



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

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**QUESTION 1**

Candidates must refer to the way the choreographer's ideas are brought across using choreographic tools. They must give clear examples from the piece.

Use the following rubric to guide your answer.

Levels	Criteria
7 (20 – 16 marks)	The candidate's response is excellent. He/she gives detailed information on the background, inspirations and influences. He/she discusses the ideas behind dance fully and is able to substantiate clearly and convincingly how the choreographer's ideas are conveyed.
6 (15 – 14 marks)	The candidate's response is mostly clear, insightful and accurate. He/she includes good information on the background, inspirations and influences, giving clear insight into how the choreographer's ideas are conveyed.
5 (13 – 12 marks)	The candidate's response is competent, showing some insight and accuracy. He/she includes pertinent information on the background, inspirations and influences providing adequate insight into how the choreographer conveys his/her ideas.
4 (11 – 10 marks)	The candidate's response shows some knowledge of the facts, but lacks insight and substantiation in places. He/she includes very little information on the background, inspirations and influences and provides mediocre insight into how the choreographer conveys his/her ideas.
3 – 2 (9 – 7 marks)	The candidate's response is weak, showing insufficient insight and accuracy. The information on the background, inspirations and influences and on how the choreographer conveys his/her ideas is vague and has very little substantiation.
1 (6 – 0 marks)	The candidate's response is very weak, often incoherent and completely lacking in substantiation.

[20]**QUESTION 2**

The candidate must give both the question and answer in each case. The questions must lead the answer, giving all the relevant information in a clear way.

Use the following rubric to guide your answer.

Levels	Criteria
7 (20 – 16 marks)	The candidate's response is insightful, accurate and well planned. He/she includes detailed information on the choreographer's life and discusses the dance fully in terms of movement, costume and music. All information is clearly and convincingly substantiated.
6 (15 – 14 marks)	The candidate's response is detailed, showing clear insight, accuracy and good planning. He/she includes accurate information on the choreographer's life and discusses the dance fully in terms of movement, costume and music. All information is well-substantiated.
5 (13 – 12 marks)	The candidate's response is competent, but is occasionally lacking in insight and accuracy. He/she includes information on the use of movement, costume and music, but the information lacks clear substantiation in places.
4 (11 – 10 marks)	The candidate's response shows some knowledge of the facts but lacks insight and relevant substantiation. He/she includes insufficient information on the use of movement, costume and music.
3 – 2 (9 – 7 marks)	The candidate's response is weak, showing insufficient insight and accuracy. The information on the use of movement, costume and music lacks detail and substantiation.
1 (6 – 0 marks)	The candidate's response is very weak, often incoherent and completely lacking in substantiation.

[20]

QUESTION 3

Principles. Various answers relative to practical major.

- 3.1 Definition and brief description. The description must relate to dance style, i.e. not be a scientific explanation as is the case with gravity. The candidate must explain/describe how gravity is used in his/her chosen dance style. (4)
- 3.2 Example of each in practical class. (2 marks each). The candidate must relate the principles to actual movements. (8)
- [12]

QUESTION 4

Careers. Candidates choose **one** of the following careers. (If candidates answer all three careers, mark only the first one.)

Administrator

Deals with the planning and organisation of the dance company. Planning where performances will take place and how much to spend on each element, like advertising and rehearsal space.

The person needs to have excellent organisational skills. Strong interpersonal skills are also required. Knowledge of budgeting is required.

Rehearsal Director

Deals with the planning of the rehearsal schedule and the conducting of rehearsals. Works out how much rehearsal is needed for the piece to be ready. Works with the choreographer to help realise his/her ideas.

The person needs to have good interpersonal skills. Must have danced professionally. Good teaching skills.

Choreographer

Creates the pieces the company performs. Usually coming up with the original concept and music. Creativity, interpersonal skills, artistry, vision and a professional dance background.

[8]

60 marks

SECTION B MUSIC

QUESTION 5

Four tracks on CD.

- 5.1 Time signature
 - Track 1 6 Accept 3
 - 8 4
 - Track 2 4
 - 4
 - Track 3 4
 - 4
 - Track 4 4
 - 4

(4)
 - 5.2 Track 1 and 2
 - Genre: Classical (1)
 - Italian terms Track 1 Allegro. } Variations acceptable as long as they
 - Track 2 Adagio/Largo } are correct. (2)
 - Melody Track 1 the melody is repeated; it is carried by a full orchestra; it is fast paced.
 - Track 2 the melody is repeated. It is carried by a full orchestra with an emphasis on the string instruments.
 - Emotions Track 1 the general feel of the music is upbeat and joyous. It is a happy energetic piece.
 - Track 2 the slow pace of the melody gives it a melancholic feel. (6)
 - 5.3 Track 3 genre: African jazz. (Accept African OR Jazz.) (1)
 - 5.4 Track 4 – melody is brought across using voice only, no instruments. (1)
 - 5.5 Acappella (1)
 - 5.6 Various answers. Candidates must refer to both a concept evoked by the music and the kind of movement they would use. (4)
- [20]**

QUESTION 6

- 6.1 Piano – strings/percussion OR chordophone/idiophone (1)
 - 6.2 Cymbals – percussion OR idiophone (1)
 - 6.3 Bongo drum – membranaphones (1)
 - 6.4 Cello – strings OR chordophones (1)
- [4]**

QUESTION 7

Various answers.

- 7.1 Name composer (1)
 - 7.2 Style and instrumentation (2)
 - 7.3 Candidates must explain how the music relates to the dance. (3)
- [6]**

30 marks

SECTION C ANATOMY AND HEALTHCARE

QUESTION 8

- 8.1 A – SUPRASPINATUS
 B – INFRASPINATUS
 C – TERES MINOR
 D – SUBSCAPULARIS (4)
- 8.2 A – Supraspinatus – abduction and stabilisation of the shoulder joint on the scapula.
 B – Infraspinatus – lateral/external rotation of the arm at the shoulder joint. Includes **extension** and **abduction** (as per muscle lists we use).
 If they name the muscle and give correct actions for that muscle, they will receive marks (even if it is not the correct muscle in 8.1).

ROTATOR CUFF			
1.	Supraspinatus	1.	Abduction of the arm and stabilises the head of the humerus.
2.	Infraspinatus	2.	Lateral rotation, abduction and extension of arm.
3.	Teres Minor	3.	Extension, lateral rotation and abduction of the arm.
4.	Subscapularus	4.	Medial rotation, adduction and extension of the arm.

- If 4 actions are given = 4 marks, not 2 per muscle) (4)
- 8.3 Candidate chooses one of the following:
Classical ballet – these muscles are important for port de bras stabilising shoulder joints while arms are moving. Keeping upper body poised and still.
Breakdance – strength and stabilisation needed in shoulder joints for handstand type movements.
Ballroom – upper body and arms held for almost the entire dance especially in partner work. Strength and stabilisation needed from these muscles. (4)
[12]

QUESTION 9

- 9.1 **Endurance/stamina**
 (a) is the ability to perform work over an extended period of time. It is the function of both the cardiorespiratory and muscular systems.
 (b) a dancer requires endurance as performance work is usually drawn out. The dancer's day is a long one. Also, without endurance the dancer is unable to perform with fluidity and precision. Without endurance the dancer may become injured. (5)
- Flexibility**
 (a) is the range of movement around the joint, freedom of movement and absence of restriction.
 (b) dance requires a great deal of flexibility to execute the large range of movement. The dancer needs to be flexible in order to move with ease and fluidity. Dance is generally meant to look effortless. Good flexibility will also help prevent injury. (5)
- 9.2 Injury prevention. Warm up, good technique and training, safe environment, understanding of how your body works as an individual, working on muscular strength and joint stability. (6)
[16]

QUESTION 10

Abdominals and anatomical positions.

- 10.1 A – EXTERNAL OBLIQUES
B – RECTUS ABDOMINUS (2)
- 10.2 The body is made for stability and mobility so that while some parts of the body move the others are needed to hold or stabilise. A good balance between the abdominal and back muscles is needed. This enables the dancer to maintain balance while moving the limbs and moving through space. In dance the whole body moves and some movements require the dancer to go off balance. All this demands good core strength. (6)
- 10.3 RIGHT HIP – flexion and external rotation.
RIGHT KNEE – flexion. (3)
- 10.4 Flexion – iliopsoas, rectus femoris, TFL, adductors, sartorius and pectineus.
External rotation – gluteus maximus, adductors, biceps femoris. (4)
- 10.5 LEFT KNEE – flexion.
ANKLE – plantar flexion. (2)
- 10.6 Hamstrings (1)
- [18]

QUESTION 11

Methods of stretching. Variety of answers. Candidates choose two of the following:

Passive

Also called relaxed stretching. Assume a position and hold it with the assistance of another body part, partner or apparatus, e.g. lie on your back and use your hands to pull your leg towards your chest to stretch your hamstrings.

Active

You assume a position and hold it there without assistance, using only the agonist muscles. These are found in many yoga movements and stretches.

Slow and static

The safest way to stretch. Find a position where you feel the tension in the muscle but not pain. Hold the position until the tension eases – hold for about 16 – 30 seconds. Then push further into the stretch and repeat.

Isometric

Uses resistance in the muscle to increase the stretch. Get in position as in a passive stretch, tense the muscle for 7 to 15 seconds against resistance like a wall or a partner, then relax the muscle into the stretch for 20 seconds.

Proprioceptive neuromuscular facilitation

Combines passive and isometric stretching. Makes use of the sensors – muscles spindles and golgi-tendon organ. This needs to be done under supervision.

[8]

QUESTION 12

Describe a balanced eating plan and identify the food groups. Candidates are required to include fluids. May write EITHER protein, carbohydrates, etc. OR dairy, meat, wheat.

Content	6	5	4	3	2	1
Meal plan	Excellent, clear plan full of detail and variety.	Good variety and detail. Good clear plan.	Plan well thought out, but some variety and detail is lacking.	Plan is adequate but not enough variety or detail.	Plan is simple and lacking in detail and variety.	The question is not competently answered.
Food groups	All food groups are clearly identified and listed for each meal.	The food groups are identified and listed for most meals.	Information given but is not clear enough and some detail is lacking.	Information is adequate but lacking detail.	Information on food groups is included in a limited manner.	The question is not competently answered.

[6]

60 marks

Total: 150 marks