bruce (1945–) began taking classes in ballet, tap and acrobatic dance at a young age to improve the strength in his legs after they were damaged by an attack of polio. He joined the Ballet Rambert School at 13 and the company in 1963. Although he was one of the company's leading dancers, he was inspired and encouraged to choreograph by the company's founder Marie Rambert. He choreographed his first work in 1969 and continued to create a further 20 works for the company. He also choreographed for many other companies such as the Netherlands Dance Theatre, Royal Danish Ballet and the Houston Ballet.

Gregory Maqoma was born in 1973 in the thick of apartheid. His first encouragement to become a dancer was from his grandmother, Cecilia Maqoma. She loved to attend balls and encouraged her grandson to pursue his passion for and love of dance. His other early influence was Michael Jackson – the first non-white person that was portrayed in a positive light on TV. Maqoma's formal training started in 1990 at the Moving into Dance Mophatong in Johannesburg. He trained under Sylvia Glasser. After his training ended at MID, he stayed at the company for a year as a full-time dancer. After training at MID, Maqoma studied under Anne Teresa De Keersmaeker at the Performing Arts Research and Training School in Belgium in 1999. While training in Belgium, Maqoma created his own dance company (Vuyani Dance Company).

- The synopsis and intention of both the dance works.**

Ghost Dances is a one-act dance work in which three skeletal Ghost Dancers await a group of Dead who will re-enact moments from their lives before passing away. It's a ballet for the innocent people of South America, who from the time of the Spanish Conquests, have been continuously devastated by political oppression. He was inspired by Joan Jara and Inti-Illimani.

In *Four Seasons*, he visualises the destruction of the human mind towards humanity and life on earth and climate change and the devastation that followed in many places. It gives hope for the distant future. It portrays a hard-hitting message about how the world is at the mercy of human hands. It takes us through the seasons from winter (loss and despair) to summer (a hope for new beginnings and prosperity for the human race).

- **Compare the similarities and differences between the production elements such as costumes, music, sets/lighting and staging used. Below possible answer and should indicate similarities and differences.**

Ghost Dances: Christopher Bruce's starting point for *Ghost Dances* was the haunting and ebullient music of the Chilean group, Inti-Illimani. A single set is used for the production. The sombre set was designed for a proscenium arch stage and consists of a skilfully painted backcloth suggesting an arid landscape with a clear sky, which appears to be the view from the mouth of a cave. The dark mouth of the cave (suggesting an entry into the Underworld) looks over a barren rocky plain towards mountain peaks on the horizon. The Ghost Dancers, represented as figures of death, are dehumanised skeletal creatures in skull masks with matted hair, their near-naked bodies painted with make-up to outline the muscle groups and emphasise bone structure. The dishevelled appearance of the Dead suggests ordinary people who have been through trauma. The idea behind their costumes was that they should embody a sense of transition, hence they are half complete and half in a state of disintegration – ragged and torn. The costumes give the impression of being everyday clothes but are cleverly constructed to incorporate gussets under the arms and hidden pleats in the bodices to allow the freedom of movement a dancer requires.

Four Seasons: 'Winter' – projection of snow falling, and broken images of war symbolise death, destruction and violence.

'Spring' – cloaks are thrown off to present colourful dresses, the video projection shows an abstract of flowers.

'Autumn' – lighting uses gobos that create floor patterns to reflect a dry land. Gregory used a scrim – (a white material used for lighting to make the band appear and disappear depending on where they are lit from).

'Summer' – the video projection represents the final destination, a continent reborn, an awakening, an image of the earth and the African continent. It progresses into the ending with lyrics by Louis Armstrong.

- **Elaborate on the movement vocabulary used to build the characterisation and atmosphere in each work and give examples from both works.**

The movement vocabulary for *Ghost Dances* is based on folk and social dance, combined with the vocabulary derived from Bruce's training in classical ballet, Graham-based technique and his experience as a dancer working in a variety of styles. Bruce frequently makes use of the ideas and essence of folk dance with its simple, clear vocabulary but without drawing on or being inhibited by the traditional dances of specific countries. He creates his folk steps based on a general understanding of the form. It could be described as a universal folk dance, one that calls on the idea of folk steps but is not tied to any specific culture. Obvious elements used include fleet, precise and often intricate footwork, the use of chain and circle dances, and spinning turns at the end.

Four Seasons: 'Winter' – hip-hop orientated, almost like aggressive stomping and punching. The floor work is grounded and powerful. Movement is staccato, sharp and angular in response to the music. Their bodies rebound as if they are caught in gunfire. Feeling of loss and hopelessness. 'Spring' – movements are isolated yet lucid. Dancers imitate birds: birdlike head movements. Group sections are slick and precise. Twirling and leaping like flowers, butterflies and lyrical animals. 'Autumn' – The dancers become victims of the strong winds, bodies are thrown to the floor, windmilling and showing a sense of danger. There is a duet accompanied by the violin and clapping from the ensemble. 'Summer' – African and Latin American, Brazilian samba based, extenuating the hips with a cheeky, flirtatious attitude. Dancers progress into a communal style of dance as they clap and cheer for one another.

- The candidate will give their opinion on the ONE they enjoyed the most, the impact it had on them and why?

Levels	Criteria
7 (40–35 marks)	The candidate's response is clear, insightful, and accurate when comparing the dance works. He/she provided all relevant biographical information, discusses the dance works in detail and can substantiate clearly and convincingly how the choreographers use movement vocabulary and production elements to convey their ideas. Critically reflect on preferred work.
6 (34–30 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information, giving insight into how the choreographers use movement vocabulary and production elements to convey their ideas.
4–5 (29–22 marks)	The candidate's response is fair but lacks insight and accuracy. He/she includes some information, giving adequate insight into how the choreographers use movement vocabulary and production elements to convey their ideas.
3 (21–16 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information and provides little insight into how the choreographers use movement vocabulary and production elements to convey their ideas.
2 (15–9 marks)	The candidate's response is weak, showing very little insight and accuracy. The information about how the choreographers use movement vocabulary and production elements to convey their ideas lacks detail and substantiation.
1 (8–0 marks)	The candidate fails to give an adequate answer to the question.

QUESTION 2

Cognitive Level for Question 2		
Low Level	Medium level	High Level
2.2 2 marks	2.1 2 marks 2.4 4 marks 2.5 4 marks	2.3 4 marks 2.4 4 marks

"All answers must be in paragraph format". (Instructions to the candidates)

Possible answers

- 2.1 *Hybrid dance style* can be defined as the mixing of dance styles.
- 2.2 2.2.1 Dance genre: the category of dance.
2.2.2 Dance style: the way/style in which the genre is performed.
- 2.3 **Possible answer: Candidates own opinion how the dance style/ technique enhanced the dance work or how effective**

Ghost Dances: The movement vocabulary for *Ghost Dances* is based on folk and social dance, combined with the vocabulary derived from Bruce's training in classical ballet, Graham-based modern dance and his experience as a dancer working in a variety of styles.

Bruce frequently makes use of the ideas and essence of folk dance with its simple, clear vocabulary but without drawing on or being inhibited by the traditional dances of specific countries. He creates his folk steps based on a general understanding of the form. It could be described as a universal folk dance, one that calls on the idea of folk steps but is not tied to any specific culture. Obvious elements used include fleet, precise and often intricate footwork, the use of chain and circle dances, and the spinning turns at the end.

2.4 Possible answer: Contemporary

Name FOUR principles. Explain how they were used in your technical classwork.

Possible answers include:

- centring
- alignment
- gravity
- breath
- contraction and release
- fall and recovery
- suspension
- balance and off-balance
- tension and relaxation
- opposition
- succession
- spiral
- swings and momentum

2.5 Discuss FOUR of the choreographic techniques and elements you used in your solo.

Possible answers include:

- motif and development
- repetition
- contrast
- highlights
- climax
- choice of music and interpretation
- patterning

OR

QUESTION 3

Cognitive Level for Question 2					
Low Level		Medium level		High Level	
3.1	2 marks	3.2	6 marks	3.3	4 marks
		3.3	4 marks	3.4	4 marks

"All answers must be in paragraph format". (Instructions to the candidates)

3.1 A series of steps and movements that match the speed and rhythm of a piece of music or beat.

3.2 Concert Dance:

- Performed by professionals
- On a stage/theatre
- Eg: Ballet/ Musical/Contemporary

Cultural Dance:

- Performed by members of the community
- Creates unity amongst the participants
- Traditional/ Indigenous/ Recreational or Social

3.3 **NOTE: Use professional judgement to evaluate candidate's response**

Possible answer. Candidate must include any **FOUR** reasons and explain.

People dance for various reasons, mostly to **have fun and to release** energy. For example, dance is used to **celebrate** birth, weddings and change of seasons. There are funeral dances, dances of prayer, dances to **entertain**, dances for hunting and dances for courting.

Dancing assists people to **express** their emotions, desires and ideas. Many people love dancing because it satisfies an emotional or spiritual need and gives them a sense of **inner fulfilment**.

People can also learn a lot about themselves through dancing and can benefit by developing their innate potential, gaining confidence and an improved self-esteem which contributes to their sense of **self-realisation**.

Dance is used to **communicate** ideas, information, beliefs, thoughts and emotions. It can transcend language and culture because it uses a universal tool – the human body.

Dance is often used in schools as a vehicle to teach other subjects e.g. creative dance may be used to teach children about the rain cycle or **to teach** children about space, shape and direction.

Some dances are used for **transformation** (read the section on the San's Trance Dance. Dance is used in religious ceremonies and to communicate with ancestors.

Dance therapy is used to heal people with physical, emotional or even learning problems.

Dance can be used for **political protest** e.g. the toyi-toyi or to comment on political situations.

Many people dance for **fitness**, for **entertainment or for recreation** e.g. dancing at a party or club. Others dance to compete e.g. Ballroom and Latin American competitions, Eisteddfods and Gumbo dance competitions done by teams of miners competing against each other.

Finally, there are some people for whom dance provides a way to earn a living, **a career** or profession e.g. performers, teachers, choreographers, lecturers, costume designers, dance captain in a company, choreologist, examiner, company promoter, director, publicist, etc.

3.4 **Candidates own interpretation. Use professional judgement.**

Possible answer:

The dancers are performing a contemporary group dance. There are 8 dancers that have their left arm up symbolising a cry for help or reaching for a higher power. Their right hand is placed on their chest symbolising sorrow or despair or heart ache. The expression is sad and reflect mourning.

SECTION B MUSIC APPRECIATION

Cognitive Level for Section B					
Low Level		Medium level		High Level	
Question 4	5 marks	Question 7	6 marks	Question 5	14 marks
Question 6	5 marks				

QUESTION 4 Categorise musical instruments

- 4.1 Idiophone
- 4.2 Chordophone
- 4.3 Membranophone
- 4.4 Aerophone
- 4.5 Electrophone

QUESTION 5

- 5.1 Track 1: 2/4 or 4/4 (Shakira)
 Track 2: 4/4 (*FAME* – 'Remember my Name')
 Track 3: 3/4 (Tchaikovsky – *Waltz of the Flowers*)
 Track 4: 6/8 (Kelly Clarkson – *Breakaway*)
- 5.2 Track 1: Tango or Latin American
 Track 2: Musical or Stage and Screen or Pop-culture
 Track 3: Classical music
 Track 4: Popular or Folk-pop
- 5.3 *FAME* – 'Remember my Name'.

Note: Many possible answers. Use professional judgement and experience.

Possible answer:

The answer from the candidate reflect a contemporary or jazz choreography. The answer reflect movements that would be sharp, staccato, jazzy and involve isolations. The answer could include kicks and turns. It could create a sassy atmosphere. It should reflect in formations or a build-up. The choreography could include props such as canes or chairs.

QUESTION 6

The candidate should choose FIVE of the following to define.

- **vivace** – lively, up-tempo
- **forte** – loud
- **mezzo-piano** – moderately soft
- **tempo** – tempo is the speed of the beat, the basic pace of the music
- **texture** – the woven character of a surface
- **largo** – broadly, i.e. slowly
- **allegretto** – moderately fast
- **prestissimo** – extremely fast, as fast as possible
- **lento** – slowly
- **diminuendo** – a gradual decrease in volume
- **adagio** – at ease, i.e. slow

QUESTION 7**POSSIBLE ANSWER:*****Four Seasons* by Gregory Maqoma**

Four Seasons was composed by Isaac Molelekoa, of African descent. His influences were Enya, Hans Zimmer and Freshly Ground. He enjoyed experimenting with new compositions. The instrumentation used was the violin, lead guitar, bass guitar and drums. The style in *Four Seasons* is different for each season. 'Winter' highlights the strings, African rhythms in 'Autumn' and 'Spring' and a Brazilian Samba feel in 'Summer'.

The music explores the different genres and rhythms, keeps the dancers in time and develops dynamics and quality in the dancing.

SECTION C ANATOMY AND HEALTHCARE**QUESTION 8**

Cognitive Level for Question 8					
Low Level		Medium level		High Level	
8.1	5 marks	8.2	5 marks	8.2	5 marks

8.1 There are common myths and false statements about eating disorders. Indicate whether the following statements are TRUE or FALSE.

8.1.1 True

8.1.2 False

8.1.3 False

8.1.4 False

8.1.5 False

8.2 **Possible answer to the statement.**
Use professional judgement to evaluate candidate's response.

(One mark for opinion and one mark for reasoning)

Agreed with this common belief as traditionally the ideal body type in the dance world has been one that is lean and almost childlike. This originates from the so-called 'waif-like' physique so desired by ballet dancers and choreographers.

Symptoms can include: (candidate should include at least 3 symptoms)

- Chronic restrictive eating or dieting, beyond the norm
- Rapidly losing weight or being significantly underweight and emaciated
- Obsession with calories and fat contents of food
- Engaging in ritualistic eating patterns, such as cutting food into tiny pieces, eating alone, and/or hiding food
- Continued fixation with food, recipes, or cooking; the individual may cook intricate meals for others but refrain from partaking
- Amenorrhea: an absence of menstruation, or loss of 3 consecutive menstrual cycles
- Depression or lethargic stage
- Development of lanugo: soft, fine hair that grows on the face and body
- Reported sensation of feeling cold, particularly in extremities
- Loss or thinning of hair
- Avoidance of social functions, family, and friends. May become isolated and withdrawn

Causes can include: (candidate should include at least 3 causes)

- The effects of the thinness culture in media that constantly reinforce thin people as ideal stereotypes
- Professions and careers that promote being thin and weight loss, such as ballet and modelling
- Family and childhood traumas: childhood sexual abuse, severe trauma
- Peer pressure among friends and co-workers to be thin or be sexy

Treatments can include: (candidate should include at least 2 treatments)

- Seeking anorexia recovery from a well-qualified team of eating disorder specialists, consisting of a therapist, physician and nutritionist are recommended.

Levels	Criteria
7 (10 marks)	The candidate's response is mostly clear, insightful and accurate. He/she includes accurate and comprehensive information on various symptoms, causes and treatments of eating disorders.
6 (8–9 marks)	The candidate's response is good, showing some insight and accuracy. He/she includes good information on symptoms, causes and treatments of eating disorders.
5 (6–7 marks)	The candidate's response is fair but is lacking in insight and accuracy. He/she includes some information on symptoms, causes and treatments of eating disorders.
4 (4–5 marks)	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the symptoms, causes and treatments of eating disorders.
2–3 (2–3 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on symptoms, causes and treatments of eating disorders is lacking.
1 (0–1 mark)	The candidate has failed to give an adequate answer to the question.

QUESTION 9

Cognitive Level for Question 9		
Low Level	Medium level	High Level
12 marks		14 marks

Use professional judgement to evaluate the candidate's answer.

9.1 Image of the dancer

9.1.1 Core muscles include:

- Erector spinae
- Multifidus
- Quadratus lumborum
- Rectus abdominis
- Internal obliques
- External obliques
- Transversus abdominis

9.1.2 Reasons for core stability

- Good core stability will enable a dancer to move smoothly and efficiently
- Will minimise the risk of injury throughout the body
- It should be emphasised that improving core stability is all about improving control
- Promotes better balance
- Helps a dancer stay properly aligned and improves stability
- Any other suitable answers

9.1.3 Right hip joint: **Abduction:** tensor fasciae latae/gluteus medius and minimus
Lateral Rotation: deep rotators of the hip/gluteus maximus/sartorius/psoas major.

9.2 Good posture gives maximum function with the least expenditure of energy.

Alignment refers to the way joints line up with one another in movement, e.g. the weight should be placed on the three points of the foot, and the knee aligns over the middle toe.

9.3 Candidate must name any TWO benefits of good posture.

Possible answers:

- Reduced low-back pain.
- Increased energy levels.
- Less tension in your shoulders and neck.
- Decreased risk of abnormal wearing of the joint surfaces.
- Increased lung capacity.
- Improved circulation and digestion.
- Stronger core.

Any other suitable answer

9.4 Give the **anatomical actions and the muscle responsible** in the dancer's:

9.4.1 Left ankle joint: **Plantarflexion:** gastrocnemius/soleus

9.4.2 Right knee joint: **Flexion:** hamstring group/ sartorius

9.4.3 Right shoulder joint: **Flexion:** deltoid/ pectoralis major/coracobrachialis

9.4.4 Left elbow joint: **Flexion:** biceps brachii

QUESTION 10

Cognitive Level for Question 10		
Low Level	Medium level	High Level
10.1 7 marks 10.3 4 marks	10.2 8 marks	

10.1 **Name the muscles**

- A: supraspinatus
- B: deltoid
- C: latissimus dorsi
- D: infraspinatus
- E: teres minor
- F: teres major
- G: triceps brachii

10.2 Provide muscle actions

B: TWO of the following:

ABDUCTION, EXTENSION, LATERAL ROTATION & FLEXION of the humerus.

C: THREE of the following:

ADDUCTION, EXTENSION, and MEDIAL ROTATION of humerus.

Acts as a stabiliser of the lumbar spine, assist in retraction and depression of scapulae

F: TWO of the following:

MEDIAL ROTATION, EXTENSION of arm.

G: EXTENSION of the elbow.

10.3 RICE

R: Rest

I: Ice

C: Compression

E: Elevation

Total: 150 marks