



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**DANCE STUDIES**

**MAY/JUNE 2024**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 30 pages.**

**NOTE TO MARKERS:**

**This question paper must be marked by experienced dance teachers/advisors/officials with specialist dance knowledge.**

- The standardisation process during marking guideline discussions ensures that the guideline covers many possible responses candidates could provide.
- The marking guideline may not be altered in any way.
- Adhere strictly to this marking guideline when marking and apply it consistently.
- In some qualitative questions, exercise professional and informed judgement.
- In questions where candidates are asked to provide a specific number of facts, mark only the amount required if more are provided.
- Information on how to award marks when using a rubric can be found under the **NOTE** section of that specific question.
- Candidates may include correct information that is not included in the prescribed textbook. If unsure of any information supplied by the candidate, verify by researching the area concerned before continuing with marking.
- High, medium or low cognitive levels expected in each answer are included above each question. This must be adhered to when awarding marks. The descriptive **verb/command word** in each question and the **task requirements** must guide the allocation of marks.
- The steps candidates have to go through in order to answer the questions are included under the heading – **THINKING PROCESS**.
- The marking guideline provides '**an example of an answer**' in a box under the expected responses.  
**NOTE:** This is to guide where to award a mark. In some questions, a full mark example of an answer is provided where needed. Other questions provide one or two examples only.
- Do NOT award marks for an answer that is superficial/minimal or where not all requirements have been met at the complexity level required.
- Look for what the candidate knows, not what the candidate does not know.
- ONE tick ✓ = ONE mark depending on the requirements of the question up to the maximum marks.
- **No** ½ marks may be awarded.

**MARKING FORMAT:**

**Questions which require one tick per mark:**

- ONE tick ✓ = ONE mark depending on the requirements of the questions
- Ticks must be placed where the content has been awarded a mark

### Example:

**Question:** What is dance?

**Answer:** Dance is movement of the body√ which expresses emotions√ and could also communicate a story.√ (3)

- When answers exceed the maximum marks required, write **MAX MARKS** at the point where this has been achieved
- Bracket the rest of the answer in the left-hand margin to indicate it has been read

### Marking qualitative questions:

- Read the entire answer before awarding marks
- All areas must be included for full marks to be awarded
- Check the following page in the answer book to ensure you have not missed part of the answer
- **NOTE:** There are specific marking instructions in questions requiring a marking rubric

### Calculating the total marks:

- Indicate the total mark achieved per question at the end of the answer in the right-hand margin with a diagonal line above the total
- This total must be repeated at the start of the question in the left-hand margin and circled. Place your marking initial next to this total.

**Example:**

[illegible]

**SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE****QUESTION 1: INJURIES**

<b>LOW LEVEL</b>	<b>1.2.1</b>	<b>Defining</b>	<b>1 mark</b>
	<b>1.2.3</b>	<b>Discussing</b>	<b>4 marks</b>
	<b>1.2.4</b>	<b>Identifying</b>	<b>3 marks</b>
		<b>OR</b>	
	<b>1.3.1</b>	<b>Defining</b>	<b>1 mark</b>
	<b>1.3.3</b>	<b>Discussing</b>	<b>4 marks</b>
	<b>1.3.4</b>	<b>Identifying</b>	<b>3 marks</b>
<b>MEDIUM LEVEL</b>	<b>1.1</b>	<b>Explaining</b>	<b>4 marks</b>
	<b>1.2.2</b>	<b>Explaining</b>	<b>3 marks</b>
		<b>OR</b>	
	<b>1.3.2</b>	<b>Explaining</b>	<b>3 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
1.1	Dance environment	1. Analyse the image 2. Recall 3. Apply understanding to the image
1.2.1	Shin splints	1. Recall
1.2.2	Poor teaching and shin splints	1. Recall 2. Select appropriate causes of shin splints
1.2.3	Treatment for shin splints	1. Recall 2. Select treatment appropriate for shin splints
1.2.4	Maintaining fitness in recovery from shin splints	1. Recall 2. Select appropriate exercises
1.3.1	Tendonitis	1. Recall
1.3.2	Technique related causes of tendonitis	1. Recall 2. Select appropriate causes of tendonitis
1.3.3	Treatment for tendonitis	1. Recall 2. Select treatment appropriate for tendonitis
1.3.4	Challenges after tendonitis	1. Recall 2. Identify challenges when returning to class

**1.1 EXPLAINING REASONS WHY THE SPACE IS UNSAFE****NOTE:**

- Candidates must explain reasons related to the image
- Do not award marks for one-word answers
- If more than FOUR reasons are provided, mark the first FOUR only
- Candidates could write more on one area than another,  
e.g.: The floor is uneven ✓, cluttered ✓ and broken which may cause injuries. ✓

**Expected responses:****All answers must relate directly to the image:**

- Uneven surface
- Cluttered/dirty/damaged surface
- Ventilation/windows
- Ceiling/roof/structure

Any other relevant answers relating to unsafe areas identified in the image

(4)

**Example of an answer:**

- This space is unsafe to dance in as the floor is uneven. ✓
- This space has no ceiling and may cause leaks and lead to slippery floors. ✓
- There are objects spread across the space which could cause injuries. ✓

**1.2.1 DEFINING SHIN SPLINTS****Expected responses:**

- Inflammation in the front of the lower leg
- Microscopic tears in the bones of the lower leg

Any other relevant answers relating to the definition of shin splints

(1)

**1.2.2 EXPLAINING HOW POOR TEACHING CAUSES SHIN SPLINTS****NOTE:**

- Do not award marks for general causes of injury. Answers must relate to poor teaching causing shin splints
- Candidates must explain how poor teaching causes shin splints. Do not award marks for listing

**Expected responses:**

- Lack of knowledge: technique/environment/methodology/management of classes
- Feedback and corrections
- Structure of the class
- Unrealistic expectations

Any other relevant answers relating to how poor teaching causes shin splints

(3)

**Example of an answer:**

- The teacher does not correct the dancer when he/she performs jumps. ✓
- The teacher has unrealistic expectations as she makes her dancers do jump exercises for 20 minutes. ✓

**1.2.3 DISCUSSING THE IMMEDIATE TREATMENT FOR SHIN SPLINTS****NOTE:**

- Candidates must discuss the immediate treatment of shin splints
- No marks may be awarded if the RICE acronym has been named but not discussed

**Expected responses:**

- Rest
- Ice
- Compress
- Elevate
- Heat

Any other relevant answers related to the immediate treatment of shin splints

(4)

**Example of an answer:**

- Rest and stop all activity to prevent further damage. ✓
- Apply ice to the shins to reduce swelling and inflammation. ✓
- Bandage or strap the shins to reduce swelling and provide support. ✓
- Elevate the legs to encourage good circulation and to prevent blood pooling. ✓

**1.2.4 IDENTIFYING THREE EXERCISES TO MAINTAIN FITNESS WHILE RECOVERING FROM SHIN SPLINTS****NOTE:**

- Candidates may identify specific exercises in their answers. E.g.: sit-ups
- If more than THREE exercises/activities are provided, mark the first THREE only

**Expected responses:**

- Non weight bearing exercises
- Static stretching
- Pilates
- Yoga
- Swimming
- Core exercises

Any other relevant answers related to maintaining fitness while recovering from shin splints

(3)

**OR**

**1.3.1 DEFINING TENDONITIS****Expected responses:**

- Inflammation in the tendons

Any other relevant answers relating to the definition of tendonitis

(1)

**1.3.2 EXPLAINING HOW POOR TECHNIQUE CAUSES TENDONITIS****NOTE:**

- Do not award marks for general causes of injury. Answers must relate to how poor technique causes tendonitis
- Candidates may/may not refer to a specific area of the body in their answers
- Candidates must explain how poor technique causes tendonitis. Do not award marks for listing

**Expected responses:**

- Application of technique
- Overuse/over training
- Physical/structural limitations
- Warming up and cooling down
- Commitment

Any other relevant answers relating to how poor technique causes tendonitis

(3)

**Example of an answer:**

- Not understanding the body's limitation and putting unnecessary strain on the joints and tendons. ✓
- Not bending the knees when landing to absorb the shock. ✓

**1.3.3 DISCUSSING THE IMMEDIATE TREATMENT OF TENDONITIS****NOTE:**

- Candidates must discuss the treatment of tendonitis
- No marks may be awarded if the RICE acronym has been named but not discussed

**Expected responses:**

- Rest
- Ice
- Compress
- Elevate
- Heat

Any other relevant answers relating to immediate treatment of tendonitis

(4)

**Example of an answer:**

- Rest and stop all activity to prevent further damage. ✓
- Apply ice to the injured area to reduce swelling and inflammation. ✓
- Bandage or strap the area to reduce swelling and provide support. ✓
- Elevate the injured area to encourage good circulation and to prevent blood pooling. ✓

**1.3.4 IDENTIFYING THREE CHALLENGES AFTER TENDONITIS****NOTE:**

- Candidates may provide short/one-word responses. E.g.: depression, stiff muscles
- If more than THREE challenges are provided, mark the first THREE only

**Expected responses:**

- Fitness/conditioning
- Technique
- Performance quality
- Mental health
- Recall

Any other relevant answers relating to challenges when returning to class after an injury

(3)

**Example of an answer:**

- I will not have high levels of fitness because I have not been dancing for a while. ✓
- I will not know all the work/exercises. ✓
- I will not be confident when performing in front of my classmates. ✓

[15]



**QUESTION 2: COMPONENTS OF FITNESS**

<b>LOW LEVEL</b>	<b>2.1</b>	<b>Completing</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>2.2.1</b>	<b>Explaining</b>	<b>3 marks</b>
	<b>2.2.2</b>	<b>Describing</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>2.2.3</b>	<b>Discussing</b>	<b>5 marks</b>
	<b>2.2.4</b>	<b>Explaining</b>	<b>3 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
2.1	Components of fitness	1. Recall
2.2.1	Flexibility and dance performance	1. Recall 2. Apply understanding of the effect of flexibility on performance 3. Substantiate answers
2.2.2	Dynamic and static stretching	1. Recall 2. Selecting an appropriate exercise 3. Provide a description
2.2.3	Flexibility and strength	1. Recall 2. Apply understanding of creating a balance between flexibility and strength 3. Substantiate with examples
2.2.4	Core stability and agility	1. Recall 2. Apply understanding of how core stability is linked to agility 3. Apply understanding of the effects on performance

**2.1 COMPLETING THE SENTENCES****Expected responses:**

- 2.1.1 Flexibility (1)
- 2.1.2 Muscular strength/strength (1)
- 2.1.3 Core stability/strength (1)
- 2.1.4 Neuromuscular skills (1)
- 2.1.5 Endurance/cardiovascular endurance/stamina/muscular endurance (1)

**2.2.1 EXPLAINING HOW FLEXIBILITY CONTRIBUTES TO DANCE PERFORMANCE****Expected responses:**

- Movement quality
- Dance technique
- Complexity of movement
- Range of movement
- Performance quality

Any other relevant answers relating to how flexibility could contribute to dance performance

(3)

**Example of an answer:**

- Having well developed flexibility will allow a dancer to perform many different movements making their performance more interesting. ✓
- Flexibility allows dancers to make different shapes and lines with their bodies which could increase the complexity of the movements in their performance. ✓

**2.2.2 DESCRIBING ONE DYNAMIC AND ONE STATIC STRETCH TO DEVELOP FLEXIBILITY****NOTE:**

- Read the entire answer before awarding marks
- No marks may be awarded for naming exercises, candidates must describe the exercise

**Expected responses:****Dynamic stretching exercise**

- Kicks/grand battement
- Lunges
- Leg swings
- Arm circles

Any other relevant answers relating to dynamic stretches

**Static stretching exercise**

- Forward bend
- Side bends
- Assisted stretching

Any other relevant answers relating to static stretches

(2 x 2)

(4)

**Example of an answer:**

- Dynamic: Start standing with your feet together, kick the right leg forward and return to the starting position. ✓ Repeat this kicking action to the side and the back on both sides. ✓
- Static: Stand and fold the upper body forward, reaching the hands to the feet. ✓ Bend the knees gently then straighten them to deepen the stretch. ✓

**2.2.3 DISCUSSING THE IMPORTANCE OF BALANCING FLEXIBILITY AND STRENGTH TRAINING TO IMPROVE TECHNIQUE****NOTE:**

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook
- Use the rubric provided to evaluate the level of the candidate's answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Answers must relate to balancing flexibility and strength training to improve dance technique

**Expected responses:**

- Injury prevention
- Holding positions
- Controlling movements
- Range of movement
- Movement quality

Any other relevant answers relating to the importance of balancing flexibility and strength training to improve dance technique

(5)

**MARKING RUBRIC:**

<b>4–5</b>	<ul style="list-style-type: none"> <li>• In-depth understanding of the importance of balancing flexibility and strength training to improve dance technique</li> <li>• Able to provide a wide range of substantiated examples</li> </ul>
<b>2–3</b>	<ul style="list-style-type: none"> <li>• Good/adequate understanding of the importance of balancing flexibility and strength training to improve dance technique</li> <li>• Able to provide some examples</li> </ul>
<b>0–1</b>	<ul style="list-style-type: none"> <li>• Minimal/no understanding of the importance of balancing flexibility and strength training to improve dance technique</li> <li>• Minimal/no examples provided</li> </ul>

**Example of an answer:**

Well-developed flexibility without strength will result in a lack of control over the movements. For example the dancer will not be able to control the leg coming down from a kick. Good strength without flexibility will restrict the range of movement in the joints therefore the dancer would struggle to extend the back of his/her knees in an arabesque. Having a balance between flexibility and strength will allow the body to perform complex movements with control and ease. A dancer needs to develop overall strength to be strong enough to hold a partner, but will also need to focus on flexibility training to ensure that a lift is executed safely and effortlessly. A lack of balanced strength and flexibility training could lead to uncontrolled movements and sloppy technique which could result in injury.

**2.2.4 EXPLAINING HOW CORE STABILITY CONTRIBUTES TO AGILITY IN DANCE PERFORMANCE****Expected responses:**

- Dance technique
- Travelling
- Changing direction
- Quick transitions
- Control
- Coordination and balance

Any other relevant answers relating to how core stability contributes to agility in dance performance

(3)

**Example of an answer:**

Good core stability while changing directions makes a dancer's movements look more agile and effortless. ✓ A strong core will help maintain good alignment while moving in different directions and assist in performing movements with the correct technique. ✓ A strong core assists with quick transitions without losing balance. ✓

**QUESTION 3: GENERAL HEALTH CARE**

<b>MEDIUM LEVEL</b>	<b>Recalling</b>	<b>7 marks</b>
<b>HIGH LEVEL</b>	<b>Designing</b>	<b>3 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> <b>Steps candidates must go through in order to answer</b>
3	Relaxation techniques, mental and physical benefits of relaxation techniques	Content: 1. Recall 2. Extract relevant information Design: 1. Layout/organisation 2. Creativity 3. Visual impact

**3. DESIGNING A FLYER****NOTE:**

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook
- Candidates could write more on one bullet than the other
- All areas must be included for full marks to be awarded
- Use the rubric provided to evaluate the level of the candidate's answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Write the marks awarded for each heading, either at the start or end of the answer depending on the space available  
E.g.: Information = 7  
Format = 3

**Expected responses:****Relaxation techniques**

- Breathing exercises
- Visualisation
- Stretching
- Yoga
- Meditation

Any other relevant answers relating to relaxation techniques

**Physical benefits**

- Concentration and focus
- Releases muscle tension, aches and pains
- Increased mobility
- Releases endorphins and energy
- Opportunity to have fun

Any other relevant answers relating to the physical benefits of relaxation techniques

**Mental benefits**

- Concentration and focus
- Mental clarity
- Calming, de-stressing, reduced anxiety
- Social connection, relationship building
- Opportunity to have fun

Any other relevant answers relating to the mental benefits of relaxation techniques

**Format:**

- Design
- Layout/organisation
- Creativity

(10)

**MARKING RUBRIC:**

<b>Information</b>	<b>6–7</b>	<ul style="list-style-type: none"> <li>• In depth knowledge of relaxation techniques</li> <li>• Shows an in depth understanding of physical and mental benefits</li> <li>• Able to organise information</li> </ul>
	<b>3–5</b>	<ul style="list-style-type: none"> <li>• Good/adequate knowledge of relaxation techniques</li> <li>• Shows good/adequate understanding of physical and mental benefits</li> <li>• Able to organise information</li> </ul>
	<b>0–2</b>	<ul style="list-style-type: none"> <li>• Minimal/no knowledge of relaxation techniques</li> <li>• Shows minimal/no understanding of physical and mental benefits</li> <li>• Minimal/no ability to organise information</li> </ul>
<b>Format</b>	<b>3</b>	• Excellent creativity, layout and visual impact
	<b>1–2</b>	• Adequate creativity, layout and visual impact
	<b>0</b>	• No creativity, layout and visual impact

**[10]**

**QUESTION 4: DANCE PERFORMANCE**

<b>LOW LEVEL</b>	<b>4.1.1</b>	<b>Explaining</b>	<b>2 marks</b>
	<b>4.1.2</b>	<b>Explaining</b>	<b>2 marks</b>
<b>MEDIUM LEVEL</b>	<b>4.2.2</b>	<b>Discussing</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>4.2.1</b>	<b>Explaining</b>	<b>3 marks</b>
	<b>4.3</b>	<b>Evaluating</b>	<b>5 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
4.1.1	Dance technique: Use of the head	1. Recall 2. Provide an explanation
4.1.2	Dance technique: Use of the arms	1. Recall 2. Provide an explanation
4.2.1	Musicality	1. Recall 2. Apply understanding of musicality's effect on performance
4.2.2	Musicality	1. Recall 2. Discuss how to develop
4.3	Body as an instrument of expression	1. Read for understanding 2. Recall 3. Evaluate how the body is used for expression

**4.1.1 EXPLAINING HOW USING THE HEAD ASSISTS IN PERFORMANCE****NOTE:**

- Candidates must describe how the use of the head assists in performing movements
- Candidates may/may not link responses to their dance major

**Expected responses:**

- Direction/spotting
- Focus
- Balance
- Control

Any other relevant answers relating to how the use of the head assists in performing movements

(2)

**Example of an answer:**

- Using your eyes and head to spot in turns would help you to execute the movement. ✓
- Maintaining eye focus when travelling ensures that dancers move in the correct direction. ✓

**4.1.2 EXPLAINING HOW USING THE ARMS ASSIST IN PERFORMANCE****NOTE:**

- Candidates must describe how the use of arms assists in performing movements
- Candidates may/may not link responses to their dance major

**Expected responses:**

- Balance
- Control
- Support/strength
- Partner work
- Momentum

Any other relevant answers relating to how the use of arms assists in performing movements

(2)

**Example of an answer:**

- If a dancer uses their arms correctly when performing they will be able to maintain balance. ✓
- A dancer should place their hands flat on the ground when performing a shift as they will have more strength to lift the body off the floor. ✓

**4.2.1 EXPLAINING HOW A LACK OF MUSICALITY AFFECTS DANCE PERFORMANCE****Expected responses:**

- Interpretation
- Theme/intent
- Emotion
- Timing
- Rhythm
- Dynamics

Any other relevant answers relating to how a lack of musicality affects dance performance

(3)

**Example of an answer:**

- A lack of musicality will affect a dance performance because dancers may not be able to interpret the different sound quality in the music. ✓
- If a dancer lacks musicality they may not be able to express the emotion of the performance. ✓
- If a dancer does not have well-developed musicality they may not be able to convey the intent of the dance work successfully. ✓

**4.2.2 DISCUSSING HOW TO DEVELOP MUSICALITY****Expected responses:**

- Music genres
- Speed
- Dynamics
- Rhythms
- Melodies
- Instrumentation/accompaniment

Any other relevant answers relating to developing musicality

(3)

**Example of an answer:**

- A dancer could develop musicality by first clapping the rhythm of the music. ✓
- A dancer could develop musicality by listening to many genres of music and adapting movements to suit the genre. ✓
- Using music with various tempi could develop musicality in a dancer, as they will need to adjust their movements to fit the different speeds. ✓

**4.3 EVALUATING HOW THE BODY IS USED FOR EXPRESSION****NOTE:**

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook
- Use the rubric provided to evaluate the level of the candidate's answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read

**Expected responses:**

- Functions of dance
- Presence/projection
- Dance elements/choreographic structures
- Movement quality
- Facial expression/gestures

Any other relevant answers relating to how the body is used for expression

(5)

**Example of an answer:**

Dance can be used to express emotions without using words. Some people are not able to 'speak' their thoughts and ideas and prefer to use their bodies as a tool for communication. If a choreographer is creating a dance work about love, the movement quality could reflect soft movements to ensure the intent of the dance work is portrayed to the audience. A choreographer could use dancers intertwined with one another in a small space to represent an idea of unity.

Dancers use facial expressions, gestures and movements to convey meaning through their bodies. In competitions, dance can be used to express power over an opponent, which can be seen in Hip Hop battles. In social settings people could use dance to express joy and togetherness, and even use dance as tool for activism. Dance can therefore be seen as a physical language that connects people all over the world.

**MARKING RUBRIC:**

<b>4–5</b>	<ul style="list-style-type: none"> <li>• In-depth understanding of how the body is used as an instrument of expression</li> <li>• Provides substantiated examples</li> </ul>
<b>2–3</b>	<ul style="list-style-type: none"> <li>• Good understanding of how the body is used as an instrument of expression</li> <li>• Provides examples</li> </ul>
<b>0–1</b>	<ul style="list-style-type: none"> <li>• Minimal/no understanding of how the body is used as an instrument of expression</li> <li>• May not provide examples</li> </ul>

[15]

**TOTAL SECTION A:**

**60**



**SECTION B: DANCE HISTORY AND LITERACY****QUESTION 5: IMPROVISATION AND CHOREOGRAPHY**

<b>LOW LEVEL</b>	<b>5.1</b>	<b>Choosing</b>	<b>5 marks</b>
	<b>5.2.1</b>	<b>Defining</b>	<b>1 mark</b>
	<b>5.2.2</b>	<b>Listing</b>	<b>4 marks</b>
<b>MEDIUM LEVEL</b>	<b>5.2.3</b>	<b>Explaining</b>	<b>8 marks</b>
	<b>5.3</b>	<b>Describing</b>	<b>7 marks</b>
	<b>5.4</b>	<b>OR</b> <b>Describing</b>	<b>7 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> <b>Steps candidates must go through in order to answer</b>
5.1	Choreography: terminology	1. Recall
5.2.1	Improvisation	1. Recall
5.2.2	Improvisation: Skills and values	1. Recall
5.2.3	Improvisation: Benefits	1. Recall 2. Apply understanding to benefits
5.3	Dance elements and choreographic structures	1. Recall 2. Analyse the image 3. Apply understanding to the image
5.4	Dance elements and Choreographic structures	1. Recall 2. Analyse the image 3. Apply understanding to the image

**5.1 CHOOSING TERMS****Expected responses:**

- 5.1.1 Narrative choreography (1)
- 5.1.2 Stimulus/gesture (1)
- 5.1.3 Multidisciplinary (1)
- 5.1.4 Gesture (1)
- 5.1.5 Dance fusion (1)

**5.2.1 DEFINING IMPROVISATION****Expected responses:**

- Creating movement in response to a stimulus
  - Unplanned, spontaneous movement
- Any other relevant answers relating to the definition of improvisation (1)

**5.2.2 LISTING FOUR SKILLS AND/OR VALUES****NOTE:**

- If more than FOUR skills and/or values are provided, mark the first FOUR only

**Expected responses:**

- Creativity
- Trust
- Communication
- Problem solving
- Teamwork
- Respect
- Reliability
- Responsibility
- Time management

Any other relevant answers relating to the skills and/or values developed through improvisation

(4)

**5.2.3 EXPLAINING THE BENEFITS OF SKILLS AND/OR VALUES****NOTE:**

- Read the entire answer before awarding marks
- All THREE bullets must be addressed to be awarded full marks
- Candidates may answer more on ONE bullet than another
- Use the rubric provided to evaluate the level of the candidate's answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read

**Expected responses:**

- Explaining the benefits of the FOUR skills and/or values listed in QUESTION 5.2.2.

(8)

**Example of an answer:**

Learning how to become a better communicator has helped me to listen actively to others, and respond appropriately. This skill will be useful in the workplace as I will be able to work well under pressure and in a team. Communication allows me to share my ideas and opinions with others confidently. I have learnt to think creatively and on my feet which will benefit me in everyday situations as I will be able to adapt to changing circumstances and make decisions in the moment. In society we are faced with many unexpected challenges like the energy crisis and the skill of problem solving will allow me to find a way around an obstacle and become more resourceful.

**MARKING RUBRIC:**

<b>CRITERIA</b>	
<b>7–8</b>	<ul style="list-style-type: none"> <li>In-depth understanding of the benefits of the skills and/or values developed through improvisation</li> </ul>
<b>5–6</b>	<ul style="list-style-type: none"> <li>Good understanding of the benefits of skills and/or values developed through improvisation</li> </ul>
<b>3–4</b>	<ul style="list-style-type: none"> <li>Adequate understanding of the benefits of skills and/or values developed through improvisation</li> </ul>
<b>0–2</b>	<ul style="list-style-type: none"> <li>Minimal/no understanding of the benefits of skills and/or values developed through improvisation</li> </ul>

### 5.3 DESCRIBING HOW MOVEMENTS IN THE IMAGE CAN BE MANIPULATED USING DANCE ELEMENTS AND/OR CHOREOGRAPHIC STRUCTURES

**NOTE:**

- Do not award marks for descriptions of the dance elements and choreographic structures
- Answers must relate to the movements performed in the image

**Expected responses:****Space:**

- General/shared space
- Negative space
- Personal space
- Levels
- Directions
- Pathways
- Shape
- Form
- Pattern
- Size

Any other relevant answers relating to how the movements in the image can be manipulated using space

**Time:**

- Speed/tempo
- Timing relationships
- Repetition
- Stillness
- Duration
- Unison
- Canon
- Phrasing
- Dynamics

Any other relevant answers relating to how the movements in the image can be manipulated using time

**Force:**

- Movement quality
- Dynamics
- Energy
- Accents
- Weight

Any other relevant answers relating to how the movements in the image can be manipulated using force

**Choreographic structures:**

- Canon
- Unison
- Rondo
- Repetition
- Stillness
- Contact improvisation
- Sequencing

Any other relevant answers relating to how the movements in the image could be manipulated using choreographic structures

(7)

**Example of an answer:**

- I would use space by repeating the motif with all the dancers facing one direction. ✓
- I would have the dancers form interlocking shapes to fill the negative spaces in the motif. ✓
- I would then form a straight line and have the dancers perform movements' fast ✓ and then drop their arms slowly, ✓ one at a time to create a canon. ✓
- I would contrast the force used when repeating movements. The dancers on the lower level would move gently ✓ while the dancers at high level move forcefully. ✓

**OR****5.4 DESCRIBING HOW MOVEMENT IN THE IMAGE CAN BE MANIPULATED USING DANCE ELEMENTS AND CHOREOGRAPHIC STRUCTURES****NOTE:**

- Do not award marks for descriptions of the dance elements and choreographic structures
- Answers must relate to the movements in the image

**Expected responses:****Space:**

- General/shared space
- Negative space
- Personal space
- Levels
- Directions
- Pathways
- Shape
- Form

- Pattern
- Size

Any other relevant answers relating to how the movements in the image can be manipulated using space

**Time:**

- Speed/tempo
- Timing relationships
- Repetition
- Stillness
- Duration
- Unison
- Canon
- Phrasing
- Dynamics

Any other relevant answers relating to how the movements in the image can be manipulated using time

**Force:**

- Movement quality
- Dynamics
- Energy
- Accents
- Weight

Any other relevant answers relating to how the movements in the image can be manipulated using force

**Choreographic structures:**

- Canon
- Unison
- Rondo
- Repetition
- Stillness
- Contact improvisation
- Sequencing

Any other relevant answers relating to how the movements in the image could be manipulated using choreographic structures

(7)

**Example of an answer:**

- The dancers could pass by each other to create a different interlocking shape. ✓
- I would have the dancers turn away from each other one at a time creating a canon ✓ and continue to repeat the movements by lifting the arms above their heads. ✓
- The dancers could move into a lift where the one dancer is lifted forming an asymmetrical position. ✓
- Both dancers turn to face the front and do the motif in unison. ✓ They hold the position with their arms lifted above their heads to create a moment of stillness. ✓

[25]

**QUESTION 6: DANCE LITERACY**

<b>LOW LEVEL</b>	<b>6.1</b>	<b>Indicating</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>6.3</b>	<b>Writing</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>6.2</b>	<b>Discussing</b>	<b>5 marks</b>
	<b>6.3</b>	<b>Writing</b>	<b>10 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
6.1	Theatrical and cultural dance forms	1. Recall
6.2	Indigenous dance	1. Recall 2. Reflecting on the value of South African indigenous dance 3. Formulate opinion
6.3	History, development and future of dance major	1. Recall 2. Analyse development 3. Formulate opinion

**6.1 INDICATING TRUE OR FALSE****Expected responses:**

- 6.1.1 False (1)
- 6.1.2 False (1)
- 6.1.3 True (1)
- 6.1.4 True (1)
- 6.1.5 True (1)

**6.2 DISCUSSING THE VALUE OF LEARNING SOUTH AFRICAN INDIGENOUS DANCES****Expected responses:****The following areas could be included:**

- Culture
- Respect
- Community
- Unity
- History
- Traditions

Any other relevant answers relating to the value of learning South African indigenous dances

(5)

**Example of an answer:**

- Learning about different indigenous dances gives learners insight into different cultures. ✓
- Being a South African I think it is valuable to learn about my country and its history. ✓
- South African indigenous dance teaches learners to have respect for one another's cultures. ✓

### 6.3 WRITING AN ESSAY ON DANCE MAJOR

**NOTE:**

- Candidates must address the origin, development and provide an opinion of the future of their dance major to be awarded full marks
- Read the entire answer before awarding marks
- Use the rubric provided to evaluate the level of the candidates' answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read

**Expected responses:****The following areas could be included:**

- Origin
- Development
- Pioneers
- Principles
- Characteristics
- Dance works
- Film
- Accessibility
- Technology
- Performance spaces
- Multidisciplinary

Any other relevant answers relating to the origin, development and opinion on the future of the dance major

(15)

**Example of an answer:**

**Then, now and into the future...  
An essay about contemporary dance**

Contemporary dance started in the early 20<sup>th</sup> century. Popular dance forms at the time were classical ballet and vaudeville which transported audiences away from their daily lives. Contemporary dance started as a rebellion against the strict rules of classical ballet which expressed unrealistic stories and romantic fairy tales. Contemporary artists at the time however wanted to explore real life emotions through dance and broke away from the strict rules of classical ballet.

The early pioneers of contemporary dance were Isadora Duncan, Loie Fuller, Ruth St Denis and Ted Shawn. Isadora Duncan danced barefoot and barelegged with loose hair which was unheard of at the time. Ruth St Denis and Ted Shawn started a dance school which was later attended by Martha Graham. Martha Graham is seen as the mother of contemporary dance as she was instrumental in codifying contemporary dance. She also developed her own technique based on the principle of 'contraction and release'. As teachers experimented and developed their work, their students would add to it and adapt it to suit their own personal styles. In this way contemporary dance continues to evolve.

Today, contemporary dance has developed to include different genres/styles for example fusion. In South Africa, choreographers such as Sylvia Glasser and Gregory Maqoma fused contemporary and African dance to create a new genre called Afrofusion/ afro-contemporary which has spread across the world. Now, contemporary dance is not only performed on conventional stages, but also in public/site-specific spaces. Technology has also had a big influence on dance in recent times. For contemporary dance it has meant that works have become multidisciplinary combining art forms such as visual arts, design, drama, music and film. Contemporary dance therefore has become more accessible as more people can engage with it. It has also become more inclusive of differently abled bodies as contemporary dance breaks boundaries and even challenges how people view dance.

In the future I see contemporary dance being even more accessible, as the internet allows us to learn, share and create dance, as well as connect with a global dance community.

**MARKING RUBRIC:**

<b>CRITERIA</b>	
<b>12–15</b>	<ul style="list-style-type: none"> <li>• In-depth description of the origin of the dance major</li> <li>• In-depth understanding of the development of the dance major</li> <li>• Provides innovative opinions of the future of the dance major</li> </ul>
<b>9–11</b>	<ul style="list-style-type: none"> <li>• Good description of the origin of the dance major</li> <li>• Good understanding of the development of the dance major</li> <li>• Provides relevant opinions of the future of the dance major</li> </ul>
<b>6–8</b>	<ul style="list-style-type: none"> <li>• Adequate description of the origin of the dance major</li> <li>• Adequate understanding of the development of the dance major</li> <li>• Provides some opinions of the future of the dance major</li> </ul>
<b>0–5</b>	<ul style="list-style-type: none"> <li>• Minimal/no description of the origin of the dance major</li> <li>• Minimal/no understanding of the development of the dance major</li> <li>• Provides minimal/no opinions of the future of the dance major</li> </ul>

**[25]**



**QUESTION 7: DANCE WORK**

<b>LOW</b>	<b>7.1.1</b>	<b>Providing</b>	<b>4 marks</b>
<b>MEDIUM LEVEL</b>	<b>7.1.2</b>	<b>Discussing</b>	<b>4 marks</b>
	<b>7.1.4</b>	<b>Explaining</b>	<b>8 marks</b>
<b>HIGH LEVEL</b>	<b>7.1.3</b>	<b>Discussing</b>	<b>3 marks</b>
	<b>7.2</b>	<b>Motivating</b>	<b>6 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
7.1.1	Dance work: synopsis	1. Recall
7.1.2	Dance work: costumes	1. Recall 2. Explain symbolism of colour
7.1.3	Dance work: music and/or accompaniment	1. Recall 2. Formulate opinion 3. Substantiate opinion
7.1.4	Dance work: lighting, set design and/or props, symbolism	1. Recall 2. Explain symbolism
7.2	Dance work: relevance	1. Recall 2. Formulate opinion 3. Substantiate opinion

**7.1.1 PROVIDING A SYNOPSIS****Expected responses:**

- Inspiration
- Reason
- Intent
- Outline of sections/scenes

Any other relevant answers relating to synopsis/theme/storyline

(4)

**7.1.2 DISCUSSING THE ROLE OF COLOUR IN THE COSTUMES****NOTE:**

- Candidates answers must relate to how colour supports the theme/intent of the dance work
- Do not award marks for identifying costumes only

**Expected responses:**

- Discussing the role of colour of the costumes in the chosen dance work

(4)

**Example of an answer:****Lamentation:**

- In Lamentation the dancer wears a deep red leotard and purple tube over it. The colour red could suggest blood which may symbolise the pain the dancer is feeling. ✓
- The colour red may also suggest that the process of grieving is like having an open wound, painful and that it takes time to heal. ✓
- The colour purple is the same colour as a bruise, emphasising that grief is painful just like bruising. ✓
- Purple is also considered a royal colour and this may suggest that regardless of class, every human grieves. ✓

**7.1.3 DISCUSSING WHETHER OR NOT THE MUSIC AND/OR ACCOMPANIMENT IMPACTED THE DANCE WORK****NOTE:**

- Candidates must discuss whether or not the music and/or accompaniment impacts the dance work
- Do not award marks for explaining the music/accompaniment only

**Expected responses:****Relation of music/accompaniment to dance to include:**

- Mood
- Genres/sound effects
- Tempo
- Dynamics
- Structure

Any other relevant answers relating to whether or not the music/accompaniment impacted the dance work

(3)

**Example of an answer:****Ghost Dances:**

The music impacted the dance work because Ghost Dances was created to pay homage to the civilians of Chile who had experienced a coup. The music came from a Chilean folk music band called Inti-Illimani, thus honouring the people of Chile. ✓ In the beginning of Ghost Dances you hear the sound of water dripping which could easily be symbolic of blood dripping from dying Chilean civilians, this impacted the dance work as it was the harsh reality. ✓ The music also compliments the sections in Ghost Dances. For example the cheerful folk music used in the llama section showing the playful relationship between the young girl and man. ✓

**7.1.4 EXPLAINING HOW THE LIGHTING, SET DESIGN AND/OR PROPS COMMUNICATED THE THEME OF THE DANCE WORK****NOTE:**

- Candidates must explain how the choreographer communicated the theme through lighting, set design and/or props
- Do not award marks for listing/identifying without providing detailed examples
- Candidates may write more on one area than another
- All areas must be included for full marks to be awarded

**Expected responses:****Lighting:**

- Design
- Colour
- Special effects
- Projections

**Set design:**

- Backdrop/cyclorama
- Technology
- Performance spaces: conventional and non-conventional spaces

**Props**

Any other relevant answers relating to how lighting, set design and/or props communicate the theme of the dance work

(8)

**Example of an answer:****Four Seasons**

- The lighting in the Winter scene is dark and gloomy which suggests the cold and depressive state humans may feel during the winter months. ✓
- The set design in Winter shows a dilapidated building that is projected onto the cyclorama which is symbolic to the chaotic weather during winter. ✓
- During the Autumn scene the lighting changes to a brown, red and orange tone which represents the colour of the trees during this time of the year. ✓
- There are also projections on the floor of the stage, which look like cracks during this season which represents the dryness that autumn brings. ✓
- In the Spring scene we see the lighting change to various bright colours which could symbolise the colourful flowers that blossom during spring time. ✓
- In the Summer scene, the lighting changes to red which represents the heat of summer. ✓
- At the end of Summer, a projection of a map of Africa and Louis Armstrong's song, 'What a Wonderful World' is projected onto the cyclorama which is symbolic of hope that the world will combat global warming. ✓
- It is also symbolic of the idea that if the world unites we will be able to support one another through tough times. ✓

**7.2 MOTIVATING THE IMPACT OF THE DANCE WORK****Expected responses:****The following areas could be included:**

- Dance style/genres
- Fusion
- Dance technique
- Performance quality
- Dance elements
- Choreographic structures
- Music choices
- Creativity
- Functions of dance

Any other relevant answers relating to how the dance work has made an impact

(6)

**Example of an answer:****Revelations:**

This dance work has developed my knowledge about slavery and how religion could be solace to people experiencing trauma. ✓ It has assisted me in preparing for my PAT and taught me that the use of props can be a powerful way to communicate the intent of the dance work. ✓ This dance work used space and positioning of the dancers on the stage very well. I was able to use this knowledge and help my dancers with correct placing on stage ✓ and make the dance look polished. ✓ It helped me prepare for my practical examination as I could see how the performance qualities were demonstrated by professional dancers. ✓ I am a ballet dance major and although this is a contemporary dance work, the principles of ballet were evident in the dance work. It assisted me in my understanding of how to demonstrate the principles in my performance. ✓

**[25]**

**QUESTION 8: CHOREOGRAPHER**

<b>LOW LEVEL</b>	<b>Writing</b>	<b>9 marks</b>
<b>MEDIUM LEVEL</b>	<b>Writing</b>	<b>6 marks</b>

<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS Steps candidates must go through in order to answer</b>
Choreographer	<ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Select appropriate information for the introduction and influences</li> <li>3. Apply understanding of the effect influences have on choreographic style/dance work</li> <li>4. Formulate a speech</li> </ol>

**WRITING A SPEECH****NOTE:**

- Candidate must demonstrate the ability to explain how the influences contributed to the choreographer's choreographic style
- Read the entire answer before awarding marks
- Candidates may answer more on ONE bullet than another
- All bullets should be included for full marks to be awarded
- Use the rubric provided to evaluate the level of the candidates' answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read

**Expected responses:**

- Background
- Training and dance career
- Contribution to dance in society
- Social and/or political context
- Personal influences and/or collaborations

(15)

**Example of an answer:**

Good evening and welcome to the Jomba Dance Conference.

It is my honour to introduce you to the highly acclaimed choreographer Gregory Maqoma. Maqoma was born in 1973 in a South African township called Soweto. He started dancing in the 1980s in his community as a way to escape the political turmoil at the time. His formal training started at *Moving Into Dance Mophatong* (MID) in 1990 under the direction of Sylvia Glasser. He then received a scholarship to study at PARTS (Performing Arts Research and Training Studio), in Brussels, Belgium. He is the founder of an African Contemporary dance company called, *Vuyani Dance Company*. This company has received both local and international acclaim and has put South African dance on the international stage. Maqoma has taught in many universities across the world and in this way has spread South African dance globally.

Sylvia Glasser, who taught and mentored Maqoma, played a pivotal role in his choreographic style. She pioneered Afrofusion which influenced Maqoma's approach to fusing different dance styles. He refers to his style as a cocktail of genres incorporating styles such as African dance, contemporary, ballet and salsa as seen in his dance work Four Seasons. Maqoma draws on social and political themes in his works such as cultural rituals, environmental concerns and human behaviours. He also draws on the experiences of his dancers when creating dance works and involves them in the creation process.

Put your hands together for Gregory Maqoma.

### MARKING RUBRIC:

CRITERIA	
<b>12–15</b>	<ul style="list-style-type: none"> <li>• In-depth understanding of the choreographer's background, training/dance career and contributions to society</li> <li>• Excellent ability to explain how the choreographer's social and/or political context, personal influences and/or collaborations have influenced the choreographic style and/or dance works</li> <li>• Excellent written presentation of a speech</li> </ul>
<b>9–11</b>	<ul style="list-style-type: none"> <li>• Good understanding of the choreographer's background, training/dance career and contributions to society</li> <li>• Good ability to explain how the choreographer's social and/or political context, personal influences and/or collaborations have influenced the choreographic style and/or dance works</li> <li>• Good written presentation of a speech</li> </ul>
<b>6–8</b>	<ul style="list-style-type: none"> <li>• Adequate/limited understanding of the choreographer's background, training/dance career and contributions to society</li> <li>• Adequate/limited ability to explain how the choreographer's social and/or political context, personal influences and/or collaborations have influenced the choreographic style and/or dance works</li> <li>• Adequate/limited written presentation of a speech</li> </ul>
<b>0–5</b>	<ul style="list-style-type: none"> <li>• Minimal/no understanding of the choreographer's background, training/dance career and contributions to society</li> <li>• Minimal/no ability to explain how the choreographer's social and/or political context personal influences and/or collaborations have influenced the choreographic style and/or dance works</li> <li>• Minimal/no written presentation of a speech</li> </ul>

[15]

**TOTAL SECTION B: 90**  
**GRAND TOTAL: 150**