



# **basic education**

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

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

**DANCE STUDIES**

**2021**

**MARKING GUIDELINES**

**MARKS: 100**

**These marking guidelines consist of 17 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 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.

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

<b>LOW LEVEL</b>	<b>1.1</b>	<b>Naming</b>	<b>1 mark</b>
	<b>1.2</b>	<b>Explaining</b>	<b>1 mark</b>
<b>MEDIUM LEVEL</b>	<b>1.3</b>	<b>Explaining</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>1.4</b>	<b>Describing</b>	<b>5 marks</b>

**POSSIBLE ANSWERS:**

1.1 **NOTE: Candidates could name any ONE of the following knee joint injuries:**

- Ligament sprain
- Strain
- Tendonitis
- Fracture of the bone
- Tear in the cartilage/meniscus (1)
- Any other injury related to the knee joint.

1.2

**NOTE: Candidates should answer on ONE letter of RICE only. If more are provided only mark the first answer. Full sentences are required for the explanation.**

- **Rest** the injured knee joint to prevent any further injury.
- **Ice** the knee joint to prevent and minimize swelling.
- **Compress** the knee joint with a support bandage/guard to limit swelling in the joint.
- **Elevate** the injured knee joint to prevent swelling and to drain fluids away from the area. (1)

1.3

**NOTE: The answers should relate to preventing an injury of the knee joint. Bullets are used to aid marking.**

- **Knee alignment;** the knee should at all times be placed over the middle toe of the foot.
- **Warming up** could reduce the risk of injury by lubricating and preparing the knee joint to reduce unnecessary friction and strain.
- **Landing after a jump** with the correct alignment (knee over middle of the foot) could prevent strain on the knee joint.
- Using the **correct techniques** while dancing will prevent possible injury to the knee joint, i.e. bending the knees after a jump to act as a shock absorber.
- Using the **correct turnout** from the hip joint will prevent strain in the knees.
- Any other suitable answer relating to how the use of safe dance practices could prevent knee joint injuries. (3)

- 1.4 **NOTE: Candidates should describe both physical and mental aspects of staying active in the dance class to be awarded full marks. More can be written on one area than the other. Bullets are used to aid marking.**

**Physical activities:**

- Do **non-weight bearing activities** e.g. floor barre, chair class to maintain overall strength and core stability.
- Do **specific non-weight bearing exercises** on the floor to strengthen targeted muscles e.g. sit-ups, plank, etc.
- Do **arm movements** (*port de bras*) to maintain strength and suppleness in the upper body.
- Continue with **gentle stretching** exercises to maintain a level of overall flexibility.
- Do **exercises given by a physiotherapist** to speed up the healing process and build strength in the injured area.

**Mental activities:**

- Keep attending classes and **make notes** in a book of new exercises and corrections.
- **Mark the movements** while sitting in a chair.
- **Visualize** the movements in your mind and match them to the music.
- **Set goals** to make sure the healing process stays on track and to motivate the dancer to keep working on the injured area.
- Any other suitable answer relating to how a dancer could stay physically and mentally active in the dance class while recovering from the knee joint injury.

(5)  
[10]

**QUESTION 2: COMPONENTS OF FITNESS – COMPULSORY**

<b>LOW LEVEL</b>	<b>2.1</b>	<b>Defining</b>	<b>3 marks</b>
	<b>2.2</b>	<b>Matching</b>	<b>2 marks</b>
<b>MEDIUM LEVEL</b>	<b>2.3</b>	<b>Explaining</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>2.4</b>	<b>Analysing</b>	<b>5 marks</b>

**POSSIBLE ANSWERS:**

2.1 **POSSIBLE ANSWERS FOR A DEFINITION:**

2.1.1. **Core stability:**

- The strength of the abdominal and spinal muscles to support the body effectively.
- The strength you have in your torso (which involves your abdominal and back muscles).

(1)

2.1.2 **Neuromuscular skills:**

- The brain sends messages to the muscles via the nerves/nervous system with an instant reaction how to move.
- It is something that requires no constant thought but becomes automatic, e.g. jumping, turning, etc.

(1)

2.1.3 **Muscular endurance:**

- Is the capacity of a muscle or muscle group to execute work for a long time
- To perform multiple contractions without tiring

(1)

2.2

2.2.1 **PROVIDE NEUROMUSCULAR SKILLS:**

Agility

(1)

2.3

2.2.2 Reactivity

(1)

**NOTE: The answers must clearly explain FIVE ways a dancer could improve his/her cardiovascular endurance. Answers could include exercises in and out of the dance class.**

- To increase your cardiovascular fitness, you should work on **aerobic and travelling movements** as these are the movements that increase the heart rate and develop the lung capacity which is how oxygen is delivered to the body, e.g. gallops, running, etc.
- Cardiovascular fitness can be improved through **regular exercise** that involves at least **two major muscle groups** such as the legs and the arms.
- **The length of time** that you do aerobic type movements must be increased as you become fitter – **overload principle**. This will be done at least three times a week for 15–20 minutes.
- The **correct diet and life style** is important. Eating a balanced diet will reduce fatigue and this will allow the body to work for longer during dance classes.
- **Swimming** at least three or four times a week will provide a constant flow of oxygen to all parts of the body, which will help dancers to not get out of breathe very quickly.
- **Brisk walking or jogging** will make the lungs stronger and the dancer can breathe more deeply and supply oxygen to the muscles so that they can perform at higher levels of complexity.
- Any other suitable answer that describes how a dancer can improve cardiovascular endurance.

(5)

2.4

**NOTE: The candidate`s answer must analyse which component of fitness relate to the image. All five components of fitness could be included or candidates could elaborate on one only.**

- Developed **muscle strength**, allows the movement to be performed accurately because the dancer`s body is able to control a more complex movement.
- The bottom arm is strong enough to **carry the weight** of the whole body.
- **Core strength** helps to balance and control the movement.
- The **strength of the legs** helps to resist gravity.
- **Flexibility in the spine** helps with lateral flexion in the torso.

- **Flexibility in the ankle joints** allows the dancer to perform plantar flexion (point his feet).
- **Flexibility in the hip joint** helps the dancer to extend his legs in this position as well as turn out his legs.
- **Kinaesthetic awareness** allows the dancer to place his body correctly in this position as he is aware of all his body parts working harmoniously together.
- He has the **agility** to co-ordinate his arms, legs and body to move into this position quickly.
- **Balance** – he has balance which means he has well developed neuromuscular skills.
- Any other suitable answer related to how components of fitness are being used to achieve the position in the image.

(5)  
**[15]**

**NOTE: Candidates have a choice between Question 3 and Question 4. They should only answer ONE of these questions. If both are answered only mark the FIRST question. Draw a line through the question not to be marked.**

### QUESTION 3: MUSCLES AND ANATOMICAL ACTIONS - CHOICE

LOW LEVEL	3.1.1	Identifying	1 mark
MEDIUM LEVEL	3.1.2	Describing	2 marks
	3.2	Providing	3 marks
HIGH LEVEL	3.3	Analysing	4 marks

#### POSSIBLE ANSWERS:

3.1      3.1.1      Trapezius (1)

3.1.2      **NOTE: Candidates should describe any TWO ways the Trapezius muscle could assist a dancer in maintaining good posture and alignment in the dance class. Below are possible answers:**

**The trapezius muscle assists by:**

- Depressing the shoulder girdle to create an elongated neckline.
- Retracting the shoulder girdle to open the chest and prevent the shoulders from hunching forwards.
- Helping to stabilize the scapula during dancing to ensure correct posture and alignment is maintained.
- Any other suitable answer relating to how the trapezius assists in maintaining good posture and alignment. (2)

3.2      **NOTE: Below are examples of possible dance movements. Use professional judgment when awarding marks.**

3.2.1      • Any movement that includes bending of the knee joint e.g. *plié*, *retiré*, *attitude*, doing a squat, lunging, etc. (1)

3.2.2      • Turning clockwise or anti clockwise e.g. turning, spinning, pirouettes, etc.  
 • Rotation of the hip joint e.g. turn-out, turn-in of the leg, *rond de jambe*, circling of the leg, etc.  
 • Rotation of the shoulder joint, e.g. wind mills, rolling the shoulder forward, etc.  
 • Rotation of the wrists e.g. Spanish wrist curls, etc. (1)  
 • Any other actions that involve rotation.

3.2.3      • Lifting of the arm sideways away from the centre line e.g. during *port de bras*, second position of the arms.  
 • Lifting the legs sideways e.g. leg throws to the side, *grand battement a la second*, etc. (1)  
 • Moving the arms or legs from the front or back to the side.

- 3.3 3.3.1 **Provide any TWO anatomical actions:**
- Axial rotation of the torso.
  - Lateral flexion of the torso. (2)
  - Flexion of the torso.
- 3.3.2 **NOTE: Candidates should name the main muscle group responsible for the anatomical action in the right knee. If more than one muscle has been provided, mark only the first one.**
- Main muscle group:**
- Hamstring (1)
- 3.3.3 **NOTE: Candidates should name the main muscle responsible for the anatomical action in the left knee. If more than one muscle has been provided, mark only the first one.**
- Main muscle group:**
- Quadriceps (1)
- [10]**

**OR**



**QUESTION 4: GENERAL HEALTH CARE – CHOICE**

<b>LOW LEVEL</b>	<b>4.1.1</b>	<b>True or False</b>	<b>1 mark</b>
<b>MEDIUM LEVEL</b>	<b>4.1.2</b>	<b>True or False</b>	<b>2 marks</b>
	<b>4.1.3</b>	<b>Explaining</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>4.3</b>	<b>Analysing</b>	<b>4 marks</b>

**POSSIBLE ANSWERS:**

- 4.1 **NOTE: If the candidate does not provide the corrected statement for a “false” answer, no marks are to be awarded.**
- 4.1.1 True (1)
- 4.1.2 False:  
  - Possible correction:
    - A dancer’s main source of energy should come from complex carbohydrates and proper hydration included in a balanced diet. (1)
- 4.1.3 False:  
  - Possible correction:
    - Dehydration has a major effect on a dancer’s ability to concentrate/focus during class because the body is made up of approximately 75% water. (1)
- 4.2 **Explaining the importance of learning relaxation techniques could include:**  
  - To relax muscles after exercise to prevent stiffness in the muscles.
  - To reflect on what has been learnt/achieved in the dance lesson.
  - To relax the muscles before/during stretching to improve flexibility.
  - To clear the mind of stress/anxiety through e.g. meditation so that the dancer can think clearly.
  - Any other suitable answers relating to the importance of learning relaxation techniques. (3)
- 4.3 **NOTE: Candidates need to analyse how a healthy lifestyle could benefit the dancer’s performance. Use professional judgement when awarding marks. Below are examples of possible answers. One word answers will receive a zero mark. Bullets are used to aid marking:**  
  - **Good nutrition** could ensure that a dancer has a strong body and immune system. This could limit injury and illness so that the dancer can perform at his/her best.
  - **Staying well hydrated** is vital to a dancer’s performance as it helps with providing sustained energy and concentration.

- Having a **positive body image** could boost the dancer's self-belief and make the dancer perform with more confidence.
- **Not smoking** could ensure that the dancer's lungs can function at their best. This has a direct effect on the endurance of the dancer.
- **Not drinking or taking drugs** could allow a dancer to concentrate and focus on instructions and corrections to ensure their safety in a dance class or on stage.
- **Good sleep** allows the body and mind to rest and rejuvenate themselves.
- **A positive attitude and setting goals** allows you to work with focus and purpose.
- Any other suitable answer relating to the benefits of maintaining a healthy lifestyle on a dancer's performance.

(4)  
[10]**QUESTION 5: DANCE PERFORMANCE – COMPULSORY****MEDIUM LEVEL                      Explaining    5 marks****POSSIBLE ANSWERS:**

**NOTE: Candidates should explain what happens before, during and after a turn. Candidates must name their dance form/major. If candidates do not mention their dance form/major mark according to general turning techniques. Use professional judgment when awarding marks.**

**Possible answers that could be included depending on the dance form/major:**

- Spotting: candidates to provide details.
- How to start a turn/preparation for a turn
- Posture and alignment within a turn: candidates to provide details.
- Completion of a turn.
- Any other specific details relevant to the dance form/major.

[5]

**TOTAL SECTION A:    40**

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

<b>LOW LEVEL</b>	<b>6.1</b>	<b>Selecting</b>	<b>5 marks</b>
<b>MEDIUM LEVEL</b>	<b>6.2</b>	<b>Providing</b>	<b>3 marks</b>
	<b>6.3</b>	<b>Explaining</b>	<b>3 marks</b>
<b>HIGH LEVEL</b>	<b>6.4</b>	<b>Opinion</b>	<b>4 marks</b>

**POSSIBLE ANSWERS:**

6.1	<b>Candidates to choose the correct answer from the box.</b>	
6.1.1.	Duration	(1)
6.1.2	Symmetry	(1)
6.1.3	Levels	(1)
6.1.4	Force	(1)
6.1.5	Gesture/motif	(1)

6.2 **NOTE: Candidates may have different answers on tips for partner work depending on what they have been taught. Use professional judgment when marking this answer. Mark only the first THREE tips if more have been provided. All tips must be clearly explained. Candidates could answer in the negative.**

**Possible tips that could be included:**

- **Trust your partner** – in whatever lift or partnering work you do, trust that your partner will support you. Trust is something you build over time. You need to trust yourself first before you can trust another person.
- **Respect** – be very respectful of your partner's body and do not touch your partner in inappropriate or sensitive places. Be respectful both verbally and physically.
- **Dress** - avoid wearing jewellery or loose-fitting clothing that can get caught or entangled and cause injury. If you have long hair, tie it up.
- **Centering** – what makes you feel weightless to your partner is your ability to keep a strong core. Always keep your abdominals actively engaged, especially in lifts.
- You also need to ensure that **when you are lifting someone**, that you keep the strain off your back by bending your knees and engage your core muscles.
- **Communicate** – you and your partner should be able to talk if something is not working between you. You need to express your opinion and work on solving the problem at hand. Give honest and respectful criticism. Acknowledge one another's successes and show support for one another's work.

- **Safe dance environment** – no bumping, pushing or hitting of fellow learners. Be aware of activities that may cause injuries, for example standing on someone`s back, attempting dangerous lifts or deliberately letting someone fall. Focus on one another`s safety when working with a partner.
- Any other suitable answer that would provide tips for someone who wants to do partner work. (3)

6.3

**NOTE: Candidates will have their own explanations on the benefits of improvisation depending on what they have been taught in class. Use professional judgment when marking this answer. Mark only the first THREE benefits if more have been provided. All benefits must be explained.**

**Possible answers that could be included on the benefits of improvisation:**

- Could be used as a tool for developing composition; dance elements and choreographic structures.
- Improves dancing ability by developing confidence and creativity.
- Improves musicality and interpretation of different music genres through experimentation.
- Could improve problem solving skills through experimentation and the spontaneity of dance steps.
- Increase movement vocabulary through the creation of new steps and ideas/fusion of dance genres, etc.
- Develops original and exciting ideas/thought processes. (Thinking outside the box) by taking chances/risks.
- Allows for freedom of expression without having to worry about technique which develops creativity/self-expression.
- Any other suitable answer explaining the benefits of improvisation. (3)

6.4

**NOTE: Candidates will have their opinions on how technology has influenced the dance industry.**

**Use professional judgment when marking this answer.**

**All opinions must be explained.**

**Possible answers that could be included:**

- **Cellphones** – could be used to record dance videos anywhere and share them easily, this could help grow the dance industry.
- **The internet** – downloading and uploading dance videos makes access to different dance styles easier.
- **Bluetooth technology** – Bluetooth capable speakers allow cellphones to connect and provide music for dance anywhere.

- **Programmes/apps** – Programmes/apps such as Shazam and Spotify make gathering information and downloading music quicker.
- **Production elements** – e.g. LED lights in costumes, visual/virtual projections and effects can be seen in modern dance works.
- **Social media** – social media platforms such as Facebook/Instagram is used to advertise dance shows and competitions.
- Any other suitable answer giving an opinion on how modern technology has influenced the dance industry.

(4)  
[15]**QUESTION 7: HISTORY OF DANCE MAJOR – COMPULSORY**

<b>LOW LEVEL</b>	<b>7.1</b>	<b>Providing</b>	<b>5 marks</b>
<b>HIGH LEVEL</b>	<b>7.2</b>	<b>Comparing</b>	<b>6 marks</b>
<b>MEDIUM LEVEL</b>	<b>7.3 A</b>	<b>Motivating</b>	<b>4 marks</b>
		<b>OR</b>	
	<b>7.3 B</b>	<b>Explaining</b>	<b>4 marks</b>

**POSSIBLE ANSWERS:**

7.1 **NOTE: Candidates must provide the name of each career in 7.1.1 to 7.1.5.**

7.1.1	Performer/dancer	(1)
7.1.2	Stage manager	(1)
7.1.3	Movement therapist/dance therapist/dance teacher	(1)
7.1.4	Dance critic/writer	(1)
7.1.5	Choreographer/artistic director	(1)

7.2 **NOTE: Candidates should select and include TWO different dance genres of which one MUST be African dance. Below is an example of possible answers the candidates may supply and a table is used to aid marking. Candidates may answer in any format. Similarities and/or differences can be included. All comparisons to be explained fully. Answers that are not fully explained may not be awarded full marks, e.g. if 7.2.1 is not explained in both genres only ONE mark will be awarded.**

	<b>Ballet</b>	<b>African dance</b>	
7.2.1	<p><b>Music/accompaniment</b></p> <ul style="list-style-type: none"> <li>• Many ballets had specific music composed by classical composers of the time for a large orchestra.</li> <li>• The instruments used in classical music make up a large orchestra of hand crafted specific instruments, e.g. clarinet, trombone, violin, etc.</li> <li>• Some modern ballets make use of popular/contemporary music.</li> <li>• Any other suitable answer.</li> </ul>	<p><b>Music/accompaniment</b></p> <ul style="list-style-type: none"> <li>• Drums, clapping, stamping, body percussion, voice to ululate, whistle and song become the accompaniment/ for the movement/dance.</li> <li>• Indigenous instruments, ankle rattles, bows, etc. are made from natural materials found in the environment/ nature.</li> <li>• Popular African dances such as Pantsula, Kwaito, etc. use popular African music sung by bands either live or recorded.</li> <li>• Any other suitable answer.</li> </ul>	(2)
7.2.2	<p><b>Costumes/attire</b></p> <ul style="list-style-type: none"> <li>• Ballet dancers wear embellished costumes, tights, ballet shoes or point shoes.</li> <li>• The costumes usually help to tell the story, e.g. the black swan verses the white swan, the village girl in Giselle verses the royalty, etc.</li> <li>• Any other suitable answer.</li> </ul>	<p><b>Costumes/attire</b></p> <ul style="list-style-type: none"> <li>• Dancers wear traditional attire i.e. beads, loin cloths, feathers, animal skins, etc.</li> <li>• Attire has symbolic meaning relating to the specific ritual and does not change over time/has traditional significance e.g. colours, patterns, designs, props, etc.</li> <li>• Any other suitable answer.</li> </ul>	(2)
7.2.3	<p><b>Gender specific roles</b></p> <ul style="list-style-type: none"> <li>• During partner work the males do the lifting of the females.</li> <li>• There are specific steps and movements that only the male or the female perform, e.g. <i>fouette rond de jambe en pointe</i> by the females and triple <i>tours en l'air</i> by the males, etc.</li> <li>• Any other suitable answer.</li> </ul>	<p><b>Gender specific roles</b></p> <ul style="list-style-type: none"> <li>• Males and females usually have specific dances that either only the men or only the women perform, e.g. males will perform specific dances e.g. hunting/warrior rituals and the women would perform dances of fertility, e.g. Domba, the Reed dance.</li> <li>• Any other suitable answer.</li> </ul>	(2)

**NOTE: Candidates have a choice between QUESTION 7.3A and QUESTION 7.3B. Mark only the first answer if both have been provided.**

**7.3A**

**NOTE: Candidates must motivate the benefits clients could receive from taking dance classes at the gym. They could answer in detail on one benefit or answer on different benefits. Bullets are used to aid marking. Possible answers could include:**

- **Expression:** Clients could greatly benefit from having the opportunity to express themselves in a way that is fun and different. Some people find it difficult to express themselves by using words and this will give them a different medium to do that.
- **Fitness:** Many clients could get bored easily with their normal fitness routines. These dance classes would offer a great way of keeping fit in a fun and interesting way.
- **New/Improved skills:** through the development of neuromuscular skills clients could develop skills like balance and coordination.
- **Self-esteem:** clients could gain a sense of achievement/self-improvement from these classes which in turn would build their confidence.
- **Therapy:** through dancing clients' depression/anxiety levels could be improved as endorphins are released during dancing.
- **Creativity:** through the use of interesting patterns/directions/shapes while dancing clients could awaken their sense of creativity.
- **Social:** clients could be gaining a greater awareness of other cultures by dancing with a diverse group of people/learning different movements from different cultures.
- Any other suitable answers relating to the functions of dance that could benefit clients at a gym during dance classes.

(4)

**OR**

**7.3B**

**NOTE: Many different answers will be provided by candidates on how dance and music complement each other in a dance work. Use professional judgement when marking this question.**

**POSSIBLE ANSWERS:**

- Dance movements are often guided by the dancer's emotional response to the music.
- By providing rhythms music assists in the groupings/choice of dance steps.
- Music creates an atmosphere, which adds the dynamics of your dance performance.
- Music/accompaniment has the power to unify a group of dancers as they can all hear the same tempo/rhythm/melody, etc. at the same time to enable performing in unison.
- Music can influence movement styles, rhythm and energy. The diversity of music nowadays, results in a variety of dance styles.

- Sometimes choreographers use dance to express the music or to make the music visual, for example, the classical ballet, Swan Lake.
- Music can sometimes be used to set a background scene. This means that the sounds are used to create an atmosphere and to suggest a place or a context – especially when the dancer is trying to bring a story to life.
- The movement does not always match the rhythm or dynamics. You can allow the music to add to, rather than dominate your dance.
- The dancer can also go against the music to make a statement. Any other suitable answer that explains how dancing and music complement each other.

(4)  
[15]**QUESTION 8: CHOREOGRAPHER – COMPULSORY**

<b>LOW LEVEL</b>	<b>Recalling</b>	<b>1–3 marks</b>
<b>MEDIUM LEVEL</b>	<b>Explaining/describing</b>	<b>4–7 marks</b>
<b>HIGH LEVEL</b>	<b>Creating (format)</b>	<b>8–10 marks</b>

**POSSIBLE ANSWERS FOR AN ARTICLE:**

It is expected of the candidate to present the facts required in an article format. If the candidate presents facts without any article format e.g. using bullets, a maximum of 6 marks may be awarded for correct facts.

Use the rubric provided to determine which cognitive level the answer falls into based on the **INTELLECTUAL QUALITY** of the answer.

<b>HIGH LEVEL</b>  8–10	<b>CANDIDATES SHOW A DEEP UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>• Answer provided in article format.</li> <li>• Name of the choreographer provided.</li> <li>• Relevant /interesting facts provided on the choreographer`s life story.</li> <li>• The contributions this choreographer has made to the dance industry and or society/the relevance/importance of the choreographer.</li> <li>• Well written in all aspects.</li> </ul>
<b>MEDIUM LEVEL</b>  4–7	<b>CANDIDATES SHOW SOME UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>• Partial format of an article included/no format.</li> <li>• Name of the choreographer provided.</li> <li>• Some relevant facts provided on the choreographer`s life story.</li> <li>• The contributions this choreographer has made to the dance industry and or society.</li> <li>○ Well written in some aspects.</li> </ul>
<b>LOW LEVEL</b>  1–3	<b>CANDIDATES SHOW MINIMAL/NO UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>○ No format.</li> <li>○ Name of the choreographer provided.</li> <li>○ Minimal/no knowledge of the life story of the choreographer.</li> <li>○ Minimal no knowledge of the contributions this choreographer has made to the dance industry and or society.</li> <li>○ Poorly written.</li> </ul>



**QUESTION 9: PRESCRIBED DANCE WORK – COMPULSORY**

<b>LOW LEVEL</b>	<b>Recalling</b>	<b>1–6 marks</b>
<b>MEDIUM LEVEL</b>	<b>Explaining/describing</b>	<b>7–13 marks</b>
<b>HIGH LEVEL</b>	<b>Evaluating and creating (movement and format)</b>	<b>14–20 marks</b>

**POSSIBLE ANSWERS FOR AN ESSAY:**

It is expected of the candidate to present the facts of the dance work in an essay format:

If the candidate presents facts without any format e.g. in bullet format a maximum of 12 marks may be awarded for correct facts.

Use the rubric provided to determine which cognitive level the answer falls into based on the **INTELLECTUAL QUALITY** of the answer.

<b>HIGH LEVEL</b>  14–20	<b>CANDIDATES SHOW A DEEP UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>• Answer provided in essay format.</li> <li>• Dance work is named.</li> <li>• Synopsis/theme/inspiration for the dance work explained.</li> <li>• Music/accompaniment and how it added the dance work.</li> <li>• Symbolism and or intent could include: <ul style="list-style-type: none"> <li>○ Production elements e.g.: <ul style="list-style-type: none"> <li>▪ Costumes and symbolic meaning.</li> <li>▪ Lights and effects/moods/emotions created.</li> <li>▪ Sets/props to create a specific scene/place/mood.</li> </ul> </li> <li>○ Society, political awareness, education, etc. explained.</li> </ul> </li> <li>• Movement vocabulary and symbolic meaning to convey emotions, the story, etc. explained.</li> <li>• All aspects of the dance work and how to critically analyse the dance work is shown.</li> </ul>
<b>MEDIUM LEVEL</b>  7–13	<b>CANDIDATES SHOW SOME UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>• Answer provided in essay format.</li> <li>• Dance work is named.</li> <li>• Synopsis/theme/inspiration for the dance work included.</li> <li>• Music/accompaniment included.</li> <li>• Symbolism and or intent could include: <ul style="list-style-type: none"> <li>○ Production elements e.g.: <ul style="list-style-type: none"> <li>▪ Costumes and symbolic meaning.</li> <li>▪ Lights and effects/moods/emotions created.</li> <li>▪ Sets/props to create a specific scene/place/mood.</li> </ul> </li> <li>○ Society, political awareness, education, etc. included.</li> </ul> </li> <li>• Movement vocabulary and symbolic meaning to convey emotions, the story, etc. included.</li> </ul>
<b>LOW LEVEL</b>  1–6	<b>CANDIDATES SHOW MINIMAL/NO UNDERSTANDING:</b> <ul style="list-style-type: none"> <li>• No format.</li> <li>• Dance work is named.</li> <li>• Minimal/no knowledge of synopsis/theme/inspiration for the dance work.</li> <li>• Minimal/no knowledge of music/accompaniment used.</li> <li>• Minimal/no knowledge of symbolism and or intent.</li> <li>• Minimal/no knowledge of movement vocabulary.</li> </ul>

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