



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

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

Cognitive Level for Question 1		
Low Level	Medium level	High Level
1.1: 6 marks 1.2: 3 marks 1.4: 2 marks	1.4: 2 marks Interview style =1	1.3: 9 marks 1.5: 2 marks

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

Possible answer:

Four Seasons by Gregory Maqoma.

1.1 I was born in 1973 in the heart of Apartheid. My first influence to becoming a dancer was my grandma, Cecilia Maqoma. She loved to attend balls and encouraged me to pursue my passion and love for dance. My 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, I went to go study under Anne Teresa De Keersmaeker at Performing Arts Research and Training Studios in Belgium in 1999. While training in Belgium, I created my own dance company (Vuyani Dance Theatre). My formal training started in 1990 at the Moving into Dance Mophatong in Johannesburg. I trained under Sylvia Glasser. After my training ended at MID, I stayed at the company for a year, as a full-time dancer.

1.2 In *Four Seasons*, I visualised 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).

1.3 Winter, with its chilling winds and barren landscapes, finds its embodiment in a hip-hop orientated choreography. The movements are akin to aggressive stomping and punching, evoking a sense of defiance against the harsh elements. Grounded floor work exudes power, while staccato, sharp angles respond to the music with precision. Dancers' bodies rebound as if caught in gunfire, conveying a palpable feeling of loss and hopelessness, mirroring the desolation often felt in winter's grasp.

In contrast, spring bursts forth with renewed vitality and vibrancy. Movements become isolated yet lucid, mirroring the delicate unfolding of nature's awakening. Dancers mimic birds, their heads moving with birdlike grace. Group sections are slick and precise, reminiscent of flowers, butterflies, and lyrical animals twirling and leaping in a joyful display of rebirth and rejuvenation.

As autumn approaches, the mood shifts to one of turbulence and impending change. Dancers become victims of the strong winds, their bodies thrown to the floor, windmilling in a frenzy that hints at danger lurking just beyond the horizon. Amidst this chaos, a duet emerges, accompanied by the haunting strains of the violin and the rhythmic clapping of the ensemble, weaving a narrative of resilience amidst the tumult of autumn's descent.

Finally, summer arrives with its infectious energy and warmth. Drawing inspiration from African and Latin American rhythms, the choreography transforms into a Brazilian samba extravaganza. Hips extenuate with a cheeky, flirtatious attitude, inviting the audience into a communal celebration of life and vitality. Dancers clap and cheer for one another, embodying the spirit of summer's camaraderie and joyous festivity.

- 1.4 Choreographic devices used was the use canon and unison effect in the winter season. Canon was used the in the angular arm movements as each dancer repeated the movement starting at a different time. Unison was used as the dancers walked in different directions but all at the same time. **(students must only LIST TWO and explain).**
- 1.5 **(This is candidate's own 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.

LAYOUT: award mark of written in the correct voice.

QUESTION 2

Cognitive Level for Question 2		
Low Level	Medium level	High Level
Bullet 1: Has no mark/zero allocation Bullet 2: 3 mark	Bullet 2: 1 mark Bullet 3: 4 marks Bullet 4: 3 marks Bullet 5: 7 marks	Bullet 7: 7 marks

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

Possible answer:

Ghost Dances by Christopher Bruce

Dancing with the Dead ...

The theme of *Ghost Dances* deals with political oppression and dictatorship in South America, particularly the Chilean coup d'état. Bruce's choreography reflects this in an eloquent and moving way. *Ghost Dances* is a one-act dance work in which three skeletal Ghost Dancers (symbolising 'Death') await a group of dancers known as the dead, representing the villagers who will re-enact moments from their lives before passing on.

The style of *Ghost Dances* is based on Bruce's own take on folk and social dance, combined with the vocabulary derived from his training in classical ballet, contemporary dance, most notably the Graham technique, and including his experience as a dancer working in a variety of styles. Everyday gestures and movements are often incorporated into his work. When considering the characteristics of the genre, contemporary characteristics are most appropriate. The set, costumes and music resemble that of the times.

Ghost Dances is considered a narrative dance work. The piece tells a story and conveys a specific message, focusing on the political oppression and human rights abuses in Chile during the Pinochet regime. Through its characters and choreography, communicates themes of suffering, loss, and hope, making it a poignant and narrative-driven work rather than an abstract one.

A single set is used for the production. This, and the constant presence of the three Ghosts, gives a unity to the work. 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) looks over a barren rocky plain to mountain peaks on the horizon, affording the villagers a sense of no escape.

The Ghosts' costumes are clearly very different from those of their victims. The Ghosts, represented as figures of death, are dehumanised skeletal creatures in skull-masks with matted hair, their near-naked bodies painted with waterbased make-up to outline the muscle groups and emphasise bone structure giving them a skeletal look. Apart from their masks and body paint, the Ghosts' costumes consist of black bands of loose rags and feathers round their waists, upper arms, wrists and just below their knees. 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 lighting serves to enhance the action, drawing the audience's attention to specific details of the narratives. Except for the sudden changes at moments of dramatic deaths, the viewer is not necessarily aware of the alterations, or how their viewing of the work is being manipulated by light as the changes are slow, rather than suddenly. The overall impression is of a shadowy place. As each number is performed the stage becomes brighter while the linking sections, in which the Ghosts are most active, are gloomier with a green wash over the backcloth, adding to the eeriness of the work.

During the course of the production the Dead literally pass diagonally across the stage. This symbolically focuses on the fact that they are in transition; on a journey or going through the process of passing from life to death.

The Ghosts line-dances. For this the Ghosts form a chain, each with their outstretched arms linked by their hands placed on one another's' upper arms. With legs apart, feet firmly on the ground, they swivel into profile facing stage right. They bend so the left knee almost touches the ground then, feet demi-pointe, change the direction of their profile to look stage left, briefly kneeling on the right knee. The Ghosts move forward, breaking away from the line which soon reforms. This time they perform a series of steps to the side with one leg crossing behind the other and with the foot of the extended leg always flexed.

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 and circle dances, and the spinning turns.

Use the following rubric to guide your answer.

Levels	Criteria
7 (25–22 marks)	Excellent response, insightful and accurate. The candidate provided all the relevant characteristics. The candidate discussed the dance works in detail and can substantiate clearly and convincingly how the choreographer uses movement vocabulary and production elements of dance to convey their idea.
6 (21–19 marks)	Good response, showing insight and accuracy. The candidate provided all the relevant characteristics. The candidate can substantiate how the choreographer uses movement vocabulary and production elements of dance to convey their idea.
4–5 (18–11 marks)	Satisfactory response showing some insight and accuracy. The candidate includes and gives adequate insight into how the choreographer uses movement vocabulary and production elements to convey their ideas.
3 (10–7 marks)	Fair response showing some knowledge of the facts but lacks insight and substantiation. The candidate includes very little information and provides little insight into how the choreographer uses movement vocabulary and production elements to convey their ideas.
2 (6–4 marks)	Weak response, showing very little insight and accuracy. The information about how the choreographer uses movement vocabulary and production elements to convey their ideas lacks detail and substantiation.
1 (3–0 marks)	Minimal response and little or no attempt to give an adequate answer to the question.

QUESTION 3

Cognitive Level for Question 3		
Low Level	Medium level	High Level
		7 marks

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

Possible answer:

Technique and performance quality are integral aspects of a dancer's skill set, each complementing the other to create a well-rounded performer.

Technique encompasses the precision and control of a dancer's movements. This includes the complexity of movement, memory, coordination, control, posture, alignment, and accuracy.

Performance quality, on the other hand, refers to the expressiveness and presence a dancer brings to their execution of choreography. This involves the quality of movement (fluidity, dynamics, musicality), presentation (confidence, expression, focus, grooming), and the ability to convey the intended style and emotion of the piece. In the solo performances, performance elements like expression, confidence, and focus are critical.

When technique and performance quality are effectively combined, they result in a dancer who not only performs movements accurately and with control but also engages the audience through expressive and dynamic presentation. A technically proficient dancer with poor performance quality might appear mechanical or uninspired, while a dancer with excellent performance quality but poor technique may fail to execute movements cleanly or safely. Therefore, the synergy of technique and performance quality is essential in creating compelling and memorable dance performances.

QUESTION 4

Cognitive Level for Question 4a or 4b		
Low Level	Medium level	High Level
		3 marks

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

Possible answer:

QUESTION 4A

Improvisation serves as a powerful tool for expanding a choreographer's movement vocabulary by fostering creativity, spontaneity, and exploration. Through improvisation, choreographers can delve into new movement possibilities, refine their artistic voice, and develop a deeper understanding of their own physicality and artistic intentions.

Improvisation provides a platform for choreographers to experiment with movement ideas freely, without the constraints of predetermined choreography. This creative freedom encourages exploration of new movement qualities, dynamics, and spatial relationships, leading to the discovery of unique movement phrases and motifs.

Improvisation cultivates adaptability and versatility in choreographers, enabling them to respond intuitively to different creative challenges and contexts. This adaptive skill set equips choreographers with the flexibility to adjust their choreographic approach based on the needs of specific projects, dancers, or performance environments.

OR

QUESTION 4B

Space, time, and force are fundamental elements in choreography, each playing a unique and integral role in shaping movement and expression.

- Space encompasses the dimensions within which movement occurs, including levels, directions, pathways, and spatial relationships. Choreographers manipulate space to create dynamic spatial patterns and formations that enhance visual interest and organizational structure.
- Time refers to the duration, rhythm, tempo, and sequencing of movement within a choreographic composition. It provides a framework for organizing movement sequences, shaping rhythm and phrasing, and conveying pacing and dramatic tension. Choreographers utilize variations in tempo and dynamics to imbue movement with rhythmic complexity, emotional intensity, and dramatic impact.
- Force refers to the energy, dynamics, and dynamics of movement, encompassing qualities such as weight, momentum, and intensity. It shapes the physicality and expressive quality of movement, influencing its impact, fluidity, and emotional resonance. Choreographers manipulate force to convey a range of dynamic qualities and expressive nuances within movement. From gentle, fluid movements to powerful, explosive gestures, variations in force enable choreographers to evoke different emotional states, characterizations, and narrative dynamics.

By skillfully manipulating these elements, choreographers can craft choreographic compositions that engage the audience, convey narrative or emotional themes, and showcase the artistry and athleticism of dancers.

SECTION B MUSIC APPRECIATION

QUESTION 5

Cognitive Level for Question 5		
Low Level	Medium level	High Level
5.1: 2 marks 5.2: 6 marks 5.3: 6 marks 5.4: 2 marks	5.5: 4 marks	

	Dance Work 1		Dance Work 2	
5.1	The music is by Isaac Molelekoa		South American Folk Music from recordings by Inti-Illimani.	
5.2	Isaac Molelekoa who is of African descent. His influences were Enya, Hans Zimmer and Freshly Ground. He has worked on many productions with Gregory Maqoma		Inti-Illimani was one of a number of Chilean folk groups which investigated indigenous music in the 1960s. Their name means 'mountain of light'. Inti-Illimani was formed at the end of 1966 by a group of students from the State Technical University in Santiago.	
5.3	The instruments played are Violin, Lead Guitar, Bass Guitar and Drums. The music blends African dance rhythms and modern instruments, creating a rich sound landscape. The drums and percussion are used to drive the energy and intensity, especially in summer. In contrast, the string instruments create a sense of calmness and sadness in winter.		The instruments played in <i>Ghost Dances</i> , in addition to classical guitar, bass guitar and side drum, are: Bombo, Charango, Guitarrone, Quena, Sikus, Tiple.	
5.4	Afrofusion		South American Folk.	
5.5	The use of dynamics, rhythm and melodies evokes the contrasting atmosphere of each season, creating high energy to represent summer, the use of strings in autumn for wind, and somber tones to represent the coldness and reflective nature of winter. The tempo increases in spring to show joy and tension.		The folk music is happy, however, it mostly depicts sadness and trauma as interpreted through the choreography. The the pre-recorded wind and dripping sound added to the eeriness.	

QUESTION 6

Cognitive Level for Question 6		
Low Level	Medium level	High Level
Bullet 1: Zero mark	Bullet 2: 2 marks Bullet 3: 1 mark	6.4: 7 marks

- **Indicate whether the student has used track 1 or track 2. Student MUST only answer on ONE of the tracks.**
- Indicate the time signature and genre of track 1 or track 2.
 - Track 1: 4/4 (Tchaikovsky – The Seasons, Op. 37a: No. 6, June. Barcarolle)
 - Track 2: ¾ or 6/8 (Game of Thrones)
 - Track 1: Classical
 - Track 2: Screen
- Indicate the instrumentation:
 - Track 1: Piano
 - Track 2: Cello
- **Use professional judgement:**
Possible answer for Track 1:

Exploring the theme of 'a dancing flower' within the context of ballet offers a captivating opportunity to intertwine delicate movement with the grace and precision characteristic of the art form.

In the initial stages of the choreography, the tempo is slow and contemplative, mirroring the gradual unfurling of a flower's petals. Through graceful port de bras, dancers emulate the fluid motion of petals swaying in a gentle breeze, their arms tracing circular pathways with a sense of weightlessness and grace.

As the choreography progresses, the music gradually builds in intensity and complexity, mirroring the crescendo of a flower's growth and vitality. With the climactic rise in music, the pace of the choreography accelerates, culminating in a series of dynamic jumps and allegro movements that symbolize the exuberance and vibrancy of a fully bloomed flower. Dancers execute soaring leaps and buoyant allegro steps, their movements imbued with a sense of joy and vitality that mirrors the radiant energy of a blossoming bloom.

Throughout the choreography, circular port de bras serve as a recurring motif, weaving a unifying thread of continuity and fluidity throughout the movement vocabulary. Circular arm movements evoke the graceful arcs and contours of petals in bloom, infusing the choreography with a sense of organic beauty and natural elegance.

SECTION C ANATOMY AND HEALTHCARE

QUESTION 7

Cognitive Level for Question 7		
Low Level	Medium level	High Level
7.2.1: 1 mark	7.1: 5 marks	7.2.2: 6 marks

7.1 A well-designed warm-up routine is essential for preparing dancers to perform explosive movements safely and effectively. By systematically engaging the body in specific exercises that optimize performance and reduce the risk of injury when executing explosive movements:

A good warm-up increases blood flow to the muscles, enhancing circulation and raising muscle temperature. This increase in temperature improves muscle elasticity and flexibility, making it easier for muscles to contract and relax quickly during explosive movements. Improved blood flow also delivers oxygen and nutrients to the muscles, enhancing their capacity for sustained performance.

By moving through a full range of motion during warm-up exercises, dancers prepare their joints and connective tissues to handle the demands of explosive movements more effectively. This improved joint mobility allows for greater freedom of movement and reduces the risk of strain or injury during explosive actions.

By incorporating specific exercises that target the muscles involved in explosive actions, such as jumps and leaps, dancers prime their neuromuscular system to efficiently recruit and coordinate these muscles during performance. This activation enhances muscle readiness and coordination, allowing dancers to execute explosive movements with precision and power.

Warm-up exercises that focus on balance, stability, and proprioceptive feedback improve dancers' body awareness and coordination. By engaging proprioceptive receptors in the muscles and joints, dancers develop a heightened sense of body positioning and movement control, which is crucial for executing explosive movements with accuracy and control. Improved proprioception also helps dancers maintain proper alignment and technique, reducing the risk of injury during high-impact actions.

A comprehensive warm-up routine provides an opportunity for mental preparation and focus before engaging in explosive movements.

7.2 7.2.1 Muscular strength refers to the ability of a muscle or group of muscles to generate force against resistance. It is an essential component of physical fitness, contributing to overall body stability and control.

7.2.2 **Use professional judgement for the mark allocation.**

Possible answer:

To enhance explosive movements like the leap shown in the image, dancers need to focus on building strength in key muscle groups, including the legs and core.

Conditioning Exercises could include:

Plyometric Exercises such as jump squats and box squats to help develop explosive leg power in the quadriceps, hamstrings, and gluteus.

Strength Training such as weighted squats could focus on building overall leg strength.

Core Strengthening such as planks, russian twists and leg raises will build and strength the core muscles.

Dance-Specific Drills by practicing various leaps and jumps with focus on height and form.

Recommended Frequency: 3 times per week on non-consecutive days (e.g., Monday, Wednesday, Friday) to allow muscle recovery.

By incorporating these conditioning exercises and maintaining a consistent workout schedule, dancers can significantly enhance their muscular strength, leading to more powerful and explosive movements in their performances.

QUESTION 8

Cognitive Level for Question 8		
Low Level	Medium level	High Level
	8.1: 7 marks 8.3: 2 marks 8.4: 11 marks	8.1: 5 marks 8.2: 5 marks

- 8.1 8.1.1 Plantarflexion – Gastrocnemius
- 8.1.2 External Rotation – Gluteus maximus / adductor group / deep rotators of the hip
- 8.1.3 Flexion – Iliopsoas and Tensor Fasciae Latae
- 8.1.4 Extension – Quadriceps
- 8.1.5 Rotation – Sternocleidomastoid

8.2 Core stability and alignment are fundamental components in maintaining an upright and controlled position in dancer 2. Core stability refers to the strength of the muscles in the abdomen, lower back and pelvis. These muscles work together to stabilize the spine and pelvis, providing a strong foundation for all movements. Alignment refers to the proper positioning of the body segments in relation to one another. It involves maintaining the correct posture to ensure that the body's weight is evenly distributed.

Core stability and alignment enables dancers to hold positions and perform lifts with precision. A dancer who can maintain an upright position with ease and grace appears more confident and polished. Together, core stability and alignment ensure that the dancer can move efficiently and effectively. This integration allows for balanced and controlled movements, whether in stationary poses or dynamic sequences.

8.3 Spatial awareness

Spatial awareness refers to being aware of your surroundings and your position relative to where you are and who and what is around you.

OR

Kinaesthetic awareness

The awareness of the position and movement of the parts of the body using sensory organs, which are known as proprioceptors, in joints and muscles.

OR

Timing

Timing as a neuromuscular skill in dance refers to the precise coordination between a dancer's muscles and nervous system to execute movements in perfect synchronization with the music or rhythm.

OR

Balance

Balance as a neuromuscular skill in dance refers to the ability to maintain and control the body's position and stability during movement and while stationary.

8.4 USE PROFESSIONAL JUDGEMENT:

Possible answer:

Common causes of injuries in the dancers could be:

- Overuse Injuries: Repetitive strain on muscles, tendons, and joints without adequate rest.
- Poor Technique: Incorrect execution of movements or lack of proper training.
- Inadequate Warm-Up and Cool-Down: Not gradually increasing the range of movements as the body becomes warmer. Doing deep stretching during a warm up.
- Muscle Imbalances and Weakness causing disproportionate strength between different muscle groups.
- Fatigue: Physical and mental exhaustion leading to decreased coordination and reaction time.
- Improper Footwear or Floor Surfaces.
- Biomechanics such as joint / muscle / ligament or tendon architecture.

Prevention Strategies could include:

Ensure dancers receive proper training and guidance on technique. Regularly review and correct form and posture therefore reduces the risk of injury by promoting safe and efficient movement patterns.

Implement a thorough warm-up routine to increase blood flow and muscle temperature. Follow with a cool-down to gradually lower heart rate and stretch muscles. This prepares the body for physical activity and aids in recovery, preventing strains and sprains.

Incorporate strength training and conditioning exercises to address muscle imbalances and increase overall strength.

Ensure dancers have sufficient rest periods between training sessions and performances. Encourage proper sleep and nutrition, which allows the body to repair and strengthen, preventing fatigue-related injuries.

Incorporate regular stretching and flexibility exercises into the training regimen, improving the range of motion and reduces the risk of strains and tendonitis.

Use appropriate footwear that provides adequate support and cushioning. Ensure dance surfaces are sprung and suitable for the type of dance.

Encourage cross-training activities such as swimming, pilates, or yoga to enhance overall fitness and reduce repetitive strain.

By understanding the common causes of injuries in dancers and implementing comprehensive prevention strategies, the risk of injuries can be significantly reduced.

QUESTION 9

Cognitive Level for Question 9		
Low Level	Medium level	High Level
9.1: 1 mark		9.2: 3 marks 9.3: 3 marks 9.4: 1 mark

Use professional judgment for mark allocation:

Possible answers:

- 9.1 Body image is a person's subjective picture or mental image of their own body.
- 9.2 There are positive reasons to use a mirror in dance training. The mirror provides dancers with immediate visual feedback and is helpful in self-correction. It allows them to evaluate the height, shape, and line of their movement, and to adjust their placement. It also helps the dancer see themselves from the audiences perspective. Use of the mirror enables students the opportunity to dance in unison and watch each other for timing purposes.
- 9.3 The heightened self-consciousness that the mirror can create can sometimes cause a dancer to become overly critical of the way she looks. As a result, dance students frequently develop negative feelings about their bodies, which could result in depression, anxiety, shame, or self-consciousness. Along with contributing directly to the development of eating disorders.
- 9.4 Without a mirror in the classroom dancers can fully focus on their proprioceptive learning and the sensation of movement in their bodies. This will ultimately keep them 'fully focused' in their bodies which is what is needed most for feeling good about themselves, their bodies, and for optimum technical advancement.

OR

Other acceptable answers include: Peer feedback/Video feedback.

QUESTION 10

Cognitive Level for Question 10		
Low Level	Medium level	High Level
10.1: 4 marks 10.2: 3 marks		10.3: 3 marks

10.1	A	External Oblique
	B	Rectus Abdominus
	C	Transversus Abdominus
	D	Internal Oblique

10.2 Multifidus, Erector Spinae and Quadratus Lamborum

10.3 Student can mention any core exercises. Use professional judgement.

Possible answer: (NAME THREE)
Pilates and Supermans / Crunches / Situps

Total: 150 marks