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

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

**GRADE 12**

**DANCE STUDIES**

**NOVEMBER 2020**

**MARKING GUIDELINES**

**MARKS: 100**

**These marking guidelines consist of 18 pages.**

**NOTE TO MARKERS:**

- Adhere strictly to this marking guideline when marking.
- The standardisation process during marking guideline discussions ensures that the memorandum covers most possible responses candidates could provide.
- All markers must then apply this consistently. The marking guidelines may not be altered in any way after discussions at standardisation.
- In some qualitative questions, exercise 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 FIRST question answered. Draw a line through the question that is not being marked.
- Candidates may include correct information that is not included in the text book. Professional judgment must be used. If unsure of any information supplied by the candidate this must be verified by researching the area concerned.
- High, medium or low cognitive levels expected in each answer are included above each possible answer. These 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.
- **Markers must mark a whole question and then evaluate that the total mark for that question reflects the true standard of the learner's response.**
- Markers should NOT award full marks for an answer that is superficial and minimal or where all requirements have not been met at the complexity level required.
- Look for what the candidate knows, not what he/she doesn't know.
- Allocate ONE tick for ONE mark for the current content provided in the required format up to the maximum marks.
- **No ½ marks to be awarded for HIGH level questions.**

**SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE****QUESTION 1: WARM UP AND COOL DOWN – COMPULSORY**

<b>LOW LEVEL</b>	<b>1.1</b>	<b>Identifying</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>1.2</b>	<b>Analysing</b>	<b>5 marks</b>

**POSSIBLE ANSWERS FOR IDENTIFYING:****1.1 Cool down routine:**

- Returns the heart rate to normal.
- Returns blood flow to normal.
- Returns oxygen intake to normal.
- Decreases the body temperature.
- Calms the mind.
- Reflect on performance/what was learnt.
- Prevents pooling of blood in legs.
- Removes waste products within muscles.
- Prevents dizziness.
- Prevents fainting spells.
- Prevents cramps.
- Prevents stiffness the following day.
- Prevents injuries.
- To introduce relaxation techniques.
- To perform slow static stretching exercise/to improve/increase flexibility.
- Any other suitable answers that relate to the purpose of a cool down routine. (5)

**1.2 POSSIBLE ANSWERS FOR ANALYSING:****Dynamic warm up routine:**

**NOTE:** Answers could include the advantages/benefits of a warm-up, of dynamic stretching. **Learners must substantiate answers.**

- Involves continuous movement which maintains warmth in the body.
- Prepares the joints by releasing synovial fluid from the synovial membrane into the joints to lubricate them and prevent friction.
- Improves coordination of body parts and the dancer can focus on the way they hold their body and improve posture and alignment.
- Stimulates the motor nerves connected to the muscles increasing the elasticity of the muscles and making them more pliable/can move freely.
- Can be specifically tailored to a dance form to include parts of the body that are used specifically in the dance form.
- Saves time and allows more time for skills training in the dance class.
- Any other suitable answers that relate to the advantages of a dynamic warm up routine. (5)

**[10]**

**NOTE: Candidates have a choice between QUESTION 2 and QUESTION 3.  
If both questions have been answered, mark only the FIRST question.**

**QUESTION 2: DANCE PERFORMANCE – CHOICE**

<b>LOW LEVEL</b>	<b>2.1</b>	<b>Naming</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>2.2</b>	<b>Analysing</b>	<b>5 marks</b>

**2.1 POSSIBLE ANSWERS FOR NAMING:**

**Any FIVE of the following skills/qualities could be included:**

**NOTE: Refer to 2.2 if unsure of answers provided in 2.1 – mark holistically.**

- Components of fitness(1 mark) if each component is named 1 mark for each component (5 marks)
- Posture, stance and alignment
- Confidence
- Facial expressions
- Commitment to movement
- Commitment to others/the performance
- Leadership skills
- Musicality
- Focus
- Projection
- Fluidity
- Dynamic variation
- Commitment
- Artistry/interpretation
- Fluency
- Phrasing
- Control
- Accuracy
- Timing
- Any other suitable performance skills/qualities/stage conventions.

(5)

**2.2 POSSIBLE ANSWERS FOR ANALYSING:**

**NOTE: No marks to be awarded if a definition of a performance skill/quality is provided. Candidates must analyse how it improves their dance performance.**

**Below are examples of FIVE performance skills/qualities:**

**Bullets used to aid marking.**

**Musicality:**

- Improves performance by interpreting the dynamics/qualities/tone colour/timbre of each instrument within the music/speed of the music.

**Focus:**

- Dancer's focus can draw the audience's attention to a specific movement/ movement idea/moment in the dance.

**Projection:**

- A dancer would be able to convey/portray/bring across the intent/ message/characters of the choreographer more clearly.

**Fluidity:**

- Improves the transitions of movement/movement ideas that helps produce a feeling of effortlessness.

**Dynamic variation/energy:**

- Energy improves the performance by making the quality of movement more interesting and varied e.g. adding sharp movements in a slow dance could excite the audience.
- Any other suitable answer related to performance skills/movement qualities/stage conventions and how it improves a dancer's performance.

(5)  
[10]

OR

**QUESTION 3: MUSCLES AND ANATOMICAL ACTIONS – CHOICE**

LOW LEVEL                      3.1 or 3.2    Identifying    5 marks

HIGH LEVEL                    3.1 or 3.2    Analysing     5 marks

**POSSIBLE ANSWERS:**

**NOTE: Candidates must choose either Dancer A OR Dancer B.**

**Question 3.1 relates to Dancer A.**

**Question 3.2 relates to Dancer B.**

**Candidates should only answer on ONE dancer. If both are answered only mark the first answer.**

3.1                      **Dancer A:**

**NOTE: Candidates may include more in one area than the other. Both areas must be included for full marks to be awarded.**

**Candidates must identify if they are answering on anterior/posterior muscles/scapula. Possible muscles identified for the position of the torso:**

**External obliques are responsible for:**

- Lateral flexion of the spine
- Rotation of the spine

**Internal obliques are responsible for:**

- Lateral flexion of the spine
- Rotation of the spine

**Erector spinae:**

- Lateral flexion of the spine

**Rectus abdominis:**

- Flexion of the spine
- Lateral flexion of the spine

**Quadratus lumborum:**

- Lateral flexion of the spine

**Transversus abdominis:**

- Holds the abdomen

**Candidates must identify if they are answering on the right or left arm or both. Possible muscles identified for the position of the shoulder joint:**

**Trapezius:**

- Retraction of the scapula
- Depression of the scapula
- Stabilisation of the scapula

**Latissimus dorsi:**

- Extension of the shoulder joint
- Adduction of the shoulder joint
- Internal rotation of the shoulder joint

**Pectoralis major:**

- Flexion of the shoulder joint
- Internal rotation of the shoulder joint
- Adduction of the shoulder joint

**Deltoid:**

- Flexion of the shoulder joint
- Internal rotation of the shoulder joint
- Adduction of the shoulder joint
- Extension of the shoulder joint
- Abduction of the shoulder joint

**Rotator cuff:****Subscapularis:**

- Adduction of the shoulder joint
- Extension of the shoulder joint
- Stabilises humerus in the shoulder joint

**Teres minor:**

- Extension of the shoulder joint
- Stabilises humerus in the shoulder joint

**Infraspinatus:**

- Extension of the shoulder joint
- Stabilises humerus in the shoulder joint

**Supraspinatus:**

- Stabilising the arm in the shoulder joint
- Assists with inward rotation
- Assists with extension of the Humerus

(5 +5)

**[10]**

**OR**

3.2 **Dancer B:****Possible muscles identified for the position of the raised leg:****Iliopsoas:**

- External rotation of the hip joint

**Sartorius:**

- External rotation of the hip joint
- Abduction of the hip joint

**Gluteus maximus:**

- External rotation of the hip joint

**Hamstrings:**

- Flexion of the knee joint

**Gracilis:**

- Flexion of the knee joint

**Gastrocnemius:**

- Plantar flexion of the ankle joint
- Flexion of the knee joint

**Soleus:**

- Plantar flexion of the ankle joint

**Flexor digitorum longus:**

- Plantar flexion of the ankle joint
- Flexion of the 4 lateral toes

**Flexor hallucis longus:**

- Plantar flexion of the ankle joint
- Flexion of the big toe

**Tibialis posterior:**

- Plantar flexion of the ankle joint

**Tensor fasciae latae:**

- Abduction of the hip joint

(5 +5) **[10]**



**QUESTION 4: COMMON CAUSES OF INJURIES – COMPULSORY**

<b>LOW LEVEL</b>	<b>Identifying</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>Explaining</b>	<b>5 marks</b>

**POSSIBLE ANSWERS FOR IDENTIFYING AND EXPLAINING:**

**NOTE:** Candidates could use any format to prepare the study notes which should be concise and to the point.

Candidates should identify FIVE common causes of injuries in the dance class for 5 marks, and explain how each of the causes could lead to an injury in the dance class for another 5 marks. If candidates give more than FIVE causes, only mark the first five answers provided. Many possible answers could be provided. Candidates may answer on one cause and provide many examples.

**½ Marks may be awarded for incomplete information up to a total of 5 marks.**

**Below are examples of common causes of injuries and their explanations:**

**Clothing/attire/hair/jewellery, etc.:**

- Must explain how it could cause an injury

**Poor diet:**

- Must explain how this would cause an injury

**Previous injuries:**

- How these would cause further injury

**Unsprung floor/ any other unsafe floor:**

- Could impact joints, muscles and tendons causing injury because the floor is hard/ has no give/spring.

**Unsafe facilities/dance environment:**

- Disorder in the studio or slippery floors could cause a tripping or slipping hazard causing the dancer to fall.

**Poor technique/might name a specific technique:**

- Incorrect weight placement, landing, posture and alignment is not applying safe dance practices and could cause injuries by placing unwanted strain on joints, muscles and tendons.

**Bad teaching:**

- Unqualified teachers could teach incorrect dance practices or not correct poor technique leading to injuries in their learners.

**Overuse/over training:**

- Long hours of training or repetitive movements without rest could cause fatigue in the body and mind that could lead to injuries.

- Any other suitable answer relating to how common causes of injury could lead to injuries in the dance class.

(1)  
**[10]**

**QUESTION 5: COMPONENTS OF FITNESS – COMPULSORY**

<b>MEDIUM LEVEL</b>	<b>5.1</b>	<b>Naming</b>	<b>5 marks</b>
	<b>5.2</b>	<b>Explaining</b>	<b>5 marks</b>

**NOTE:** Candidates may provide many different exercises/movements and their benefits.

**5.1 Candidates could use the word movement in place of the word exercise.**  
Candidates do not have to describe the exercise.

**CANDIDATES RECEIVE 1 MARK FOR EITHER EXPLAINING BENEFITS OF THE COMPONENT OR THE EXERCISE/MOVEMENT AND/OR HOW IT DEVELOPS THE BODY.**

**½ Marks can be awarded for 5.2 if answers are not fully explained up to the total value of 2 ½ marks. Use professional judgement.**

**NOTE:** If candidates repeat the component of fitness in their answer for 5.2 no marks awarded e.g. strengthens the core/improved endurance/ improves flexibility, etc.

**POSSIBLE ANSWERS FOR NAMING AND EXPLAINING:**

<b>COMPONENT OF FITNESS</b>	<b>5.1</b>		<b>5.2</b>	
	<b>NAME AN EXERCISE/MOVEMENT</b>		<b>BENEFIT</b> (candidates must explain how the body will benefit to receive a full mark)	
Core stability	5.1.1	Straight leg lifts – lying on the floor	5.2.1	<b>Benefit of core stability or the exercise:</b> will improve posture, stance, and alignment. <b>OR</b> <b>Develops the body:</b> The movement is controlled by the abdominal muscles which will improve posture.
Endurance	5.1.2	Triplets travelling from the corner	5.2.2	<b>Benefit:</b> will strengthen the heart and lungs. <b>OR</b> <b>Develops the body:</b> This enables the dancer to perform for longer and at a higher quality of movement.
Neuromuscular skills	5.1.3	Repetitive movements with an example. Any activities will be accepted e.g. <ul style="list-style-type: none"><li>• Swimming</li><li>• Travelling</li></ul>	5.2.3	<b>Candidates may answer on individual neuromuscular skills or in general.</b>  <b>Benefit:</b> will improve messages sent from the brain to the muscles on how to move. <b>OR</b>

		movements/ exercises		<b>Develops the body:</b> Doing repetitive movements or repeating an exercise over and over, will increase the muscle memory of the brain to remember the movements/improve the messages sent from the brain to muscles.
Flexibility	5.1.4	Wall straddle	5.2.4	<b>Benefit:</b> will improve the range of movement in the joints. <b>OR</b> <b>Develops the body:</b> The elasticity of the muscles is improved which increases the flexibility in the hips.
Strength	5.1.5	Adage exercises could be referred to as:  e.g. Slow and controlled exercises/ movements	5.2.5	<b>Benefit:</b> will improve the ability of muscles to perform contractions. <b>OR</b> <b>Develops the body:</b> Practising slow movements will develop control.

**TOTAL SECTION A: 40**

**SECTION B: DANCE HISTORY AND LITERACY****QUESTION 6: DANCE MAJOR – COMPULSORY**

<b>LOW LEVEL</b>	<b>6.1</b>	<b>Describing</b>	<b>6 marks</b>
	<b>6.2</b>	<b>Naming</b>	<b>3 marks</b>
<b>MEDIUM LEVEL</b>	<b>6.3</b>	<b>Explaining</b>	<b>3 marks</b>

**NOTE: No mark allocation for naming the dance major.  
Candidates may not describe their dance wear in class.**

**Specific descriptive words that could be accepted for 1 mark are:**

**Barefoot, specific shoes, castanets, pink tights, tutus etc.**

**Candidates must state their dance major and describe SPECIFIC CHARACTERISTICS (what makes it recognisable) in 6.1.1 and 6.1.2.**

**½ Marks may be awarded up to a maximum of 6 marks for incomplete descriptions and explanations.**

- 6.1      6.1.1      **POSSIBLE ANSWERS FOR DESCRIBING:**  
**African dance:**  
**Costumes:**
- The clothing is made up of natural materials like animal skins.
  - Dances are done barefoot or using rubber car tyre shoes or tackies.
  - Different types of costumes are used for different dances. (3)
- Contemporary dance:**  
**Costumes:**
- Simple everyday clothes are often worn.
  - Contemporary dance is mostly done with bare feet.
  - Costumes usually also reflect the theme/intent of the work. (3)
- Ballet:**  
**Costumes:**
- Ballet shoes are worn by both male and female dancers.
  - Point shoes can be worn by women.
  - Fitted elaborate costumes are usually used to show off the lines of the body.
  - Any other suitable answer describing the costume of the dance major. (3)
- 6.1.2      **POSSIBLE ANSWERS FOR DESCRIBING:**  
**African dance:**  
**Music:**
- The dancers make use of polyrhythms and may move to different rhythms within the music.

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- Many or most African dances make use of drums.
- Vocals and body percussion is also used. (3)

**Contemporary dance:****Music:**

- Choreographers and dancers make use of a wide range of music.
- Different sounds are used and also silence and body percussion.
- The spoken word, poetry and voiceover could also be used. (3)

**Ballet:****Music:**

- Ballet makes use of classical music, played by a pianist or an orchestra.
- Music can also be written especially for certain pieces, e.g. *Swan Lake*.
- Neoclassical ballet works use a wide range of music.
- Any other suitable answer describing the music of the dance major. (3)

6.2

**NOTE: Many examples are provided below. Candidates should name only THREE principles. If more than THREE are provided only the first THREE must be marked.**

**POSSIBLE ANSWERS NAMING:****Principles of African dance:**

- Rhythm
- Use of imitation
- Dance elements
- Posture, stance, alignment (3)

**OR****Principles of Contemporary Dance:**

- Centering
- Spiral
- Gravity
- Posture, stance, alignment (3)

**OR****Principles of Classical Ballet:**

- Posture, stance, alignment
- Basic rules of the head, legs, arms and body
- Pointe work (3)

Any other suitable dance principles/techniques used in your dance major.

6.3

**NOTE: ONE mark is allocated for explaining how each principle is used in the dance major, which must be specific to the dance major.**

**POSSIBLE ANSWERS FOR EXPLAINING:**

**African dance:**

**Rhythm:**

- Dances make use of basic and complex rhythmic patterns used in movements of the legs and arms. (1)

**Use of imitation:**

- Dances use imitation and dramatisation of the natural world (animals, insects or plants) or the elements such as fire, water, earth and air in the movements/gestures performed. (1)

**Dance elements:**

- African dance uses devices such as repetition, contrast, transitions, sequence, climax, balance and harmony in their movements. (1)

**OR**

**Principles of Contemporary Dance:**

**Centering:**

- The dancer should find the centre of the body which assists with balance.
- Movements should be controlled from the centre; a strong centre allows the arms, legs, head and neck to move freely. (1)

**Spiral:**

- This is the turn of the body on its axis (around the spine).
- It is used for balance, control and turning. (1)

**Gravity:**

- You resist gravity when you are standing.
- You have to work against gravity in order to jump.
- You fall down when you give in to gravity. (1)

**OR**

**Principles of Classical Ballet:**

**Stance:**

- The torso is well held and supported with the legs turned out from the hips and rounded arms to show the set arm positions. (1)

**Basic rules of the head, legs, arms and body:**

- There are specific rules that the head must follow in relation to the legs, arms and body during movements. (1)

**Pointe work:**

- Requires extensive training to prepare dancers to dance on their toes. (1)
- Any other suitable dance principles/techniques used in your dance major.

**[12]**

**NOTE: Candidates have a choice between QUESTION 7 and QUESTION 8.  
If both questions have been answered, mark only the first question.**

### **QUESTION 7: DANCE ELEMENTS – CHOICE**

<b>MEDIUM LEVEL</b>	<b>7.1</b>	<b>Explaining</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>7.2</b>	<b>Evaluating</b>	<b>4 marks</b>

#### **7.1 POSSIBLE ANSWERS FOR EXPLAINING:**

**NOTE: The candidates should provide FOUR clear explanations of how SPACE has been used in the photograph of the dancers. If more have been provided mark only the first FOUR answers.  
Listing is not acceptable.**

**½ Marks may be awarded in 7.1 if a component of the element is identified but not fully explained. ½ Marks to a total of 2 marks may be awarded.**

- All levels are used in this image: the jump is the high level/the hinge is the low level/the medium level is from the dancer with the curved arms.
- These levels create interest in the image and enhance the composition.
- The dancers are close together so they share the space.
- All the dancers are looking in different directions, one is looking downwards, and two are looking up.
- All the movements have different patterns e.g. curves/straight lines/angles.
- All the dancers focus their movements towards the centre of the image.
- The shapes created by the dancers are large as they are using a lot of space away from the centre of their bodies.
- The image is asymmetrical, none of the three positions are the same.
- Locomotor movement is achieved by the dancer jumping upwards.
- Non-locomotor movement is achieved by the middle and low dancers as their positions are held.
- Any other explanation relating to how **SPACE** has been used in the image. (4)

#### **7.2 POSSIBLE ANSWERS FOR EVALUATING:**

**NOTE: Candidates must be able to evaluate how FORCE is used in the image. Clear examples must be given for full marks to be awarded. If more have been provided mark only the first FOUR answers**

- Lots of energy is needed to do the jump and defy gravity.
- The bottom dancer uses a lot of power/strength to hold the position and not give in to gravity.
- The soft curves of the arms in the middle dancer contrast with the strong positions of his legs.
- There is contrast between the soft arm positions and strong positions of the legs seen in the jumping dancer.
- The curved arms could be considered as smooth/light movements.
- The jump could be considered as a sharp/strong movement.
- Any other explanations relating to how **FORCE** has been used in the image. (4)

**QUESTION 8: CHOREOGRAPHIC STRUCTURES AND CHOREOGRAPHY – CHOICE**

<b>MEDIUM LEVEL</b>	<b>8.1</b>	<b>Explaining</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>8.2</b>	<b>Evaluating</b>	<b>4 marks</b>

**8.1 POSSIBLE ANSWERS FOR EXPLAINING:**

**NOTE:** Candidates must name the **FOUR** choreographic structures they have chosen. If candidates include more than **FOUR**, mark only the first **FOUR** answers. A clear purpose must be explained for each **ONE**. If no names are included the candidate will receive a **ZERO** mark if it is unclear which structure they are referring to.

**½ a mark may be awarded if a clear definition is provided.**

**Motif:**

- E.g. A repeated movement/gesture/phrase = ½ mark used to reinforce ideas or the theme/intent of the dance work = 1 mark (1)

**Symmetry:**

- A balance on both sides of the body/group/stage used to suggest stability, safety and balance. (1)

**Sequencing:**

- How phrases are ordered to make the movements flow or interrupt the flow/change the meaning of the movements. (1)

**Repetition:**

- When movements keep reoccurring to establish a thought or idea within a dance work/to allow the audience to connect with a dance work. (1)

**Chance:**

- When the sequence/order of scenes in a work is continually changed to create excitement for dancers and audience members as the movement or the performance of movement is chosen at random. (1)

**Stillness:**

- When all movement stops and draws the attention towards or away from a moment happening on stage/enhances a pose/connection between dancers/exaggerates a meaning/intent. (1)

**Climax:**

- The highlight in the dance work by making movements/moments stand out from the rest and could bring focus on the meaning/intent/impact the choreographer wishes to convey. The dance work can build to one specific climax or can have many smaller climaxes during the dance work. (1)

**8.2 POSSIBLE ANSWERS FOR EVALUATING:**

**NOTE:** If candidates provide more than **FOUR** ways of using technology only mark the first **FOUR** provided. No marks awarded for listing technologies. Candidates must evaluate how technologies selected could be used as a choreographic tool to create originality in a dance work.

**One area could be focused on with various examples provided.**

- Projections of images onto the cyclorama could help tell the story or bring across the theme of a dance work e.g. the video projection of a dilapidated



building seen through falling snow in *Four Seasons*.

- Projections on the floor could help simulate a theme e.g. lighting that creates pools of floor patterns symbolic of a dry land in *Four Seasons*.
- LED lights could be inserted into costumes to highlight dancers' movements who could be performing in the dark.
- LED light bulbs could be hung from the fly bar to simulate a nightclub scene.
- Lasers could be used to create interesting and modern effects on a stage e.g. creating a cage with laser light and dancing 'inside' the cage like a bird.
- Holograms could create images on stage that the dancers could interact with.
- Sound effects could be used i.e. using a voiceover of a poem to move to.
- Shadow dancing has become very popular where dancers perform with back lighting behind a scrim.
- Choreographers use special filming techniques and editing programs when composing for film/video.
- Technology can be used for research, inspiration finding new ideas, etc.
- Any other suitable answers relating to the use of technology in creating original dance works.

(4)  
[8]

**NOTE: Candidates have a choice between QUESTION 9 and QUESTION 10. If both questions have been answered, mark only the first question.**

#### **QUESTION 9: INTERNATIONAL CHOREOGRAPHER– CHOICE**

<b>LOW LEVEL</b>	<b>Movement vocabulary</b>	<b>2 marks</b>
	<b>Training &amp; career</b>	<b>10 marks</b>
<b>MEDIUM LEVEL</b>	<b>Influences</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>Contribution</b>	<b>3 marks</b>
	<b>Format</b>	<b>2 marks</b>

#### **POSSIBLE ANSWERS:**

**NOTE: Candidates must name the choreographer they have chosen. No marks for naming. The answer must be ORGANISED and COMMUNICATE the required information.**

**Format of programme note** must be clear, concise, well structured, and easy to read and contain relevant information.

(2)

**INTERESTING facts about choreographer's training and career that could be included:**

- At what age did he/she start training
- Why he/she started dancing
- Genres he/she are trained in
- Teachers he/she had class with
- Places he/she trained at
- Companies he/she trained with
- Own company

- Dance works choreographed
- Recognition
- Awards
- Any other interesting facts relating to the choreographer's training and career. (10)

**Movement vocabulary:**

- Genre(s)
- Style
- Use of improvisation
- Gestures, etc.
- Any other suitable answers (2)

**Influences that could be included:**

- People, i.e. family/teachers/fellow choreographers
- Political/social issues
- Music
- Art
- Writing
- Technology
- Background and beliefs
- Mythical/the supernatural
- Any other suitable answers relating to influences on the choreographer's style. (3)

**Areas of contribution to THE ART OF DANCE that could be included:**

- Dance works created
  - Opportunities created for young dancers
  - Opportunities created for new choreographers
  - Awards and why they were received
  - Outreach programmes
  - Any other suitable answers relating to the contribution to the art of dance by the chosen choreographer. (3)
- [20]**

**OR**

**QUESTION 10: SOUTH AFRICAN CHOREOGRAPHER – CHOICE**

<b>LOW LEVEL</b>	<b>Movement vocabulary</b>	<b>2 marks</b>
	<b>Training &amp; career</b>	<b>10 marks</b>
<b>MEDIUM LEVEL</b>	<b>Characteristics</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>Impact</b>	<b>3 marks</b>
	<b>Format</b>	<b>2 marks</b>

**NOTE: Candidates must name the choreographer. No marks allocated for naming. Learners must write in the format of a SPEECH and communicate the information required.** Format should include an introduction and conclusion. (2)

**Dance training and professional career:**

- Mentors/teachers.
- Training/dance schools.
- Dance companies they trained with.

- Dance company
- Dance works choreographed
- Recognition
- Awards
- Any other suitable answer related to the dance training and career of the choreographer. (10)

**Movement vocabulary:**

- Genre
- Style/s
- Mix/fusion of styles
- Any other suitable answers on choreographic style (2)

**Characteristics of the choreographer:**

- Dance techniques/styles/genres/movements used.
- Use of improvisation within choreographic process.
- Use of choreographic structures such as chance dance.
- Use of theme/narrative.
- Use of political/social themes.
- Use of music/accompaniment.
- Use of other art forms such as drama/poetry/mixed media.
- Any other suitable answer related to the choreographic characteristics the choreographer uses in this dance work. (3)

**Candidates must EVALUATE the impact of the choreographer's professional career on the SOUTH AFRICAN DANCE COMMUNITY and not just provide facts.**

- Companies he/she performed for/started.
  - Dance works choreographed.
  - Roles in other dance companies/festivals.
  - Relationships and collaborations.
  - Education of dance learners.
  - Places where the choreographer taught. Schools/Universities.
  - Any other suitable answer related to the professional career of the choreographer. (3)
- [20]**

**NOTE: Candidates have a choice between QUESTION 11 and QUESTION 12.  
If both questions have been answered, mark only the first question.**

**QUESTION 11: INTERNATIONAL DANCE WORK – CHOICE**

<b>LOW LEVEL</b>	<b>Inspiration</b>	<b>3 marks</b>
<b>MEDIUM LEVEL</b>	<b>Movement vocabulary</b>	<b>4 marks</b>
	<b>Production elements</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>Relevance</b>	<b>5 marks</b>
	<b>Format</b>	<b>3 marks</b>

**POSSIBLE ANSWERS:**

**NOTE:** Candidates should include the correct format for an article to receive full marks. Name of the choreographer and dance work must be included. No marks for naming.

- **Format of an article to include:**
  - A creative title/heading (1)
  - Introduction (1)
  - Conclusion (1)
- **Sources of inspiration (could include any of the following):**
  - Social
  - Political
  - Background/personal influences
  - Cultural influences
  - Any other suitable answer relating to the inspiration for the dance work. (3)

**NOTE:** If movement vocabulary and production elements are clearly explained but no examples from the dance work are included, a maximum of 2/3 marks may be awarded.

- **Movement vocabulary:**
  - Dance style/s
  - Partnering
  - Groupings
  - Mime/gesture/everyday movements, etc.
  - Dance elements
  - Choreographic elements
  - Any other suitable answers relating to movement vocabulary (4)
- **Production elements:**
  - Costumes/makeup:
  - Lighting
  - Set design
  - Music/accompaniment
  - Technology
  - Any other suitable answers relating to production elements: (5)
- **Candidates should include their own OPINION on the meaning and relevance of this DANCE WORK TODAY. Below are possible areas that could be included.**
  - Impact
  - Social/political/current events
  - History
  - Any other suitable answers relating to the meaning and relevance of this dance work today. (5)

**[20]****OR**

**QUESTION 12: SOUTH AFRICAN DANCE WORK – CHOICE**

<b>LOW LEVEL</b>	<b>Inspiration</b>	<b>3 marks</b>
<b>MEDIUM LEVEL</b>	<b>Movement vocabulary</b>	<b>4 marks</b>
<b>HIGH LEVEL</b>	<b>Production elements</b>	<b>5 marks</b>
	<b>Contribution</b>	<b>5 marks</b>
	<b>Format</b>	<b>3 marks</b>

**POSSIBLE ANSWERS:**

**NOTE: Candidates should include the correct format for an article to receive full marks. Name the choreographer and dance work must be included. No marks for naming.**

- **Format of an article to include:**
  - A creative title/heading (1)
  - Introduction (1)
  - Conclusion (1)
- **Sources of inspiration for the dance work could include:**
  - Political
  - Social
  - Historical
  - Personal
  - Cultural
  - Any other suitable answer relating to the inspiration for the dance work. (3)
- **NOTE: If movement vocabulary is clearly explained but no examples from the dance work are included, a maximum of 2 marks may be awarded. Candidates must explain HOW the movement vocabulary COMMUNICATES THE THEME/INTENT OF THE DANCE WORK which could include:**
  - Groupings
  - Dance elements
  - Choreographic elements
  - Mime/gesture/everyday movements, etc.
  - Any other suitable answers relating to movement vocabulary (4)
- **NOTE: If production elements are clearly explained but no examples from the dance work are included, a maximum of 3 marks may be awarded. Candidates must explain HOW the production elements ADD to THE THEME/INTENT OF THE DANCE WORK which could include:**
  - Lighting
  - Music
  - Costumes
  - Stage/set design
  - Technology
  - Any other suitable answers relating to production elements (5)
- **Candidates must provide and OPINION ON how THIS DANCE WORK CONTRIBUTES TO DANCE AND SOCIETY AND COULD INCLUDE:**
  - Impact
  - Socio-political/current events
  - History
  - Any other relevant answers relating to the contributions the dance work made to dance and society. (5)

**[20]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 100**