NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

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.

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SECTION A HISTORY

QUESTION 1

Focus of Question	Ability Levels		
Dance literacy	LOW 8 (recall of biographical information)	MEDIUM 6 (description of elements)	HIGH 11 (analysis and evaluation of choreographic elements)

Example of possible answer:
Revelations by Alvin Ailey

Alvin Ailey was born on 5 January 1931 in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton's death in 1953, Mr. Ailey became director of the Lester Horton Dance Theatre and began to choreograph his own works. In the 1950s and 60s, Mr. Ailey performed in four Broadway shows, including *House of Flowers* and *Jamaica*.

In 1958, he founded Alvin Ailey American Dance Theatre to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime, he was awarded numerous distinctions, including the Kennedy Centre Honor in 1988 in recognition of his extraordinary contribution to American culture. In 2014, he posthumously received the Presidential Medal of Freedom, the country's highest civilian honour, in recognition of his contributions and commitment to civil rights and dance in America. By the time Mr. Ailey died, on 1 December 1989, his unique choreographic style had been influenced by three modern choreographers – Lester Horton, Katherine Dunham and Martha Graham.

Using African-American spirituals, song-sermons, gospel songs and holy blues, Alvin Ailey's *Revelations* fervently explores the places of deepest grief and holiest joy in the soul.

Ailey said that one of America's richest treasures was the African-American cultural heritage – "sometimes sorrowful, sometimes jubilant, but always hopeful". This enduring classic is a tribute to that tradition, born out of the choreographer's "blood memories" of his childhood in rural Texas and the Baptist Church. But since its premiere in 1960, the ballet has been performed continually around the globe, transcending barriers of faith and nationality, and appealing to universal emotions, making it the most widely seen modern dance work in the world.

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The songs used in *Revelations* are called spirituals. These are folk songs describing personal religious experiences. When Africans were brought to America as slaves, they lost their traditional music as well as their freedom. They added African chants, rhythms and harmonies to the Christian songs they learned and created spirituals. Today, people sing spirituals to raise their spirits, strengthen their faith, and create a sense of community.

The opening part of *Revelations* ('Pilgrim of Sorrow') was about trying to get up out of the ground. The costumes and set would be coloured brown and earth colour – for coming out of the earth, for going into the earth. The second part ('Wade in the Water') was about the baptismal, the purification rite. Its colours would be white and pale blue. The last section ('Move, Members, Move') was about the gospel church, the holy rollers, and all that church happiness. Its colours would be earth tones, yellow, and black.

The dance is rich with imagery in the movement. The bird pose is repeated throughout the dance, a number of different praying movements, falling to the floor in grief and despair, rising into the air in hop in 'Fix me Jesus', looking for a place to hide in 'Sinner Man', three people walking into the river in the 2nd section, a man crawling on the floor in determination and the joyous church scene ending.

[25]

QUESTION 2

Focus of Question	Ability Levels		
Dance literacy	LOW 6 (recall of biographical information)	MEDIUM 8 (description of elements)	HIGH 11 (analysis and evaluation of choreographic elements)

Example of possible answer:
Four Seasons by Gregory Maqoma

The Season for Change

Renowned South African choreographer Gregory Maqoma uses *Four Seasons* to portray the growth and deterioration, the warm highs and cold lows of the human mind, using the cyclical pattern of the changing seasons. Maqoma also conveys a global message of how the world is at the mercy of human hands.

The performance starts with winter, with the dancers dressed in black cloaks creating an eerie and dark atmosphere. They then moult into spring, removing the cloaks and revealing beautiful pastel-coloured, feather-like dresses before finally ending in hot red costumes depicting our African summer. The transitions between each season are swift, and the vocabulary and style progress almost immediately.

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Although Vuyani Dance Theatre is renowned for its distinctively African contemporary style, other styles of movement are used throughout *Four Seasons*. The winter season displays staccato, hip-hop locking movement, as the dancers attack the choreography. Punching and stomping movements are employed, with the dancers hitting the movements almost aggressively. The floor work is powerful, grounded and organic. In a visual highlight, the dancers form one group entity and pulse together, beating like a heart as they shed their cloaks from winter into the new season.

The spring season develops into isolated yet lucid movement with a much lighter feel. The dancers imitate birds with quirky bird-like head movements and certain movement embellishments such as rapid leg shakes. Group and ensemble sections are slick and precise.

As they move into summer, the dancers show off African- and Latin-American samba-based movement, extenuating the hips with a cheeky yet flirtatious attitude. The performers sustain a strong interaction that progresses into a communal style of dance as they clap and cheer for one another.

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 highlight of the whole performance is perhaps the enticing violin solo performed alongside an intensive duet during the autumn season. The duet personifies the breakdown of the human mind leaving the audience captivated yet gloomy.

The overall performance is a complete success with one exception: the use of projections detracts from the show. The choreography is so strong that the audience does not need to be visually spoon-fed, and they certainly don't want to see the play button on the screen, or pop-up boxes appearing halfway through the show.

Four Seasons is an inspiring choreography and a wonderful showcase for the elaborate, rhythmical and natural movements of African dance. This is a captivating and enriching performance by Vuyani Dance Theatre.

[Source: <https://wcedeportal.co.za/eresource/21896>]

[25]

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QUESTION 3

Possible answer:

Contemporary

Any **FIVE** of the following:

- **Centring:** You need to find your centre (solar plexus) which assists with balance./Movement should be controlled through the centre./A strong centre allows limbs to move freely.
- **Gravity:** This is the force that pulls you towards the earth/resisting gravity when standing, give in to gravity if you fall down, and work hard against gravity in order to jump. Contemporary Dance explores all these elements.
- **Fall and recovery:** Combines breath, suspension and gravity.
- **Suspension:** Creating the peak of the movement by continuing the movement and delaying the takeover of gravity.
- **Spiral:** Turn the body on its axis. Used for balance, control and turning.
- **Swings and momentum:** Swinging movement, like a pendulum, depending on the force of gravity.
- **Alignment:** Posture, placement of the parts of the body.
- **Breath:** An expressive tool.
- **Contraction and release:** Physiological effects of the acts of breath (ebb and flow and its effects on the torso).
- **Balance and off-balance:** Inner balance relies on the awareness of weight and pressure. The part of the body where weight is centred vs displacement of the pelvis.
- **Tension and relaxation:** Muscles tense and relax to enable us to stand and move and to express how we feel.
- **Opposition and succession:** Opposition is two things working against each other. Succession is a sequential path of movement (wave-like).

Any **three** life skills:

- An increased ability for problem-solving.
- Teamwork mentality.
- A "thick skin" and perseverance.
- Unwavering dedication.
- A sense of self-discipline.

Any **two** careers:

- Choreographer
- Artistic Director
- Costume designer
- Set designer
- Stage manager
- Dance teacher
- Physiotherapy/Biokinetics/Sports doctor/Dietician
- Dance journalist

[10]

60 marks

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SECTION B MUSIC

QUESTION 4

4.1 B

4.2 C

4.3 A

4.4 F

4.5 D

4.6 E **[6]**

QUESTION 5

5.1 Track 1: 3/4
Track 2: 2/4 or 4/4
Track 3: 4/4
Track 4: 4/4 (4)

5.2 Track 2: Vivaldi: Staccato/Presto/Allegro/Vivace
Track 3: Titanic: Adagio/Legato (2)

5.3 Track 3: (learner's own interpretation)
I would create a contemporary solo to this track. The music has a slow adagio feel. I would reflect that in the movements that would flow, including floor work and lyrical movement. (4)

5.4 5.4.1 Time signature
The sign indicating the division/grouping of pulses/beats into equal sections. Metre of music.

5.4.2 Musicality
Your ability to interpret the music in a rhythmical and stylistically correct manner.

5.4.3 Pitch
Tonal register or specific sound frequency: a conventional note of music has a definite frequency/ how high or low a specific note is.

5.4.4 Melody
Arrangement of single notes in musically expressive succession – a consecutive series **OR** a series of single tones that add up to a recognisable whole.

5.4.5 Rhythm
The patterning or series of note durations with distinct time values and accent./The particular arrangement of note lengths/durations OR the flow of music through time. (5)

[15]

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QUESTION 6

Four Seasons by Gregory Maqoma

Four Seasons was composed by Isaac Mololekoa who is of African descent. His influences were Enya, Hans Zimmer and Freshly Ground. He has worked on many productions with Gregory Maqoma.

He enjoyed experimenting with new compositions. The instrumentation used was a violin, lead guitar, bass guitar and drums.

The style in *Four Seasons* is different for each season:

Winter: The musicians in the scene are hidden behind the white scrim placed in front of the band forming a backdrop for the piece. Music is sharp, staccato and angular.

Spring: The music is rooted in African rhythms and we first see the musicians lit up on the cyclorama.

Autumn: There are sounds of wind blowing and sounds of the violin.

Summer: Music changes to the Brazilian rhythm.

The music explores the different genres and rhythms, keeps the dances in time and develops dynamics and quality in the dancing.

[9]

30 marks

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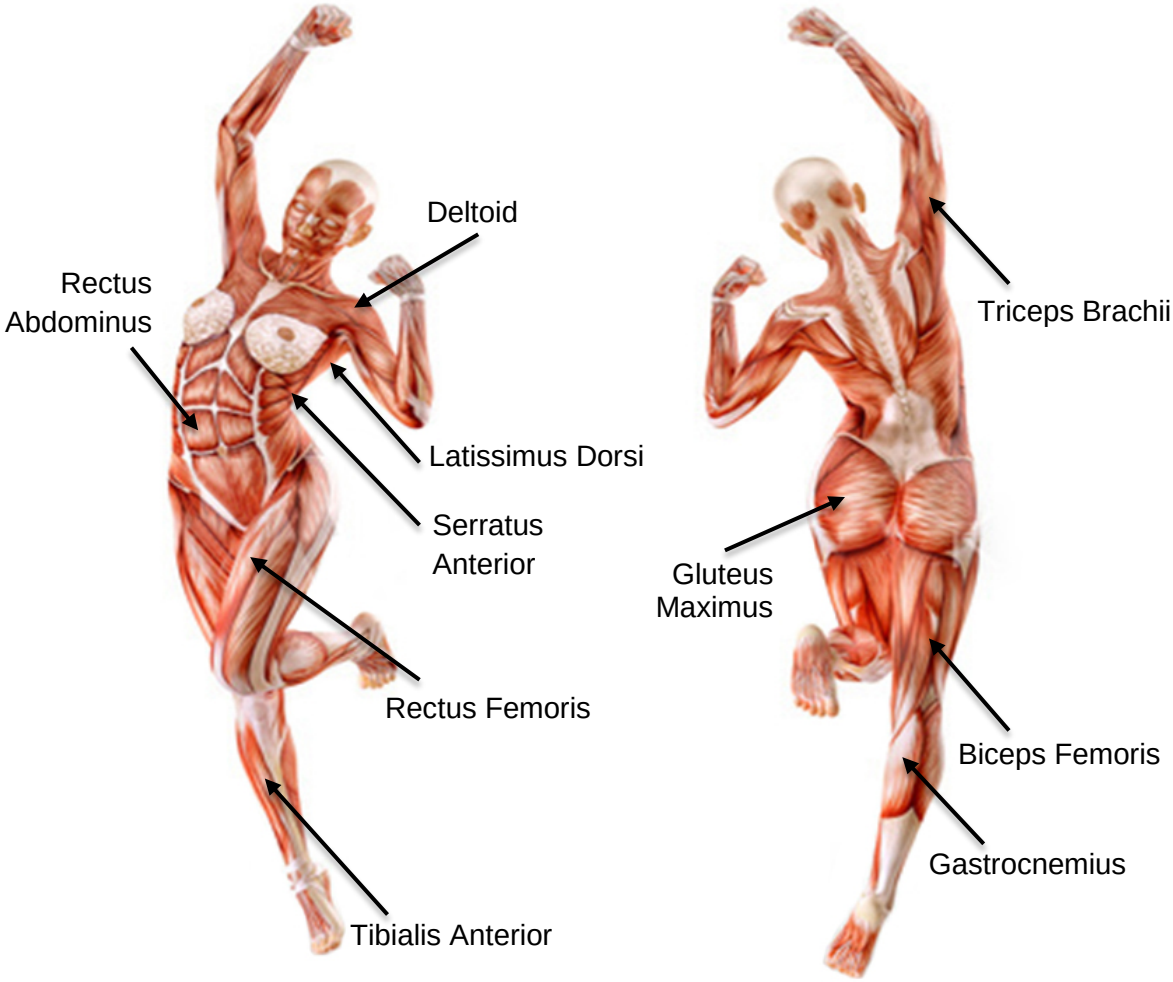
SECTION C ANATOMY AND HEALTHCARE

QUESTION 7

7.1



[Source: <tock.adobe.com/images/muscles-anatomy-female-figure-workout-isolated-healthcare-fitness-dancing-diet-and-sport-concept-3d-illustration/232395618>]

(10)

7.2 7.2.1 Flexion of the head/lateral flexion of the head/rotation of the head (3)

7.2.2 Extension of shoulder joint/adduction of shoulder joint/internal rotation of shoulder joint (3)

7.2.3 Flexes the spine/lateral flexion/rotation of the spine (3)

7.2.4 Flexion of the hip joint (1)

7.2.5 Plantar flexion of the ankle joint/flexion of the knee joint (2)

7.2.6 Dorsiflexion of the ankle joint/inversion of the foot (2)

[24]

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QUESTION 8

8.1 Flexion of the hip
Two of the following: Iliopsoas, Sartorius, Rectus Femoris (3)

8.2 Flexion of the knee
One of the following: Hamstring group
(Other answers: Gracilis and Sartorius) (2)

8.3 Plantarflexion of the ankle
One of the following: Soleus/Gastrocnemius (2)

8.4 Abduction of the shoulder joint
One of the following: Supraspinatus/Deltoid (2)

8.5 Extension of the elbow
Triceps Brachii (2)
[11]

ANSWER EITHER QUESTION 9 OR QUESTION 10.

QUESTION 9

	Definition	An exercise to improve skills ONE of:	The benefit of improved skills ONE of:
Muscular strength	The maximum amount of force that a muscle can exert against some form of resistance in a single effort **OR** the ability to sustain many muscle contractions over a given period of time.	Weighted exercises (free weight, dumbbells, ankle weights, body- weighted exercises).	Muscles become more efficient, improved muscle tone and power.
Neuromuscular skills	A result of co-operative interaction between the nervous system and musculo-skeletal system. These skills are not automatic, they are developed.	The only way is through repetition. Practice creates the muscle memory in the brain which leads to the body moving and reacting instantly.	Essential for co-ordination, control and performance skills. Movement quality becomes effortless. Adds to musicality, interpretation and emotion. Prevents injury.
Stamina	The ability to sustain prolonged physical or mental effort **OR** the staying power of the body in a given activity.	Running, skipping, cycling, swimming for a long period of time.	You won't feel fatigued; dancing will look effortless, reduced injury, able to rehearse for longer.

[9]

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OR

QUESTION 10

Warming up is necessary before physical activity to:

- Prepare the body for activity
- Focus the mind
- Increase heart rate
- Increase the blood flow to muscles
- Increase lubrication in the joints
- Increase the body's core temperature
- Prevent injury (3)

Changes take place in the body when you start to perform large repetitive movements:

- Some energy is stored as glycogen (from glucose) in muscles, as the muscles perform repetitive movements they require more oxygen to pump more oxygen-rich blood to the muscles which increases the blood volume.
- The heart pumps faster to get the oxygen-rich blood to the muscles which increases the heart rate.
- The increased blood flow raises the temperature of the muscles so the muscles become more pliable, like elastic bands.
- The increased blood flow increases the need for oxygen causing faster breathing.
- The joints secrete synovial fluid to prevent friction and for lubrication.
- Prevents a build-up of lactic acid in the blood and allows you to dance for longer periods as all your energy systems are able to adjust to the demands placed on them.
- Gives you better control of your muscles by speeding up your neural message pathways.
- Increases core body temperature.
- Improves joint range of motion.
- Blood vessels dilate – reduces the resistance of blood flow and lowers stress on the heart. (3)

Exercises to be dance specific and can include some of the following:

Running, jogging, skipping, jumping jacks to increase the heart rate.
Mobilising each joint.
Consider posture and breathing.
Warming bigger muscle groups to smaller muscle groups.

(3)
[9]

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QUESTION 11

11.1 TENDONITIS: Inflammation of a tendon. (2)

11.2 Symptoms include (2 of the following):
- Pain along the inflamed tendon
- Swelling can be evident and may feel warm
- Inability to move or stand on injured part (2)

11.3 Causes include (4 of the following):
- Overuse
- Incorrect technique
- Poor blood supply
- Injury or impact
- Structural imbalances
- New shoes
- Not warming up or cooling down properly (4)

11.4 R-Rest; I-Ice; C-Compress; E-Elevate
Rest: Stop activity that caused the injury and rest. Avoid activity for 24–72 hours after injury.

Ice: Ice for the first 48–72 hours after injury: apply ice wrapped in a damp towel for 15–20 minutes every two hours.

Compression: Compressing or bandaging the injured area to limit swelling and movement that could damage it further.

Elevate: Elevate the injured area, keeping it raised and supported to help reduce swelling. (8)
[16]

60 marks

Total: 150 marks

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