



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

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**

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

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

7 (20 – 16 marks)	The candidate's response is insightful, accurate and well planned. He/she includes detailed information on the synopsis/intent and discusses the dance fully in terms of movement and production elements. All information is clearly and convincingly substantiated in a format of a letter.
6 (15 – 14 marks)	The candidate's response is good, showing insight, accuracy and good planning. He/she includes good information on the synopsis/intent and discusses the dance fully in terms of movement and production elements. All information is clear and substantiated in a format of a letter.
5 - 4 (13 – 12 marks)	The candidate's response is fair but is lacking in insight and accuracy. He/she includes some information on the use of movement and production elements. The information lacks clear substantiation.
3 (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 use of movement and production elements and very little detail.
2 (9 – 7 marks)	The candidate's response is weak, showing very little insight and accuracy. The information on the use of movement and production elements and all information lack detail and substantiation.
1 (6 – 0 marks)	The candidate has failed to give an adequate answer to the question.

[20]

QUESTION 2

Candidates must prepare a speech and show a good understanding of the choreographer, and must give clear examples.

THE MARKING RUBRIC BELOW IS GIVEN TO GUIDE YOUR ANSWER.

Levels	Criteria
7 (20 – 16 marks)	The candidate's response in their speech is mostly clear, insightful and accurate. He/she gives detailed information on the background, inspirations and influences. He/she discusses the ideas behind dance style fully and is able to substantiate clearly and convincingly why the choreographer used this dance style.
6 (15 – 14 marks)	The candidate's response in their speech is good, showing some insight and accuracy. He/she includes good information on the background, inspirations and influences, giving good insight into why the choreographer used this dance style.
5 - 4 (13 – 12 marks)	The candidate's response in their speech is fair but is lacking in insight and accuracy. He/she includes some information on the background, inspirations and influences giving adequate insight into how the choreographer used this dance style.
3 (11 – 10 marks)	The candidate's response in their speech shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the background, inspirations and influences and provides little insight into how the choreographer used this dance style.
2 (9 – 7 marks)	The candidate's response in their speech is weak, showing very little insight and accuracy. The information on the background, inspirations and influences and on how the choreographer used this dance style lacks detail and substantiation.
1 (6 – 0 marks)	The candidate has failed to give an adequate answer to the question.

[20]

QUESTION 3

Various answers relative to choreographic Journal entry. Describe how a stimulus is used for a choreographic process.

Content	8 marks	7 – 6 marks	5 – 4 marks	3 – 2 marks	1 – 0 marks
Describe how to use the picture for planning of the choreographic process. Give examples and self-reflection.	The candidate's response is insightful, accurate and well planned. He/she includes detailed information on the use of the picture to help create ideas for their choreography and movement ideas. All information is clearly and convincingly substantiated in a format of a Journal.	The candidate's response is good, showing insight, accuracy and good planning. He/she includes good information on the use of the picture to help create ideas for their choreography and movement ideas. All information is clear and substantiated in a format of a Journal.	The candidate's response is fair, but is lacking in insight and accuracy. He/she includes some information on the use of the picture to help create ideas for their choreography and movement ideas. The information lacks clear substantiation.	The candidate's response shows some knowledge of the facts but lacks insight and substantiation. He/she includes very little information on the use of the picture to help create ideas for their choreography and movement ideas and very little detail.	The candidate has failed to give an adequate answer to the question.

[8]

QUESTION 4

Write a section in a Dance Studies text book.

Various answers relative to Practical Major Principles.

BALLET

The Italians brought ballet to France where the technique developed during the 1600's. Today French words are used in all parts of the world for the various steps and positions of classical ballet. Although classical ballet is a strictly codified style of dance, different ballet styles are developed in various countries over time. For example, the style that developed in the United States tends to be energetic and fast. Ballet in Russia is often forceful and showy and French Ballet is generally pretty and decorative. Ballet dancers travel throughout the world and adopt different features of foreign styles. As a result of these international influences, all Ballet is continually being broadened and enriched.

Ballet creatively expresses the full range of human emotions through physical movements and gestures. The ballet dancers' technique requires certain skills that are perfected after many years of hard training. Ballet dancers perform many movements that are unnatural. When these movements are well executed, they tend to look natural and pleasing to the eye.

Many ballets are based on stories from literature. These are called narrative ballets eg Petipa's *Swan Lake*. Other ballets are more abstract and may communicate an idea, an emotion or celebrate beauty e.g. Balanchine's *Apollo*.

PRINCIPLES OF CLASSICAL 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 order, balanced form.
- **Laws of balance:** A counter poise of the limbs in order to maintain equilibrium (equal weight around a central point).
- **Basic rules of the head, legs, arms and body.**
- **Transference of weight:** Changing of weight from one body part to the next.
- **Co-ordination:** Bring parts of the body into proper relationships with each other.
- **Gravity:** Ballet defies gravity.

CONTEMPORARY DANCE

Contemporary means 'of the times, belonging to the same times, modern or ultra-modern in styles or design'. We find the term contemporary relating to art, music and writing and includes works created across many decades. The works created by contemporary artists reflect the times in which their creators lived and are an expression of the world artists live in. Contemporary dance developed at the beginning of the 20th century with most of the early pioneers having been born in the late 1800.

Contemporary dance is the study of individuals and their ideas and influences and how these made an impression on the generations that followed. It is the history of strong-minded and independent individuals who created works according to their times and their personalities. These individuals found they needed new movements to express their ideas. Most of the pioneers of contemporary dance wanted to express real emotion and address real life issues with movement. They found the existing dance forms limiting. As each individual establishes a style or technique, his or her students would break away and create something new, and so it would continue. Some of the most influential people in the development of Contemporary dance are Isadora Duncan, Ruth St Denis, Ted Shawn and Martha Graham.

PRINCIPLES OF CONTEMPORARY DANCE

The principles below are interrelated and work together. They are separated here merely to be able to explore their meanings.

- **Centering:** Dancers need to find their centre (solar plexus). Movement should be controlled from the centre allows for freedom of movement of extremities: the arms, legs, head, and neck. It also assists with the 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 feeling of freedom and harmony.
- **Contraction and release:** Martha Graham focused 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 recover:** The principle of fall and recovery combines 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 the takeover of gravity.
- **Balance and off-balance:** Inner balance relies on an awareness of weight over our feet otherwise gravity will cause us to topple over. The part of the body where the weight is centered is called the 'centre of gravity' which is inside the body at the hip height (the pelvis). When displacing the pelvis, the body will go off-balance as in a tilt or in 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 movement exists 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 in opposite directions or movements one after the other.
- **Spiral:** This is the turn of the body on its axis (around the spine). It is used for the balance, control and turning.
- **Swings and Momentum:** Swinging movements, like a pendulum, depend on the force of gravity. The down swing gives into 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.

4.1	Definition and brief history relating to dance style.	4
4.2	Example of four principles of the genre. The candidate must give a definition of each principle that has been chosen to define the genre. (2 marks each).	8

[12]

60 marks

SECTION B MUSIC**QUESTION 5**

- 5.1 Give the time signature of Track 1.
4/4 (1)
- 5.2 Name the music genre and what style of dance would be best suited to this genre
Jazz/Contemporary (2)
- 5.3 Using the Italian terms you have studied, choose FOUR to best describe the music track.
Piano, Adagio, Moderato, Andante, Espressivo. (4)
[7]

QUESTION 6

- 6.1 Give the time signature of Track 2.
 $\frac{2}{4}$ or $\frac{4}{4}$ (1)
- 6.2 Discuss the type of movements that would best suit this style of music.
Marching, walking, jumps, swings, brushes/grand battement/stamps, turns. (3)
[4]

QUESTION 7

Listen to Tracks 3 and 4. The difference between the two tracks.

- 7.1 Time signature of each of the tracks. [2]
Track 3 – 6/8 (1)
Track 4 – 3/4 (1)
- 7.2 List the FOUR musical instrumentation categories used in a full orchestra.
Full orchestra – Aerophones
Chordophones
Idiophones
Membranophones (4)
[4]

QUESTION 8

Choose **FOUR** and give a definition of each.

- Harmony
Harmony – the simultaneous sounding of notes forming a concordant whole
- Dynamics
The science of energy, perceived (in music) as speed/tempo, attack and amplitude (volume)
- Tempo
The rapidity of pulses/beats which is measured by the number of beats per minute (with a metronome), ie the duration of each beat
- Timbre
Tone colour – the quality of the sound made by an instrument/voice
- Melody and Texture
Melody – arrangement of a single note in musically expressive succession – a consecutive series
Texture – the woven character of surface, eg how multiple voices interact, singing/instruments, etc
- Form and Structure
Shape, arrangement, mould, mode, proportion, length (4 × 2 = 8)
[8]

QUESTION 9

Various answers.

- 9.1 Name the composer.
- 9.2 Give the composer's biographical information.
 - Place where the composer was born
 - Dates of birth and death (where relevant) (3)
- 9.3 Discuss the relationship between the music and the dance movement used in the work. (2)

Content	7 – 5	4 – 2	1 – 0
Biographical knowledge	Correct and concise knowledge present	Adequate information given	Poor knowledge
Relationship between the music and the dance movement	Excellent examples and understanding of the relationship	Some facts given	Few facts given

[5]

30 marks

SECTION C ANATOMY AND HEALTHCARE

QUESTION 10 IDENTIFY MUSCLES AND ACTIONS

10.1

10.2

A	Sternocleidomastoid	Forward FLEXION and side FLEXION and ROTATION, of the head on the neck.
B	Pectoralis Major	FLEXION, ADDUCTION, MEDIAL ROTATION of the humerus
C	Biceps Brachii	FLEXION and SUPINATION of the elbow. Assists with FLEXION of the humerus on the shoulder.
D	Rectus Abdominus	FLEXION and ROTATION of the torso. Controls the posterior tilt of the pelvis.
E	Sartorius	FLEXION and ABDUCTION and LATERAL ROTATION of the hip (as in retiré)
F	Rectus Femoris	Flexion of the knee and extension of the hip. Lateral rotation of the hip.
G	Trapezius	ELEVATION, RETRACTION, DEPRESSION, ADDUCTION of the shoulder girdle – acting on the scapula.
H	Latissimus Dorsi	ADDUCTION, EXTENSION, and MEDIAL ROTATION of humerus. Acts as stabiliser of lumbar spine with lower fibres of the TRAPEZIUS.
I	Gluteus Maximus	EXTENSION, LATERAL ROTATION and ABDUCTION of the hip. Maintains the correct tilt of the pelvis.
J	Biceps Femoris	FLEXOR OF THE KNEE and EXTENSION OF THE HIP Biceps femoris also Lateral Rotation of the hip.
K	Gastrocnemius	PLANTAR FLEXION of the ankle (strong), Knee FLEXION (weak). (can only plantarflex when the knee is straight as it crosses the knee joint and is attached to the femur)

(11)

(11)

[22]

QUESTION 11

11.1 Give a brief definition of endurance.

(Also known as stamina)

Endurance is the ability to perform over an extended period of time. It is a function of both the cardiorespiratory and muscular system.

(1)

11.2 Explain the different types of endurance.

Cardiovascular endurance

The ability to effectively deliver oxygen to muscle tissue over long periods.

Needed for muscular endurance and strength and should be considered the baseline of training.

Achieved when a well-conditioned heart muscle pumps a greater volume of blood into the general circulation, which improves transportation of oxygen to the muscles and organs, therefore improves the breakdown of fuel for use by the body.

Muscular endurance

The ability to sustain many muscle contractions over a given period of time.

Closely related to CRE because an active muscle needs sufficient oxygen and nutrients to work optimally.

(4)

- 11.3 Recommend exercises to develop and improve the different types of endurance. Give at least **TWO** examples of each.

Muscular Endurance: is the ability of skeletal muscles to work strenuously for progressively longer periods of time without fatigue. Muscular endurance is attained by applying maximum resistance to the muscles, whether by adding weight or by increasing repetitions. Note that muscle endurance is highly specific; it is attained only by the specific muscles exercised.

(2)

Cardiovascular Endurance: (also called cardiorespiratory endurance) is the ability of the cardiovascular system (heart and blood vessels) and the respiratory system (lungs and air passages) to function efficiently during sustained, vigorous activity. Such activity includes walking, jogging, swimming, and cycling. To function efficiently, the cardiorespiratory system must be able to increase both the amount of carbon dioxide and waste products that it carries away. For cardiovascular endurance to be developed, a person must regularly engage in aerobic activities that involve using the large muscle groups. The activities must be continuous. In dance class, during the floor-warm-up, muscular endurance can be developed in the abdominals through the repetition of sit-ups. Push-ups develop triceps and pectoral muscles. The repetition of plies, relevés, and battement increases the muscular endurance of the leg muscles. In a dance class when a more continuous warm-up is done and the warm-up is vigorous enough to maintain a heart rate of at least 130 to 170 beats per minute, then you are developing your cardiovascular endurance. The type of exercise is aerobic exercise. Aerobic means 'with oxygen', which means you are able to provide oxygen to the working muscles so they are able to contract without accumulating fatiguing waste products. In the beginning of a dance class or any dance class, it is necessary to stop at different times throughout the warm-up for corrections and explanations.

Due to stopping, your heart rate may not reach 130 beats per minute; then you are not significantly taxing your cardiovascular system; cardiovascular endurance will not improve.

Aerobic exercise must be sustained for at least 20 minutes for improvement to occur. The best exercises to achieve cardiovascular endurance are walking, jogging, swimming, biking, and aerobic dance.

(2)

- 11.4 Name and describe **FOUR** components of fitness that dancers need to include in their training programme.

Strength – This is the capacity to exert a muscle contraction or force against resistance.

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).

Core Stability – Is an overall fitness, especially in dance where a strong centre or core is needed to maintain balance while moving through space.

Neuromuscular skills – Is a result of coordinative interaction between the nervous and muscle-skeletal system. These skills are not automatic; they must be developed. Another term for these skills is motor coordination. NMS will affect the overall quality and efficiency of your movement.

(4)

[13]

QUESTION 12

- 12.1 What type of joint is the hip joint?
Ball and Socket joint (1)
- 12.2 Name the TWO anatomical actions occurring in the LEFT hip.
Extension and Medial rotation (2)
- 12.3 Name the anatomical action occurring in the RIGHT knee and LEFT knee.
Right Knee – Extension
Left Knee – Flexion (2)
- 12.4 Name the prime mover of the action in the RIGHT knee.
Quadriceps (1)
- 12.5 Name the anatomical action occurring in the RIGHT ankle.
Plantar Flexion (1)
- 12.6 Name the prime mover of the action in the RIGHT ankle.
Gastrocnemius and soleus (1)
- [8]**

QUESTION 13

Explain **THREE** examples of stretching techniques that could be used to improve flexibility to enhance your dance performance.

Passive: 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, eg a hamstring stretch where you lie on your back and use your hands to pull your leg towards your chest.

Active: 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, eg bring your leg up high and hold it there without anything (other than your leg muscles themselves) to keep in that extended position. Many of the movements (or stretches) found in various forms of yoga are active stretches.

S.A.S.S (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 3 or 4 times.

Isometric: A type of static stretching which involves the resistance of muscle groups through Isometric contractions of the stretched muscles. 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: is a specific technique that makes use of the sensors (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 be done under the supervision of an experienced teacher or coach.

(3 × 2 = 6)

[6]

QUESTION 14

A dancer's body is exposed to physical stress on a daily basis and prone to injury. Choose one factor from the list below and elaborate on how this factor can lead to injury and give an example for treatment.

- **Overuse or excessive training**

Too much, too fast, too soon, too often, too hard. As a dancer your body works at a very intense level and is prone to overuse injuries due to the repetitive nature of movement patterns. It is important to ensure sufficient rest to prevent strain from overuse. Performing alternative types of exercise when not dancing (eg, on non-dance days, weekends, holidays or when injured) can assist maintenance of fitness without straining the body. Complimentary forms of exercise include swimming and water aerobics (both non-weight bearing and kind to the joints), and Pilates.

- **Poor technique**

Dance technique can be compromised in a number of different situations, including:

Lack of education

Poor teaching methodology

Lack of adequate supervision

Resistance to change and new developments

Your body's reaction to the physical and technical demands placed on it may differ from other dancers' bodies. You should keep this in mind and learn how to train your body to work to its optimum potential without forcing it to do things that could risk an injury. Understanding the way the body works and knowing which factors can be changed and which can not, will assist you in learning how to make the most out of your unique physique.

During recovery from an injury, or if your body is experiencing fatigue, you are more at risk of forgetting correct technique, overcompensating, developing negative habits and incurring injury.

- **Physical limitations**

Biomechanics

Your body has structural and functional limitations. Structure and function work together and affect one another. If there is a structural problem, it will affect the way your body functions. Our body's 'FUNCTION' is how things work, eg ability of the heart to pump oxygen rich blood to the muscles so that they can work.

Abnormal structural and functional biomechanics can cause injury, eg different leg lengths, knock knees, scoliosis. Even within 'NORMAL' structure, however, there are certain musculoskeletal limitations such as:

Joint architecture:

- **Certain joints are built for mobility (movement), some for stability, eg the shoulder has a large range of motion, whereas the knee has a limited range.**

Tissue type

- **Muscles are very elastic and can endure changes in length without permanent damage.**
- **Tendons are less elastic and more easily injured.**
- **Ligaments have the least elasticity and once overstretched cannot regain their original length which leads to joint instability.**

Genetic make-up:

- **Certain body structures are inherited and cannot be altered, eg some people have bow legs or swayback knees.**
- **Some people have congenital problems – this means they happen from birth as opposed to being developed over time due to misuse (eg Scoliosis can be either congenital or can develop in adolescence).**
- **You need to understand your body so that you can work to unique best.**

Muscle imbalances:

- **If a joint has overly strong muscles on one side and weak muscles on the other side caused by incorrect or insufficient training, postural problems can result. This can be rectified through conditioning and flexibility training.**

[6]

QUESTION 15

Identify and explain the differences between the fats. Give an example of why it is important to have fats in our food.

- Saturated fats** – Fat from animal sources of food, eg meat, raises cholesterol.
Polyunsaturated fats – Found in plant-based foods, eg fatty fish, sunflower oil, improves cholesterol levels.
Monounsaturated fats – Found in olive oil, avocados, nuts, seeds – improves cholesterol levels.

(3)

Why is it important to have fats in food?

The body stores excess energy in the form of fat. Different body types have different fat distribution. Fatty tissue is necessary to protect vital organs, such as kidneys and to insulate the body.

(2)

[5]

60 marks

Total: 150 marks