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# basic education

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

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

**DANCE STUDIES**

**MAY/JUNE 2025**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 26 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 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.
- Read the entire answer before awarding marks and evaluate what the candidate knows, not what the candidate does not know.
- In some qualitative questions, exercise professional and informed judgement.
- In some questions, candidates have a choice. If candidates have answered both questions, mark only the **FIRST** question answered. Draw a line through the second question not being marked.
- 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 necessarily included in the prescribed text book. 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 full marks for an answer that is superficial/minimal or where all requirements have not been met at the complexity level required.
- ONE tick ✓ = ONE mark depending on the requirements of the question up to the maximum marks.
- **No** ½ marks may be awarded.

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

- ONE tick  $\checkmark$  = ONE mark depending on the requirements of the questions up to the maximum marks.
- Ticks must be placed where the content has been awarded a mark.

**Example:**

**Question:** What is dance?

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

- When answers exceed the maximum marks required, write **MAX MARKS** at the point where this has been achieved.
- Bracket the rest of the answer in the left-hand margin to indicate it has been read.
- Check the following page in the answer book to ensure you have not missed part of the answer.

**Marking qualitative questions:**

- Read the entire answer before awarding marks.
- All areas must be included for full marks to be awarded.
- **NOTE:** There are specific marking instructions in questions requiring a marking rubric.

**Calculating the total marks:**

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

**Example:**

|                                                                                                                                                                                   |                                                                                                           |                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------|
| <div style="border: 1px solid black; border-radius: 50%; width: 40px; height: 40px; display: flex; align-items: center; justify-content: center; margin: 10px;">8</div> <b>JM</b> | <p>QUESTION NUMBER ...</p> <p>Start of the answer</p> <p style="text-align: right;">End of the answer</p> | <div style="font-size: 2em;">/8</div> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------|



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

|                   |              |                    |                |
|-------------------|--------------|--------------------|----------------|
| <b>LOW LEVEL</b>  | <b>1.1</b>   | <b>Explaining</b>  | <b>6 marks</b> |
|                   | <b>1.2.1</b> | <b>Identifying</b> | <b>1 mark</b>  |
|                   | <b>1.2.2</b> | <b>Explaining</b>  | <b>4 marks</b> |
| <b>HIGH LEVEL</b> | <b>1.2.3</b> | <b>Evaluating</b>  | <b>4 marks</b> |

|       | <b>CONTENT TO BE ASSESSED</b>                                                             | <b>THINKING PROCESS<br/>Steps candidates must go through in order to answer</b>                                                                      |
|-------|-------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1.1   | Causes of injury: flooring, temperature and/or ventilation, clothing                      | 1. Recall                                                                                                                                            |
| 1.2.1 | Sprain                                                                                    | 1. Read for understanding<br>2. Recall                                                                                                               |
| 1.2.2 | RICE                                                                                      | 1. Read for understanding<br>2. Recall<br>3. Apply understanding of how RICE is used to treat the dance-related injury                               |
| 1.2.3 | Causes of injury: overtraining/overuse, nutrition, hydration, warming up and cooling down | 1. Read for understanding<br>2. Recall<br>3. Select appropriate causes<br>4. Apply understanding of how the rehearsal schedule contributes to injury |

**1.1 EXPLAINING TWO WAYS IN WHICH THE FOLLOWING FACTORS COULD CAUSE INJURY****Expected responses:****1.1.1 Flooring:**

- Hard, concrete, tiled
- Uneven
- Slippery
- Obstacles

Any other relevant answers relating to explaining how flooring could cause an injury

(2)

**Example of an answer:**

- If the floors are wet, the dancer could slip and fall. ✓
- If the floor is not a sprung wooden floor, there will be no shock absorption ✓ which could result in injury.

**Expected responses:****1.1.2 Temperature:**

- Hot or cold

**Ventilation:**

- Windows, doors
- Air conditioning
- Air flow

Any other relevant answers relating to explaining how temperature and/or ventilation could cause an injury

(2)

**Example of an answer:**

- When the studio is too hot it could cause dizziness ✓, which will result in an injury.
- A lack of fresh air could result in fainting. ✓

**Expected responses:****1.1.3 Clothing:**

- Loose/baggy or tight/restrictive
- Socks
- Shoes
- Jewellery

Any other relevant answers relating to explaining how clothing could cause an injury

(2)

**Example of an answer:**

- Wearing clothes that are too tight could restrict the dancer's movement ✓ and cause an injury.
- If a dancer wears jewellery in the dance class it could hook onto another dancer. ✓

**1.2.1 IDENTIFYING A DANCE-RELATED INJURY IN THE INSTAGRAM STORIES****Expected responses:**

- Sprain

(1)

**1.2.2 EXPLAINING HOW RICE COULD TREAT A SPRAIN****NOTE:**

- Candidates must explain how RICE could treat the injury. Do not award marks for defining the acronym only

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

- Rest
- Ice
- Compress
- Elevate

(4)

**Example of an answer:**

- The dancer could rest to prevent further damage. ✓
- The dancer could apply ice to the injured area to prevent swelling. ✓

### 1.2.3 EVALUATING WHETHER THE REHEARSAL SCHEDULE COULD CONTRIBUTE TO A SPRAIN

**Expected responses:**

**Possible areas to be substantiated:**

- Warming up
- Cooling down
- Duration: dance sessions, breaks, day
- Overuse/overtraining
- Nutrition/hydration
- Intensity

Any other relevant answers relating to whether the rehearsal schedule could contribute to a sprain

(4)

**Example of an answer:**

The rehearsal schedule suggests that the dancer did not warm up before dancing and therefore did not prepare his/her muscles for the day. ✓ The dance sessions were very long which could cause muscle fatigue. ✓ Overtraining could place strain on the joints as the dancer is repeating the same movements multiple times. ✓ There is only one short water break which is not enough as the dancer needs to stay hydrated to prevent fatigue. ✓

[15]



**QUESTION 2: COMPONENTS OF FITNESS**

|                     |              |                                      |                |
|---------------------|--------------|--------------------------------------|----------------|
| <b>LOW LEVEL</b>    | <b>2.1</b>   | <b>Indicating</b>                    | <b>5 marks</b> |
| <b>MEDIUM LEVEL</b> | <b>2.3.1</b> | <b>Explaining</b>                    | <b>5 marks</b> |
|                     | <b>2.3.2</b> | <b>Explaining</b>                    | <b>4 marks</b> |
| <b>HIGH LEVEL</b>   | <b>2.2.1</b> | <b>Evaluating and substantiating</b> | <b>3 marks</b> |
|                     | <b>2.2.2</b> | <b>Discussing</b>                    | <b>3 marks</b> |

|       | <b>CONTENT TO BE ASSESSED</b> | <b>THINKING PROCESS</b><br><b>Steps candidates must go through in order to answer</b>                                                                         |
|-------|-------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2.1   | Components of fitness         | 1. Recall                                                                                                                                                     |
| 2.2.1 | Core stability                | 1. Recall<br>2. Analyse the image<br>3. Apply understanding of the role of core stability to the movement shown in the image<br>4. Substantiate with examples |
| 2.2.2 | Flexibility                   | 1. Recall<br>2. Analyse the image<br>3. Apply understanding of how flexibility is being used in different areas of the body                                   |
| 2.3.1 | Endurance                     | 1. Recall<br>2. Apply understanding of how a lack of endurance affects performance                                                                            |
| 2.3.2 | Endurance                     | 1. Recall<br>2. Differentiate between how endurance is developed inside and outside the dance class                                                           |

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

|       |       |     |
|-------|-------|-----|
| 2.1.1 | False | (1) |
| 2.1.2 | True  | (1) |
| 2.1.3 | True  | (1) |
| 2.1.4 | True  | (1) |
| 2.1.5 | False | (1) |



### 2.2.1 ANALYSING THE IMAGE: EVALUATING THE ROLE OF CORE STABILITY WHILE PERFORMING THE MOVEMENT IN THE IMAGE

#### NOTE:

- Candidates must evaluate how core stability is being used to perform the movement in the image. Do not award marks for listing the benefits of core stability only

#### Expected responses:

- Balance
- Control
- Posture
- Alignment
- Ease of movement

Any other relevant answers relating to evaluating the role of core stability while performing the movement in the image

(3)

#### Example of an answer:

- The dancer would need to have well-developed core stability in order to balance on one leg. ✓
- The dancer in the image would need to have strong core stability in order to tilt back in their pelvis. ✓

### 2.2.2 ANALYSING THE IMAGE: DISCUSSING HOW FLEXIBILITY IS BEING USED IN DIFFERENT AREAS OF THE BODY

#### NOTE:

- Candidates must explain how the dancer in the image is using flexibility in different areas of the body. Do not award marks for identifying the different areas of the body only

#### Expected responses:

- Feet/toes/ankles
- Legs
- Hips
- Torso
- Arms/chest

Any other relevant answers relating to how flexibility is being used in different areas of the body

(3)

#### Example of an answer:

- In order for the dancer to transfer the body weight onto the ball of the foot, they will need to have well established flexibility in their feet. ✓
- The dancer has flexibility in the hamstrings as the leg is lifted high. ✓

### 2.3.1 EXPLAINING HOW A LACK OF ENDURANCE AFFECTS PERFORMANCE

**NOTE:**

- Candidates could explain one aspect of endurance or explain different aspects.

**Expected responses:**

- Focus/concentration
- Muscle fatigue
- Injury
- Execution and accuracy
- Movement quality
- Dance conventions

Any other relevant answers relating to how a lack of endurance affects performance in the dance class

(5)

**Example of an answer:**

A lack of endurance will affect a dancer's performance in the dance class and cause their movements to look sloppy. ✓ If a dancer lacks endurance they may not be able to execute movements correctly which could result in injury. ✓ If a dancer lacks endurance they may bump into their classmates as they are unable to concentrate for a long period of time. ✓

### 2.3.2 EXPLAINING HOW TO DEVELOP ENDURANCE INSIDE AND OUTSIDE THE DANCE CLASS

**NOTE:**

- Candidates must explain how a dancer could develop endurance both inside and outside the dance class. Do not award marks for identifying exercises only
- Candidates may refer to general endurance/cardiorespiratory endurance/muscular endurance in their responses
- Candidates could write more on one than the other
- Do not award full marks if the candidate has not provided examples for both inside and outside the dance class

**Expected responses:**

**Possible areas that could be addressed for both inside and outside the dance class:**

- Consistency
- Duration
- Progressive overload
- Type of activity

Any other relevant answers relating to developing endurance inside and outside of the dance class

(4)

**Example of an answer:**

- Dancers could develop endurance by beginning their class with an aerobic warm up every lesson. ✓
- A dancer could create a running routine where they run three times per week ✓ to develop their endurance.
- Endurance could be developed in the dance class by repeatedly performing exercises with no breaks in between. ✓

[20]

**QUESTION 3: GENERAL HEALTH CARE**

|                     |            |                   |                |
|---------------------|------------|-------------------|----------------|
| <b>MEDIUM LEVEL</b> | <b>3.1</b> | <b>Discussing</b> | <b>3 marks</b> |
|                     | <b>3.2</b> | <b>Evaluating</b> | <b>3 marks</b> |
| <b>HIGH LEVEL</b>   | <b>3.3</b> | <b>Explaining</b> | <b>4 marks</b> |

|     | <b>CONTENT TO BE ASSESSED</b>                         | <b>THINKING PROCESS</b><br><b>Steps candidates must go through in order to answer</b>                                      |
|-----|-------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| 3.1 | Rest/sleep                                            | 1. Recall<br>2. Apply understanding of the benefits of rest/sleep to optimal performance                                   |
| 3.2 | Balanced diets                                        | 1. Recall<br>2. Apply understanding of how a balanced diet enriches physical well-being                                    |
| 3.3 | Skills, values and attitudes: teamwork and confidence | 1. Recall<br>2. Reflect on personal experiences<br>3. Apply understanding of how group dynamics influences self-confidence |

**3.1 DISCUSSING HOW SLEEP/REST CONTRIBUTES TO OPTIMAL PERFORMANCE IN DANCE****NOTE:**

- Candidates must discuss how rest/sleep contributes to optimal performance. Do not award marks for listing the benefits of rest/sleep only

**Expected responses:**

- Focus/concentration
- Energy levels
- Positive learning environment
- Application of technique
- Injury prevention
- Recovery

Any other relevant answers relating to how rest/sleep contributes to optimal performance in dance

(3)

**Example of an answer:**

- When dancers are well rested they are able to focus in class which allows them to apply the correct technique safely. ✓
- If a dancer gets enough sleep their body will be fully recovered from the previous day which will reduce the chance of injury. ✓
- Rest/sleep ensures that a dancer will have sufficient energy to complete their classwork. ✓

### 3.2 EVALUATING HOW FOLLOWING A BALANCED DIET ENRICHES PHYSICAL WELL-BEING

**NOTE:**

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

**Expected responses:**

**Possible areas that could be addressed:**

- Energy
- Immune system
- Recovery
- Weight maintenance
- Food groups
- Nutrient intake
- Hydration

Any other relevant answers relating to how following a balanced diet enriches physical well-being

(3)

**Example of an answer:**

- A balanced diet provides the body with essential nutrients for optimal functionality. ✓
- Protein replenishes damaged tissue which allows muscles to heal so that dancers can perform to the best of their ability. ✓

### 3.3 EXPLAINING HOW GROUP DYNAMICS IN THE DANCE CLASS INFLUENCES CONFIDENCE

**NOTE:**

- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook
- Candidates may explain the positive and/or negative effects that group dynamics could have on a dancer's self-confidence

**Expected responses:**

- Trust
- Judgement
- Competition
- Bullying
- Participation
- Exclusion

Any other relevant answers relating to how group dynamics in the dance class influences self-confidence

(4)

**Example of an answer:**

If a dancer does not trust their group, they will not feel confident to share their ideas. ✓ Some members of the group may talk about the dancer behind their back which could impact their self-confidence. ✓ However, the group could encourage one another which could boost self-confidence. ✓



**QUESTION 4: DANCE PERFORMANCE**

|                   |            |                   |                |
|-------------------|------------|-------------------|----------------|
| <b>LOW LEVEL</b>  | <b>4.1</b> | <b>Listing</b>    | <b>5 marks</b> |
| <b>HIGH LEVEL</b> | <b>4.2</b> | <b>Reflecting</b> | <b>4 marks</b> |
|                   | <b>4.3</b> | <b>Discussing</b> | <b>6 marks</b> |

|     | <b>CONTENT TO BE ASSESSED</b>                | <b>THINKING PROCESS</b><br><b>Steps candidates must go through in order to answer</b>                                               |
|-----|----------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 4.1 | Stage conventions                            | 1. Recall                                                                                                                           |
| 4.2 | Commitment and performance                   | 1. Recall<br>2. Reflect on personal experiences<br>3. Apply understanding of how commitment to daily practice benefits performance  |
| 4.3 | Dance major: principles and movement quality | 1. Recall<br>2. Link principles to movement quality<br>3. Apply understanding of the contribution of principles to movement quality |

**4.1 LISTING FIVE STAGE CONVENTIONS****Expected responses:**

- Use of space
- Placing/patterning
- Entrances and exits
- Musical cues and timing
- Stage directions
- Code of conduct
- Respect
- Discipline
- Performance quality

Any other relevant answers relating to listing stage conventions

(5)

**4.2 REFLECTING ON HOW COMMITMENT TO DAILY PRACTICE COULD BENEFIT PERFORMANCE****NOTE:**

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

**Expected responses:****Possible areas that could be addressed:**

- Preparedness
- Technique
- Components of fitness
- Performance quality
- Self-esteem/confidence
- Trust amongst peers/relationships

Any other relevant answers relating to how commitment to daily practice could benefit performance

(4)



**Example of an answer:**

- Daily practice could help the dancer be prepared and perform movements without mistakes. ✓
- Practising daily will help improve the dancer's technique allowing them to perform their movements with confidence. ✓
- Practising daily will develop the dancer's components of fitness making the performance look effortless. ✓

**4.3 DISCUSSING HOW PRINCIPLES OF THE DANCE MAJOR CONTRIBUTE TO MOVEMENT QUALITY****NOTE:**

- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook
- Candidates may discuss one principle in detail or may discuss different principles related to their dance major

**Expected responses:****Principles specific to the dance major**

- Use of head
- Use of arms/upper body
- Use of torso
- Use of legs
- Use of feet

Any other relevant answers relating to how principles of the dance major contribute to movement quality

(6)

**Example of an answer:**

- Jazz: Isolations in Jazz contribute to the movement quality by creating sharp or smooth emphasis on movements. ✓
- Contemporary: The use of breath in Contemporary dance enhances the movement quality of a dancer as it adds emotion and contrast to the dance. ✓
- Ballet: Turnout contributes to movement quality as it helps the dancer achieve good lines making the movement look graceful. ✓

**[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>6 marks</b> |
|                   | <b>5.2.1</b> | <b>Defining</b>                      | <b>1 mark</b>  |
|                   | <b>5.2.2</b> | <b>Defining</b>                      | <b>1 mark</b>  |
|                   | <b>5.2.3</b> | <b>Defining</b>                      | <b>1 mark</b>  |
| <b>HIGH LEVEL</b> | <b>5.3</b>   | <b>Discussing</b>                    | <b>6 marks</b> |
|                   | <b>5.4.1</b> | <b>Providing and substantiating</b>  | <b>4 marks</b> |
|                   | <b>5.4.2</b> | <b>Describing and substantiating</b> | <b>6 marks</b> |

|       | <b>CONTENT TO BE ASSESSED</b>                                                                                            | <b>THINKING PROCESS<br/>Steps candidates must go through in order to answer</b>                                                                                  |
|-------|--------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5.1   | Music terms                                                                                                              | 1. Recall                                                                                                                                                        |
| 5.2.1 | Improvisation                                                                                                            | 1. Recall                                                                                                                                                        |
| 5.2.2 | Choreography                                                                                                             | 1. Recall                                                                                                                                                        |
| 5.2.3 | Stimulus                                                                                                                 | 1. Recall                                                                                                                                                        |
| 5.3   | Improvisation and choreography                                                                                           | 1. Recall<br>2. Reflect on personal experiences when choreographing<br>3. Apply understanding of how improvisation assists when choreographing                   |
| 5.4.1 | Visual literacy: production elements, dance elements/choreographic structures, symbolic meaning                          | 1. Recall<br>2. Analyse the image<br>3. Formulate own interpretation of the performance shown in the image<br>4. Substantiate with examples                      |
| 5.4.2 | Visual literacy: site-specific spaces, production elements, dance elements/choreographic structures and symbolic meaning | 1. Recall<br>2. Analyse the image<br>3. Recreate interpretation of performance in a site-specific space<br>4. Substantiate with descriptions of symbolic meaning |

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

- 5.1.1 Pitch (1)
- 5.1.2 Timbre (1)
- 5.1.3 Tempo (1)
- 5.1.4 Melody (1)
- 5.1.5 Harmony (1)
- 5.1.6 Syncopation (1)



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

- Creating spontaneous movement on the spot

Any other relevant answers relating to defining improvisation

(1)

**5.2.2 DEFINING CHOREOGRAPHY****Expected responses**

- Creating a planned dance composition

Any other relevant answers relating to defining choreography

(1)

**5.2.3 DEFINING STIMULUS****Expected responses**

- A source of inspiration for movements

Any other relevant answers relating to defining stimulus

(1)

**5.3 DISCUSSING HOW IMPROVISATION COULD ASSIST WHEN CHOREOGRAPHING A DANCE****NOTE:**

- Do not award marks for listing the benefits of improvisation, candidates must discuss how improvisation could assist when choreographing a dance

**Expected responses:****Possible areas that could be discussed:**

- Movement vocabulary
- Themes/ideas
- Performance quality
- Musicality
- Creativity
- Trust
- Collaboration
- Problem solving

Any other relevant answers relating to how improvisation could assist when choreographing a dance

(6)

**Example of an answer:**

- Improvisation sparks creativity in a choreographer which could be used to develop fresh ideas for the choreography. ✓
- Improvisation develops a dancer's musicality which allows the dancer to create an emotional connection to the music used in the choreography. ✓

### 5.4.1 PROVIDING AN INTERPRETATION OF THE PERFORMANCE SHOWN IN THE IMAGE

#### NOTE:

- Candidates may provide a wide variety of interpretations
- Do not award marks for describing aspects of the image only, candidates must substantiate their interpretation with symbolic meaning
- Read the entire answer before awarding marks

#### Expected responses:

#### Possible areas to be addressed:

##### Production elements

- Performance space
- Lighting
- Set design
- Props
- Costumes

##### Dance elements/choreographic structures

- Number of performers
- Placing
- Patterning
- Formations
- Directions
- Movements
- Gestures
  
- Symbolism

Any other relevant answers relating to an interpretation of the performance shown in the image (4)

#### Example of an answer:

The theme in the image could represent 'waiting'. Chairs are present in most places where we have to wait, such as bank queues, doctor's rooms, classrooms, etc. ✓ The dancers are wearing a uniform which could symbolise the routine nature of waiting. ✓ The dancers are facing different directions which could further symbolise that they are on their own journey, waiting for changes in their lives. ✓ The use of the clipboards as a prop could symbolise the pressure that these men feel to complete their daily tasks. ✓

### 5.4.2 DESCRIBING THE RECREATION OF INTERPRETATION IN A SITE-SPECIFIC SPACE WITH SYMBOLIC MEANING

#### NOTE:

- Read the entire answer before awarding marks
- Candidate's response to question 5.4.2 must relate to the interpretation provided in question 5.4.1
- Candidates may provide a wide variety of recreations
- Do not award marks for descriptions only, candidates must provide substantiated descriptions with symbolic meaning

#### Expected responses:

#### Possible areas to be addressed:

##### Production elements

- Performance space
- Lighting
- Set design
- Props
- Costumes

##### Dance elements/choreographic structures

- Number of performers
- Placing
- Patterning
- Formations
- Directions
- Movements
- Gestures
  
- Symbolism

Any other relevant answers relating to describing the recreation of interpretation in a site-specific space with symbolic meaning

(6)

#### Example of an answer:

The intent would remain the same but I would recreate this in a doctor's waiting room to emphasize the theme of 'waiting'. ✓ The chairs would be placed next to one another in a square formation to symbolise how waiting can feel like you are trapped in a box. ✓ The lighting would be bright white lights which are usually found in waiting rooms to give the choreography a clinical feel. ✓ I would change the costumes to everyday clothes to symbolise that waiting is a normal part of life. ✓ All the dancers would be wearing different clothes to symbolise that their journey is different. ✓ Lastly, I would perform this piece as a flash mob, with non-performers waiting to see the doctor, to symbolise the unpredictability of waiting. ✓

[25]

**QUESTION 6: DANCE LITERACY**

|                     |            |                               |                 |
|---------------------|------------|-------------------------------|-----------------|
| <b>LOW LEVEL</b>    | <b>6.1</b> | <b>Listing</b>                | <b>5 marks</b>  |
|                     | <b>6.2</b> | <b>Writing</b>                | <b>10 marks</b> |
| <b>MEDIUM LEVEL</b> | <b>6.3</b> | <b>Creating and comparing</b> | <b>10 marks</b> |

|     | <b>CONTENT TO BE ASSESSED</b>           | <b>THINKING PROCESS</b><br><b>Steps candidates must go through in order to answer</b>            |
|-----|-----------------------------------------|--------------------------------------------------------------------------------------------------|
| 6.1 | Functions of dance                      | 1. Recall                                                                                        |
| 6.2 | Dance major: history and/or development | 1. Recall<br>2. Formulate a paragraph                                                            |
| 6.3 | Cultural and theatrical dance           | 1. Recall<br>2. Differentiate between cultural and theatrical dance<br>3. Conceptualise a poster |

**6.1 LISTING FUNCTIONS OF DANCE****Expected responses:**

- Entertainment
- Healing
- Transformation
- Education
- Profession
- Communication
- Expression
- Recreation

Any other relevant answers relating to the functions of dance

(5)

**6.2 WRITING A PARAGRAPH DISCUSSING THE HISTORY AND/OR DEVELOPMENT OF THE DANCE MAJOR****NOTE:**

- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook
- Do not award marks for listing facts about the dance major only, candidates must formulate their answer in a paragraph
- Do not award marks for listing characteristics/principles only, candidates may refer to characteristics/principles in relation to the history and/or development of the dance major

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

- Origin
- Place
- Socio-political context
- Influences
- Pioneers
- Influential choreographers/teachers/performers

Any other relevant answers relating to the history and/or development of the dance major.

(10)

### 6.3 CREATING A POSTER COMPARING CULTURAL AND THEATRICAL DANCE

#### NOTE:

- Read the entire answer before awarding marks
- Candidates may include dance forms as an example of cultural and theatrical dance
- 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 aspects that could be compared:

- Performance space
- Purpose/role
- Participants
- Gender roles
- Role of the audience

Any other relevant answers relating to comparing cultural and theatrical dance

(10)

#### MARKING RUBRIC

| CRITERIA                        |                                                                                                                                                                                                                                                                          |
|---------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>HIGH<br/>LEVEL<br/>7–10</b>  | <ul style="list-style-type: none"> <li>• Creative design and excellent organisation shown</li> <li>• In-depth understanding of cultural and theatrical dance</li> <li>• Excellent ability to compare various areas of cultural and theatrical dance</li> </ul>           |
| <b>MEDIUM<br/>LEVEL<br/>4–6</b> | <ul style="list-style-type: none"> <li>• Adequate/Good design and adequate/good organisation shown</li> <li>• Adequate/Good understanding of cultural and theatrical dance</li> <li>• Adequate/Good ability to compare areas of cultural and theatrical dance</li> </ul> |
| <b>LOW<br/>LEVEL<br/>0–3</b>    | <ul style="list-style-type: none"> <li>• Minimal/No design and minimal/no organisation shown</li> <li>• Minimal/No understanding of cultural and theatrical dance</li> <li>• Minimal/No ability to compare areas of cultural and theatrical dance</li> </ul>             |

Example of an answer:



## Cultural Dance

Cultural dances are dances specific to a particular culture, community, or place.

## Theatrical Dance

Theatrical dances are dances performed for an audience, in a theatre or performance venue.

### Purpose

Serves various purposes, e.g.

- celebration
- rituals
- expressing identity
- preserving heritage

- Artistic expression
- Entertainment

### Setting

Usually in informal settings, e.g. outside, non-conventional spaces

Usually in formal stage settings, e.g. theatre, conventional performance spaces

### Audience

There is usually no audience, as everyone participates

The audience is separate from the performers and usually pays to watch

### Examples

African dance, Folk dance

Ballet, Jazz, Tap, Contemporary



**QUESTION 7: DANCE WORK**

|                     |            |                                      |                 |
|---------------------|------------|--------------------------------------|-----------------|
| <b>MEDIUM LEVEL</b> | <b>7.1</b> | <b>Writing</b>                       | <b>15 marks</b> |
|                     | <b>7.2</b> | <b>Providing and substantiating</b>  | <b>5 marks</b>  |
|                     |            | <b>OR</b>                            |                 |
|                     | <b>7.3</b> | <b>Providing and substantiating</b>  | <b>5 marks</b>  |
| <b>HIGH LEVEL</b>   | <b>7.4</b> | <b>Discussing and substantiating</b> | <b>5 marks</b>  |

|           | <b>CONTENT TO BE ASSESSED</b>                                                                    | <b>THINKING PROCESS</b><br><b>Steps candidates must go through in order to answer</b>                                                                                                                                                                                   |
|-----------|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 7.1       | Dance work: synopsis/theme/intent, music/accompaniment, movement vocabulary and symbolic meaning | <ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Extract relevant information according to the three bullets</li> <li>3. Formulate an essay</li> </ol>                                                                                                      |
| 7.2       | Dance work: performance of performers                                                            | <ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Formulate an opinion</li> <li>3. Substantiate with examples</li> </ol>                                                                                                                                     |
| <b>OR</b> |                                                                                                  |                                                                                                                                                                                                                                                                         |
| 7.3       | Dance work: production elements                                                                  | <ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Formulate an opinion</li> <li>3. Substantiate with examples</li> </ol>                                                                                                                                     |
| 7.4       | Dance work: choreographic process                                                                | <ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Reflect on personal experiences of a choreographic process</li> <li>3. Apply understanding of how the dance work could influence a choreographic process</li> <li>4. Substantiate with examples</li> </ol> |

**7.1 WRITING AN ESSAY ABOUT THE DANCE WORK****NOTE:**

- Read the entire answer before awarding marks
- Candidates must explain how all examples provided have been used symbolically
- Candidates may write more on one bullet than another
- All bullets should be included for full marks to be awarded
- Use the rubric provided to evaluate the level of the 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:****Synopsis/theme/intent**

- Inspiration
- Intent
- Outline of sections/scenes





**Movement vocabulary and symbolic meaning**

- Genres/styles
- Principles/characteristics
- Fusion of dance forms
- Gestures/everyday movements
- Motifs
- Group/partner work
- Dance elements
- Choreographic structures

**Music/accompaniment and symbolic meaning**

- Composer/musicians
- Genres/style
- Timing
- Rhythm
- Dynamics
- Timbre
- Sounds/sound effects
- Phrasing
- Instrumentation

Any other relevant answers relating to the synopsis/theme/intent, music/accompaniment, movement vocabulary and symbolic meaning

(15)

**MARKING RUBRIC**

| <b>CRITERIA</b>              |                                                                                                                                                                                                                                                                      |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>OUTSTANDING<br/>12–15</b> | <ul style="list-style-type: none"> <li>• Excellent flow and organisation of information</li> <li>• Provides a detailed synopsis/theme/intent</li> <li>• In-depth understanding of movement vocabulary and music/accompaniment and its symbolic meaning</li> </ul>    |
| <b>SUBSTANTIAL<br/>10–11</b> | <ul style="list-style-type: none"> <li>• Good flow and organisation of information</li> <li>• Provides a good synopsis/theme/intent</li> <li>• Good understanding of movement vocabulary and music/accompaniment and its symbolic meaning</li> </ul>                 |
| <b>ADEQUATE<br/>8–9</b>      | <ul style="list-style-type: none"> <li>• Adequate flow and organisation of information</li> <li>• Provides an adequate synopsis/theme/intent</li> <li>• Adequate understanding of movement vocabulary and music/accompaniment and its symbolic meaning</li> </ul>    |
| <b>SATISFACTORY<br/>5–7</b>  | <ul style="list-style-type: none"> <li>• Basic flow and organisation of information</li> <li>• Provides a basic synopsis/theme/intent</li> <li>• Basic understanding of movement vocabulary and music/accompaniment and its symbolic meaning</li> </ul>              |
| <b>NOT ACHIEVED<br/>0–4</b>  | <ul style="list-style-type: none"> <li>• Minimal/No flow and organisation of information</li> <li>• Minimal/No synopsis/theme/intent provided</li> <li>• Minimal/No understanding of movement vocabulary and music/accompaniment and its symbolic meaning</li> </ul> |

## 7.2 PROVIDING AN OPINION ON THE LEVEL OF PERFORMANCE

### NOTE:

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook

### Expected responses:

#### Possible areas to be addressed:

- Movement quality
- Principles
- Technical ability
- Facial expressions/characterisation
- Musicality
- Teamwork
- Personalisation
- Expression

Any other relevant answers relating to the level of performance in the dance work (5)

#### Example of an answer:

- I think the dancers in *Four Seasons* demonstrated good levels of performance because they executed their movements with clarity and ease. ✓
- The sad facial expressions of 'The Dead' in *Ghost Dances* emphasised the theme of the dance work. ✓

OR

## 7.3 PROVIDING AN OPINION ON THE USE OF PRODUCTION ELEMENTS TO CONVEY INTENT

### NOTE:

- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook
- Do not award marks for describing production elements only, candidates must substantiate their opinion on how production elements were used to convey the intent of the dance work
- Do not award marks for music/accompaniment

### Expected responses:

#### Possible areas to be addressed:

- Costumes
- Lighting
- Props
- Set design
- Performance space

Any other relevant answers relating to how the choreographer used production elements to convey the intent of the dance work (5)

#### Example of an answer:

- The dim lighting was used in *Four Seasons* to portray a sombre atmosphere which enhanced the theme as it depicted the coldness of the winter season. ✓
- The costumes used in *Ghost Dances* affected the overall theme of the dance work as the audience is able to differentiate between 'The Ghosts' and 'The Dead'. ✓

## 7.4 DISCUSSING HOW ANALYSING THE DANCE WORK COULD INFLUENCE A CHOREOGRAPHIC PROCESS

### NOTE:

- Read the entire answer before awarding marks
- Candidates may provide a wide variety of answers/ideas and responses may not be found in the textbook
- Do not award marks for describing choreographic elements only, candidates must substantiate with examples of how analysing the dance work could influence a choreographic process

### Expected responses:

#### Possible areas that could be addressed:

- Themes
- Socio-political issues
- Production elements
- Movement vocabulary
- Dance elements
- Choreographic structures

Any other relevant answers relating to how analysing the dance work could influence a choreographic process

(5)

### Example of an answer:

When analysing the dance work we looked at the themes, production elements, movements and music. This influenced my choreographic process as I planned my choreography in that order. ✓  
First, I chose my theme which was inspired by socio-political issues seen in *Revelations* (slavery/segregation, etc.), I chose to focus on women suffering from gender based violence. ✓  
*Revelations* was performed on a proscenium arch stage which influenced me to use that space as I could choose my sound and lighting to enhance my theme. ✓ In the first section of *Revelations* we analysed the praying hands motif and discussed how the repetition of a motif can relay a message to the audience. This inspired me to create my own motif to highlight the theme of my choreography ✓ The music used in *Revelations* was gospel music which inspired me to use a live all women choir to further emphasise women suffering from gender based violence. ✓

[25]

**QUESTION 8: CHOREOGRAPHER**

| <b>MEDIUM LEVEL</b> | <b>Preparing</b>                                                                                                             | <b>15 marks</b>                                                                                                                                                                     |
|---------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                     | <b>CONTENT TO BE ASSESSED</b>                                                                                                | <b>THINKING PROCESS<br/>Steps candidates must go through in order to answer</b>                                                                                                     |
| 8                   | Choreographer:<br>background, dance training<br>and professional career,<br>influences, awards/<br>recognition/contributions | <ol style="list-style-type: none"> <li>1. Recall</li> <li>2. Extract relevant information according to the four bullets</li> <li>3. Conceptualise cue cards for a speech</li> </ol> |

**8. PREPARING CUE CARDS FOR A SPEECH ABOUT THE CHOREOGRAPHER****NOTE:**

- Read the entire answer before awarding marks
- Candidates may write more on one bullet than another
- All bullets should be included for full marks to be awarded
- Use the rubric provided to evaluate the level of the 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:**

- Background
- Dance training and professional career
- Influences
- Awards/recognition/contributions

Any other relevant answers relating to the choreographer

(15)

**MARKING RUBRIC**

| <b>CRITERIA</b>              |                                                                                                                                                                                                                        |
|------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>OUTSTANDING<br/>12–15</b> | <ul style="list-style-type: none"> <li>• Excellent organisation of relevant information for cue cards</li> <li>• In-depth understanding of choreographer</li> <li>• Addresses all four bullets excellently</li> </ul>  |
| <b>SUBSTANTIAL<br/>10–11</b> | <ul style="list-style-type: none"> <li>• Good organisation of relevant information for cue cards</li> <li>• Good understanding of choreographer</li> <li>• Addresses all four bullets well</li> </ul>                  |
| <b>ADEQUATE<br/>8–9</b>      | <ul style="list-style-type: none"> <li>• Adequate organisation of relevant information for cue cards</li> <li>• Adequate understanding of choreographer</li> <li>• Addresses all four bullets adequately</li> </ul>    |
| <b>SATISFACTORY<br/>5–7</b>  | <ul style="list-style-type: none"> <li>• Basic organisation of relevant information for cue cards</li> <li>• Basic understanding of choreographer</li> <li>• May/may not address all four bullets</li> </ul>           |
| <b>NOT ACHIEVED<br/>0–4</b>  | <ul style="list-style-type: none"> <li>• Minimal/No organisation of relevant information for cue cards</li> <li>• Minimal/No understanding of choreographer</li> <li>• May/May not address all four bullets</li> </ul> |



**Example of an answer:****Christopher Bruce****1 Background**

- England, 1945
- Polio – encouraged by father to dance
- Benson Stage Academy
- Tap, Ballet, Acrobatics

**2 Dance training & professional career**

- Ballet Rambert
- Dancer and Associate choreographer
- Multiple collaborations across the world: Houston Ballet, Rambert
- Choreographed for film and television

**3 Influences**

- Marie Rambert
- Martha Graham
- Socio-political issues/world issues
- Human rights
- Folk and popular music

**4 Awards/recognition/contributions**

- CBE lifetime award
- Choreographed over 20 pieces for Rambert
- Educated audiences on world issues

**[15]**

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