



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DANCE STUDIES
NOVEMBER 2018
MARKING GUIDELINES**

MARKS: 100

03/12/2018 changes to memo

These marking guidelines consist of 16 pages.

NOTE TO MARKERS:

- Adhere strictly to these marking guidelines when marking.
- The standardisation process during marking guidelines discussions ensures that the marking guidelines covers most possible responses candidates could provide.
- Every marker must then apply this consistently. The marking guidelines may not be altered in any way.
- In some qualitative questions, exercise your professional and informed judgement.
- This question paper must be marked by experienced dance teachers/advisors/officials as it requires specialist knowledge.
- In some questions, candidates have a choice. If candidates have answered both questions, mark only the answers to the FIRST question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- Candidates could include correct information that is not included in the text book. Professional judgement must be used. If unsure, this must be verified by researching the area concerned.
- Low, medium or high cognitive levels expected in each answer are included above the possible answers.
- Markers should NOT award full marks for an answer that is superficial and minimal or where all requirements have not been met.
- Look for what the candidate knows, not what he/she doesn't know.
- Allocate ONE tick for ONE mark, for the content provided, up to the maximum marks.
- No ½ marks may be awarded for insufficient content in answers.



SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: COMPONENTS OF FITNESS (COMPULSORY)**

LOW LEVEL	1.1	Defining	5 marks
MEDIUM LEVEL	1.2	Analysing	5 marks
HIGH LEVEL	1.3	Opinion	5 marks

POSSIBLE ANSWERS:

NOTE: Provide 5 definitions for 5 marks.

1.1 Core stability:

- The strength of the abdominal and spinal muscles to support the body effectively.
- Having the strength in the centre of the body to maintain balance while moving through space.
- The strength in the torso.
- The ability to do strong movement and be stable at the same time.

Flexibility: The range of movement (ROM) around a joint/group of joints.

Strength:

- The ability of a muscle to produce maximum force/resist gravity.
- The ability of your muscles to hold a movement for a long time

Endurance/stamina: The staying power of the body/muscles to perform for long periods of time without getting tired. Cardio-respiratory/muscular endurance could be defined.

Neuromuscular skills:

- The ability of the brain to send messages via the nerves to the muscles.
- How to move/instant reaction time of the body in response to messages sent from the brain/automatic movement.
- To do movements without conscious thought(muscle memory)

(5)

1.2 NOTE: answers must relate to performance.

Analyse inadequate core stability. Do NOT award marks for the benefits of core stability.

Possible areas that could be included:

- Control/correct placement/line
- Fluidity of movement
- Agility and accuracy
- Transitions/transference of weight
- Levels of complexity in movement vocabulary
- Elevation
- Holding positions

- Isolating movements
- Coordination of movements
- Balance
- Support of the spine/alignment
- Any other suitable answers.

(5)

1.3 **NOTE: ALL answers must relate to how components of fitness could be developed which will enhance components of fitness/fitness levels in the dance class. Do not award marks for just listing exercises. Provide examples and explain clearly how fitness is being developed.**

Possible areas that could be included:

- Core training exercises, e.g. sit ups, etc.
- Strength training exercises, e.g. balancing/adage, etc.
- Endurance/cardio vascular training exercises, e.g. travelling/jumping, etc.
- Flexibility training exercises – static stretching/dynamic stretching within exercises
- Increasing complexity of exercises
- Attending classes regularly/additional classes/increasing the length of classes
- Overload principle - doing more each lesson
- Floor work to strengthen specific parts of the body
- Gym/swimming/sports, etc. – **specific exercises** and how this will enhance fitness in the dance class
- Any other suitable answers.

(5)

[15]



QUESTION 2: CAUSES OF INJURIES (COMPULSORY)

MEDIUM LEVEL

Explaining 7 marks

POSSIBLE ANSWERS:

NOTE: Possible areas that could be included for poor technique. Injuries must relate to the dance class. Answers must include substantiated examples.

Answers relating to poor environment must not receive a mark.

- Warming up/cooling down
- Poor posture/stance/alignment
- Incorrect use of turn out
- Incorrect landing from a jump
- Incorrect use of feet
- Lack of spotting during turns, etc.
- Being taught incorrect technique by a teacher – executing unsafe movements
- Dancers not applying the corrections they have been given – continually repeating mistakes.
- Irregular attendance in class means technique won't be fully understood/have gaps in training
- Lack of fitness – inability to execute technical requirements correctly
- Any other suitable answers.

[7]

QUESTION 3: NUTRITION AND HYDRATION (COMPULSORY)

MEDIUM LEVEL: 3.1 **Explaining** 4 marks
 3.2 **Explaining** 4 marks

NOTE: Answers must relate to enhanced technical ability and dance performance.

POSSIBLE ANSWERS:

3.1 Nutrition:

- The brain will be able to focus and apply technique/corrections, etc.
- Carbohydrates provide energy so dancers can perform for longer periods.
- Protein builds muscle tissue – strong muscles can execute complex movements.
- Vitamins and minerals boost the immune system so classes are not missed due to illness – technique/fitness levels do not deteriorate.
- Any other suitable answers.

(4)

3.2 Hydration:

- Dancers lose a lot of water through strenuous physical activities by sweating so they need to constantly be taking in water while performing so they do not become fatigued/overheated/dehydrated.
- Water is a vital requirement which enhances performance so that the body and brain can function optimally during rigorous exercise/performances.
- Water regulates the body temperature so the dancer does not over heat which will lower levels of performance and concentration which could lead to an injury.
- Water helps carry nutrients and oxygen to the working cells so the dancer can perform for long periods without getting fatigued.
- Water is necessary for the excretion of waste products which prevents cramping in the muscles which will hinder performance.
- Lean muscle tissue is made up of water and needs it to work efficiently during strenuous exercise.
- Any other suitable answers

(4)
[8]

NOTE: Candidates have a choice between QUESTION 4 and QUESTION 5. Mark only the first question answered if both are answered.

QUESTION 4: MUSCLES AND ANATOMICAL ACTIONS (CHOICE QUESTION)

LOW LEVEL: 4.1 **Matching** 4 marks
MEDIUM LEVEL: 4.2 **Analysing** 6 marks

ANSWERS:

- | | | | |
|-----|-------|----------------|-----|
| 4.1 | 4.1.1 | B | (1) |
| | 4.1.2 | C | (1) |
| | 4.1.3 | D | (1) |
| | 4.1.4 | A | (1) |
| 4.2 | 4.2.1 | Biceps Brachii | (1) |

- 4.2.2 Sternocleidomastoid (1)
- 4.2.3 Action: Outward/External rotation (1)
- Iliopsoas
 - Gluteus Maximus
 - Sartorius (1)
- OR**
- Action: Abduction (1)
- Tensor fasciae latae
 - Gluteus medius
 - Gluteus minimus (1)
- 4.2.4 **NOTE: Mark only muscles relating to extension of the knee joint: (Candidates can name the group or the individual muscles listed below).**
Quadriceps (Vastus Lateralis, Vastus Medialis, Vastus Intermedius, Rectus femoris) (1)
- 4.2.5 **NOTE: Mark only muscles relating to plantar flexion of the ankle joint:**
- Soleus
 - Gastrocnemius
 - Flexor Digitorum Longus
 - Tibialis Posterior
 - Flexor Digitorum Hallucis Longus (1)



OR

QUESTION 5: SAFE DANCE PRACTICE AND MOVEMENT QUALITY (CHOICE QUESTION)

LOW LEVEL: 5.1 True/false 4 marks
MEDIUM LEVEL: 5.2 Explaining 6 marks

POSSIBLE ANSWERS:

- 5.1 5.1.1 T (1)
- 5.1.2 T (1)
- 5.1.3 T (1)
- 5.1.4 F (1)

5.2 **NOTE: Only a simple definition/explanation is required.**

- 5.2.1 **Musicality:**
- It enables a dancer to interpret the qualities/dynamics/mood/emotions within a piece of music through movement.
 - Any other suitable answers. (1)
- 5.2.2 **Transitions:**
- The smooth linking of movements makes the work look effortless.

- Any other suitable answers. (1)
- 5.2.3 **Dynamics:**
 - Create interest and enhance the performance/movement quality as movements will have varied energy/force. (1)
 - Any other suitable answers. (1)
- 5.2.4 **Projection:**

NOTE: must relate to movement quality

 - The use of eyes/focus/presence aids in connecting with an audience/other performers/the emotions/moods of the dance work, etc. (1)
 - Any other suitable answers. (1)
- 5.2.5 **Fluency:**
 - The ability to bring together technique, style and fitness to perform with clarity and effortlessness. (1)
 - Any other suitable answers. (1)
- 5.2.6 **Commitment:**

NOTE: Must relate to movement quality

 - Commitment to movement/others/sharing space sensitively/emotional connections by being fully engaged/giving full attention/focus, etc. (1)
 - Any other suitable answers. (1)



TOTAL SECTION A:

(1)
[10]
40

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 6: TECHNIQUE OF DANCE MAJOR (COMPULSORY)**

LOW LEVEL:	6.2	Naming	5 marks
	6.3	Outlining	5 marks

NOTE: Use professional judgement in allocating marks if candidates do not name the dance major. Do not accept characteristics for this question, e.g. costumes, music, etc.

Outline = overview (not looking for detail)

POSSIBLE AREAS THAT COULD BE INCLUDED:

6.1 No mark allocated.

6.2 **NOTE: If candidates have named AND outlined the techniques in 6.2 carry the marks over to 6.3**

Techniques could include:

- Dance principles
- 7 basic movements of ballet/dance
- Use of the arms/legs/feet/head
- Transference of weight
- Turn out
- Landing
- Spotting
- Movement vocabulary
- Use of gravity
- Stance/posture/alignment/epaulemment
- Use of aerial movements/turns, etc.
- Stylistic techniques, e.g. Graham/Horton/Balanchine/ballroom/Latin American
- Any other suitable answers



(5)

6.3 **Outline each of the techniques:**

This must relate to each of the techniques provided in 6.2.

(5)

[10]

QUESTION 7: DANCE ELEMENTS AND CHOREOGRAPHY (COMPULSORY)

MEDIUM LEVEL	7.1.1	Analysing	4 marks
HIGH LEVEL	7.1.2	Evaluating	2 marks
	7.2	Reflection	4 marks

NOTE: The candidate's answers in 7.1 must relate directly to the image/stimulus. SPACE, TIME and FORCE must be included in the answer for full marks to be awarded. More information may be provided on one element than another in 7.1.1 but both must be included for full marks to be awarded.

POSSIBLE ANSWERS:7.1 7.1.1 **Space + explanation:**

- Levels
- Shape
- Direction – vertical/horizontal.
- Any other suitable answers.

Force + explanation:

- Defying gravity
- Powerful movements – arms/legs/torso
- Any other suitable answers.

(4)

7.1.2 **Time and explanation:**

- Timing of the lift
- Unison/coordination
- Duration of movement
- Any other suitable answers.

(2)

7.2 **NOTE: The candidate's answer should include personal development and development as a dancer. More information may be provided on one section than another. BOTH must be included for full marks. Possible areas that could be included. Each one must include HOW they developed the person/dancer.**

PAT – choreography could include:**Personal development:**

- Creative/critical thinking skills
- Problem solving/decision making skills
- Developing production/marketing skills
- Application of skills and knowledge
- Organisational skills – planning/preparation
- Time management skills
- People management skills – collaboration/leadership
- Reflecting on processes
- Any other suitable areas of personal development

Development as a dancer:

- Creative thinking – making new movements
- Broadening dance vocabulary
- Learning choreographic skills
- Developing ideas from a starting point to a final product
- Safe dance practice when rehearsing
- Any other suitable area for development as a dancer.

(4)
[10]

NOTE: Candidates have a choice between QUESTION 8, QUESTION 9 and QUESTION 10. Mark only the first question answered if more are provided.

QUESTION 8: ALVIN AILEY AND REVELATIONS (CHOICE QUESTION)

LOW LEVEL:	8.1	Describing	2 marks	TOTALS: 8 LOW 17 MEDIUM 5 HIGH
	8.2	Explaining	3 marks	
	8.3	Outlining	3 marks	
MEDIUM LEVEL:	8.4	Describing	6 marks	
	8.5	Explaining	5 marks	
	8.6	Explaining	6 marks	
HIGH LEVEL:	8.7	Opinion	3 marks	
		Format	2 marks	

NOTE: Many possible answers will be provided. Use professional judgement to evaluate the candidate's response. Bullets used to aid marking.

POSSIBLE ANSWERS:

Writing as if in an interview – style of answers/first person.

NOTE: If candidate uses the correct format but all the information is incorrect, they will receive the 2 marks.

- 8.1
- He grew up with only his mother
 - They were very poor
 - They moved around a lot searching for work
 - The only stable point in their lives was the Baptist Church
 - He grew up in a culture of black segregation (South Texas)
 - Any other suitable answers. (2)
- 8.2
- Cry was inspired by his mother's struggles
 - The Baptist church influenced his choice of religious themes and gospel music in some of his pieces
 - Many of his works depict 'blood memories' of hardship/segregation
 - Any other suitable answers. (3)
- 8.3
- NOTE: Awards must be explained if a mark is to be awarded.**
- In 1958, he founded Alvin Ailey American Dance Theatre
 - He had a vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience.
 - He established the Alvin Ailey American Dance Centre (now The Ailey School) in 1969.
 - He formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974.
 - Ailey was a pioneer of Arts in Education programmes, particularly those benefiting underserved communities.
 - In 1988, he received the Kennedy Centre Honour in recognition of his extraordinary contribution to American culture.
 - Ailey wanted to make dance accessible to ordinary people, like his aunts and uncles who did not have many opportunities due to the segregation in America.

- His style/technique continues to be taught to this day.
- Any other suitable answers.

(3)

8.4 **Production elements:****NOTE: Music must not be included in this section.****Pilgrims of Sorrow:****NOTE: More information may be included on one theme than the other.****BOTH must be included for full marks.**

- Darkly lit – the cyclorama is only lit up after this section has started and then the general lights become brighter.
- There is a pool of light shining only on the group of dancers.
- The costumes are simple shift dresses/pants and shirts which could represent the clothes worn by slaves in brown/rust colours
- Any other suitable answers.

Move members move:

- Main colour used is yellow – joy/new day/warmth, etc.
- Dancers wear Sunday best – showing respect for their religion
- Fans and stools – representing where the service took place
- Cyclorama has large red sun – new beginnings/hope for the future
- Any other suitable answers.

(6)

8.5 **NOTE: If music information has been included 8.4 it could be carried over to this section.****If instruments are included without an explanation no marks are to be awarded.****Music as enhancement to the work:**

- According to Alvin Ailey, *Revelations* began with the music. It is infused with what he terms 'blood memories' of his youth, growing up with the sounds of spirituals and gospel music.
- The music is a medley of spirituals reflecting and expressing protest.
- The songs reflect a belief in God to save oppressed people from despair and grief which give them hope to triumph over all odds.
- Some of the spirituals are slow and speak of grief and suffering.
- Some are joyous and a celebration of life/the future, e.g. the final scene of the church goers is upbeat and celebratory as is the dance which shows the full cast dancing in unison and harmony – symbolic of a people rising up against all odds and triumphing.
- The music explores motivations and emotions of African-American religious music – songs of trouble, love and deliverance which are reflection in the different sections of *Revelations*.
- Any other suitable answers.

(5)

8.6 **Movement vocabulary:**

- Many of the movements involve the upper body (torso and arms) reaching up desperately towards the heavens. Symbolic of asking for help from God.
- The lower body (legs) remain grounded. Symbolic of being trapped in slavery.
- Ailey uses hand gestures, arm movements and *port de bras* to great effect, e.g. dancers join their hands in prayer, stretch their arms out with hands wide, tap gently on the ground and curve their arms, bird-like. Symbolic of everyday pain and anguish/the need to be free.

NSC – Marking Guidelines

- The unison movements of the nine dancers are simple but powerful and show gestures of spiritual need in the famous wedge-shaped formation at the start of this section. Symbolising that they are drawn together by shared strength, devotion and reverence.
- The trio in this section shows angry expression and revolt. Symbolic of the oppression of the black people in the 1930s.
- The pas de deux shows the male dancer continually supporting the female dancer as she reaches up towards heaven, often balancing on his leg to add emphasis to this reaching movement. The male dancer could symbolise the female dancer's spiritual guide.
- The movements also show the burden of suffering through the bowed backs and downward turned arms as if carrying a huge weight on their backs.
- It shows the suffering of the people, their struggle and resistance, through the use of deep pliés (bending of the knees) in second position.
- 'Didn't My Lord Deliver Daniel' is a dance based on percussive movements and expresses a kind of internalised anger – a resistance against the isolation of the individual.
- 'Fix Me Jesus' is a duet which begins with the idea of weight and falling and slowly begins a dance about rising. It is a dance of instruction, a dance of follow-the-leader in which the dancer symbolising the pastor gives the word to his flock as symbolized by the initiate.
- Any other suitable answers.

(6)

8.7 **Opinion on what makes *Revelations* timeless could include:**

- Discrimination/injustices of segregation
- It is timeless as it celebrates the power of faith.
- It unites people in the power of the message - a community can overcome adversity/people and overcoming the struggle with faith.
- The composition of the work and the content of the work is universal.
- It crosses the colour lines/all people can relate to this work.
- Any other suitable answers.

(3)
[30]

OR

QUESTION 9: GREGORY MAQOMA AND *FOUR SEASONS* (CHOICE QUESTION)

LOW LEVEL:	9.1	Describing	2 marks	TOTALS: 8 LOW 17 MEDIUM 5 HIGH
	9.2	Describing	3 marks	
	9.3	Outlining	3 marks	
MEDIUM LEVEL:	9.4	Describing	6 marks	
	9.5	Explaining	5 marks	
HIGH LEVEL:	9.6	Explaining	6 marks	
	9.7	Opinion	3 marks	
		Format	2 marks	

NOTE: Many possible answers will be provided. Use professional judgement to evaluate the candidate's response. Bullets used to aid marking.

POSSIBLE ANSWERS:

Writing as if in an interview – style of answers/first person.

NOTE: If candidate uses the correct format but all the information is incorrect, they will receive the 2 marks.

(2)

9.1 **Interest in dance:**

- His interest in dance started during the political uprising in the late 1980's in Soweto, as a way to escape the growing political tension.
- In 1990, he saw an advert in the *Sowetan* newspaper for auditions at Moving into Dance Mophatong (MIDM)
- He was inspired to dance by pop stars like Michael Jackson and traditional hostel dwellers.
- Any other suitable answers.

(2)

9.2 **Professional career:**

- He danced under the direction of Sylvia Glasser, the founder of Moving into Dance Mophatong, where he started his first formal training.
- Received a scholarship at the Performing Arts Research and Training School (PARTS) in Belgium.
- He founded Vuyani Dance Theatre (VDT) in 1999 while in Belgium.
- He was head choreographer for the FIFA world cup kick off concert.
- He created the dance and theatre musical, *Tshihumbudzo*, for the ANC.
- He was the artistic director of the *Afro-Vibes festival* in the Netherlands and the UK
- He has appeared as a guest teacher for various universities in Africa, USA and Europe.
- He has created new works/repertoire for various companies in South Africa such as Jazzart Dance Theatre, South African Ballet Theatre and Cape Performing Arts Company.
- He has established himself as an internationally renowned dancer, choreographer and director.
- Any other suitable answers.

(3)

9.3 **Contributions:**

NOTE: Awards must be explained if a mark is to be awarded.

- He has developed a dance style of African contemporary and urban styles.
- He produces works that question and challenge social values. He deals with contentious political and gender issues in order to educate the public.
- His dance company - Vuyani Dance theatre runs classes and outreach programmes to develop and nurture young talent.
- He uses dance as a platform to establish artistic directions, to communicate qualities and values addressing our fundamental humanity.
- He has established himself as an important element in the history of contemporary African dance in South Africa and beyond.
- Any other suitable answers.

(3)

9.4 **NOTE: Music must not be included in this section.**

More may be written on one season than the other. Both must be included for full marks to be awarded.

Autumn:

- The costumes reflect brown leaves depicting a dry season.

- The dancers are dressed in flimsy gold shift dresses over red leotards as if they are leaves.
- The lighting uses gobos, creating floor patterns to reflect the dry land.
- The video projection reflects brown leaves, depicting the dry season.
- This is enhanced by the lighting that creates pools of floor patterns symbolic of a dry land.
- Any other suitable answers.

Spring:

- The dancers' costumes are in spring colours, e.g. pastel shades of yellow, pink, orange and cream.
- The costumes consist of ribbons which move as the dancers perform giving the effect of flowers.
- The video projection of flowing flowers sets the scene for spring.
- Slow abstract fluttering of leaves and flowers are projected onto the stage and move as if they have a mind of their own as do the costumes.
- Any other suitable answers.

(6)

9.5 **NOTE: If music information has been included 9.4 it could be carried over to this section.**

If instruments are included without an explanation no marks are to be awarded.

- **The music** is played live by four musicians; violinist, lead and bass guitarists, drummer/percussionist, which enhances the atmosphere on the stage.
- These musicians are placed at the back of the stage behind a scrim and are visible during some sections and disappear during others which build the atmosphere on stage.
- The music reflected the mood in all the seasons:
 - **Winter:** The musicians were not visible but provided the rhythmic drive to the dancers marching movements. The music creates an eerie feeling of a waste land/abandonment at the start. It became loud/harsh and powerful.
 - **Spring:** The musicians are revealed for the first time adding a feeling of depth to the stage. The music becomes more rooted in African rhythms as does the dance.
 - **Autumn:** The music sets the scene with the sound of wind blowing, building to a rock and roll feel, depicting chaos and loss. The mournful sounds of the violin accompany the two dancers left on stage echoing their sense of pain and loss. The sound of the violin and the rhythmical clapping from the dancers take the audience from gloom to joy.
 - **Summer:** The music is vibrant with a Brazilian samba feel which influences the dance movements. Louis Armstrong's song – *'What a wonderful world'* is played which establishes the message of hope for the future.

(5)

9.6 **General areas that could be included:**

- Contemporary African movements. There is a fusion of many different African dance styles.
- There is a South American influence in the final scene where the

movements are done to samba rhythms.

- Movements show imitations of animals and the natural world.
- There is a lot of contact work shown in lifts in all seasons.
- Any other suitable answers.

Winter:

- The movements are staccato, sharp and angular reflecting anger and violence.
- These contrast with movements of head and shoulders drooping forwards, as if the dancer has given up.
- The dancers' bodies often rebound as if caught in gunfire.
- They seem anxious and are continually pacing across the stage.
- They continually cock their hands, as if simulating guns they are about to fire.
- Any other suitable answers.

Spring:

- The dancers become creatures in the wild; depicting spring as the beginning of life, the greenery, flowers blooming, antelopes galloping, different birds priding themselves in their feathers.
- There are bursts of energy from different dancers, taking the space; it is a joyful dance.
- Any other suitable answers.

Autumn:

- The dancers become victims of strong winds, bodies thrown to the floor, wind-milling and showing a sense of danger.
- The group collect and clap rhythmically as they observe one dancer who shows his struggles with the wind/survival/loss and pain.
- Any other suitable answers.

Summer:

- Movements show hope and bursts of joy showing unity among the dancers and support for each other.
- The movements are influenced by the samba rhythms which include the sensual use of hips as performed in a samba.
- The dancers end the dance work by leaving the stage into a threatened landscape.
- Any other suitable answers.

(6)

9.7

NOTE: Candidates will provide their own opinions on the relevance of this work. Use professional judgement when awarding marks.

- Throughout societies man is responsible for the destruction of the planet – this work highlights the importance of preserving the planet.
- Water is a scarce resource and the autumn scene highlights how important it is to conserve water.
- The importance of climate change is clearly shown highlighting the important role humans have to protect the planet.
- The work is not only about destruction but gives the message of hope if humans work together in unity.
- Any other suitable answers.

(3)
[30]

OR

QUESTION 10: CHOREOGRAPHER AND DANCE WORK (CHOICE QUESTION)

LOW LEVEL:	10.1	Describing	5 marks	TOTALS:
	10.2	Outlining	3 marks	
MEDIUM LEVEL:	10.3	Describing	6 marks	17 MEDIUM
	10.4	Explaining	5 marks	5 HIGH
HIGH LEVEL:	10.5	Explaining	6 marks	
	10.6	Recommending Format	3 marks 2 marks	

NOTE: Many possible answers will be provided. Use professional judgement to evaluate the candidate's response. Bullets used to aid marking.

POSSIBLE ANSWERS:

The name of the choreographer and dance work.

Writing as if in an interview – style of answers/first person.

NOTE: If candidate uses the correct format but all the information is incorrect, they will receive the 2 marks.

(2)

10.1 Training:

- Training/dance schools
- People/mentors/teachers
- Dance companies they trained with
- Any other suitable answers.

Professional career:

- Companies he/she performed with/started
- Dance works choreographed
- Roles in other dance companies
- Relationships/collaborations
- Any other suitable answers.



(5)

10.2 Contribution to dance and society:

NOTE: Awards must be explained if a mark is to be awarded.

- Companies founded
- Job creation
- Political/social statements
- Education of dance learner's/student dancers
- Creating new generations of choreographers
- Any other suitable answers.

(3)

10.3 Production elements:

- Lighting: colours used – atmosphere/effect
- Props/Sets: explain how they added to the intent
- Special effects: projections/images/sound/voice, etc. and how they added to the intent/meaning
- Costumes: style/colour/design and how they expressed ideas
- Symbolism of the production elements
- Any other suitable answers.

(6)

- 10.4 **NOTE: If music information has been included 10.3 it may not be repeated in 10.4.**
If instruments are included without an explanation no marks are to be awarded.
The music:
- Genre/style of music – how it enhanced the intent
 - Instrumentation – how this affected movement
 - Tempo/dynamics, etc. – how it affected the mood/atmosphere
 - Use of vocals/other – meaning of the words
 - How it contributed to the overall success of the work with examples
 - Any other suitable answers. (5)
- 10.5 **Symbolism used in movement vocabulary with substantiated examples:**
- Use of dance genres – style/mix/fusion of styles.
 - Use of dance elements: space/time/force.
 - Choreographic elements: groupings/patterns/use of the stage/dancers.
 - Motifs/gestures/anything else that helps to express emotion.
 - Symbolism – making meaning through movements, message.
 - Use of dancers.
 - Any other suitable answers. (6)
- 10.6 **Recommending could include:**
- Level of performers/performance
 - Entertainment factor – production elements/special effects, etc.
 - The message of the work
 - Any other suitable answers. (3)
- [30]

QUESTION 11: DANCE WORK (COMPULSORY)**HIGH LEVEL: Evaluating 10 marks**

NOTE: If candidates repeat the same choreographer/dance work as answered in Question 8, 9 OR 10, they will receive a zero mark.

Do not award marks for a description of synopsis/intent/theme.

Do not award marks for naming/describing production elements without evaluating HOW they added to the symbolic portrayal of the work. Same for movements.

More may be provided in one section than the other but production elements and movements must be included to receive full marks.

POSSIBLE ANSWERS:**Production elements PLUS examples from dance work:**

- Lighting: colours used – atmosphere/effect
- Props/sets: explain why they were used.
- Special effects: projections/images/sound/voice, etc. and how they added to the theme/intent/meaning
- Costumes: style/colour/design and how they expressed ideas
- Symbolism of the production elements
- Any other suitable answers

Movement vocabulary PLUS examples from dance work:

- Descriptions of movements and what they mean
- Gestures conveying a meaning
- Partner/group work conveying a meaning
- Formations/patterns conveying a meaning
- Particular focus on arms/legs/feet/face and the meaning conveyed
- Use of choreographic elements and dance elements to express the intent
- Any other suitable answers.

[10]**TOTAL SECTION B: 60**
GRAND TOTAL: 100