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NATIONAL SENIOR CERTIFICATE

GRADE 12

DANCE STUDIES

NOVEMBER 2015

MEMORANDUM

MARKS: 100

This memorandum consists of 23 pages.

NOTE TO MARKERS:

Adhere strictly to this memorandum when marking. The standardisation process during memorandum discussions ensures that the memorandum covers 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/dance 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 in the Focus Table for each question.
- 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.
- When marking paragraphs or essays allocate ticks according to the Focus Tables taking into account the cognitive level required.
- Where there are rubrics, use these to check and confirm the allocation of marks.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE

NOTE: Candidates have a choice between QUESTION 1 and QUESTION 2.
Mark only the FIRST answer if candidates answered both questions.

QUESTION 1: SKELETON (Choice question)

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Skeleton						
1.1, 1.2 Labelling + identifying (remembering)	√			5		
1.3, 1.4 Sections of the spine + anatomical actions (recognising and identifying)	√				5	

- 1.1 A Humerus (1)
 B Sternum (1)
 C Patella (1)
- 1.2 D Appendicular skeleton (1)
 E Axial skeleton (1)
- 1.3 Candidates must identify the THREE movable sections of the spine in any order
- Cervical / neck (1)
 - Thoracic / chest (1)
 - Lumbar / lower back (1)
- 1.4 Name any TWO **anatomical actions**. Do not award a mark if incorrect terminology is used, e.g. bending.
- Flexion
 - Extension
 - Lateral flexion
 - Rotation
- (2)
[10]

OR

QUESTION 2: MUSCLES, JOINTS AND ACTIONS (Choice question)

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles, joints and actions						
2.1 Labelling + anatomical actions (remembering)	√			5		
2.2, 2.3, 2.4 Labelling + Anatomical action (applying)	√				5	

- 2.1 2.1.1 A Pectoralis Major (1)
- B Rectus Abdominis (1)
- C Quadriceps (1)
- 2.1.2 D Dorsi Flexion or Plantar Extension (1)
- E Extension of the elbow or Extension (1)
- 2.2 2.2.1 **Any ONE of the following:**
- Abduction
- Lateral/Outward/External rotation (1)
- 2.2.2 **Any ONE of the following muscles:**
- Iliopsoas
- Sartorius
- Gluteus Maximus
- Outward rotators
- Tensor Fascia Latae (1)
- 2.3 2.3.1 • Plantar Flexion/ Dorsi Extension (1)
- 2.3.2 **Any ONE of the following muscles:**
- Gastrocnemius
- Soleus
- Flexor Digitorum Longus
- Flexor Digitorum Hallucis Longus
- Tibialis Posterior (1)
- 2.4 **Any ONE of the following muscles:**
- Erector Spinae
- Quadratus Lumborum
- External Oblique
- Internal Oblique (1)

[10]

QUESTION 3: COMPONENTS OF FITNESS

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Components of fitness						
3.1.1 Develop endurance (listing)	√			3		
3.1.2 Effects of endurance (analysing)	√				2	
3.2.1 Lack of flexibility (applying)	√				2	
3.3 Static/Dynamic Definition Purpose Advantages Examples/Applying	√				2 2 2	2 2

EXAMPLE OF POSSIBLE ANSWERS:

Many different answers will be given.

Evaluate the candidate's knowledge/understanding and the relevance of his/her answer.

Do not penalise learners if they don't copy the table over in 3.3.

3.1 3.1.1 **Candidates must list any THREE ways to develop cardiovascular endurance outside of the dance class, e.g.**

- Walking or jogging to school
- Cycling
- Swimming
- Running up the stairs
- Sprinting
- Skipping with a skipping rope
- Social dancing
- Aerobic exercises
- Other relevant examples

(3)

Note: practise/exercise without elaboration = ½ mark

3.1.2 **TWO ways in which cardiovascular endurance can positively affect a dancer's performance.**

Note to Markers: If the learner answers from a negative perspective evaluate the answer and award ½ mark.

- Dancers can rehearse or perform for longer and at a higher quality because the muscles are constantly being supplied with oxygen-rich blood which is needed to perform.
- Reduces fatigue: As a dancer becomes fitter, he/she can do more than before, work for longer periods as well as work the body harder.
- Improves concentration: The dancer can focus on the class/routine and not on how tired the body is.
- The supply of oxygen to all parts of the body boosts the immune system which reduces the chances of getting ill and increases the rate of recovery.

- Reduces the risk of injury: The mind is focused on technique and is alert to changing circumstances and does not have to worry about how tired the body and muscles feel.
- Makes dance movements look effortless. When the muscles do not have a constant supply of oxygen they begin to feel heavy like lead.
- The dancer will not get out of breath. The lungs will have become stronger and can inhale more deeply.
- Can move quickly and change directions (agility)

(2)

3.2 **Explain TWO ways in which a lack of flexibility could affect a dancer's performance.**

- Lack of flexibility could limit your movements and you may not be able to perform with ease/
- It makes the risk of injury much higher as you might push your body beyond the normal range of motion which puts strain on the joints and muscles.
- It could cause possible incorrect stance and posture because of tightness in the hip joints and pelvis.
- It could cause emotional upheaval such as being depressed because of lack of flexibility.
- It could limit the dancer's movement vocabulary as he/she will be unable to do complex movements.
- Won't be able to move from one position to the other.
- Any other acceptable answers.

(2)

- 3.3 Candidates must copy the table into their answer books and compare the roles and advantages of static and dynamic stretching in the dance class. Use professional judgment when marking the candidate's comparisons as there could be many ways in which the answer is presented. Candidates must name ONE example of each type of stretching (static and dynamic) that could be used in the dance class.
Allocate 1 mark for each definition, purpose, advantage and exercise = 8 marks

Note to markers:

- Read and evaluate the whole answer before allocating marks. Accept answers in a different order under any headings.
- Do not allocate marks for the same answer twice.
- When marking the examples, evaluate whether the learner understands the difference between static and dynamic stretching.

STATIC STRETCHING	DYNAMIC STRETCHING
Definition: (1 mark) Static stretching is where no movement is involved. /It is where you assume a position and then hold it there with no assistance other than using the strength of your muscles targeting specific muscle groups.	Definition: (1 mark) Dynamic stretching involves the full range of movement of the body during a movement.
Purpose/Role: (1 mark) The role of static stretching in the dance class is to develop flexibility. This type of stretching is usually done at the end of the class and assists the dancer to cool down as well as to release tension in the muscles.	Purpose/Role: (1 mark) The role of dynamic stretching in the dance class is to develop flexibility and a wider range of movement during the dance class thus improving technique and complexity of movement.
Advantages: (1 mark) The advantage of static stretching is that it is slow and controlled and there is less chance of injuries occurring.	Advantages: (1 mark) The advantage of dynamic stretching is that it can be used as part of a warm-up at the start of the class. /It can be more enjoyable as the focus is on the movement and not the stretching.
Example of a static stretch: (1 mark) Sitting on the floor with the legs apart and bending the body forwards towards the floor. /Splits.	Example of a dynamic stretch: (1 mark) High leg brushes/kicks/grand battements, etc.

(8 x 1)

(8)
[15]

QUESTION 4: INJURIES

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Injuries: Ligament/tendinitis/PRICE	✓			1		
4.1 Definition of ligament (recognising)	✓			1		
4.2 Definition of tendon (recognising)	✓			1		
4.3 What is tendinitis (recognising)	✓				2	
4.4 Causes of tendinitis (describing)	✓				5	
4.5 PRICE (applying)	✓					

EXAMPLES OF POSSIBLE ANSWERS:

- 4.1 **Definition of a *ligament***
Ligaments are strong bands of connective tissue that bind bone to bone at joints, such as your hip joint, knee joint or ankle joint. /Connective tissue that binds bones to form a joint. (1)
- 4.2 **Definition of a *tendon***
Any inelastic band of tough connective tissue that attaches muscle to the bone. (1)
- 4.3 **Description of tendinitis**
It is inflammation of the tendon/ Swollen tendon (1)
- 4.4 **Candidates must describe any TWO causes of tendinitis.**
- **Overuse** is when too many demands are placed on a tendon without allowing the tendon to repair itself and this leads to an inflamed tendon.
 - **Incorrect technique**, for example poor posture and alignment, such as rolling feet and poor jumping technique leads to strain of the tendon.
 - **New shoes** that are far too stiff or ribbons that are too tight round the ankle restrict the movement of the Achilles tendon.
 - **Trauma** – tendons can also become inflamed after a traumatic injury. Sharp movement and dancing on concrete floors, tiles and/or surfaces that are not sprung may cause an inflammatory reaction within the tendon.
 - Any other relevant causes. (2)
- 4.5 **PRICE – If a candidate supplies only the word without the explanation, AWARD ½ MARKS per word.**
- **Protection/prevention/physiotherapy:** Protecting the injured area from further injury, for example by using a support/preventing an injury by understanding and applying safe dance practice/physiotherapy to reduce inflammation etc. (1)
 - **Rest:** Stop the activity that caused the injury and rest the injured joint or muscle. Avoid activity for the first 48 to 72 hours after injuring yourself. Visit your clinic or local doctor for a professional opinion if necessary. (1)
 - **Ice:** For the first 48 to 72 hours after the injury, apply ice wrapped in a damp towel to the injured area for 15 to 20 minutes every two to three hours during the day. (1)

- **Compression:** Compressing or bandaging the injured area to limit any swelling and movement that could damage it further. You can use a crêpe bandage, a simple elastic bandage or an elasticised tubular bandage. Wrapping of the injured joint should not be too tight. Remove the bandage before you go to sleep.
- **Elevation:** Keeping the injured area raised and supported on a pillow to help reduce swelling.

(1)

(1)

[10]**QUESTION 5: CONCENTRATION AND STEREOTYPING**

Many different answers/opinions will be given. Evaluate the candidate's knowledge/understanding and the relevance of his/her answer. If the candidate links the answer in 5.2.to injuries or disability evaluate and award marks accordingly.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Concentration and stereotyping						
5.1 Concentration (motivating)	✓					2
5.2 Stereotyping (arguing)	✓					3

EXAMPLES OF POSSIBLE ANSWERS:

Written in bullet form to aid marking:

5.1 TWO reasons to be provided = 1 mark each.

- To understand and apply the technique required
- To learn new dance skills, movements, combinations
- To ensure focus
- It is essential for developing a dancer's memory so that the quality of the performance is enhanced
- When dancing with others they are reliant on your concentration to achieve a group goal
- To be aware of the other dancers sharing the space and to treat others' bodies with respect and care
- Concentration is important for control and discipline to decrease the risk of injury
- Concentration is important to avoid mistakes and poor judgement
- Any other relevant answers

(2)

5.2 Candidates must argue about what an ideal physique for a dancer is.

The candidate may state an opinion of yes/no or include both sides in the argument for an ideal physique. Even if the marker does not agree with the opinion, the candidate must be awarded the marks if he/she can substantiate his/her reasons. Do NOT award marks for low-level, superficial answers.

Possible argument: No, there is not an ideal physique for a dancer.

- Everyone has a specific physique which is largely inherited. Dancers cannot change their bone structures and should not be discriminated against and discouraged from taking dance because of their physical

appearances.

- Anyone can dance, linked to careers/health benefits/exercise.
- A fit, strong, healthy body is the most important thing for a dancer because of the demands this art form places on the body – not the type of body shape.
- A dancer is encouraged to have a body with an optimal healthy weight, not an unrealistic body weight according to stereotyping. This can be very unhealthy and lead to all kinds of problems such as low self-esteem, eating disorders, etc.
- Some dancers are physically disabled and are able to perform professionally which disputes any claim that there is an ideal physique for dancers.

Possible argument: *Yes, there is an ideal physique for a dancer.*

- Classical ballet requires female dancers to carry very little weight as they perform on pointe and excessive weight on their toes and ankles will limit their performance.
- Classical ballet dancers have to have high arches/strong flexible feet or they cannot perform on pointe.
- Classical ballet has an aesthetic that dancers are thin and ethereal/defy gravity.
- Classical ballet technique is based on turnout so dancers should have a natural turnout.
- Female classical ballet dancers have to be very flexible to execute the movements required for this dance form so dancers have to be naturally supple.

Possible argument: *Yes and no to the ideal physique for a dancer.*

Candidates could argue yes for certain dance styles and no to other dance styles. Professional judgement must be used to evaluate the candidate's argument.

(3)
[5]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: PERFORMANCE SPACES AND DANCE-RELATED CAREERS**

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Careers and Performance Spaces						
6.1 Performance spaces (identifying)		√	√	1		
6.2 Use in a choreography (explaining)		√			3	
6.3 Careers (naming and describing)			√	3	3	

POSSIBLE ANSWERS:

6.1 Proscenium arch stage/Proscenium (1)

6.2 **POSSIBLE BENEFITS OF A PROSCENIUM ARCH STAGE:**
Do NOT award any marks for ONE-word answers. Candidates may write about their own choreographies or a professional dance work they have seen/ studied.

- It is a traditional stage because it has an opening arch that separates the audience from the dancers – this creates the feeling that the audience is observing and not participating in the performance.
- It has a cyclorama on which pictures/images/lighting can be projected while the dancers are dancing. It can create a mood for the dance or can be used as a backdrop for the setting of a certain scene.
- It can also have a black cloth at the back so that dancers do not have to run over the stage to get to the other side, but can go behind it.
- This type of a stage has wings that dancers can use to enter/exit the stage or get big props on and off the stage.
- It can have flats, i.e. wooden frames usually covered with painted cloth to create walls or separations on stage.
- It makes movement directions and projection very clear for dancers.
- Any other relevant answers.

(3)

6.3 **THREE CAREERS IN THE THEATRE TO BE PROVIDED.**
Name the three production careers = 3 marks low
Describe the three production careers = 3 marks medium
Candidates must clearly describe the core function of each career mentioned. Do NOT award full marks for vague answers. Accept answers on any careers related to a dance theatre production.

FRONT-OF-HOUSE MANAGER

(1)

- Member of theatre management, responsible for the day to day running of the front-of-house area (as opposed to the backstage areas).
- May oversee the running of the box office where ticket sales will take place, any merchandise/refreshment stands as well as managing and directing the ushers and any part of the building the public may enter during their visit to the theatre.
- Coordinates the start of the show with the stage manager, and records the start and end times of the performance, as well as the size of the house (number of people attending the show).

- In the event of a fire or emergency, he or she takes charge. (1)
- Any other relevant answers. (1)

STAGE MANAGER

- Manages everything that happens on the stage and backstage such as the set and prop changes (assisted by stage hands), and will also communicate with the sound and lighting technicians.
- The SM usually wears a headset during the performance and directs members of the cast and crew to ensure that all aspects of the production, such as sound and lighting cues, the placement of sets and props on-stage and off, and the exits and entrances of the performers are executed at the right time and in accordance with the choreographer's directions.
- The stage manager is also responsible for the safety of the performers and crew while in the theatre. (1)
- Any other relevant answers. (1)

LIGHTING DESIGNER

- Creates lighting that complements or highlights the movement.
- Once the lights have been hung and adjusted, individual lighting cues can usually be programmed into a computerised lighting board. (1)
- The lighting designer works closely with the choreographer.

OTHER CAREERS THAT COULD BE INCLUDED:

- Lighting technician/manager
- Sound technician/manager
- Set designer
- Costume designer
- Stage hand
- Usher
- Ticket sales
- Dance captain
- Wardrobe manager
- Public relations
- Choreographer
- Director/Artistic Director/Technical Director

[10]

QUESTION 7: INDIGENOUS AFRICAN DANCE

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Indigenous dance						
Name and Origin (remembering)			√	4		
Functions of the dance (remembering)			√			
Movements (identifying)		√	√		2	
Symbolism (analysing)		√	√			3

Candidates will provide many possible answers depending on the dance they have studied.

Candidates should **INCLUDE THE NAME OF THE DANCE** so that the markers can judge their knowledge of an indigenous South African dance. Allocate 1 mark for naming the dance. If the name is left out, evaluate whether the information relates to a particular dance.

Popular or ceremonial/classical dance styles may be answered on.

Avoid awarding marks for vague, non-descript, one-word answers.

DO NOT AWARD FULL MARKS FOR ONLY LOW-LEVEL, RECALL TYPE ANSWERS.

ANSWERS COULD INCLUDE THE FOLLOWING:

LOW-LEVEL ANSWERS

- **Name of the dance**
- **Origin. This could include:**
 - Where the dance comes from
 - The cultural group it originates from
 - The participants
- **Function/Purpose of the dance. This could include:**
 - Why it is performed
 - When it is performed
 - For whom it would be performed
 - Gender of who performs it/participants/age

MEDIUM-LEVEL ANSWERS

- **Movements. This could include:**
 - Group formations
 - Use of set movements
 - Improvisation
 - Use of arms/legs/torso
 - Principles of African Dance

HIGH-LEVEL ANSWERS

- **Symbolism. This could include:**
 - Gestures
 - Colours
 - Movements
 - Props

[9]

QUESTION 8: IMPROVISATION AND COMPOSITION

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Improvisation/Multimedia/Dance space						
8.1 Definition (remembering)		√		4		
8.2 Improvisation (analysing)		√			3	
8.3 Technology (justifying)		√				4

POSSIBLE ANSWERS:

- 8.1 8.1.1 D (1)
- 8.1.2 A (1)
- 8.1.3 B (1)
- 8.1.4 C (1)

- 8.2 **Candidates must analyse the value of improvisation in developing creativity and/or expression.**

DO NOT AWARD ANY MARKS FOR ONE-WORD ANSWERS.

A paragraph is required. Use professional judgement when marking this answer as many possible concepts will be presented by candidates depending on what they have been taught.

Possible answers could include one of the concepts or a combination of both.

Bullets used to aid marking.

Developing creativity:

- Assists in inventing/creating new movement vocabulary/not relying on old familiar steps.
- Assists in developing creative new ways of using space/using different stage spaces.
- Creates new ways of moving by introducing stimuli such as props, imagery, etc.
- Develops problem-solving skills and the ability to think on your feet/ thinking creatively.
- Allows for experimenting with own movement and merging and mixing dance styles to create new ones.
- Any other suitable answers.

Developing expression:

- Develops expression through making meaning of movement and through experiential exploration.
- Experimenting with changing tempi/rhythms/music will have an effect on how movement quality is expressed, e.g. musicality/dynamics, etc.
- Develops confidence through experimenting with new ideas and not waiting to be shown what to do (spontaneity).
- Allows for interaction with other dancers in different and meaningful ways – being able to express your feelings/developing trust and responding to each other because in improvisation you do not know what is coming next.
- Any other suitable answers.

(3)

- 8.3 **Candidates are asked to motivate the TWO examples they answer on. DO NOT AWARD ANY MARKS FOR ONE-WORD ANSWERS. Allocate 2 marks for each example provided. If more than two examples are included, mark only the first two.**
Bullets used to aid marking.

8.3.1 **CELLPHONES**

- Cellphones can be used to video or photograph a movement sequence.
- This will help the choreographer/dancers remember what was developed during rehearsals.
- Recording a particular movement you are trying to improve can help analyse how to improve the movement.
- Dancers who have missed a rehearsal can be sent the sequence so that they can prepare for the next rehearsal.
- Music can be played through cellphones/downloaded, etc.

(2)

8.3.2 **COMPUTERS/INTERNET**

- Most schools have access to computers on which you can design floor patterns for choreography.
- Sets and lighting can be designed/ displayed.
- The Internet can provide inspiration as well as new ideas or current trends in choreography.
- The Internet can provide a detailed analysis of different approaches to choreography.
- By downloading a program from the Internet you can:
 - Sketch out your choreographic ideas using an assortment of possible dance figures.
 - Save time by mixing, matching and blending sequences from a software programme called 'Dance Forms' which provides existing libraries and palettes of dance movement.
 - Use the many innovative features to make your dance three dimensional.
 - Download/Access music.

(2)
[11]

NOTE: Candidates have a choice between QUESTION 9 and QUESTION 10.
Mark only the FIRST answer if candidates answered both questions.

QUESTION 9: SOUTH AFRICAN DANCE WORKS – *FOUR SEASONS* (Choice question)

Many possible factors will be provided by the candidates. The answer must be in essay format and related to the quote:

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

Use professional judgement when allocating marks for this question. Read the whole answer and evaluate it against the rubric.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
<i>Four Seasons – South African dance work</i>						
Synopsis/Intent of the dance (describing)			√	4		
Production elements (analysing)			√		8	
Movement vocabulary (analysing)			√			
Symbolism (interpreting)			√			4

ANSWERS MAY INCLUDE THE FOLLOWING:

LOW-LEVEL ANSWERS:

- Description of the synopsis/intent of dance to explain how this message was conveyed

MEDIUM-LEVEL ANSWERS:

- Production elements: Explain how this message was conveyed as per the quote:
 - Lighting
 - Stage setting
 - Costumes
 - Special effects
 - Music
- Movement vocabulary: Explain how this message was conveyed as per the quote:
 - Dynamics
 - Gestures
 - Motifs
 - Choreographic elements
 - Styles

HIGH-LEVEL ANSWERS:

- Symbolism: Explain how this message was conveyed as per the quote:
 - Colours
 - Music
 - Words
 - Costumes
 - Projections on the cyclorama

[16]

EXAMPLE OF POSSIBLE ANSWER:

Maqoma wrote *Four Seasons* to create awareness of how we as human beings are slowly destroying our planet earth. He wanted to celebrate the beauty and importance of nature, cultures and traditions. He used the four seasons to symbolise the cyclical pattern of life and related each season to rebirth, growth, destruction, colours, moods and relationships.

He drew attention to issues of climate change and of the consequences of our actions. The dance begins in winter and then travels through spring and autumn, ending with summer. The seasons are not portrayed in order but juggled to end the piece on a high note with summer.

The movements and the lighting are some of the tools he uses to communicate his ideas. The winter movements are harsh, jagged, sharp and anonymous with strong marching in straight lines, wearing dark hooded capes which cover the faces. There are many falls, rolls and lifts in a sombre grey-lit atmosphere. The music is strident and unsettling.

As the dancers group together and drop off the dark capes we see a lifting of spirits and a warm playfulness as they celebrate nature in spring. The movements are more lyrical, animal-like, bird-like and humorous drawing from African and contemporary dance styles. The costumes are light pink and flower-like, and the atmosphere is joyous.

The autumn costumes, wind-buffed movement and sound and the video projection symbolise the leaves turning brown, change, chaos and struggle.

Finally summer is depicted as vibrant with red costumes, a green background projection of Africa and sensual dancing to Brazilian Samba music. The words on the screen of Louis Armstrong's song 'What a wonderful world' draw the dancers in gently towards a sense of wonder and a hope of peace and renewal. The message of the dance is universal symbolising our global responsibility to take care of our planet together.

MARKING RUBRIC:

0–5	6–10	11–13	13–14	15–16
The candidate shows little understanding and cannot interpret the dance work	The candidate has recalled facts about the dance work and has described some production elements and movements	The candidate has partially related the answer to the quote analysing and interpreting how Maqoma has conveyed his message to the audience through his use of some production elements, movements and symbolism	The candidate has related the answer to the quote analysing and interpreting how Maqoma has conveyed his message to the audience through his use of production elements, movements and symbolism	The candidate has written an elegant and accurate essay which fully relates to the quote, analysing and interpreting how Maqoma has conveyed his message to the audience through his use of production elements, movements and symbolism

OR**QUESTION 10: SOUTH AFRICAN DANCE WORK (Choice question)**

Many possible factors will be provided by the candidates. The answer must be in essay format and relate to the quote:

South African choreographers are on the cutting edge of creating innovative dance works that challenge audience perceptions.

Use professional judgement when allocating marks for this question. Award ONE mark per relevant fact. Candidates may NOT answer on the *Four Seasons*.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African dance work						
Description of the dance			√	4		
Production elements (recalling)			√		8	
Movement vocabulary (analysing)			√			
Symbolism (interpreting)			√			4

ANSWERS MAY INCLUDE THE FOLLOWING:**LOW-LEVEL ANSWERS**

- A description of the dance

MEDIUM-LEVEL ANSWERS

- Production elements: Explain how these are challenging audience perceptions:
 - Lighting
 - Stage setting/props
 - Costumes
 - Special effects
 - Music/Accompaniment

- Movement vocabulary: Explain how it is challenging audience perceptions:
 - Dynamics
 - Gestures
 - Motifs
 - Choreographic elements
 - Styles

HIGH LEVEL ANSWERS

Symbolism: Explain how it is challenging audience perceptions in the:

- Movement
- Colours
- Music/Accompaniment
- Costumes
- Use of stage space/settings/props
- Special effects

[16]**MARKING RUBRIC**

0–5	6–10	11–13	13–14	15–16
The candidate shows little understanding and cannot interpret the dance work	The candidate has recalled facts about the dance work and has described some production elements and movements	The candidate has partially related the answer to the quote showing how the choreographer uses some production elements, movement and symbolism to create dance works that challenge audience perceptions	The candidate has written an essay which relates to the quote, showing how the choreographer uses production elements movement and symbolism to create dance works that challenge audience perceptions	The candidate has written an elegant and accurate essay which fully relates to the quote, showing how the choreographer uses production elements, movement and symbolism to create cutting edge, innovative dance works that challenge audience perceptions

NOTE: Candidates have a choice between QUESTION 11 and QUESTION 12.
Mark only the FIRST answer if candidates answered both questions.

QUESTION 11: MARTHA GRAHAM (Choice question)

Many possible factors will be provided by the candidates. Use professional judgement when allocating marks for this question.

Award ONE mark per relevant fact.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Martha Graham						
11.1 Pioneer of contemporary dance (stating)			√		3	
11.2 Influences (recall comprehending)			√	3		
11.3 Principles/Characteristics (analysing)			√		3	
					5	

EXAMPLE OF POSSIBLE ANSWERS:

Written in bullet form to aid marking.

11.1 Candidates must write a paragraph clearly showing why she was a pioneer of contemporary dance:

- Graham rebelled against and broke away from the confinements of classical ballet and other forms of the times because she found them limiting with regard to the story line/content matter, the use of costumes, the types of movements used and how the dance works were staged.
- She wanted to create dance works that used movement to express real emotions and real-life issues, not fantasy fairy tales as in classical ballet which used mime to convey a story.
- She developed a new dance technique that rejected or adapted the restrictive movements of classical ballet and showed the emotions of the dancer to the audience.
- She made use of the floor and the torso in new ways

(3)

11.2 Candidates must identify THREE key figures and elaborate on how they had a major influence on Graham's career as a dancer/choreographer. Award 1 mark for identifying and 1 mark for elaborating. Do NOT mark more than THREE examples.

EXAMPLE 1:

Graham's father

- He was influential in her life as she based much of her technique on the principle adopted from him that 'the body never lies'. He was a doctor who based his treatment of patients on the way in which they moved.

(1)

(1)

EXAMPLE 2:**Louis Horst**

- He was Graham's musical director and influenced her taste in music, art and the material for her dance works. Horst taught Graham about musical form and encouraged her to use the work of contemporary composers. He created several scores for Graham, including *Primitive Mysteries* (1931), *Frontier* (1935) and *El Penitente* (1940). He was also one of the most influential teachers of choreography at the time and his classes on structure and form would have a major influence on her choreographic style.

(1)

(1)

EXAMPLE 3:**Isamu Noguchi**

- He was a Japanese-American sculptor and set designer. He designed sets which Graham incorporated into the choreography of her works. This would influence the way in which she choreographed and the way in which sets would be designed in the future.

(1)

(1)

- Any other relevant examples.

11.3

Candidates must analyse and explain clearly FIVE main principles/ characteristics. Graham developed what is referred to as the principle of contraction and release. Her movements used the torso as an emotional centre. Her dancing and choreography exposed the depths of human emotion through movements that were abstract, explosive, sharp, angular, jagged and direct.

- Her style used natural movements and worked with gravity, breath and effort to show real emotions and meaning in her movements – 'exposing of one's inner landscape'. Graham used off-balance, tilts, spirals, floor work, opposition, movement originating from the pelvis.
- Graham's themes were mainly taken from legend and literature and she used these themes to explore human emotions and behaviour. Graham's central theme in most of her works is the heroic quest – and her seeker is always female. One of the reasons for this is that she created the lead roles for herself to perform.
- She invented a universal language communicated through the use of movement, and the floor, stage, props, costumes and lighting which were all part of the dance itself.
- Graham was responsible for the dance, costumes and music for each of her works. Many of her costume designs are still used today and the way she designed her sets and used her lights would have an influence on future generations of choreographers.
- Any other relevant answers.

(5)

[14]**OR**

QUESTION 12: INTERNATIONAL CHOREOGRAPHER. (Choice question)

Many possible factors will be provided by the candidates. Use professional judgement when allocating marks for this question.

Award one mark per relevant fact according to the focus table.

Candidates may NOT answer on Martha Graham.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International choreographers						
12.1 Name the choreographer			√			
12.2 Contributions (recalling)			√	3		
12.3 Influences (analysing)			√		6	
12.4 Principles (analysing)			√		5	

EXAMPLE OF POSSIBLE ANSWERS:

Written in bullet form to aid marking

12.1 CHRISTOPHER BRUCE

12.2 **Candidates must describe THREE main contributions he/she made to the field of dance.**

Candidates must write a paragraph.

Note to Markers:

Do not accept 'choreographer' as a contribution unless elaborated.

- In June 1998 Christopher Bruce's role as one of Britain's leading choreographers in both ballet and contemporary companies was acknowledged as he was awarded a CBE for a lifetime of service to dance.
- Bruce choreographed more than 20 works for the Rambert Company and was associate director and then associate choreographer.
- Bruce was in demand as a choreographer all over the world. He built relationships with the Nederlands Dans Teater, Royal Danish Ballet and the Houston Ballet and has choreographed for musicals, operas, film and television.
- From 1994 to 2002 Bruce was the director of the Rambert Dance Company and in this role he commissioned many new works by famous international choreographers such as Merce Cunningham (USA) and Jiri Kylian (Netherlands).

(3)

12.3 Candidates must identify and comment in detail on THREE key influences that had a major impact on his/her career as a dancer and choreographer and elaborate.

Award 1 mark for identifying and 1 mark for elaborating.

Do NOT mark more than THREE examples.

- Bruce contracted polio as a child and his father sent him to dance classes to strengthen his legs. This had a major influence on his future career.
- He began taking classes at the Benson Stage Academy in Scarborough where he was taught ballet, tap and acrobatic dance. Elements of all these early styles have influenced and are evident in his choreography.
- Bruce's choreographical talents were both inspired and encouraged by the Rambert Company. The company had a reputation for nurturing young choreographers and the variety and experimentation of the work of the company stimulated Bruce's natural talent. He is recognised as the last choreographer to be nurtured by the company's founder Marie Rambert.
- In 1966 the artistic director, Norman Morrice, re-formed Rambert to include contemporary work into the repertoire. This would pave the way for Bruce to develop into one of the world's leading contemporary ballet choreographers.
- Any other relevant answers.

(6)

12.4 Candidates must elaborate on FIVE of the main principles/ characteristics that define his/her dance technique and style. Bruce's movement vocabulary is drawn from classical ballet and contemporary dance, most notably the Graham technique which formed a large part of his training.

- His choreography draws on other dance styles namely folk and social dance and tap sequences depending on the ideas behind the work. Everyday movements are incorporated and gesture is often used.
- Bruce's use of production elements includes a wide range of music from classical to folk to popular tunes. In *Rooster* (1991) he used the music from the Rolling Stones. Costume, lighting and design contribute to the development of his ideas but it is important to Bruce that these elements allow freedom of movement and do not detract from the choreography.
- Bruce avoids writing program notes or making specific statements about the ideas behind his work as he prefers the audiences to interpret them in their own way.
- His works usually have a clear theme and there is a strong sense of character but room is left for individual interpretation. His works often have a narrative quality or some kind of subject matter.
- Bruce has often dealt with political and social themes in his choreography and his work generally develops from a particular stimulus such as music, art or writing. In re-working his chosen theme into movement he abstracts the idea rather than interpreting it in a literal way.
- Any other relevant answers.

(5)

[14]

TOTAL SECTION B: 60
GRAND TOTAL: 100