NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2017

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

Levels	Criteria
(20–16 marks)	The candidate is able to clearly explain in detail how the movement and music are used to symbolise the choreographer's ideas, to describe with clarity how costumes, sets and props contribute to the symbolism, and to clearly justify and substantiate their opinions.
(15–13 marks)	The candidate is able to give a good explanation of how movement and music are used to symbolise the choreographer's ideas, and to describe how costumes, sets and props contribute to symbolism with good substantiation of the facts.
(12–10 marks)	The candidate can explain how movement and music are used to symbolise the choreographer's ideas, describes how costumes, sets and props contributed to symbolism, but with little substantiation.
(9–7 marks)	The candidate's explanation of how symbolism is used to contribute to the choreographer's ideas is weak and not substantiated.
(6–0 marks)	The candidate has failed to give an adequate answer to the question.

The candidates will give various answers here depending on the dance work chosen.

Use the choreographers' booklet.

QUESTION 2

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

QUESTION 3

Name the dance genre you chose as your major dance form in Grade 12.

3.1 Ballet, African Contemporary, Ballroom, Latin American, Jazz, Tap, Spanish, Indian, Irish, Greek.

Ballet:
Stance: Position taken, standing correctly.

Turn out: Rotary motion of the legs in the hips, essential for classical ballet.

Placing: Arranging of the head, spine and limbs in their proper place in proper alignment with each other to achieve an ordered, balance form.

Laws of balance: A counter poise of limbs in order to maintain equilibrium (equal weight around a central point).

Basic rules of the head, legs, arm and body.

Transference of weight: Changing of weight from one body part to the next.

Co-ordination: Bringing parts of the body into proper relationships with each other.

Gravity: Ballet defies gravity.

Contemporary Dance:
Centering: Dancers need to find their centre. Movement should be controlled from the centre and strong centre allows for freedom of movement of extremities: the arms, legs, head and neck. It also assists with balance.

Alignment: Posture has to do with alignment, which is the placement of all the parts of the body in relationships to one another.

Gravity: Gravity is 'the force that holds you down on the earth'.

Breath: Breathing is an expressive tool, e.g. moving with a sense of breath brings a felling of freedom and harmony.

Contraction and Release: Martha Graham focused on the physiological effects of the act of breath – the ebb and flow of breathing and its effect on the torso as it expands and contracts and on the function of contraction and release in the muscles.

Fall and recovery: The principles of fall and recovery combine breath, suspension and gravity.
'Fall' is the complete release of the muscles as the body gives in to gravity.
'Recovery' is the rebound of the energy passing through the bottom of the fall and continuing on the same path like a pendulum swing.

Suspension: Is a prolonged high point. It is created at the peak of the movement by continuing the movement and delaying takeover of gravity.

Balance and Off balance: Inner balance relies on an awareness of weight and pressure. In order to stand upright, we have to have our weight over our feet, otherwise gravity will cause us to topple over. The part of the body where the weight is centred is called the centre of gravity which is inside the body at hip height. When displacing the pelvis, the body will go off-balance as in a tilt or in a fall and recovery. Using off-balance movements gives a sense of urgency, vitality or danger.

Tension and relaxation: Muscles tense and relax to enable us to stand and move. Tension and relaxation also express how we feel. All movements exist between the two opposite poles – absolute tension – so tense you cannot move – to absolute relaxation – so relaxed you cannot move.

Opposition: Opposition implies two things working one against the other or in the opposite direction.

Succession: Succession is the opposite of opposition. It is a sequential path of movement through parts of the body – a wave-like reaction, i.e. body parts go in the same direction rather than opposite directions or movement one after the other.

Spirals: This is the turn of the body on its axis. It is used for balance, control and turning.

Swings and Momentum: Swinging movements, like a pendulum, depends on the force of gravity. The down swing gives in to gravity but the momentum gained as it falls causes it to swing up again. There is a moment of suspension at the end of the swing before gravity causes it to fall again.

3.2 Different dance forms are known as Dance Genres. A genre is a category. Examples of some dance genres are Ballet, Tap, Jazz, African, Contemporary, Indian, etc.
Dance styles refer to the way in which a dance is done, e.g. Classical Ballet, Romantic Ballet, Tango, Cha-cha, Flamenco, Pantsula, etc.
Each dance genre and style has certain principles or characteristics that identify it.

QUESTION 4

You have been asked to prepare a short speech to present to the grade 9 pupils at subject choice evening.

- Motivate the learners to take dance as a subject and give examples of the life skills you can learn from this subject.

  Answers may vary; below a few examples.
  Time Management.
  Organisation skills.
  Managing a team.
  Thinking out of the box.
  Communicational skills.
  Self confidence.

- Indicate TWO careers it could lead to in the dance industry.

  Answers may vary; below a few examples.
  Choreographer, Director, Teacher, Physiotherapist.

SECTION B MUSIC

The CD includes four tracks. Listen to all the tracks and answer the following questions.

QUESTION 5

5.1 2/4

5.2 Simple time signatures:
In simple time signatures, each beat is divided into two equal parts. Typically, therefore, each beat has the value of a non-dotted note.
The most common simple time signatures are 2/4, 3/4 and 4/4. The 4 at the bottom indicates that the beat unit is the quarter note or the crotchet. For example, 3/4 means three-quarter note beats per measure.

Compound time signatures:
In compound time signatures, each bar or measure is divided into three or more even parts of two uneven parts (as opposed to two even parts in simple time signature). The most common compound time signature is 6/8. For example, 6/8 can be divided into parts of three quavers (eight notes) each, making it compound meter, having 2 beats of the length of a dotted quarter/crotchet. The 8 at the bottom indicates that the beat unit is the eighth not a quaver.

QUESTION 6

6.1 3/4

6.2 Piano
Pianissimo
Lento
Adagio
Expressivo
Largo

6.3 (Ballet) slow, graceful, elegant movement.

QUESTION 7

7.1 4/4

7.2 Stage and screen – cabaret, musicals.
Style of dance – Jazz

7.3 6/8

QUESTION 8

8.1 Dissonance – discord – jarring on the ear

Dynamics – the science of energy, perceived (in music) as speed/tempo, attack and amplitude (volume)

Harmony – the simultaneous sounding of notes forming a concordant whole.

Melody – arrangements of single notes in musically expressive succession – consecutive series.

Musicality – the observance of dynamics in sound and movement in a logical, expressive and understandable manner.

Pitch – tonal register or specific sound frequency: a conventional note of music has a definite frequency.

Pulse – the regular, constant 'throb' – audible or not – of music, which determines the tempo or speed.

Rhythm – the patterning of series of note durations with distinct time values and accents.

Syncopation – the accentuation of 'weak' beats or part of beats.

Tempo – the rapidity of pulse/beats which is measured by the number of beats per minute (with a metronome), i.e. the duration of each beat.

8.2 **Aerophones:** Woodwind instruments – flute, piccolo, pan flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, double bassoon. Brass instruments – trumpet, cornet, saxophone, muted trumpet, French horn, trombone, tuba.

Chordophones: String instruments – violin, viola, cello, double bass, harp, guitar, lute, mandolin, banjo. Piano, mouth bow, kora.

Idiophones: Percussion instruments – cymbals, tam-tam, mbira, triangle, castanets, sleigh bells, tubular bells, xylophone, glockenspiel.

Membranophones: Percussion instruments – bongos, bass drum, kettle drum, snare drum, tambourine, timpani.

QUESTION 9

Various answers given.

9.1 Name the composer/musicians/group.

9.2 Analyse the relationship between the music and the dance movement used in the work. Include the following in your answer:

- The types of musical instruments/accompaniments used and their relationships to the dance.
- Give the music genre and its relationships to the dance and its movements.

The candidates will give various answers here depending on the dance work chosen.

Use the choreographers booklet.

SECTION C ANATOMY

QUESTION 10

A – Pectoralis major	Flexion, adduction and medial rotation of the humerus. Also draws scapula anteriorly and inferiorly.
B – Biceps Brachii	Flexion of the elbow. Supination of the forearm.
C – Quadriceps/ Rectus Femoris	Extension of the knee.
D – Tibialis Anterior	Dorsiflexion and inversion of the ankle.
E – Infraspinatus/Deltoid	Lateral rotation of the arm. Stabilise shoulder joint. Extension, lateral rotation, abduction of shoulder joint.
F – Latissimus Dorsi	Adduction, extension and medial rotation of humerus. Rotation of the trunk.
G – External obliques	Side flexion, rotation and stabilisation of the pelvis.
H – Hamstrings/Bicep Femoris	Flexion of the knee and extension of the hip.

QUESTION 11

11.1 Extension of the hip + external/lateral rotation.

11.2 Flexion of the hip + external/lateral rotation.

11.3 Iliopsoas, (iliacus, psoas), tensor fasciae latae, deep rotators of the hip, rectus femoris. Sartorius.

11.4 Plantarflexion.

11.5 Triceps.

11.6 Forward flexion of the neck.

11.7 Sternocleidomastoid.

11.8 Soleus and tibialis posterior, flexor digitorum longus, peroni.

QUESTION 12

12.1 Flexibility is broadly defined as range of movement (ROM) about a joint. It can be more accurately defined as freedom of movement (mobility) and an absence of restriction to movement (stiffness).
Flexibility is joint specific and is influenced by structural and functional factors.

Structural (passive) factors:

- Include joint architecture, ligaments and joint capsules.
- Are not always alterable (some are inherited, e.g. your pelvis may be shaped in such a way that you are tight in the hip joints), e.g. there is greater range of motion in your hip, which is a ball and socket joint (flexion, extension, abduction, rotation), than in your knee, which is a hinge joint (flexion and extension, minimal amount of sliding and rotation).

Functional (active) factor:

- Are the voluntary and involuntary mechanisms that activate muscle, causing muscular contraction or relaxation, e.g. muscle spindle, golgi tendon organ.
- Can be manipulated to improve flexibility.
  E.g. using correct stretching techniques you can safely increase the length of muscles and therefore create more range on the joints that those muscle cross.

12.2 When you stretch a muscle beyond its normal length, there is an involuntary neurological reaction that takes place to prevent it from tearing – STRETCH REFLEX.

Inside the muscle, lying along the muscle fibres, are muscle spindles that look a little like a spring. When these are stretched along with the muscle fibres, they send a message to the CNS (Central Nervous System) warning that the muscle is being lengthened beyond its range. The CNS sends a message back to the muscle to CONTRACT. This all happens without your conscious thought and creates that tight feeling you experience when you first move into a stretch.

When you hold a stretch for a long enough period (more that 8–16 seconds) there is a new reaction – the REFLEX–RELAX.

Muscles attach to bones via tendons, so when you stretch the muscle you also stretch the tendon. Where the muscle and tendon join (the musculotendinous junction) there is a sensor called a golgi tendon organ. This sensor sends another message to the CNS that the stretch is not tearing the muscle or tendon (if it is held long enough). The CNS then overrides the previous contractile message to the muscle which then relaxes and allows the muscle to lengthen.

12.3

- **Passive:** Passive stretching is also referred to as relaxed stretching, and as static-passive stretching. A passive stretch is one where you assume a position and hold it with some other part of your body, or with the assistance of a partner or some other apparatus, e.g. a hamstring where you lie on your back and use your hands to pull your leg towards your chest.

- **Active:** This is also referred to as static-active stretching. An active stretch is one where you assume a position and then hold it there with no assistance other than using the strength of your agonist muscle, e.g. bringing your leg up high and then holding it there without anything (other than your leg muscles themselves) to keep the leg in that extended position. Many of the movements (or stretches) found in various forms of yoga are active stretches.

- **SASS** (slow and static stretching) is the safest way to stretch. This makes use of passive stretching. Find the stretch position where you feel the tension in the muscle but NOT pain. Hold that position until the tension starts to ease (between 16–30 seconds). Once it has eased push further into the stretch to find the tension again. Repeat this process 3 or 4 times.

- **Isometric:** This is a type of static stretching that involves the resistance of muscle groups through isometric contractions (tensing) of the stretched muscle. Assume the position of a passive stretch for the desired muscle. Next, tense the stretched muscle for 7–15 seconds (resisting against some force that will not move, like the floor or a partner). Finally, relax the muscle for at least 20 seconds.

- **PNF** (Proprioceptive neuromuscular facilitation) stretching is a specific technique that makes use of the sensors (muscle spindle and Golgi-tendon organ) and must be done under guidance. This is a technique combining passive and isometric stretching. There are different PNF techniques, the most common of which is the hold-relax. After an initial passive stretch the muscle being stretched is isometrically contracted for 7–15 seconds, relaxed for 2–3 seconds and then passively stretched again for 10–15 seconds. This technique is repeated a few times. [PNF stretching is a more advanced technique and should only be done under the supervision of an experienced teacher or coach.

QUESTION 13

13.1 A – Scoliosis
B – Swayback posture
C – Flat-back posture
D – Kyphosis-Lordosis

13.2
- Scoliosis – This is the lateral curvature of a segment of the spinal column resulting in asymmetry of the thorax, pelvis and the limbs. An orthopaedic surgeon should assess early scoliosis as early detection may allow for treatment and correction.
- Swayback – The pelvis tilts or rotates backwards (posterior), flattening the lumber spine. To accommodate for the forward shift in the pelvis, the upper body is shifted backwards. The knee joints are often hyper-extended.
- Flat back – The head is often forward, the pelvis is in a posterior tilt, which flexes the lumber spine and flattens its curve. This is commonly seen in ballet dancers. To compensate for the shift in weight the knee joint is often extended backwards.
- Kyphosis-Lordosis – This is an exaggeration of the thoracic and lumber curves. It is accompanied by an anterior tilt in the pelvis and forward thrusting chin. The abdominal muscles are usually weak.

13.3 Core strength can be achieved by:
- Consistently practicing good posture and being aware of maintaining correct alignment during all movement.
- Engaging the abdominal muscles during movement, especially when the movement requires you to work out of neutral alignment.
- Performing regular conditioning exercises for the abdominal and back muscles.
- Maintaining a balance of strength between the abdominal and back muscles.
- Conditioning the stabilising muscles in moving and holding positions
- There are training systems such as Pilates, Feldenkrais and Alexander Technique that can help to achieve a healthy posture, strong core and a functional injury free body

QUESTION 14

Prevention:
Is the primary aim in avoiding dance injuries. This can be achieved by ensuring the following are managed.

- Good technique: Ensure regular attendance at classes taught by competent and observant teachers. This also involves keeping motivated and positive about yourself and your dancing.
- Safe environment: The environmental conditions must be adequate to prevent injury.
- Muscle strength and joint range: Improvement and maintenance of strong and flexible muscles and joints through correct conditioning and flexibility training.
- Management of muscular soreness and stiffness: Follow a program of gradual stretching before and after exercising in order to reduce muscle tension and to prepare the body for an increase in activity.
- Warming up and cooling down: Warming up allows the muscles to become warm and relaxed. It also helps elongated musculature and basic's in preparation for activity. A proper warm up helps speed up the heart rate to increase general blood flow and also assists in increasing the speed up the heart rate to increase general blood flow and also assists in increasing the speed of nerve transmission in the body. It is dangerous to suddenly stop activity while the heart is pumping vigorously and it is important to cool down to decrease the heart rate. Cooling down to decrease the heart rate. Cooling down also helps prevent muscle stiffness by elongating muscles and facia.
- Preservation of cardio-respiratory fitness: Any form of exercise will have an effect on the cardiovascular and respiratory systems helping to maintain them in peak condition. During holidays it is advisable that you continue to exercise in some form or another in order to maintain this fitness. This exercise can be recreational, e.g. tennis or swimming and not necessarily related to dance. With regards to health, you should avoid habits and behaviours that could impair the cardio-respiratory systems, e.g. smoking.
- Good nutrition: This is essential in the prevention of injuries and also in the healing of injuries. You should maintain a balanced diet including all food groups in order to get the minerals and nutrients necessary to strengthen both body and mind.

Rest:

- Helps the body with the healing process as energy is focused on healing.
- Allows recovery instead of working excessively while weak and causing further injury.
- If possible active rest can be practised by exercising the injured parts of the body (e.g. water exercises which are non-weight bearing).

Ice:

- Should be applied to the area as soon as possible to decrease swelling.
- The cold has an effect on the sensory nerves and can decrease the pain.
- When the ice is later removed circulation increases and brings necessary nutrients to the site of injury to aid healing.
- Apply ice for 10–20 minutes (it takes at least 10 minutes for the cold to penetrate the muscle) with regular intervals of relief in between, as often as possible in the first 24–48 hours post injury.
- Never place ice directly onto the skin as it can cause skin burn.

Compression:

- Is used when there is excessive bleeding and bruising to help stop the bleeding at the site of injury.
- Can be for external and internal bleeding (bruising).
- Must not be done for too long as it can compress the vessels and damage future blood supply to the area.
- Is used in the form of bandaging or strapping (e.g. a twisted ankle), which counteracts the accumulation of fluid in the injured area.
- As with ice, it is essential to relieve the compression at regular intervals.

Elevation:

- Is done to decrease swelling.
- Elevate the injured area above the level of the heart. Facilitates drainage of fluid from the area.

Total: 150 marks