



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2023

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

| Cognitive Level for Question 1 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
| 1.3                            | 1.1          | 1.4        |
| 1.7                            | 1.2          | 1.5        |
| 1.8                            | 1.6          | 1.9        |

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

**Possible answer:**

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

1.1 *A night of dance at the Artscape*

1.2 **Compare 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 Nederlands Dans Theatre, Royal Danish Ballet and the Houston Ballet.

Gregory Maqoma was born in 1973 in the heart of apartheid. His first influences to becoming a dancer was his grandma, Cecilia Maqoma. She loved to attend balls and encouraged her grandson to pursue his passion and love for dance. His other early influence was Michael Jackson, he was the first non-white person on TV that was portrayed in a positive way. After training at MID Maqoma went to go study under Anne Teresa De Keersmaeker at Performing Arts Research and Training Studios in Belgium in 1999. While training in Belgium, Maqoma created his own dance company (Vuyani Dance Theatre). 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.

### 1.3 Explain the intention of both 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 on to death. The innocent people of South America have from the time of the Spanish conquests been continuously devastated by political oppression. He was inspired by Joan Jara and Inti-Illimani and the human rights violations in the South American countries and Northern Ireland.

In *Four Seasons*, he visualises the destruction or denotation 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).

### 1.4 Compare the production elements

In *Ghost Dances*:

Christopher Bruce's starting point for *Ghost Dances* was the haunting and yet contradicting 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 clear sky, which appears to be the view from the mouth of a cave. The dark mouth of the cave (suggesting an entry to the Underworld) overlooks a barren rocky plain to 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 makeup 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 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 bodices to allow the freedom of movement a dancer requires.

In *Four Seasons*:

Winter: Projection of snow falling, and broken images of war. Symbolises death, destruction and violence.

Spring: Cloaks get thrown off to present colourful dresses, 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 where the light is lit from).

Summer: The 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 the lyrics by Louis Armstrong.

**1.5 Elaborate on the movement vocabulary**

The movement vocabulary for *Ghost Dances* is based on folk and social dance, combined with the vocabulary derived from Bruce's own 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 own 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, cannon and circle dances and the spinning turns at the end.

In 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.

**1.6 Identify and explain TWO principles that were used in both dance works.**

Students can name and explain any appropriate principles with appropriate explanation.

- Gravity in many movements, e.g. swings, momentum, weight, off balance.
- Also defies gravity in jumps, balances, suspension, etc.
- The use of the floor, e.g. rolls, suspensions, shifts across the floor.
- The use of breath to affect movement, e.g. fall and recovery, suspension, contraction and release.
- Centering – movements start in the spine and pelvis and not in the extremities.

**1.7 Identify THREE behind-the-scenes employees at Artscape who worked alongside the choreographers to bring the production to life on stage.**

Any careers related to stage and production are acceptable.

The stage manager, front-of-house ushers, ticketing and administration management, staging/lighting/sound technicians. Any other relevant answers.

**1.8 Make mention of the musical score, composers and instrumentation.**

*Four Seasons*: The music by Isaac Molelekoa – which evolves from robust rock music to a more sensuous and lustful melody – enriches the overall performance, not least because it is performed by a live band behind a transparent curtain on stage. The instrumentation includes the violin, lead guitar, bass guitar and drums.

In ghost dances, the music was composed by Inti-Illimani. They were a Chilean folk group and politically pro-Allende. They were instrumental in the creation of the 'new wave' South American sound when a new interest was taken in South American folk music in Chile.

It was particularly influential in popularising the haunting sound of the quena and the sparkling brilliance of the charango.

**1.9 Explicate on which of the performances was more captivating to the youthful audience in South Africa. Substantiate your opinion.**

*Four Seasons* has inspired choreography and is a wonderful showcase for the elaborate, rhythmical and natural movements of contemporary and African dance. This is a captivating and enriching performance by the Vuyani Dance Theatre which is more suitable for a youthful audience.

Use the following rubric to guide your answer.

| Levels                             | Criteria  |
|------------------------------------|---|
| <b>7</b><br><b>(50–43 marks)</b>   | The candidate's response is clear, insightful, and accurate when comparing the dance works. He/she provided all relevant biographical information, discussed the dance works in detail and can substantiate clearly and convincingly how the choreographers use movement vocabulary, production elements and principles of dance to convey their ideas. The candidate reflected critically on dance related careers and preferred work. |
| <b>6</b><br><b>(42–36 marks)</b>   | 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, production elements and principles of dance to convey their ideas. Candidate identifies dance-related careers and preferred work.  |
| <b>4–5</b><br><b>(35–22 marks)</b> | 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. Candidate identifies dance-related careers and preferred work.  |
| <b>3</b><br><b>(21–15 marks)</b>   | 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, production elements, dance principles to convey their ideas. Little information on dance-related careers and preferred work.  |
| <b>2</b><br><b>(14–8 marks)</b>    | The candidate's response is weak, showing very little insight and accuracy. The information about how the choreographers use movement vocabulary, dance principles and production elements to convey their ideas lacks detail and substantiation. Little information on dance related careers and preferred work.   |
| <b>1</b><br><b>(7–0 marks)</b>     | The candidate's response is minimal/fails to answer the question adequately.  |

**QUESTION 2 DANCE THEORY**

| Cognitive Level for Question 2 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
|                                |              |            |

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

**CRITICAL DISCUSSION OF HOW DANCE INFLUENCES AND AFFECTS PERSONAL DEVELOPMENT AND IMPACTS SOCIAL TRANSFORMATION****Possible answer:**

Dance is a universal language and can be done by anyone in any place. Due to attending a multicultural school, and constantly being surrounded by many cultures, it is predictable that these cultures can create a sense of unity through dancing. The feeling of unity and being included in an activity can lead a person to feel more confident and comfortable in themselves which in turn can influence social transformation.

It is also very common for many to experience stress, anxiety and depression. Dance can be a way to express emotions and help release tension, improving moods and mental health. Dance is also a great way to exercise and improve fitness. Through classes one can also meet new people and gain exposure to new cultures and make friends. Exercise leads to a release of endorphins leading to a happier lifestyle and a sense of inner fulfilment.

Dance is also a form of entertainment. Teachers and students create a production that people come to watch. This brings people together in an audience and can develop social transformation. In contemporary dance, many works have a deep meaning to communicate with the audience. People also dance at births, funerals and weddings. These dances are passed down from generation to generation and bring people together.

**QUESTION 3****DANCE SYMBOLISM: IMAGE STIMULUS**

| Cognitive Level for Question 3 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
|                                | 3.2          | 3.1        |

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

**Possible answer:**

3.1 The dance form is contemporary. The picture conveys a story where the dancer is pushing the other dancer away, almost with invisible magical power. The costume is contemporary. The stage is bare and the use of an LED cyclorama, new technology, indicates it is contemporary.

3.2 CHOOSING any choreographic device relevant to the image.

The choreographic devices used are unison as all the dancers are performing the same choreography. The dancers are performing in couples. There is contrast as the dancers are demonstrating one a big jump and the other in the group on the floor, showing the different levels.

**SECTION B MUSIC APPRECIATION****QUESTION 4 ITALIAN TERMS: MATCHING**

| Cognitive Level for Question 4 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
| 5                              |              |            |

- 4.1 E  
 4.2 A  
 4.3 D  
 4.4 C  
 4.5 B

**QUESTION 5 MUSICAL TERMS**

| Cognitive Level for Question 5 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
|                                |              | 5 marks    |

**DEFINING MUSICAL TERMS**

**ONE mark is given for the definition and ONE mark is given for the explanation. OR TWO marks for a clear definition.**

- 5.1 **Tempo:** The speed of the beat, the basic pace of the music. Working in time to the beat of the music.
- 5.2 **Dynamics:** Volume, Loud and soft, Crescendo, or decrescendo. In music, the dynamics of a piece is the variation in loudness between notes or phrases. Your movement interpretation would relate to what you are hearing.
- 5.3 **Timbre:** tone colour. In dance, it is linked to the quality of the movement creating the mood.
- 5.4 **Rhythm:** the flow of music through time. The flow of the movement along with the music would aid the choreography. Patterning of the beat.
- 5.5 **Time signature:** The sign indicating the division/grouping of beats. If you are a dancer, the time signature designates how many counts are in a bar and how many steps one can choreograph and count in a bar of the dance.



**QUESTION 6 INSTRUMENTS**

| Cognitive Level for Question 6 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
| 5                              |              |            |

**EXPLAINING**

- 6.1 Aerophone: Any instrument you blow into to create a sound.
- 6.2 Idiophone: Instruments that need to be shaken or struck to create the sound – cymbals, tam-tam, mbira, triangle, castanets, sleigh bells, tubular bells, xylophone, glockenspiel.
- 6.3 Membranophone: These are instruments with a membrane (animal skin or vellum) that you strike to create the sound. Snare drum, bass drum, bongo or African drums. Percussion
- 6.4 Electrophone: These instruments require an electric current to produce sound.
- 6.5 Chordophone: These instruments have to be bowed or plucked to create the sound.

**QUESTION 7 LISTENING**

| Cognitive Level for Question 7 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
|                                |              |            |

- 7.1 Track 1: 6/8 (Classical music)  
Track 2: 6/8 (Lady Gaga-Hold my Hand)  
Track 3:  $\frac{3}{4}$  (Amazing Grace)  
Track 4: 4/4 (Strange)
- 7.2 Track 1: Classical music  
Track 2: Classical
- 7.3 Anything resembling 'fullness', the voice is hoarse yet warm. It includes a full palette of colour/timbre. USE PROFESSIONAL JUDGEMENT
- 7.4 Legato/Moderato
- 7.5 Gospel/Worship/Religious

**SECTION C                      ANATOMY AND HEALTHCARE****QUESTION 8                      ANALYSE IMAGE**

| Cognitive Level for Question 8 |              |            |
|--------------------------------|--------------|------------|
| Low Level                      | Medium level | High Level |
|                                | 8.2          | 8.1        |

**8.1                      NAME THE ANATOMICAL ACTIONS AND MUSCLES RESPONSIBLE WITH REFERENCE TO THE IMAGE**

Name the **muscle action and the muscle responsible** for the following:

- 8.1.1    Plantar flexion of the left ankle joint – Gastrocnemius and Soleus
- 8.1.2    Flexion of the left knee joint – The hamstring group
- 8.1.3    Flexion and external rotation of the right hip joint – Iliopsoas/Sartorius/Gluteus maximus
- 8.1.4    Flexion – Rectus Abdominis/ Rotation- Obliques
- 8.1.5    Extension/medial rotation of the right shoulder joint – Deltoid/Latissimus Dorsi/Infraspinatus/Subscapularis
- 8.1.6    Flexion of the left shoulder joint – Deltoid/Pectoralis Major

## 8.2 COMPONENTS OF FITNESS

CHOOSE ONE SKILL FROM THE POSE TO DISCUSS:

|                                      | NEUROMUSCULAR SKILLS   | CORE STABILITY   | FLEXIBILITY  |  |
|--------------------------------------|--|--|--|--|
| The definition of your chosen skill. | The ability of the brain to send messages to the body with an instant reaction time. This requires no conscious thought. It has become automatic   | The strength you have in your torso, which includes abdominals and back muscles. These muscles must be strong to support the spine and prevent stress on joints  | A wide range of motion is possible at a joint.   |  |
| How to develop the skill.            | <ul style="list-style-type: none"> <li>• Repetition</li> <li>• Practise!</li> <li>• Neuromuscular skills involve balance, agility, kinaesthetic awareness, spatial awareness, rhythm and reactivity.</li> </ul>  | <ul style="list-style-type: none"> <li>• You need to exercise all the muscles that stabilise the spine and pelvis.</li> <li>• Exercise abdominal and back muscles.</li> <li>• Must be done 2-4 x a week.</li> </ul>  | <ul style="list-style-type: none"> <li>• Regular stretching</li> <li>• Specific stretching exercise</li> <li>• Strive for the full range of motion.</li> <li>• Slow and controlled stretching</li> </ul>   |  |
| Benefits of having this skill.       | <ul style="list-style-type: none"> <li>• Essential for coordination, control and performance skill</li> <li>• Movement quality is effortless</li> <li>• Adds to your musicality, interpretation and emotion</li> <li>• Essential in preventing injury</li> </ul> | <ul style="list-style-type: none"> <li>• Maintains good posture and balance</li> <li>• Move body freely without straining</li> <li>• Able to perform powerful movements of arm and legs</li> <li>• Controls movement</li> <li>• Shift body weight quickly</li> </ul> | <ul style="list-style-type: none"> <li>• Allows a wider range of motion</li> <li>• Dancing will look effortless</li> <li>• Adds grace and ease to movement</li> <li>• Reduces risk of injury</li> <li>• Essential for getting movement and positions correct.</li> </ul> |  |

**QUESTION 9                      NUTRITION**

| <b>Cognitive Level for Question 9</b> |                     |                   |
|---------------------------------------|---------------------|-------------------|
| <b>Low Level</b>                      | <b>Medium level</b> | <b>High Level</b> |
| 9.1                                   | 9.2<br>9.3          | 9.4               |

**9.1            DEFINING**

9.1.1 **Saturated fat:** A type of fat with certain chemical properties that is usually solid at room temperature. Most saturated fats come from animal food products, but some plant oils, such as palm and coconut oil, also contain high levels. Eating saturated fat increases the level of cholesterol in the blood and the risk of heart disease.

9.1.2 **Protein:** A molecule made up of amino acids. Proteins are needed for the body to function properly. They are the basis of body structures, such as skin and hair, and of other substances such as enzymes, cytokines, and antibodies.

**9.2            VITAMINS: IDENTIFYING AND EXPLAINING**

**Vitamin E:** It helps keep the immune system strong against viruses and bacteria.

**Vitamin C:** Strengthens the immune system and aids in protection against flu and cold-like symptoms

**Vitamin B/B6:** Makes antibodies. Gives energy and prevents fatigue.

**9.3            IDENTIFYING MINERALS**

**Iron:** Iron is a type of mineral in red blood cells that carries oxygen from your lungs to all parts of the body. Without enough iron, there aren't enough red blood cells to transport oxygen, which leads to fatigue and anaemia.

**9.4            SUBSTANTIATING**

Student's OWN answer whether this is a good snack.

1 mark for agreeing/disagreeing and 1 mark for substantiating the answer.

**QUESTION 10                      MUSCLE DIAGRAM**

| Cognitive Level for Question 10 |              |            |
|---------------------------------|--------------|------------|
| Low Level                       | Medium level | High Level |
| 10.2                            | 10.1         |            |

**10.1        NAMING MUSCLES**

A: Tensor Fascia Latae  
 B: Sartorius  
 C: Rectus Femoris  
 D: Vastus Lateralis  
 E: Gastrocnemius  
 F: Tibialis Anterior

**10.2        DISCUSSING MUSCLE ACTION**

|                   |   |
|-------------------|---|
| 10.2.1 (Muscle A) | ABDUCTION, FLEXION & MEDIAL ROTATION of the hip. ( <i>name 3</i> )                        |
| 10.2.2 (Muscle B) | FLEXION & ABDUCTION and LATERAL ROTATION of the hip (as in retires) ( <i>name 3</i> )     |
| 10.2.3 (Muscle F) | DORSIFLEXION of the ankle. Maintains the arch and assists with balance. ( <i>name 2</i> ) |

**QUESTION 11 INJURY**

| Cognitive Level for Question 11 |              |            |
|---------------------------------|--------------|------------|
| Low Level                       | Medium level | High Level |
|                                 |              |            |

**11.1 11.1.1 Describe symptoms include: (Accept ANY THREE)**

- Pain around the affected joint
- Being unable to use the joint normally
- Unable to put weight on it
- Bruising
- Tenderness
- Swelling
- Inflammation

**11.1.2 Explain treatment**

Physiotherapy: The purpose is to promote healing, prevent further damage and assist you in avoiding the recurrence of injury. The therapist will assess your physique, muscle strength, range of movement and postural control in order to provide exercises for improvement.

Medical and surgical: It is hoped that orthopaedic intervention is for diagnosis alone and not for further operations. However, in both cases, a surgeon and physiotherapist should work hand in hand to devise the best treatment program for you in order to return to dance as soon as possible with little to no risk of injury.

Alternative therapies: These may include chiropractic or body stress release sessions to help with the realignment of the spine. Acupuncture and acupressure may be given to relieve pain.

**11.1.3 Explain the prevention of this injury in the future by: (MUST MENTION FOUR)**

- 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 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 elongate musculature and fascia 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 of nerve transmission in the body. It is dangerous to suddenly stop activity while the heart is still pumping vigorously and it is therefore important to cool down to decrease the heart rate. Cooling down also helps prevent muscle stiffness by elongating muscles and fascia.
- Preservation of cardiorespiratory fitness: Any form of exercise will have an effect on the cardiovascular and respiratory systems helping maintain them in peak condition. During holidays you should continue to exercise in some form or another to maintain this fitness. This exercise can be recreational, e.g. Tennis or swimming and not necessarily related to dance. Concerning health, you should avoid habits and behaviours that could impair the cardiorespiratory systems, e.g. smoking.
- Good nutrition: This is essential in the prevention of injuries and also during times that you have injuries. You should maintain a balanced diet including all food groups to get the minerals and nutrients necessary to strengthen both body and mind.

**11.2 NAME ANY four symptoms of shock.**

- Cool, clammy skin.
- Pale or ashen skin.
- Bluish tinge to lips or fingernails (or grey in the case of dark complexions).
- Rapid pulse.
- Rapid breathing.
- Nausea or vomiting.
- Enlarged pupils.
- Weakness or fatigue.

**Total: 150 marks**