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Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DANCE STUDIES

2019

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 27 pages.

NOTE TO MARKERS:

Adhere strictly to these marking guidelines when marking. The standardisation process during marking guidelines discussions ensures that the marking guidelines cover most possible responses candidates could provide. Every marker must understand and apply it in the same way consistently. In some qualitative questions, exercise your professional and informed judgement.

This question paper must be marked by experienced dance teachers/ advisors/officials as it requires specialist knowledge.

- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the FIRST question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- High, medium or low cognitive levels expected in each answer are included above each possible answer.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he/she doesn't know.
- Allocate ticks for the content provided up to the maximum marks.
- Where rubrics are provided – use these to verify the cognitive levels and quality of the answers. Full marks should not be awarded if all bullets/requirements have not been met.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: INJURIES (COMPULSORY)****LOW LEVEL: 1.1 Defining – 1 mark****1.2 Naming – 1 mark****MEDIUM LEVEL: 1.3 Providing activities – 3 marks****1.4 Explaining prevention methods – 5 marks****POSSIBLE ANSWERS:**

1.1 Inflammation of a tendon. (1)

1.2 R.I.C.E or other relevant answers (1)

1.3 **Mark only the first THREE if more are provided:****Maintaining components of fitness during injury could include:**

- **Continue** with the remainder of the dance class that includes floor work and non-weight bearing exercises that target specific muscles e.g. core muscles so that posture and alignment are not affected.
- **Stretch** all muscle groups daily to maintain flexibility.
- **Continue with standing/balancing exercises** to develop coordination/memory/muscle memory.
- **Maintain strength** through Pilates/yoga/gym focusing on specific muscles/groups. Do specific strengthening exercises in class.
- **Engage** in activities that are low impact/no jumping, for example swimming or walking.
- Any other suitable answers. (3)

1.4 **NOTE: Do not award full marks if the candidate does not explain clearly. ONE MARK PER PREVENTION EXPLANATION.****Prevention could include:**

- Avoid **excessive amounts of force** on the injured area and the muscles surrounding it – to prevent further injury.
- Do not participate in **excessive/overtraining** routines/classes where the body is not allowed time to rest.
- Do not dance on a **concrete/very hard floor** as there will be no shock absorption after impact from jumps etc. and this excessive force will cause pain and inflammation/damage joints/cause further injuries.
- **Warm up** before exercising so the muscles and tendons have time to become elastic/pliable.
- Increase exercise intensity gradually to prevent injuries.
- Engage in strength training to **strengthen** all surrounding muscle groups – so there is no excess strain placed on the injured area.
- Exercises should be varied to avoid **overuse and trauma** to any particular muscle group.
- Ensure you have a good degree of **flexibility** because tight muscles/tendons are more prone to injury.
- Work with a **good teacher** who can correct poor technique to prevent injuries from occurring.
- Limit or keep moving during **stop and start sections** in the dance class as the muscles will cool down and will be stressed.
- Maintain a **balance** between the right and left side to avoid overworking certain muscles and muscle imbalances.
- Any other suitable answers. (5)

[10]

NOTE: Candidates have a choice between QUESTION 2 and QUESTION 3.
Mark only the FIRST ANSWER if both are answered.

QUESTION 2: COMPONENTS OF FITNESS – ENDURANCE

LOW LEVEL: 2.1 Defining X 2 – 4 marks

2.2 Describing – 1 mark

MEDIUM LEVEL: 2.3 Explaining – 5 marks

POSSIBLE ANSWERS:

2.1 **NOTE:** Any TWO of the following three key descriptors highlighted below should be part of the definition:

Cardiovascular Endurance

- A well-conditioned **heart and lungs** pump a greater volume of blood into the general circulation.
- **Oxygen** is transported more efficiently to the muscles and organs to improve performance.
- The breakdown of **fuel** for use by the body increases. (2)

Muscular Endurance

- The ability to **sustain** many muscle contractions.
- Muscles can work over a long **period of time**.
- The body and muscles can work optimally without **getting tired**. (2)

2.2 **NOTE:** Exercises could be in the dance class or outside the dance class.

Possible exercises could be:

- Swimming is aerobic and the movement involves all parts of the body.
- Running/skipping/jumping/travelling movements are good for developing the lungs and heart as aerobic exercises increase oxygen intake.
- Any other suitable answer. (1)

- 2.3 **NOTE: Do not award full marks if candidates do not clearly explain each factor. Mark only the first FIVE if more are included.**

Technique class is stop-start:

The dancer stands still and listens to the teacher's corrections, which means endurance can't be developed as you need to keep the heart rate up for prolonged periods.

Lack of regular classes:

During holidays and exam periods there is often a lack of regular classes which means endurance is lost.

Long period of not dancing:

This could be due to an injury meaning the heart, lungs and muscles lose strength/fitness/endurance.

Lack of regular exercise:

Muscles become weak when not exercised regularly. Often not enough classes are offered/ the dancer does not attend enough classes/ misses classes regularly.

Too much time spent in rehearsal and performance:

The aerobic system is not engaged for long periods at a time, thus endurance is never built up sufficiently.

The overload principle:

Doing more in each lesson is not applied so endurance will remain at a constant level and never improve.

Lack of commitment:

A dancer not pushing themselves in class and never working to their maximum capacity.

Any other suitable factors.

(5)
[10]

OF

QUESTION 3: COMPONENTS OF FITNESS – NEUROMUSCULAR SKILLS**LOW LEVEL: 3.1 Naming – 5 marks****MEDIUM LEVEL: 3.2 Explaining – 5 marks****POSSIBLE ANSWERS:**3.1 **NOTE:** Mark only the first FIVE skills if more are provided.

- Balance
- Agility
- Kinaesthetic awareness
- Spatial awareness/orientation
- Rhythm
- Timing
- Musicality
- Reactivity (reaction time)
- Coordination
- Power/explosive movements
- Interpretation/emotion/making meaning of movement

(5)

3.2 **NOTE:** Candidates must provide an explanation for the same FIVE skills named in QUESTION 3.1. Mark only the first five if more are provided.**Possible explanations:****Balance:**

- The ability to control movements and have equal weight around a central point.
- Could make performance looked controlled and easy.
- Holding a position with control and poise.

Agility:

- A dancer's ability to move quickly and efficiently.
- The ability to change the direction of the body quickly in a capable and effective manner.

Kinaesthetic awareness:

- The dancer's inner awareness of how their body moves.
- The ability to feel and know where their own and others' bodies are in space and time without looking in a mirror/being corrected.
- The ability of your central nervous system to communicate and coordinate parts of your body with each other.

Spatial awareness:

- The dancer's awareness of the space used by not only their bodies, but also by others.
- The ability to perform together as a group.
- The ability to not bump into fellow dancers while moving.
- The ability to use the available space effectively.

Rhythm:

- The ability to match movement to music.

Timing:

- Everything that has to do with the time aspect of music and movement including duration and pattern.

Musicality:

- Making meaning and interpretation of music.
- A dancer's sensitivity and interpretation of the rhythms, melodies, tempo and dynamics in music.

Reactivity (reaction time):

- The ability to respond to changing circumstances.
- Reacting appropriately to emotional situations/accidents/music/movements, etc.

Coordination:

- Being able to use all/different parts of the body at the same time effectively.
- The ability to perform complex actions using the torso, arms, legs, head and eyes simultaneously.

Power:

- Explosive movements created within a movement sequence that needs huge bursts of strength/energy.
- The ability to lift someone/sustain a movement.

Interpretation/ Emotion:

- The ability to interpret/create/make meaning in movements often done through improvisation or visualisation of a stimulus.
- Any other suitable answers.

(5)
[10]

QUESTION 4: MOVEMENT QUALITY (COMPULSORY)

Many possible answers could be provided.

Dancers may write about good dance technique but must also provide at least FIVE other qualities. Use professional judgement when allocating marks. Candidates may write in any format.

HIGH LEVEL: Opinion/synthesis – 10 marks

POSSIBLE MOVEMENT QUALITIES THAT COULD BE INCLUDED:**Beginnings and endings:**

- The start of the solo should make an impression on the audience/make them want to watch further.
- The ending should bring the whole solo to a conclusion and not be too abrupt. It should leave a lasting impression on the audience.
- Any other suitable explanations.

Musicality:

- The dancer has to interpret the type of music/mood of the music.
- Musicality enables a dancer to communicate their interpretation of the music through movement.
- Instrumentation needs to be taken into account as each instrument has a different sound quality which should be interpreted through the movements.
- The dynamics of the music should be taken into consideration when performing movements.
- Any other suitable explanations.

Fluidity:

- All the steps you have learnt individually in the solo have to melt one into another so they become seamless / smooth / flowing transitions.
- Any other suitable explanations.

Transitions:

- This is what happens between the movements and is often more important than the movements as they link sections together and create contrast and interest.
- Smooth transitions will develop fluidity in your dance and give your movements an effortless quality.
- Any other suitable explanations.

Eye focus:

- The use of the eyes is essential as this connects the dancer not only with the audience but also connects the head with the movements of the arms and the direction of the movements.
- Eye focus or projection with the audience will convey the theme/message or create a connection.
- Any other suitable explanations.

Expression:

- This will depend on the style of dance and the mood of the music.
- The expression should come through the movements as well as facial expressions to convey the meaning of the solo.
- Any other suitable explanations.

Projection:

- It is important to imagine you are on a stage and you have to connect with the audience right at the back of the theatre, not just those very close to you.
- Any other suitable explanations.

Dynamics:

- The solo needs highs/lows/contrasts/light-and-shade in movement to create depth/interest in the dance.
- Moments of stillness adds to the dynamics of the dance and captures the audience in the moment.
- Any other suitable explanations.

Style:

- The style of the solo could depend on the individual dancer's style/the music/the choreography.
- It should have a uniqueness that makes the performance memorable.
- Any other suitable explanations.

Accuracy:

- The solo needs to be known in depth so that all the details of the movements can be developed and demonstrated.
- Clarity of movement will ensure attention to detail and accuracy.
- Any other suitable explanations.

Complexity:

- Each dancer needs to take the solo and develop it to the highest level of complexity they are able to attain.
- This involves the level of technique as well as components of fitness achieved during class and practise.
- Any other suitable explanations.

Co-ordination:

- All parts of the body need to be co-ordinated to create a polished final performance.
- Co-ordination between the movement and the music/accompaniment
- Any other suitable explanations.

Fluency:

- A wide vocabulary of movement used with ease
- Movements become automatic without having to think about them
- Ability to express oneself through movement
- Confident, effortless, articulate in the dance major/style

Commitment to movement:

- Each movement is performed fully with focus/ clarity / energy (i.e. not marking)
- Performed with attention to detail; each movement has a clear beginning and ending

Any other suitable performance qualities.

[10]

NOTE: Candidates have a choice between QUESTION 5 and QUESTION 6.
Mark only the FIRST ANSWER if both are answered.

QUESTION 5: NUTRITION (CHOICE)

Many possible TIPS could be provided.

If candidates write about specific diets/eating habits e.g. Banting/Keto/Paleo diets, evaluate the relevancy of their answers.

Use professional judgement when allocating marks.

Answers may include a list of the 5 essential food groups with explanations.

LOW LEVEL: Give a tip x 5 – 5 marks

MEDIUM LEVEL: Explain each tip x 5 – 5 marks

POSSIBLE ANSWERS:

TIP 1: A BALANCED DIET

- Eating the right balance/amounts of each food can increase energy, focus and concentration. (1)
- Finding the proper balance of nutrients not only prevents fatigue and injury, but also supports a long healthy career in dance.
- Good eating habits can improve recovery from injuries such as a strain.
- It can assist with lean muscle growth and soft tissue repair.
- Any other suitable answers. (1)

TIP 2: COMBINING FOOD GROUPS

E.g. Combining protein/fat and carbohydrates can increase energy/concentration and focus for optimum performance. (1)

- Combining high fat with low carbohydrates (LCHF) can increase energy/concentration and focus.
- Carbohydrates are the primary fuel/energy source for the body.
- Protein stabilizes blood sugar levels and maintains steady energy throughout the day.
- Protein promotes alertness and activity.
- Protein awakens the brain and guides and influences the building of nerve cells.
- Fat is an excellent source of energy.
- Your body is able to produce glucose in the form of ketones thus it is not necessary to consume high levels of carbohydrates.
- The body is able to break down fat and convert it into energy more easily, giving you more sustainable energy for rehearsal/classes etc.
- Any other suitable answers. (1)

TIP 3: GOOD HYDRATION

(1)

- Drinking 6-8 glasses of water a day will ensure good hydration which could prevent dizziness, tiredness, loss of focus and concentration.
- Dancers lose large amounts of water through sweat and need to replenish electrolytes and minerals that are lost.
- Water will contribute to maintaining electrolyte balance which will prevent sore/stiff muscles.
- Drinking enough water in the day maintains focus and concentration needed to prevent injuries.
- Any other suitable answers.

(1)

TIP 4: EAT BREAKFAST EVERY DAY

(1)

- This is the meal that jump-starts your metabolism and gives you energy for the day.
- Eating a small breakfast before morning dance class will invigorate you and help you focus, setting you on the right track for the day.
- Any other suitable answer.

(1)

TIP 5: EAT SMALL MEALS THROUGHOUT THE DAY

(1)

- It is better to eat small meals throughout the day to maintain energy by providing the body with fuel throughout the day.
- It also prevents blood sugar levels dropping which could lead to a lack of concentration/focus, dizziness, etc.
- The body will be able to perform optimally for long periods of time without getting fatigued which could lead to injuries.
- Any other suitable answer.

Any other suitable tips.

(1)

[10]**OR**

QUESTION 6: MUSCLES AND ACTIONS (CHOICE)**LOW LEVEL: 6.2, 6.4, 6.6, 6.8, 6.10 Naming – 5 marks****MEDIUM LEVEL: 6.1, 6.3, 6.5, 6.7, 6.9 Identifying – 5 marks****POSSIBLE ANSWERS:**

- 6.1 Flexion/Inward rotation (1)
- 6.2 Any ONE of the following: (1)
- Iliopsoas
 - Sartorius
 - Rectus femoris
 - Pectineus (flexion and inward rotation)
 - Adductor group
- 6.3 Plantar flexion/dorsi extension (1)
- 6.4 (1)
- Gastrocnemius
 - Soleus
 - Tibialis posterior
- 6.5 Flexion (1)
- 6.6 (1)
- Hamstrings
 - Gastrocnemius
- 6.7 (1)
- Extension OR inward rotation
- 6.8 **NOTE:** If only deltoid is provided award a ½ mark.
Inward rotation: (1)
- Deltoid anterior fibres
 - Latissimus dorsi
 - Pectoralis major
- Extension:** (1)
- Posterior fibres of the deltoid.
 - Latissimus dorsi
 - Rotator cuff/Infraspinatus/Teres minor/Subscapularis
- 6.9 Flexion (1)
- 6.10 **NOTE:** If only deltoid is provided award a ½ mark. (1)
- Anterior fibres of the deltoid.
 - Pectoralis Major
 - Biceps brachii
- [10]**

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 7: DANCE FORMS**

Possible other dance forms to be answered on could be ballet/contemporary/jazz/Spanish dance, etc.

Use professional judgment when allocating marks.

NOTE: 7.1 One clearly explained fact = 1 mark. Do not award marks for one-word answers.

More information is provided than expected to guide markers.

LOW LEVEL: 7.2 Providing – 4 marks

7.3 Provide – 2 marks

MEDIUM LEVEL: 7.1 Explaining – 4 marks

POSSIBLE ANSWERS:

			NAME THE OTHER DANCE FORM	
7.1	Any TWO well explained movement principles, e.g.: <ul style="list-style-type: none"> African dance uses the body/stamps forcefully into the ground giving in to gravity. Tends to perform on the spot rather than across space. Men use large movements such as jumping and leaping while women use smaller shuffling steps with their bodies usually in a bent over position. Draws from imitation and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air. Uses natural bends of the body, isolations/undulations/ripples of the torso Emphasis on articulation of basic and complex rhythmic patterns rather than visual form. 		Any TWO well explained movement principles, e.g.: <ul style="list-style-type: none"> Contemporary dance uses body weight to give in to and resist gravity as in fall and recovery/contractions and release, off-axis leans/tilts, etc. Uses the space broadly i.e. travels across space. Movements are not gender-specific. Draws from basic human movements and emotions and abstracts the movement. Movement originates in the pelvis/centre/ torso and moves as a whole with the extremities moving in reaction to the centre. Emphasis on visual form and lines. Any other suitable answer. 	
	Any other suitable answer.	(2)		(2)

7.2	Any TWO recognisable characteristics of costumes/dress, e.g.: <ul style="list-style-type: none"> • Animal skins • Feathers/beads/rattles • Gumboots, overalls, bandanas • Traditional dress/clothing • Barefoot/takkies Any other suitable answer.	(2)	Any TWO recognisable characteristics of costumes/dress, e.g.: <ul style="list-style-type: none"> • Tight fitting clothing to show off body lines e.g. leotards, tights, unitards. • Everyday clothing • Clothing to express a theme. • Non-gender specific clothing e.g. dresses/pants for both male and female. • Contemporary dancers generally dance barefoot. Any other suitable answer.	(2)
7.3	Any ONE recognisable characteristics of music/accompaniment, e.g.: <ul style="list-style-type: none"> • African dance is very rhythmical using complex combinations of beats/polyrhythms. • Participants involved either dance or do the singing/clapping/chanting/ululating etc. to accompany the dancers. • Drums/African percussion instruments are often used but these differ according to the tribe and the dance. Any other suitable answer.	(1)	Any ONE recognisable characteristics of music/accompaniment, e.g.: <ul style="list-style-type: none"> • Contemporary dance may interpret the music/words being used through movement. • Contemporary dance can be performed to any style/genre of music as well as the voice/silence/special effects. • Contemporary dance can be performed to recorded music/live orchestra. Any other suitable answer. Music characteristics of contemporary are not specific so a wide range of answers can be expected.	(1)

[10]

QUESTION 8: IMPROVISATION AND CHOREOGRAPHY (COMPULSORY)

Candidates will provide many different answers. Use professional judgement.

MEDIUM LEVEL: 8.1 Analysis - 5 marks

HIGH LEVEL: 8.2 Choreographing – 5 marks

POSSIBLE ANSWERS:

8.1 Analysis of improvisation could include:

- **Specific improvisational exercises done in class and how this developed them as a dancer/choreographer e.g.**
 - Trust building exercises
 - Contact work
 - Use of space/time/force
 - Working with props
 - Working with images/poetry/text
 - Working with different types of music
 - Any other examples
- **Analysis of development as a dancer/choreographer and provides examples e.g.**
 - Improvisation provides a chance to dance freely/with abandon. This improves movement quality.
 - Not relying on familiar steps but rather developing/creating own movement vocabulary through exploration and experimentation.
 - Confidence to explore and develop new movement styles.
 - Experimenting with dance elements spontaneously can create unique and innovative movement vocabulary and choreography.
 - Developing trust, relationships/sensitivity to others.
 - Developing spatial awareness.
 - Developing leadership qualities/learning how to follow/be part of a team.
 - Taking risks.
 - Developing musicality.
 - Any other suitable answers.

(5)

8.2 Using the image below as a stimulus for choreography.

- Shows understanding of planning or starting point for a dance work.
- Refers to the image in a meaningful way – shows visual literacy in their interpretation; imaginative.
- Interprets the **meaning the image could create imaginatively, e.g.**
 - The actual image
 - The symbolic meaning the image could convey
 - An emotion
 - A story of what happened to the dancers/moment in their lives
 - Any other suitable interpretation.
- Choice of dancers.
- Choice of music/accompaniment/venue/context/theme/title/technology could be included.
- Choreographic construction e.g. beginning/middle/ending.
- The elements of **space, time and force** could be included.
- Any other suitable answers.

(5)
[10]**MARKING RUBRIC:**

4–5	<ul style="list-style-type: none"> • Demonstrates understanding of planning for choreography. • Uses the image as a stimulus and makes reference to it. • Interprets the meaning of the image imaginatively and explains how this could affect movement/choreography/selection of dancers/performance space/music, etc. • A good understanding of dance/choreographic elements other production elements etc.
2–3	<ul style="list-style-type: none"> • Shows a basic understanding of planning for choreography. • May/may not use the image as a stimulus. • Interprets the meaning of the image literally. • Incorporates some/all/none of the dance/choreographic elements, etc.
0–1	<ul style="list-style-type: none"> • Minimal/no understanding of planning for choreography. • May use/does not use the image as a stimulus. • Basic interpretation/unable to interpret the meaning the image could create. • Minimal/no understanding of dance/choreographic elements.

SOUTH AFRICAN CHOREOGRAPHERS AND DANCE WORKS

NOTE: Candidates have a choice between QUESTION 9 and QUESTION 10.
Mark only the FIRST ANSWER if both are answered.

QUESTION 9: GREGORY MAQOMA'S *FOUR SEASONS* (CHOICE)

Use professional judgment when assessing the quality of the candidate's answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

Do not award full marks if all sections have not been included.

Bullets have been used to aid marking.

LOW LEVEL: Describing: approximately 6 marks

MEDIUM LEVEL: Analysing/interpreting: approximately 14 marks

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Provides a factually accurate background that led to Maqoma's development as a choreographer of note. Provides a detailed description of the messages in this dance work and provides specific examples. Provides a detailed analysis of the movement vocabulary used in the seasons and provides specific examples of how they brought across the messages in the work. Provides a detailed analysis of the production elements in each season and how they brought Maqoma's message/intent across. Provides detailed knowledge on the live musicians and how they were used/ the recorded music/the projection of the words of the music/the instrumentation/style of the music. Provides an informed interpretation of the message that the ending of this dance work communicates.
7–16	<ul style="list-style-type: none"> Provides a basic knowledge on the background of Maqoma. Provides a description of some of the messages in this dance work and provides/does not provide specific examples. Provides a basic description of some of the movement vocabulary used in the seasons and provides/does not provide examples. Provides a basic description of the production elements in each/some of the seasons. Provides a basic knowledge on some aspects of the music. Provides a minimal/limited interpretation of the message that the ending of this dance work communicates.
0–6	<ul style="list-style-type: none"> Minimal/no knowledge on the background of Maqoma. Minimal/no understanding of the messages in this dance work. Limited understanding of the movement vocabulary used in the seasons. Limited/no knowledge of the production elements used. Limited/no knowledge of the music.

POSSIBLE ANSWERS:**Maqoma's background could include:**

- His interest in dance started during the political uprising in the late 1980's in Soweto, as a way to escape the growing political tension.
- Auditioned at Moving into Dance Mophatong (MIDM) and went along with his friend Vincent Mantsoe who has also become a renowned dancer-choreographer.
- This was the start of his formal dance training.
- Received a scholarship at the Performing Arts Research and Training School (PARTS) in Belgium.
- Collaborated with great artists there.
- He established himself as an internationally renowned dancer, choreographer and director.
- He founded Vuyani Dance Theatre (VDT) in 1999 while in Belgium.
- Maqoma was also influenced by well-known artists such as Sylvia Glasser the founder of Moving into Dance Mophatong, whom he trained with.
- In 1999 he was nominated in the category Choreographer of the Year for *Layers of Time*, and received a scholarship to study at PARTS (Performing Arts Research and Training Studios) in Brussels under the direction of Anne Teresa De Keersmaeker.
- He also collaborated with many well-known artists such British based choreographer Akram Khan, Belgium choreographer Sidi Larbi Cherkaoui and theatre director James Ngcobo, amongst others.
- Any other relevant answer.

Message/intent he wanted to bring across to the audience:

- Maqoma created this dance work to create awareness of the contributions we as human beings have made towards the deterioration of our planet.
- He wanted to highlight the beauty of nature and how cultures and traditions are important in upholding humanity.
- He also wanted to emphasize how important cultures and traditions are in the maintenance of our civilization.
- The work celebrates life.
- The work is about humans in need of healing.
- It embraces the beauty of the planet and provides hope for future generations.
- Emphasises the importance of climate change as a concern for all of us.
- Identifying with the world, from where it has come, to where it is going: how the world is at the mercy of human hands.
- It is an exploration of the way we treat the planet and the inevitable consequences.
- Any other relevant answer

Analysis of the movement vocabulary and production elements to bring his message/intent across:

Scene 1: Winter

- The atmosphere of winter is captured by the grey lighting and the video projection of a dilapidated building seen through falling snow.
- The lighting promotes a grey, cold feeling.
- The dancers are dressed in black capes with hoods, adding to the coldness of the unknown.
- Their movements are staccato, sharp, forceful and square responding to the music.
- The dancers march around the stage creating a feeling of soldiers/war.

Scene 2: Spring

- The video projection of flowing flowers sets the scene.
- The lighting becomes warm and highlights the 'spring' costumes.
- The dancers shed the capes worn in 'winter' to reveal the spring colours in their costumes.
- The lighting becomes warm and highlights the costumes.
- The dancers become creatures in the wild; the greenery, flowers blooming, antelopes galloping, different birds priding themselves in their feathers depicting spring as the beginning of life.
- There are bursts of energy from different dancers, taking the space; it is a joyful dance.

Scene 3: Autumn

- The video projection reflects brown leaves which portrays the dry season.
- This is enhanced by the lighting that creates pools of patterns on the floor symbolic of dry land.
- The sound of wind blowing opens the scene and gradually builds into a type of rock and roll music.
- The dancers wear little flimsy gold dresses depicting leaves that now become victims of the strong winds.
- Two dancers accompanied by the sound of a violin and rhythmical clapping take us on a journey of survival, loss and pain.
- During spring and autumn the slow moving flowers and leaves flutter as if they have a mind of their own. This delicately complements the choreography.

Scene 4: Summer

- This scene opens with a projection of a map of Africa, green in colour, showing there is a future in Africa.
- The music changes to a Brazilian Rhythm and the dancers are dressed in red body suits, creating movements that are influenced by Samba.
- Louis Armstrong's song *What a Wonderful World* is projected onto the screen symbolizing the possibility of peace and reminding us of our humanity.
- The projection represents the final destination, an awakening/continent reborn.
- The projections along with lighting help distinguish between each season, as well as their transitions. Subtle images are used for each season.
- The lively music of summer reveals hope and the possibility of a new dawn.
- Any other relevant answer.

Music:

- The music is played live on stage by four musicians; violinist, lead and bass guitarists, drummer/percussionist.
- These musicians are placed at the back of the stage behind a scrim and are visible during some sections and disappear during others.
- The music reflected the mood in all the seasons:

Winter:

- The musicians were not visible but provided the rhythmic drive to the dancers marching movements.
- In the beginning the music creates an eerie feeling of a waste land/abandonment.
- It became loud/ harsh and powerful.

Spring:

- The musicians are revealed for the first time adding a feeling of depth to the stage. The music becomes more rooted in African rhythms as does the dancers.

Autumn:

- The music sets the scene with the sound of wind blowing, building to a rock and roll feel, depicting chaos and loss.
- The mournful sounds of the violin accompany the two dancers left on stage echoing their sense of pain and loss.

Summer:

- The music is vibrant with a Brazilian samba feel to it influencing the dance movements which include the sensual use of hips as performed in a Samba.
- The work ends with the recorded song of Louis Armstrong's *What a Wonderful World*. The words are projected onto the screen while the song is being played.
- Any other relevant answer.

Interpretation of the ending of the work:

NOTE: This will be the candidate's own thoughts and ideas. Many different answers will be given, but should all be relevant to the dance work, e.g.

- There is a video projection is a map of Africa, green in colour, showing that there is a future in Africa.
- The song playing –*What a Wonderful World* creates a feeling of hope and serenity.
- The dancers are all moving towards the projections creating a feeling being drawn into the words/map of Africa/becoming part of it.
- Any other relevant interpretations.

QUESTION 10: SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK (CHOICE)

Do NOT allocate full marks if the high level content is not addressed.

Use professional judgment when assessing the quality of the candidate's answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

If candidates write about *Four Seasons* in this question it should be accepted.

Bullets have been used to aid marking.

LOW LEVEL: Describing: approximately 6 marks

MEDIUM LEVEL: Analysing/justifying: approximately 14 marks

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Provides relevant/factual information with specific examples of the choreographer's background, training, inspirations and influences that developed him/her as a choreographer. Describes in detail the synopsis/intent of the work. Analyses in detail the symbolism used in the production elements and movement vocabulary to convey the meaning of the work. Discusses contributions of the choreographer giving specific examples. All bullets have been included.
7–16	<ul style="list-style-type: none"> Provides basic information with some examples of the choreographer's background, training, inspirations and influences. Can/cannot always describe the synopsis/intent of the work. Describes the production elements and movement vocabulary. Provides some contributions of the choreographer.
0–6	<ul style="list-style-type: none"> Limited/no knowledge of the choreographer's background, training, inspirations and influences. Limited/no knowledge of the synopsis/intent of the work. Minimal/no understanding of production elements and movement vocabulary. Minimal/no understanding of contributions of the choreographer.

POSSIBLE ANSWERS:

Name of the dance work and choreographer the candidate is writing on.

BELOW ARE POSSIBLE AREAS THAT COULD BE INCLUDED IN THE ANSWERS**Background/training/inspiration/influences:**

- Information on background and training that could have influenced the choreographer.
- Country/era where the choreographer grew up/lived.
- Choreographers/teachers that the person worked/trained with.
- Techniques/movements that inspired the choreographer.
- Other dance works that contributed/inspired.
- Companies/dance schools that influenced training.
- Themes/social/war/mythology/cultures/historical figures.
- Relationships/dancers/musicians/other artists.
- Life experiences.
- Any other suitable answer.

Detailed description of the synopsis/intent of the work.**Use of symbolism in production elements:**

- Choreographic ideas of the choreographer.
- The use and selection of music/accompaniment/voice etc. and how it affects/complements the movement.
- The use of mixed-media/technology to complement/add to movements.
- Includes symbolism/intention of using the production elements.
- Costumes: includes symbolism of colour/material/use of.
- Stage setting/props: description of props/setting, use of/intention and symbolism.
- Lighting: Lighting used, colour, darkness/amount of light used, symbolism.
- Any other suitable answer.

Movement vocabulary:

- Dance genres used.
- Fusion of dance genres.
- Use of stylised/everyday movements/mime/gestures etc.
- The use of production elements in movements, props, sets, etc.
- The use of improvisation/choreographic devices/dance elements.
- How music enhanced the movements.
- Any other suitable answer.

List of contributions to dance:

- Techniques that the choreographer developed/help develop.
- Dance styles used/developed.
- Exercises developed to help train dancers.
- Support for other dancers/choreographers/techniques/methods.
- Awards achieved.
- Influence towards the next generation of dancers/choreographers.
- Any other suitable answers with specific examples to explain all answers

[20]

INTERNATIONAL CHOREOGRAPHERS AND DANCE WORKS

NOTE: Candidates have a choice between QUESTION 11 and QUESTION 12.
Mark only the FIRST ANSWER if both are answered.

QUESTION 11: CHRISTOPHER BRUCE'S *GHOST DANCES* (CHOICE)

The answer must be in the form of a press release with a title and information about when and where the work will be performed. Deduct 1 mark if in incorrect format.

Use professional judgment when assessing the quality of the candidates answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

Do not allocate full marks if all the bullets are not addressed.

Bullets have been used to aid marking.

LOW LEVEL: Describing: approximately 6 marks

MEDIUM LEVEL: Explaining, analysing: approximately 10 marks

HIGH LEVEL: Creating, discussing: approximately 4 marks

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Writes an informative/interesting press release. Provides a factual description to introduce Bruce's career to include his achievements as a choreographer/awards/acclaim, etc. Provides descriptive account of the synopsis/background to the <i>Ghost Dances</i>. Provides relevant examples from <i>Ghost Dances</i> explaining the production elements to inform the reader what to expect. Provides a clear/informed analysis of the movement vocabulary and how it symbolically portrays the message of this dance work. Gives examples from the work to justify their answer. Provides convincing reasons why South Africans should view international dance works. All bullets have been included.
7–16	<ul style="list-style-type: none"> May/May not write as a press release. Provides information on Bruce's choreographic career. Provides the synopsis/background to <i>Ghost Dances</i>. Describes the production elements. Gives some examples. Describes the movement vocabulary. Gives some examples. May/may not discuss why South Africans should view international dance works.
0–6	<ul style="list-style-type: none"> May/May not write as a press release. Provides minimal/no information on Bruce's choreographic career. Provides minimal/no information on the synopsis/background to <i>Ghost Dances</i>. Provides minimal/no information on the production elements. Provides minimal/no information on the movement vocabulary.

POSSIBLE ANSWER:

- **A title for the press release. When and where the work will be performed.**
- **Brief description of Bruce's career that has led to his acclaim.**
- **Possible areas that could be included:**
 - Bruce was stimulated by the variety and experimentation of Ballet Rambert in the 1960s, creating over twenty works for the company.
 - Bruce was awarded the first Evening Standard Award for Dance in 1974 due to his contribution to British dance, both as a performer and as a choreographer.
 - Between 1975 and 1987, he was first associate director and then, as he was increasingly in demand internationally as a choreographer, associate choreographer for Rambert.
 - In 1994, Bruce became the artistic director of The Rambert Dance Company, Britain's most prestigious contemporary dance troupe.
 - In 1996, he received the Evening Standard Award for Outstanding Artistic Achievement in Ballet.
 - Bruce received the International Theatre Institute Award for excellence in international dance in 1993.
 - In 1998, he was named a Commander of the British Empire by Queen Elizabeth II as part of the Queen's Birthday Honours.
 - Over the last two decades, Houston Ballet has become Bruce's artistic home in America. The company has ten works by Bruce in its repertoire.
- **The background and synopsis could include:**
 - *Ghost Dances* makes a powerful political statement. The South American context of the Civil war in Chile is clear from the music and designs.
 - The actual nationality of the Dead is irrelevant as Bruce, typically, maintains the universality of his subject.
 - *Ghost Dances* is a one-act dance work in which three skeletal Ghost Dancers await a group of Dead who will re-enact moments from their lives before passing on.
 - It is about cruelty, lack of human rights, people who suffer.
 - Any other suitable answers.
- **Production elements could include any of the following areas:**
 - Costumes of the Ghosts and the Dead
 - Set of the Andean mountains
 - Rock like structures
 - Lighting
 - Music – Chilean folk songs
 - Dripping sound effects
 - Moments of silence and the effect of this at the moment of death
 - Any other suitable answers.

- **Movement vocabulary and how it symbolically portrays the message could include:**
 - The opening and closing scenes sets up the atmosphere of the dance and symbolises that death/war/cruelty is a constant/never ends. The Ghost Dancers take up their positions gazing upstage left, waiting their next consignment of Dead.
 - The final section of The Dead gives the audience a sense of the power of the people. They are defiant and will rise up in the face of the hardships they are subjected to. Their movements are danced in unison and the repeated power salute motif is evident throughout. They end as they arrive, proudly moving off into the future.
 - The motifs used – description of what this could mean symbolically to the candidate.
 - Each scene tells the story of a group of people before their moment of death – candidate's explanation of the movements and symbolism in these sections.
 - The animalistic movements of the Ghosts/ how they appear to be always waiting like birds of prey.
 - The 'Ghosts' use a lot of Graham technique which includes contraction and release, flexed feet and rolls, conveying ugly, frightening figures.
 - The Ghosts communicate their character through long, uncomfortable stares, distorted body shapes and contrasting movements.
 - They stand aggressively in parallel position, holding on to one another's shoulders to show a sense of power.
 - Any other suitable answers.
- **Recommendations as to why it is important for South African's to view international dance works could include:**
 - To develop an understanding of the origins of different dance forms/cultures
 - Current international trends
 - Keeping in touch with global changes in dancing
 - Standard of dancing/choreographic works outside of South Africa
 - Placing South Africa within the global context.
 - Any other suitable answers.

[20]**OR**

QUESTION 12: INTERNATIONAL CHOREOGRAPHER AND DANCE WORK (CHOICE)

Do not allocate full marks if all areas are not included.

Use professional judgment when assessing the quality of the candidate's answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context to what the candidate knows and award marks accordingly.

Bullets have been used to aid marking.

LOW LEVEL: Describing: approximately 6 marks
MEDIUM LEVEL: Explaining, analysing: approximately 10 marks
HIGH LEVEL: Creating, highlighting: approximately 4 marks

MARKING RUBRIC:

17 - 20	<ul style="list-style-type: none"> Answers in a speech format. Highlights in detail the importance of a South African dance student learning about international dance history. Provides a detailed introduction to the choreographer's career and contributions to the dance industry Provides a summary of the synopsis/theme of the dance work. Provides a detailed explanation of the movement vocabulary and dance style. Draws attention to the symbolism used in the production. All bullets have been included.
7 - 16	<ul style="list-style-type: none"> Answers or does not answer in a speech format. Explains/cannot always explain the importance of a South African dance student learning about international dance history. Provides some information about the choreographer's career and contributions to the dance industry Provides a partial description of the synopsis/theme of the dance work. Explains partially the movement vocabulary and dance style. Draws some attention to the symbolism used in the production elements.
0 - 6	<ul style="list-style-type: none"> Does not answer in a speech format. The candidate has minimal/no knowledge of the choreographer and or dance work. Provides minimal/no factual information of the symbolism used in the dance work. Very few sections in the question are answered.

POSSIBLE ANSWERS:

Name of the dance work and choreographer the candidate is writing on.

BELOW ARE POSSIBLE AREAS THAT COULD BE INCLUDED IN THE ANSWERS**The importance of learning about international dance history:**

- Helps the learner to have an open mind.
- Have an understanding of the origins of different dance forms.
- To know what the trends are.
- Keep in touch with global changes in dancing.
- Helps the learner to remain true to themselves as a South African dancer.
- Any other suitable answer

Brief biography of career:

- Choreographers/teachers that the person worked/trained with.
- Techniques/movements that inspired the choreographer.
- Other dance works that contributed/inspired.
- Companies/dance schools that influenced his/her career.
- Themes/social/war/mythology/cultures/historical figures.
- Relationships/dancers/musicians/other artists.
- Life experiences.
- Any other suitable answer.

Contributions to dance:

- Techniques that the choreographer developed/helped develop.
- Dance styles used/developed.
- Exercises developed to help train dancers.
- Support of other dancers/choreographers/audiences
- Creations of works/techniques/methods.
- Awards achieved/awarded.
- Inspired/influenced the next generation of dancers/choreographers.
- Any other suitable answers with specific examples to justify all answers.

Brief description of the synopsis/intent of the work.**Movement vocabulary and dance style:**

- Dance genres used.
- Fusion of dance genres.
- Use of everyday movements/mime/gestures etc.
- The use of production elements in movements, props, sets, etc.
- The use of improvisation/choreographic devices/dance elements.
- How the music enhanced the movements.
- Any other suitable answers.

Use of symbolism in the production elements:

- Choreographic ideas of the choreographer.
- The use and selection of **music/accompaniment**/voice etc. and how it affects/complements the movement.
- The use of mixed – **media/technology** to complement/add to movements
- Includes symbolism/intention of using the production elements.
 - Costumes: includes symbolism of colour/material/use of.
 - Stage setting/props: description of props/setting, use of/intention and symbolism.
 - Lighting: Lighting used, colour, darkness/amount of light used, symbolism.
- Any other suitable answer.

[20]

TOTAL SECTION B:	60
GRAND TOTAL:	100