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# basic education

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

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**DANCE STUDIES**

**NOVEMBER 2023**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 29 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.



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

<b>LOW LEVEL</b>	<b>1.1</b>	<b>Defining</b>	<b>1 mark</b>
<b>MEDIUM LEVEL</b>	<b>1.2</b>	<b>Identifying</b>	<b>3 marks</b>
	<b>1.3</b>	<b>Explaining</b>	<b>4 marks</b>
	<b>1.4</b>	<b>Discussing</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>1.2</b>	<b>Substantiating</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>
1.1	Strains	1. Read for understanding 2. Recall
1.2	Technique related causes linked to a hip strain	1. Read for understanding 2. Select appropriate causes 3. Substantiate with examples
1.3.	Immediate and long-term treatment linked to a hip strain	1. Read for understanding 2. Recall 3. Select appropriate treatment
1.4	Consequences of injuries	1. Read for understanding 2. Recall 3. Discuss why the statement is true

**1.1 DEFINING A STRAIN****Expected response:**

- Overstretching/pulling or tearing of a muscle or tendon (1)

**1.2 IDENTIFYING CAUSES****NOTE:**

- Candidates must identify and substantiate THREE technique related causes specific to a hip strain
- Candidates should be awarded ONE mark for identifying a technique related cause of a strain and ONE mark for an example
- If more than THREE causes and examples are provided, mark the first THREE only

**Expected responses:****Areas that could be identified and substantiated:**

- Application
- Teaching
- Overuse
- Physical limitations
- Warming up and cooling down
- Focus, concentration, and stress
- Fatigue
- Conditioning

Any other relevant answers relating to technique related causes of a hip strain (6)

**Example of an answer:**

- Incorrect turnout ✓: Nic could have overturned her legs, forcing turnout in her hips causing a strain. ✓
- Nic performed big movements such as kicks ✓, before warming up. ✓

1.3

**EXPLAINING IMMEDIATE AND LONG-TERM TREATMENT****NOTE:**

- Answers must relate to a hip strain
- Do not award marks for identifying only, candidates must explain the treatment
- Candidates must include both immediate and long-term treatment in their responses to be awarded full marks
- Candidates may write more on one than the other

**Expected responses:**

- Rest
- Ice
- Compression
- Elevation
- Medication
- Physiotherapy
- Acupuncture
- Rehabilitative exercises
- Heat

Any other relevant answers relating to the immediate and long-term treatment of a hip strain

(4)

**Example of an answer:**

- The doctor could have told Nic to apply ice to reduce pain/inflammation. ✓
- The doctor could have suggested that Nic should see a physiotherapist to help with rehabilitation. ✓

1.4

**DISCUSSING TRUTH OF STATEMENT****NOTE:**

- Candidates must discuss the consequences of dancing with an injury. Do not award marks for identifying/listing
- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook

**Expected responses:**

- Further injury
- Imbalances
- Compensation of other body parts
- Mental health
- Longevity of career
- Effect on fellow dancers: unreliability/uncertainty

Any other relevant answers relating to harm caused by dancing with an injury

(4)

**Example of an answer:**

The statement is true because dancing with an injury could lead to you injuring yourself further. ✓ Continuing to dance with a serious injury can also end a dancer's career early. ✓ Dancing with an injury reinforces negative stereotypes such as "no pain, no gain" which could negatively affect a dancer's physical and mental wellbeing. ✓ Rehearsing with an injury and dropping out of a production at the last minute would put fellow dancers at a disadvantage as the dance will have to be adapted without the injured dancer. ✓

**[15]**

**QUESTION 2: COMPONENTS OF FITNESS**

<b>LOW LEVEL</b>	<b>2.1</b>	<b>Listing</b>	<b>5 marks</b>
	<b>2.2.1</b>	<b>Providing</b>	<b>1 mark</b>
<b>MEDIUM LEVEL</b>	<b>2.2.2</b>	<b>Explaining</b>	<b>2 marks</b>
<b>HIGH LEVEL</b>	<b>2.2.3</b>	<b>Evaluating</b>	<b>5 marks</b>
	<b>2.3</b>	<b>Analysing</b>	<b>7 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> Steps candidates must go through in order to answer
2.1	Safe stretching	1. Recall
2.2.1	Cardiovascular/cardiorespiratory endurance	1. Recall
2.2.2	Cardiovascular/cardiorespiratory endurance and injury prevention	1. Recall 2. Apply understanding of cardiovascular/ cardiorespiratory endurance linked to injury prevention
2.2.3	Cardiovascular/cardiorespiratory endurance and dance technique class	1. Recall 2. Identify elements that may or may not develop cardiovascular/cardiorespiratory endurance 3. Evaluate whether or not good cardiovascular/cardiorespiratory endurance is being developed 4. Substantiate choice
2.3	Components of fitness	1. Recall 2. Analyse the image 3. Selecting appropriate components of fitness relating to the image 4. Apply understanding of relevant components of fitness to the image

**2.1 LISTING SAFE STRETCHING TIPS****NOTE:**

- If more than FIVE tips are provided, mark the first FIVE only

**Expected responses:**

- Breathing
- Duration
- Physical limitations
- Consistency
- Alignment
- Symmetry between left and right sides of the body
- Types of stretching
- Focus
- Hydration

Any other relevant answers relating to safe stretching

(5)



**2.2.1 DEFINING CARDIOVASCULAR/CARDIORESPIRATORY ENDURANCE****Expected response:**

- The ability of the heart and lungs to pump oxygen rich blood to the muscles for long periods of time without tiring. (1)

**2.2.2 EXPLAINING HOW CARDIOVASCULAR/CARDIORESPIRATORY ENDURANCE PREVENTS INJURY****NOTE:**

- Answers on cardiovascular/cardiorespiratory endurance not linked to injury prevention should not be awarded a mark

**Expected responses:****Possible areas that could be linked to preventing injuries:**

- Fatigue
- Dizziness/fainting
- Commitment to movement
- Focus and concentration

Any other relevant answers relating to cardiovascular/cardiorespiratory endurance's role in injury prevention (2)

**Example of an answer:**

- Having cardiovascular/cardiorespiratory endurance will prevent me from feeling faint or tired while dancing and therefore prevent injuries such as falling or bumping into other dancers. ✓
- Having cardiovascular/cardiorespiratory endurance helps me to rehearse for longer to develop good technique, which will prevent injuries. ✓

### 2.2.3 **EVALUATING WHETHER OR NOT SCHOOL DANCE CLASSES DEVELOP CARDIOVASCULAR/CARDIORESPIRATORY ENDURANCE**

**NOTE:**

- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook
- Candidates may agree or disagree whether their dance classes develop cardiovascular/cardiorespiratory endurance
- Evaluate the answer in context to what the candidate knows and award marks accordingly

**Expected responses:****Possible areas to be addressed:**

- Time/duration
- Class structure
- Type of exercises/activities
- Repetition and practise
- Classroom size
- Number of participants in classroom
- School context: Interruptions: examinations and holidays

Any other relevant answers relating to whether or not the candidate's dance classes develop cardiovascular/cardiorespiratory endurance

(5)

**Example of an answer:**

No, I do not feel that our dance classes at school develop good levels of cardiovascular fitness.

We have four dance classes per week and two of those are theory. ✓ Our classes also stop during exam time and over the holidays, so there are therefore too many breaks in our training to develop cardiovascular fitness. ✓ There are 14 learners in our matric dance class and so doing exercises 2 by 2 or in groups takes a long time. We are often waiting our turn which means we are not dancing fully during our 45 minute lessons. ✓ When we are learning new exercises or combinations it is often very stop and start as our teacher takes time to correct our technique. We are therefore not developing cardiorespiratory endurance at that time. ✓ The only time we really develop cardiovascular endurance is when we run our entire class full-out closer to practical exam time. ✓ Although dance at school does develop all 5 components of fitness, dancing twice per week for 45 minutes is not enough to fully develop good levels of cardiovascular fitness.

## 2.3 ANALYSING THE IMAGE

**NOTE:**

- Answers must relate to the image
- Candidates may provide a wide variety of examples or ideas
- Candidates may answer on one or more components of fitness
- Candidates could write more on one component of fitness than another
- Do not award marks for identifying the component of fitness, candidates must explain how the component of fitness is used in the image
- Read the entire answer before awarding marks
- 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:**

**Muscular strength/muscular endurance** in areas of the body:

- Hips
- Legs
- Torso/back
- Arms
- Ankles/feet

**Core stability**

- Balance
- Counterbalance
- Control

**Neuromuscular skills**

- Balance/control
- Spatial awareness
- Kinaesthetic awareness
- Coordination
- Agility

**Flexibility** in areas of the body:

- Hips
- Torso/back
- Arms
- Ankles/feet

Any other relevant answers relating to components of fitness in the image

(7)

**MARKING RUBRIC**

<b>6–7</b>	<ul style="list-style-type: none"> <li>• In-depth analysis of components of fitness linked to the image</li> <li>• Excellent examples provided linked to the image</li> </ul>
<b>5</b>	<ul style="list-style-type: none"> <li>• Good analysis of components of fitness linked to the image</li> <li>• Good examples provided linked to the image</li> </ul>
<b>3–4</b>	<ul style="list-style-type: none"> <li>• Adequate analysis of components of fitness linked to the image</li> <li>• Some examples provided linked to the image</li> </ul>
<b>0–2</b>	<ul style="list-style-type: none"> <li>• Minimal/no analysis of components of fitness used in the image</li> <li>• Minimal/no examples provided linked to the image</li> </ul>

**Example of an answer:**

- The dancers are using core stability as they are leaning on one another for support and balance. ✓
- The dancer in the centre is using leg and foot strength to balance on one leg. ✓
- The dancers show an understanding of kinaesthetic awareness as they are aware of their own individual body positions in order to create a shape together. ✓

**[20]**

**QUESTION 3: GENERAL HEALTH CARE**

<b>LOW LEVEL</b>	<b>3.1</b>	<b>Indicating</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>3.2</b>	<b>Evaluating</b>	<b>6 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> <b>Steps candidates must go through in order to answer</b>
3.1	Nutrition, hydration and relaxation techniques	1. Recall
3.2	Dance stereotypes/mental health/physical health/dance technique/genres	1. Read for understanding 2. Recall 3. Apply understanding of suggestions in the headline and relate to current times

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

- |       |       |     |
|-------|-------|-----|
| 3.1.1 | False | (1) |
| 3.1.2 | True  | (1) |
| 3.1.3 | True  | (1) |
| 3.1.4 | False | (1) |

**3.2 EVALUATING THE INFLUENCE OF THE HEADLINE IN CURRENT TIMES****NOTE:**

- Candidates may provide a wide variety of responses and some responses may not be found in the text book
- Read the entire answer before awarding marks
- 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:****Possible areas that could be linked to the headline:**

- Stereotypes
  - Mental health
  - Physical health
  - Body positivity
  - Social media impact
  - Unrealistic standards
  - Eating disorders
  - Gender roles
  - Inclusivity
  - Dance technique
  - Genres/styles
- Any other relevant answers relating to the headline

**(6)**

**MARKING RUBRIC:**

<b>5–6</b>	<ul style="list-style-type: none"> <li>• In-depth understanding of dance culture in current times</li> <li>• Able to link the headline to various aspects of dance in current times</li> <li>• Provides in-depth, substantiated examples to support their opinion</li> </ul>
<b>4</b>	<ul style="list-style-type: none"> <li>• Good understanding of dance culture in current times</li> <li>• Able to link the headline to some aspects of dance in current times</li> <li>• Provides some substantiated examples to support their opinion</li> </ul>
<b>3</b>	<ul style="list-style-type: none"> <li>• Adequate understanding of dance culture in current times</li> <li>• Able to link the headline to some aspects of dance in current times</li> <li>• Provides some examples to support their opinion</li> </ul>
<b>0–2</b>	<ul style="list-style-type: none"> <li>• Minimal/no understanding of dance culture in current times</li> <li>• Minimal/no ability to link the headline to dance in current times</li> <li>• May provide minimal/no examples or unsubstantiated examples of their opinion</li> </ul>

**Example of an answer:**

The headline suggests that dance in current times is breaking away from the stereotype that in order to dance you need to be skinny. I think that dancers who are strong are able to perform better as the body will be able to dance for longer. In Hip Hop dance, dancers are required to get on and off the floor quickly as well as to be able to lift their partners, regardless of their gender, this would mean that they need to have well developed muscular strength. This headline could also link to social media dance stars who may not be skinny but have made an impact worldwide by breaking this stereotype and demonstrating their strength and power online. This headline could also be referring to the mental health of dancers, professional dancing is a cut-throat industry and dancers need to be mentally strong to cope with rejection. Body positivity is flourishing and dancers are standing together to boost this movement and show that being a strong dancer, physically and mentally, is more important than being skinny.

**[10]**

**QUESTION 4: DANCE PERFORMANCE**

<b>LOW LEVEL</b>	<b>4.1.1</b>	<b>Listing</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>4.1.2</b>	<b>Elaborating</b>	<b>5 marks</b>
	<b>4.2</b>	<b>Discussing</b>	<b>5 marks</b>
		<b>OR</b>	
	<b>4.3</b>	<b>Discussing</b>	<b>5 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS Steps candidates must go through in order to answer</b>
4.1.1	Values and attitudes in a practical dance examination	1. Recall 2. Apply to practical examination
4.1.2	Values and attitudes in a practical dance examination	1. Refer to 4.1.1 values and attitudes listed 2. Understand the benefits of the values and attitudes 3. Apply to practical dance examination
4.2	Attention to detail Dance technique	1. Recall 2. Understand how the TWO concepts are linked 3. Understand how attention to detail contributes to dance technique
<b>OR</b>		
4.3	Personalisation Dance performance	1. Recall 2. Understand how the TWO concepts are linked 3. Understand how personalisation contributes to performance

**4.1      4.1.1      LISTING VALUES AND/OR ATTITUDES FOR DANCE PRACTICAL EXAMINATION****NOTE:**

- Read the candidates responses in 4.1.2 in conjunction with 4.1.1
- If the candidate provides a sufficient elaboration on the value and/or attitudes in 4.1.2 award the marks 4.1.1

**Expected responses:**

- Punctuality
- Commitment
- Discipline/self-discipline
- Regular attendance
- Applying corrections
- Teamwork
- Appropriate dance clothes
- Preparedness
- Respect
- Responsibility
- Accountability
- Focus/concentration

Any other relevant answers relating to values and/or attitudes that benefit a dance practical examination

**(5)**

#### 4.1.2 **ELABORATING ON HOW VALUES AND/OR ATTITUDES ASSIST IN PREPARING FOR A DANCE PRACTICAL EXAMINATION**

**NOTE:**

- Do not award a mark for defining values and/or attitudes
- Do not award a mark if a value and/or attitude is not listed in 4.1.1
- Candidates must elaborate on how the values and/or attitudes assisted in preparing for a dance practical examination
- Candidates may provide a wide variety of responses

**Expected responses:****Possible areas to elaborate on:**

- Punctuality
- Commitment
- Discipline/self-discipline
- Regular attendance
- Applying corrections
- Teamwork
- Appropriate dance clothes
- Preparedness
- Respect
- Responsibility
- Accountability
- Focus/concentration

Any other relevant answers elaborating on how the values and/or attitudes assist in preparing for a dance practical examination

(5)

**Example of an answer:**

- Being punctual for my dance classes will ensure that I do not miss out on new work or the revision of work. ✓
- Wearing the appropriate dance clothes will ensure that I can move freely which will allow me to execute my movements correctly. ✓
- I must respect my peers by not talking during rehearsals so that they are able to focus. ✓
- Working well with my team will ensure that each team member is confident in their performance and that we trust one another. ✓
- Good communication will ensure that I ask questions about the examination in order to better prepare for it. ✓



**4.2 DISCUSSING HOW ATTENTION TO DETAIL CONTRIBUTES TO DANCE TECHNIQUE****NOTE:**

- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook

**Expected responses:**

- Posture and alignment
- Placement of arms and legs
- Precision/clarity and coordination of movements
- Characteristics and principles
- Injury prevention
- Safe dance practice
- Lines and shapes of the body
- Movement quality
- Improvisation

Any other relevant answers relating to how attention to detail contributes to dance technique

(5)

**Example of an answer:**

Attention to detail will assist in performing your movements with clarity and precision, therefore lines and shapes look effortless and clean. ✓ Attention to detail could establish good muscle memory to execute movements correctly. For example, understanding that stretching to the tips of your toes will ensure you are strengthening your feet for jumps. ✓ Attention to detail could ensure that you pay attention in class and apply corrections to improve your technique ✓ and increase the complexity of the movement. ✓ Attention to detail will ensure correct placement of the joints for improved posture and alignment in order to prevent injuries. ✓

**OR****4.3 DISCUSSING HOW PERSONALISATION OF A DANCE CONTRIBUTES TO GOOD PERFORMANCE****NOTE:**

- Candidates may provide a wide variety of examples or ideas and responses may not be found in the textbook

**Expected responses:**

- Interpretation
- Movement vocabulary
- Symbolism
- Complexity of movements
- Performance skills
- Audience experience
- Communication of intent

Any other relevant answers relating to personalisation and dance performance

(5)

**Example of an answer:**

Personalisation of my dance allows me to add my own style and show my interpretation of the dance. ✓ It provides me with opportunities to adapt the set choreography in order to show my dance skills. ✓ It will allow me to add contrasting dynamics, which will make my dance more interesting. ✓ Thinking about how I match each movement to the music makes the interpretation of the music more significant. ✓ Personalisation will allow me to perform my dance with more emotion and communicate my theme better. ✓

**[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>MEDIUM LEVEL</b>	<b>5.2.1</b>	<b>Explaining</b>	<b>8 marks</b>
<b>HIGH LEVEL</b>	<b>5.2.2</b>	<b>Developing</b>	<b>12 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	Dance terminology	1. Recall 2. Choose the appropriate terminology
5.2.1	Dance elements and choreographic structures	1. Recall 2. Reflect on the appropriate dance elements and/or choreographic structures used 3. Explain how it communicated the theme/intent
5.2.2	PAT process and planning	1. Reflect on PAT process 2. Select and organise the diagram logically 3. Motivate the selection

**5.1 CHOOSING DANCE TERMINOLOGY****Expected responses:**

- |       |   |     |
|-------|---|-----|
| 5.1.1 | C | (1) |
| 5.1.2 | A | (1) |
| 5.1.3 | B | (1) |
| 5.1.4 | C | (1) |
| 5.1.5 | D | (1) |

**5.2 NAMING THE CHOREOGRAPHY PAT THEME****NOTE:**

- No marks to be awarded for naming the PAT theme

**Expected responses:**

- Afrofuturism
  - Proudly South African
  - Every Day is Earth Day
  - Time for Truth
- Any other theme used

### 5.2.1 EXPLAINING HOW DANCE ELEMENTS AND CHOREOGRAPHIC STRUCTURES COMMUNICATE THEME/INTENT

#### Expected responses:

#### Possible areas relating to dance elements and choreographic structures

- Time
- Force
- Space
- Canon
- Unison
- Phrasing
- Rondo
- Contrast

Any other relevant answers relating to dance elements and choreographic structures

(8)

#### Example of an answer:

Theme: *Every Day is Earth Day*

- Space: South African beaches are filled with plastic. Therefore, we chose the beach as our performance space to bring awareness of the plastic pollution in the ocean. ✓
- Canon: We used canon to show the waves crashing one by one on the shore. ✓
- Directions: The dancers ran in different directions to show the scattering of the plastic on beaches. ✓

### 5.2.2 DEVELOPING A PLAN FOR CHOREOGRAPHY

#### NOTE:

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of responses
- Candidates may organise the plan in any order, but must motivate their choice showing progression
- All areas must be included for full marks to be awarded
- Candidates may write more on one aspect than another
- Use the rubric provided to evaluate the level of the answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read

(12)

**MARKING RUBRIC:**

<b>10–12</b>	<ul style="list-style-type: none"> <li>Well-structured plan demonstrating excellent logical flow</li> <li>In-depth understanding of a choreographic process</li> <li>Excellent motivations for the order of steps chosen</li> </ul>
<b>7–9</b>	<ul style="list-style-type: none"> <li>Good/adequate structure demonstrating logical flow</li> <li>Good/adequate understanding of a choreographic process</li> <li>Good/adequate motivations for the order of steps chosen</li> </ul>
<b>4–6</b>	<ul style="list-style-type: none"> <li>Some structure demonstrating basic logical flow</li> <li>Some understanding of a choreographic process</li> <li>Some motivations for the order of steps chosen</li> </ul>
<b>0–3</b>	<ul style="list-style-type: none"> <li>Minimal/no structure and flow</li> <li>Minimal/no understanding of a choreographic process</li> <li>Minimal/no ability to motivate the order of steps chosen</li> </ul>

**Example of an answer:****Step 1: Research/investigation**

I decided to do research first as it requires me to take a deeper look in my chosen theme. My research will produce stimuli that I can use in my improvisation sessions with my dancers

**Step 2: Improvisation**

I will extract stimuli from the researched material to guide my improvisation activities. I will ask my dancers to improvise using the stimulus to create movement. The movements produced will give me an idea of where to perform my choreography.

**Step 3: Selection of performance space**

By choosing my performance space I can really experiment with my movements further and adapt it to fit the theme and space. At this point, I would need to consider what would be the most appropriate music/accompaniment for my chosen space.

**Step 4: Selection music/accompaniment**

During my improvisation sessions I listened to different music that could support the theme and movements being created. Now I am able to finalise the music to match the movements and space.

**Step 5: Production elements**

Now that my movements, music and space have been finalised I can think about other production elements to support my theme and prepare for my final performance.

**Step 6: Reflection**

Reflection is a vital part and should be considered throughout the process. In this way I can assess if I am on track and plan ahead.

**[25]**

**QUESTION 6: DANCE LITERACY**

<b>LOW LEVEL</b>	<b>6.1</b>	<b>Identifying</b>	<b>6 marks</b>
	<b>6.3</b>	<b>Describing</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>6.2</b>	<b>Discussing</b>	<b>6 marks</b>
<b>HIGH LEVEL</b>	<b>6.4</b>	<b>Identifying and motivating</b>	<b>8 marks</b>
	<b>6.5</b>	<b>OR Identifying and motivating</b>	<b>8 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS Steps candidates must go through in order to answer</b>
6.1	Principles and characteristics of dance major	1. Recall
6.2	Functions of dance	1. Recall 2. Discuss the value of dance in community/society
6.3	Dance Careers	1. Recall
6.4	Visual literacy and symbolism	1. Recall 2. Reflect on how symbolism is used 3. Explain identified symbolism with motivated examples
<b>OR</b>		
6.5	Visual literacy and symbolism	1. Recall 2. Reflect on how symbolism is used 3. Explain identified symbolism with motivated examples

**6.1 IDENTIFYING SIX PRINCIPLES AND/OR CHARACTERISTICS OF DANCE MAJOR****NOTE:**

- No marks to be awarded for naming the dance major
- Candidates must identify SIX principles and/or characteristics of the dance major. If more are provided, mark the first SIX only
- The principals and/or characteristics must be specific to the dance major named
- Do not award marks for general dance principles and/or characteristics

**Expected responses:**

**Possible areas relating to principles and/or characteristics of the dance major named:**

- Breath
- Gravity
- Floor work
- Feet, arms and head
- Posture, stance and alignment
- Centering
- Gender roles
- Costumes

- Music
- Techniques
- Participants
- Location
- Intent

Any other relevant answers relating to principles and/or characteristics of the dance major

(6)

**Example of an answer:**
**African dance principles and/or characteristics:**

- Natural bends of the body ✓
- Shoulder and hip isolations ✓
- Compliments gravity ✓
- Complex rhythmic patterns ✓
- Stamping of feet ✓
- Imitates the natural world, animals, insects, etc. ✓

**6.2 DISCUSSING THE VALUE OF DANCE IN COMMUNITY/SOCIETY**
**NOTE:**

- Do not award marks for definitions
- Candidates must discuss how the functions of dance are valuable in community/society

**Expected responses:**

- Education
- Religion
- Protest
- Recreation
- Career
- Expression
- Celebration/ritual
- Entertainment
- Marketing/advertising

Any other relevant answers relating to the value of dance in community/society

(6)

**Example of an answer:**

Dance holds a lot of value in society as it allows people to learn important life skills such as discipline. ✓ It can also be used as a tool to bring people together and form a sense of community. ✓ Dance is beneficial to society to relieve stress, leaving society relaxed and calm. ✓ It can be a means to educate members of the public about different cultures. This is beneficial as respect for others will develop in society. ✓ Dance is used for fitness, which is valuable to members of society, as they will remain fit and healthy. ✓ Society uses dance as a form of protest to bring awareness to socio-political issues in the community. ✓

**6.3 DESCRIBING ROLES AND RESPONSIBILITIES OF A STAGE MANAGER****Expected responses:****Areas to be described:**

- Leadership skills
- Time management skills
- Planning
- Communication
- Problem solving skills

Any other relevant answers related to roles and responsibilities of a stage manager

(5)

**Example of an answer:**

- A stage manager will need to manage a cast and crew. ✓
- Time management skills are important qualities of a stage manager, as they need to manage rehearsal schedules. ✓
- Stage managers are responsible for communicating with various people in the theatre. ✓

**6.4 IDENTIFYING AND MOTIVATING SYMBOLISM IN THE IMAGE****NOTE:**

- Read the entire answer before awarding marks
- Candidates may answer in a variety of ways
- Use the rubric provided to evaluate the level of the answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Check the following page in the answer book to ensure you have not missed part of the answer

**Expected responses:****Costume**

- Style
- Design

**Setting**

- Performance space
- Houses
- Roads

**Lighting**

- Type of lighting
- Colour

**Movement/gestures**

- Dance genres
- Angles/shapes

Any other relevant answers related to identifying symbolism in the image

(8)



**MARKING RUBRIC**

<b>7 - 8</b>	<ul style="list-style-type: none"> <li>• Excellent ability to identify symbolic meaning in the image</li> <li>• Excellent understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>5 - 6</b>	<ul style="list-style-type: none"> <li>• Good ability to identify symbolic meaning in the image</li> <li>• Good understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>3 - 4</b>	<ul style="list-style-type: none"> <li>• Adequate ability to identify symbolic meaning in the image</li> <li>• Adequate understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>0 - 2</b>	<ul style="list-style-type: none"> <li>• Minimal/no ability to identify symbolic meaning in the image</li> <li>• Minimal/no understanding and/or explanation of symbolic meaning provided</li> </ul>

**Example of an answer:**

This image can be seen as a powerful image showcasing the harsh reality in South Africa. The shack in the background is symbolic to the life of poverty lived by many South Africans. The clear blue sky can be represented as the hope that fills the nation, whilst the dirt on the ground shows the rocky road that South Africans may face to fulfil that hope. Furthermore, the contrast between the gravel road and the tar surfaces can symbolise different aspects of dance training, sometimes it can be rough but other times it can be smooth. The houses are different colours which could represent the rainbow nation known as South Africa. The dancer is performing in the street which suggests that dance performances have evolved beyond theatre spaces only. Ballet can be considered an elitist art form and this dancer is contradicting this stereotype by performing ballet in a township; perhaps the dancer is making a political statement and emphasising that anyone can do ballet despite their backgrounds.

**OR****6.5 IDENTIFYING AND MOTIVATING SYMBOLISM IN THE IMAGE****NOTE:**

- Read the entire answer before awarding marks
- Candidates may answer in a variety of ways
- 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
- Check the following page in the answer book to ensure you have not missed part of the answer

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

- Type of lighting
- Colour

**Movement/gestures**

- Angles/shapes
- Placing

**Technology**

- Design/projection

**Props**

- Cards

**Setting**

- Stage
- Water
- Boardwalk

Any other relevant answers related to identifying symbolism in the image

(8)

**MARKING RUBRIC**

<b>7 - 8</b>	<ul style="list-style-type: none"> <li>• Excellent ability to identify symbolic meaning in the image</li> <li>• Excellent understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>5 - 6</b>	<ul style="list-style-type: none"> <li>• Good ability to identify symbolic meaning in the image</li> <li>• Good understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>3 - 4</b>	<ul style="list-style-type: none"> <li>• Adequate ability to identify symbolic meaning in the image</li> <li>• Adequate understanding and explanation of symbolic meaning linked to the image</li> </ul>
<b>0 - 2</b>	<ul style="list-style-type: none"> <li>• Minimal/no ability to identify symbolic meaning in the image</li> <li>• Minimal/no understanding and/or explanation of symbolic meaning provided</li> </ul>

**Example of an answer:**

This picture could be symbolic of taking risks every day. The hands are throwing the cards as if you are being dealt a particular situation. Each card can represent the many different decisions a person can face at one time. The suits on each card carries more power than the other and suggests that one problem needs more attention. The position of the cards, laying on top of each other could represent the impact one decision has on another. The falling cards could represent a loss of control. Some of the cards are sinking into the water like unresolved issues that we sometimes bury. The empty seats could represent that you have to solve your problems alone in order to grow as a person.

**[25]**

**QUESTION 7: DANCE WORK**

<b>LOW LEVEL</b>	<b>7</b>	<b>Recalling</b>	<b>20 marks</b>
<b>HIGH LEVEL</b>	<b>7</b>	<b>Designing</b>	<b>5 marks</b>

	<b>CONTENT TO BE ASSESSED</b>	<b>THINKING PROCESS</b> <b>Steps candidates must go through in order to answer</b>
7	Dance work: synopsis, production elements, movement vocabulary, symbolism	Content: 1. Recall Design: 1. Following instructions 2. Layout 3. Organising 4. Creativity 5. Visual impact

**7. DESIGNING AN INFORMATIVE POSTER****NOTE:**

- Read the entire answer before awarding marks
- Candidates must address all five bullets to be awarded full marks
- Candidates may write more on one bullet than the other
- Use the rubric provided to evaluate the level of the answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Check the following page in the answer book to ensure you have not missed part of the answer
- Write the marks awarded for each heading in the rubric, either at the start or end of the answer depending on the space available  
E.g.: Information = 20  
Format = 5

**Expected responses:****Synopsis**

- Inspiration
- Reason
- Intent
- Outline of sections

**Production elements**

- Lighting design, special effects, projections
- Costume
- Set design
- Props
- Backdrop
- Technology, multidisciplinary work
- Music/accompaniment
- Performance spaces: conventional and non-conventional spaces

**Movement vocabulary**

- Genres/style/fusion
- Gestures/motifs
- Dance elements
- Choreographic structures

**Symbolism**

- Production elements
- Movement vocabulary

Any other relevant answers relating to the dance work

(25)

**MARKING RUBRIC:**

<b>Information</b>	<b>16–20</b>	<ul style="list-style-type: none"> <li>• In depth recall of the dance work</li> <li>• In depth understanding of synopsis, production elements, movement vocabulary and symbolism</li> <li>• Many excellent examples provided</li> </ul>
	<b>12–15</b>	<ul style="list-style-type: none"> <li>• Good recall of the dance work</li> <li>• Good understanding of synopsis, production elements, movement vocabulary and symbolism</li> <li>• Some good examples provided</li> </ul>
	<b>7–11</b>	<ul style="list-style-type: none"> <li>• Adequate recall of the dance work</li> <li>• Adequate understanding of synopsis, production elements, movement vocabulary and symbolism</li> <li>• Few examples provided</li> </ul>
	<b>0–6</b>	<ul style="list-style-type: none"> <li>• Minimal/no recall of the dance work</li> <li>• Minimal/no examples provided</li> </ul>
<b>Format</b>	<b>5</b>	<ul style="list-style-type: none"> <li>• Excellent ability to organise information into an informative poster</li> <li>• Excellent creativity, layout and visual impact</li> </ul>
	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Good/adequate ability to organise information into an informative poster</li> <li>• Good/adequate creativity, layout and visual impact</li> </ul>
	<b>1–2</b>	<ul style="list-style-type: none"> <li>• Minimal ability to organise information into an informative poster</li> <li>• Minimal creativity, layout and visual impact</li> </ul>
	<b>0</b>	<ul style="list-style-type: none"> <li>• No ability to design an informative poster</li> <li>• No creativity, layout and visual impact</li> </ul>

**[25]**

**QUESTION 8: CHOREOGRAPHER**

<b>LOW LEVEL</b>	<b>Writing</b>	<b>12 marks</b>
<b>MEDIUM LEVEL</b>	<b>Format</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>
Prescribed choreographer	<ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Knowledge of essay format</li> <li>3. Select appropriate information for: <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Body</li> <li>• Conclusion</li> </ul> </li> <li>4. Write an essay presenting logical flow of relevant information</li> </ol>

**8. WRITING AN ESSAY****NOTE:**

- Read the entire answer before awarding marks
- Candidates do not need to address all the bullets listed in the expected responses to be awarded full marks
- Use the rubric provided to evaluate the level of the answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Check the following page in the answer book to ensure you have not missed part of the answer
- Write the marks awarded for each heading in the rubric, either at the start or end of the answer depending on the space available  
E.g.: Information = 12  
Format = 3

**Expected responses:**

- Background information
  - Influences
  - Dance training and career
  - Achievements and recognition
  - Contribution and relevance to dance and society
- Any other relevant areas relating to the choreographer

**(15)**

**MARKING RUBRIC:**

<b>Information</b>	<b>10–12</b>	• In-depth recall of the choreographer
	<b>8–9</b>	• Good recall of the choreographer
	<b>5–7</b>	• Adequate recall of the choreographer
	<b>0–4</b>	• Minimal/no recall of the choreographer
<b>Format</b>	<b>3</b>	• Excellent ability to organise information into essay format including an introduction, body and conclusion
	<b>2</b>	• Good ability to organise information into essay format
	<b>0–1</b>	• Minimal/no ability to organise information into essay format

**[15]**

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