



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**DANCE STUDIES
NOVEMBER 2022
MARKING GUIDELINES**

MARKS: 150

These marking guidelines consist of 29 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.
- 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 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**.
- Do NOT award marks for an answer that is superficial/minimal or where all requirements have not been met at the complexity level required.
- Look for what the candidate knows, not what he/she does not know.
- ONE ✓ = ONE mark depending on the requirements of the question up to the maximum marks.
- ½ marks may only be awarded for Question 1.3.

MARKING FORMAT:

Questions which require one tick per mark:

- ONE ✓ = ONE mark depending on the requirements of the questions
- Ticks must be placed where the content has been awarded a mark
- Write the total marks awarded for the sub question/question in the right-hand margin

Example:

Question: What is dance? (3)

Answer: Dance is movement of the body ✓ which expresses emotions ✓ and could also communicate a story. ✓ 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.
- Read the entire answer before awarding marks
- When marking qualitative questions all areas must be included for full marks to be awarded
- Check the following page in the answer book to ensure you have not missed part of the answer
- **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: 30px; height: 30px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">8</div> <p>SD</p>	<p>QUESTION NUMBER ...</p> <p>Start of the answer</p> <p style="text-align: right;">End of the answer</p>	<p>/8</p>
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SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: DANCE INJURIES**

LOW LEVEL	1.1	Changing	3 marks
	1.2	Providing	2 marks
	1.3	Identifying and	5 marks
MEDIUM LEVEL	1.3	Explaining	5 marks

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
1.1	Injury prevention	1. Recall
1.2	Treatment using RICE	1. Recall 2. Selecting the appropriate part of RICE
1.3	Causes linked to an ankle injury	1. Recall 2. Identify possible causes of an ankle injury linked to environment, teaching and commitment 3. Identify specific causes related to an ankle injury and explain

1.1 CHANGING THE UNDERLINED WORD(S) TO MAKE THE STATEMENT TRUE**Expected responses:**

- 1.1.1 Warming up (1)
- 1.1.2 Dynamic/active (1)
- 1.1.3 Bent (1)

Any other relevant answers relating to making the statement true

1.2**1.2.1 PROVIDING WAYS COOLING COULD HELP AS A TREATMENT****Expected responses:**

Ice:

- Reduces inflammation/swelling
- Numbs the area and assist with pain
- Speeds up recovery time
- Any other relevant answers relating to how ice could assist with treating an injury (1)

1.2.2 PROVIDING WAYS BANDAGE COULD HELP AS A TREATMENT**Expected responses:**

Compression:

- Offers support
- Prevents further injury
- Reduces inflammation/swelling
- Stops bleeding
- Any other relevant answers relating to how compression/bandage could assist with treating an injury (1)

1.3 EXPLAINING CAUSES FOR AN ANKLE INJURY

NOTE:

- Candidates should be awarded ONE mark for identifying and explaining how each cause could lead to an ankle injury
- Candidates must give TWO possible causes and an explanation of each
- A maximum of TWO ½ marks should be awarded for identifying
- A maximum of TWO ½ marks should be awarded for explaining
- All answers must relate directly to a sprained ankle

Expected responses:**Flooring:**

- Concrete floor, uneven floor, dirty/messy floor, holes in the floor
- Explaining how any TWO could lead to an ankle injury (2)

Clothing:

- Wearing socks, incorrect shoes, long pants, etc.
- Explaining how any TWO could lead to an ankle injury (2)

Space:

- Overcrowded classrooms, dance space too small, objects obstructing the dance space, temperature, ventilation
- Explaining how any TWO could lead to an ankle injury (2)

Teaching:

- Faulty methodology: not correcting mistakes, not warming up dancers, not ensuring safe dance practice (safe landings), incorrect technique taught
- Explaining how any TWO could lead to an ankle injury (2)

Commitment:

- Lack of commitment: not attending classes, sitting out of class, not practising at home, not performing movements full out (marking) (2)
- Explaining how any TWO could lead to an ankle injury
- Any other relevant answers relating to possible causes of an ankle injury in a dance class environment

Example of an answer:

- Dancing on concrete floors could cause an ankle injury as there will be no shock absorption when landing. ✓
- Wearing socks when dancing could lead to slipping and falling as the dancer has no traction on the floor. ✓
- Dancing in a small space could cause a dancer to bump into classmates and fall and twist an ankle. ✓
- If the teacher does not teach correct technique, e.g.: how to land safely from a jump, a dancer could twist their ankle when landing. ✓
- If a dancer does not attend class regularly, they miss out on learning correct technique which could lead to injuries as movements are performed incorrectly. ✓

[15]

QUESTION 2: COMPONENTS OF FITNESS

LOW LEVEL	2.1	Matching	5 marks
MEDIUM LEVEL	2.2.1	Analysing	4 marks
	2.2.2	Describing	3 marks
		OR	
	2.3.1	Analysing	4 marks
	2.3.2	Describing	3 marks
HIGH LEVEL	2.4	Suggesting	8 marks

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
2.1	Neuromuscular skills	1. Recall
2.2	2.2.1 Flexibility	1. Recall 2. Analyse the image 3. Apply understanding of flexibility relating to the image
	2.2.2 Exercise	1. Recall exercises for flexibility in general 2. Select an appropriate exercise for developing flexibility to perform the movement shown in the image
2.3	2.3.1 Muscular strength	1. Recall 2. Analyse the image 3. Apply understanding of muscular strength to the image
	2.3.2 Exercise	1. Recall exercises for muscular strength in general 2. Select an appropriate exercise for developing muscular strength to perform the movement shown in the image
2.4	Components of fitness and dance technique	1. Reading for understanding 2. Recognise the bullets are linked to components of fitness and dance technique 3. Reflect on components of fitness and dance technique 4. Identify which components of fitness need addressing and how to correct faulty technique 5. Compose a response for improvement

2.1 MATCHING THE NEUROMUSCULAR SKILLS**Expected responses:**

2.1.1	E	(1)
2.1.2	C	(1)
2.1.3	B	(1)
2.1.4	A	(1)
2.1.5	D	(1)

NOTE: Candidates have a choice between QUESTION 2.2 and 2.3. If the candidate has answered on both, mark the first answer only.

2.2.1 ANALYSING THE IMAGE: FLEXIBILITY

NOTE:

- Answers must relate to the image
- Answers on general flexibility should not be awarded a mark
- Do not award marks for listing

Expected responses:

- Flexibility in areas of the body:
 - Hips
 - Legs
 - Torso/back
 - Arms
 - Feet/ankles

(4)

Example of an answer:

- The dancer shows flexibility as she has a good degree of turnout. ✓
- She is able to lift her legs very high. ✓
- The dancer is able to bend her body sideways. ✓
- She is flexible enough to get her arm in an unnatural position. ✓

2.2.2 DESCRIBING AN EXERCISE RELATED TO THE IMAGE: FLEXIBILITY

NOTE:

- If more than one exercise is provided mark the first exercise only

Expected responses:

- The types of exercises provided must relate to developing flexibility specific to movement in the image:
 - inner thigh
 - turnout
 - ankle flexibility
 - shoulder flexibility
 - torso flexibility

(3)

Example of an answer:

- A dancer could sit on the floor with legs open as wide as possible and lean the body forward between the legs placing both hands on the floor. ✓ Hold the position until the muscles relax. ✓ Repeat the exercise by moving the body closer to the floor. ✓

OR

2.3.1 ANALYSING THE IMAGE: MUSCULAR STRENGTH

NOTE:

- Answers must relate to the image.
- Answers on general muscular strength should not be awarded a mark
- Do not award marks for listing

Expected responses:

- Muscular strength in areas of the body:
 - Hips
 - Legs
 - Torso/back
 - Arms
 - Feet

(4)

Example of an answer:

- The dancer has strength in her leg muscles which allows her to hold the position resisting gravity. ✓
- The dancer has strength in her torso which allows her to control and hold her position. ✓
- The dancer has strength in the feet because she is able to support the weight of her body. ✓
- The dancer has strength in her arms as she is able to reach up to the ceiling resisting gravity. ✓

2.3.2 DESCRIBING AN EXERCISE RELATED TO THE IMAGE: MUSCULAR STRENGTH

NOTE:

- If more than one exercise is provided mark the first exercise only

Expected responses:

- The types of exercises provided must relate to developing muscular strength specific to movement in the image:
 - Leg/thigh strength
 - Posture and alignment/core strength
 - Ankle/foot strength
 - Arm/shoulder strength

(3)

Example of an answer:

- A dancer could do squats standing with their back against the wall and legs hip width apart. ✓ Bend the knees so that the pelvis lowers further than the knees to activate the leg and core muscles. ✓ Hold for 10 seconds and then return to standing. ✓

2.4 SUGGESTING WAYS TO IMPROVE PROBLEMS

NOTE:

- Evaluate the whole answer in context to what the candidate knows and award marks accordingly
- Candidates must address all four bullets to be awarded full marks
- If candidates do not identify the area or technical skill they cannot be awarded full marks

Expected responses:

- Possible areas to be addressed:
 - Endurance/cardiovascular endurance
 - Core stability/balance/posture/alignment
 - Spatial awareness/spotting/balance/alignment
 - Ankle mobility/foot and ankle strength
 - Focus and concentration

(8)

Example of an answer:

- You are out of breath because you lack endurance. ✓ You could improve your endurance by repeating the travelling exercises in the dance class. ✓

[20]

QUESTION 3: GENERAL HEALTH CARE

LOW LEVEL	3.1	Providing	5 marks
MEDIUM LEVEL	3.2	Suggesting	5 marks

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
3.1	Nutrition	<ol style="list-style-type: none"> 1. Reading for understanding 2. Recall of good nutrition 3. Providing five ideas/examples for eating correctly
3.2	Body image	<ol style="list-style-type: none"> 1. Reading for understanding 2. Recall of positive body image 3. Selecting appropriate suggestions for inside and outside the dance class related to the text

3.1 PROVIDING ADVICE FOR EATING CORRECTLY**NOTE:**

- Candidates may provide a wide variety of examples or ideas
- Some responses may not be found in the textbook
- Evaluate the answer in context to what the candidate knows and award marks accordingly

Expected responses:

- Balanced diets
- Eating plans
- Food groups
- Types of food
- Hydration
- Food pyramid
- Tracking food intake
- Nutrients
- Energy levels
- Quantities of meals
- Any other relevant areas relating to eating correctly

(5)

Example of an answer:

- Eat food from all the food groups. ✓
- Eat three balanced meals a day. ✓

3.2 SUGGESTING WAYS TO IMPROVE A POSITIVE BODY IMAGE

NOTE:

- Candidates may provide a wide variety of responses
- Some responses may not be found in the textbook
- Evaluate the answer in context to what the candidate knows and award marks accordingly
- Candidates must suggest ways in which peers could assist the dancer in the text both inside and outside the dance class
- Do not award full marks if the candidate has not provided examples for both inside and outside the dance class. Candidates could write more on one than the other

Expected responses:**Inside the dance class:**

- Celebrating achievements
- Encouraging/positive words/affirmations
- Preparation for mental focus
- Creating a sense of community in the class
- Creating awareness (e.g. encouraging messages, class visuals)

Outside the dance class:

- Recreational activities
- Goal setting
- Journaling
- Affirmations
- Physical activities

- Any other relevant areas that promotes body positivity inside and outside the class

(5)
[10]

QUESTION 4: DANCE PERFORMANCE

LOW LEVEL	4.1	Discussing	5 marks
HIGH LEVEL	4.2	Arguing and substantiating	10 marks

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
4.1	Stage and/or class conventions	1. Recall
4.2	Technique and performance skills	1. Recall 2. Differentiate between the two and where they overlap 3. Argue the importance of one or both skills 4. Substantiate the argument

4.1 DISCUSSING STAGE AND/OR CLASS CONVENTIONS**NOTE:**

- Do not award marks for listing

Expected responses:

- Correct use of space
- Placing/patterning
- Entrances and exits
- Musical cues and timing
- Stage directions
- Code of conduct
- Respect
- Discipline
- Greeting
- Appropriate dance clothes
- Team work
- Any other relevant answers relating to dance stage and class conventions

(5)

Example of an answer:

- Dancers should always respect one another's bodies and ideas. ✓
- Dancers should be aware of not bumping into one another when moving in the space. ✓

4.2 ARGUING TECHNIQUE VS PERFORMANCE SKILLS**NOTE:**

- Candidates could include one or both skills in their argument
- This question makes use of a marking rubric and requires the following marking format:
 - No ticks to be used
 - Read the entire answer before awarding marks
 - Use a square bracket in the left-hand margin to indicate that the entire answer has been read
- Use the rubric provided to determine which level the answer falls into
- Record the total mark in the right-hand margin at the end of the candidate's answer

Expected responses:**Possible areas that could be argued for technique:**

- Safe dance practice
- Principles, characteristics & style of the dance form
- Components of fitness
- Level of complexity
- Movement quality
- Any other relevant answers for technique

Possible areas that could be argued for performance skills:

- Expression and interpretation
- Making meaning of movement
- Presence and projection
- Musicality
- Dynamics
- Attention to detail
- Personalisation
- Any other relevant answers for performance skills

(10)

MARKING RUBRIC

8 - 10	<ul style="list-style-type: none"> • Presents an outstanding argument • Shows in-depth understanding of the importance of technique and/or performance skills • Provides in-depth, substantiated examples to support argument
6 - 7	<ul style="list-style-type: none"> • Presents a good argument • Shows good understanding of the importance of technique and/or performance skills • Provides substantiated examples to support argument
3 - 5	<ul style="list-style-type: none"> • Presents an argument • Shows some understanding of the importance of technique and/or performance skills • Provides some substantiated examples to support argument
0 - 2	<ul style="list-style-type: none"> • Unable to present an argument • Minimal/no understanding of what a debate is • Provides minimal/no examples on technique and/or performance skills

Example of an answer:

I would argue that performance skills are far more important than just technique.

Ideally, a good dancer should have both but at the end of the day, dance is a 'performance art' so if I had to choose, I would choose performance skills.

A dancer can have flawless technique, be able to create beautiful lines, lift their legs up high etc., but have no ability to connect with an audience. While flawless technique may be great to look at, as a dancer it wouldn't allow me to be able to feel any emotion or be able to portray the meaning behind the dance to an audience.

Dance is a language on its own. It should be able to communicate emotions, stories, ideas, without using words. This means a dancer needs to have musicality so that they can interpret the music so it becomes 'alive' through the movements. Performance skills would also help the dancer to personalise the movements and bring their own 'flavour' to the performance. Presence and attention to detail to also help the dancer communicate the theme/intent/ through facial expression or focus so they connect with an audience/viewer.

As a viewer/audience member I would rather attend a performance where the dancers move me, than watch technical prowess without any soul. This is why I feel performance skills are more important.

[15]**TOTAL SECTION A: 60**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: IMPROVISATION AND CHOREOGRAPHY**

LOW LEVEL	5.1	Choosing	6 marks
MEDIUM LEVEL	5.2	Identifying	4 marks
HIGH LEVEL	5.3	Explaining	8 marks
	5.4	Creating	7 marks
	5.5	OR Creating	7 marks

CONTENT TO BE ASSESSED		THINKING PROCESS Steps candidates must go through in order to answer
5.1	Dance and choreographic elements	1. Recall
5.2	Choreographic skills/life skills	1. Reflect on PAT process 2. Identify skills learnt 3. Select two skills and explain
5.3	Conventional and non-conventional performance spaces	1. Recall 2. Differentiate between the two and where they overlap 3. Understand the factors included in these spaces and how they affect choreography 4. Explain each factor included
5.4	5.4.1 Symbolism and visual literacy	1. Analyse the visual stimulus 2. Interpret the symbolic meaning in the image 3. Formulate an opinion 4. Explain interpretation for a synopsis 5. Create a title and synopsis based on 5.4.1
	5.4.2 Synopsis	
OR		
5.5	Symbolism and choreography	1. Reading for understanding 2. Analyse the poem 3. Recall elements needed in a choreography (movement vocabulary, music/accompaniment, production elements, technology, etc.) 4. Explain interpretation for a choreography 5. Create an appropriate title

5.1 CHOOSING DANCE AND CHOREOGRAPHIC ELEMENTS**Expected responses:**

- 5.1.1 Negative space (1)
- 5.1.2 Unison movement (1)
- 5.1.3 Canon (1)
- 5.1.4 Asymmetry (1)
- 5.1.5 Duration (1)
- 5.1.6 Climax (1)

5.2 SELECTING AND EXPLAINING TWO SKILLS**NOTE:**

- Award ONE mark for the skill selected and ONE mark for the explanation

Expected responses:

- Time management
- Prioritising
- Conflict management
- Communication
- Researching
- Creativity
- Coping with pressure and demands
- Discovering new strengths and weaknesses
- Improving own dancing ability through improvisation and experimentation
- Any other relevant answers relating to skills that helped to make the PAT a success (4)

Example of an answer:

- Problem solving skills: ✓ My group did not attend all rehearsals so I set up a weekly schedule to accommodate all group members. ✓

5.3 EXPLAINING THE EFFECT OF PERFORMANCE SPACES ON A DANCE WORK**NOTE:**

- Candidates could write more on one space than the other
- Do not award full marks if the candidate has not included both spaces
- Candidates may respond both positively and/or negatively on the performance spaces
- Candidates could include many factors or focus on one factor only

Example for awarding marks:

- If the candidate includes a factor of the space without an explanation no marks to be awarded, e.g.: The choreographer will have to consider the view of the audience. X

- Candidates must explain the effect of the factor to be awarded a mark, e.g.: The choreographer will have to consider the view that the audience will have if using a non-conventional performance space depending on where they are standing as there is usually no front. ✓

Expected responses:**Factors in conventional dance spaces that could be explained:**

- Proscenium arch/thrust stage, etc.
- Floor
- Direction of performance
- Flats
- Wings
- Cyclorama
- Lighting
- Sound
- Visual/special effects
- Role/position of the audience
- Any other relevant answers relating to how the choreography of a dance work could be affected when performing in a conventional performance space

Factors in non-conventional dance spaces that could be explained:

- Performed anywhere
- Natural lighting
- Natural structures/spaces/levels
- Surrounding area as the backdrop
- Direction of performance
- Role/position of audience
- Any other relevant answers relating to how the choreography of a dance work could be affected when performing in a non-conventional performance space

(8)

NOTE: Candidates have a choice between QUESTION 5.4 and 5.5. If the candidate has answered on both, mark the first answer only.

5.4.1 and 5.4.2 INTERPRETING THE STIMULUS**NOTE:**

- Candidates may provide a wide variety of responses or interpretations of symbolism used in the image
- Candidates response in 5.4.2 must relate to the interpretation explained in 5.4.1
- Read the entire answer before awarding marks
- 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
- Check the following page in the answer book to ensure you have not missed part of the answer

5.4.1 INTERPRETING THE STIMULUS: IMAGE**Expected responses:**

Symbolism related to:

- Dancers
- Chairs
- Space
- Lighting
- Movements
- Hands
- Any other relevant answers relating to interpretation of symbolism in the image (3)

MARKING RUBRIC

5.4.1	3	• Insightful, creative interpretation of the symbolism used in the image
	2	• An understanding of symbolic imagery
	1	• Literal/basic interpretation of the image

Example of an answer:

The two dancers are intertwined with one another which could indicate the love they have. Their arms do not fully touch each other which could symbolise that the love they share is not real. The spotlight around the dancers with the surrounding darkness could represent that they are alone in their love-hate relationship.

5.4.2 INTERPRETING THE STIMULUS: IMAGE**NOTE:**

- Write the marks awarded for each heading in the rubric, either at the start or end of the answer depending on the space available

E.g.: Title = 1
Synopsis = 3

Expected responses:**Title:**

- Relates to interpretation of stimulus in 5.4.1

Synopsis:

- Theme/story/idea (4)

MARKING RUBRIC

5.4.2 Title	1	• Provides a suitable title
5.4.2 Synopsis	3	• Successfully summarizes ideas in a synopsis • Encapsulates the essence of the image
	2	• Struggles to formulate a concise synopsis
	1	• Does not fully understand what a synopsis is • Describes the image

Example of an answer:

I love to hate you

Two people in a busy world that share love for one another but due to everyday life have developed animosity towards each other. Consumed by this love-hate relationship the darkness is dispelled by light.

(7)

OR**5.5 INTERPRETING THE STIMULUS: POEM****NOTE:**

- Read the entire answer before awarding marks
- 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
- Check the following page in the answer book to ensure you have not missed part of the answer
- Write the marks awarded for each heading in the rubric, either at the start or end of the answer depending on the space available
E.g.: Title = 1
Interpretation = 6

Expected responses:**Title:**

- Relates to interpretation of the poem

Choreography:

- Dance elements
- Choreographic structures
- Production elements
- Movement vocabulary
- Any other relevant answers relating to interpretation of the poem

(7)

MARKING RUBRIC

Title	1	<ul style="list-style-type: none"> ● Provides a suitable title
Interpretation	5 - 6	<ul style="list-style-type: none"> ● Deep understanding of symbolism in poem ● Innovatively conceptualizes symbolic meaning into movement showing advanced knowledge of creating a choreography
	3 - 4	<ul style="list-style-type: none"> ● Can interpret the poem with some understanding of symbolism ● Knowledge of creating a choreography
	1 - 2	<ul style="list-style-type: none"> ● Literal interpretation of the poem ● Minimal understanding of creating a choreography

Example of an answer:

Footprints

This poem is about leaving footprints for others to follow. I will use video projection of people walking and leaving footprints behind. The dancers will echo this movement on the stage symbolising the impact of footprints affecting others. The words dropped and wings to will be used to improvise and create contrasting movements to show how footprints are being spread and cemented in other peoples' lives. This motif will be manipulated using canon to show the repetitive nature of how footprints continually affect people. The empty stage and use of side floor lighting will create shadows and emphasise the movements of the feet. Stillness will be used to depict the moments where the footprints impact on the people. The use of travelling steps on and off the stage will show how people carry the impact of your footprints into their own lives. I will end the choreography with dancers walking while the lights fade slowly, which depicts how the influence of the footprint continues.

[25]

QUESTION 6: DANCE LITERACY

LOW LEVEL	6.1	Selecting	6 marks
	6.3	Discussing	8 marks
MEDIUM LEVEL	6.2	Providing	6 marks
HIGH LEVEL	6.4	Evaluating	5 marks

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
6.1	Careers	1. Recall
6.2	Functions of dance in society	1. Recall 2. Understanding benefits of functions of dance 3. Apply understanding to the enrichment of society
6.3	History of the dance major	1. Recall
6.4	Evolution of cultural dance	1. Recall 2. Differentiate between past and present cultural dances and if changes have occurred 3. Identify changes 4. Evaluate evolution of cultural dance in general or focus on one dance and substantiate with examples

6.1 SELECTING DANCE RELATED CAREERS**Expected responses:**

6.1.1	Stage manager	(1)
6.1.2	Dancer	(1)
6.1.3	Choreographer	(1)
6.1.4	Dance teacher	(1)
6.1.5	Physiotherapist	(1)
6.1.6	Personal trainer	(1)

6.2 PROVIDING AN OPINION ON BENEFITS OF DANCE FUNCTIONS IN SOCIETY**NOTE:**

- Candidates may provide a wide variety of responses or opinions and may write on the functions of dance in general or reflect on how the functions of dance have affected them personally or at school
- Candidates could answer on one function or many
- Candidates must explain how dance enriches society. Do not award marks for definitions

Expected responses:

- Education
- Entertainment/recreation
- Competition
- Communication
- Transformation
- Healing/therapy
- Expression
- Profession/career
- Any other relevant answers relating to how the functions of dance are beneficial to the enrichment of society (6)

Example of an answer:

- Using dance to educate people can enrich society, because it allows dancers to communicate important social/political issues that people may not have been aware of. ✓
- Doing dance at school is also used to educate us about skills like time-management and self-discipline. ✓

6.3 DISCUSSING THE HISTORY OF THE DANCE MAJOR**NOTE:**

- Only mark the first EIGHT facts if more have been provided

Expected responses:

- Origin (when and where it started)
- Function/purpose (reason for the dance form starting)
- Prominent figures (choreographers, dancers, teachers, pioneers)
- Socio-political/artistic influences
- Styles
- Characteristics (linked directly to the history of the dance major)
- Any other relevant answers on the history of the dance major (8)

Example of an answer:

Contemporary dance:

- It started as a revolt against structures, fairy tale themes & costumes used in ballet ✓
- It was led by influential people/pioneers such as Isadora Duncan and Martha Graham ✓

6.4 EVALUATING THE EVOLUTION OF CULTURAL DANCE**NOTE:**

- **Cultural dance is broad and candidates could include social, indigenous and/or traditional dances**
- Candidates could focus on one specific dance, e.g. gumboot OR many dances/general cultural dances in their evaluation
- This question requires candidates to have knowledge of the current trends in dance in society and/or the dance world
- Evaluate the whole answer in context to what the candidate knows and award marks accordingly

- 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
- Candidates must present the answer as a paragraph to include substantiated examples

Expected responses:**Context:**

- Locations/occasions/events

Participants

- Gender roles
- Performers/members of the community/professionally trained performers

Location

- Performance spaces/public/private/conventional/non-conventional

Style

- Characteristics/principles/fusion

Music/accompaniment

- Live/pre-recorded/genres
- Body percussion/sound effects/singing

Multidisciplinary work

- Combination of other art-forms with cultural dance. E.g. drama/visual art/music/design

Technology

- The inclusion of filming of works/use in public platforms such as advertisements/campaigns/social media
- Any other relevant answers evaluating whether cultural dances have evolved or remained unchanged in recent times

(5)

MARKING RUBRIC:

4 - 5	<ul style="list-style-type: none"> • In-depth knowledge of past and/or present cultural dance/s • Substantiated evaluation on whether cultural dances have changed with supporting examples provided • Well structured, logical flow of thoughts and ideas in the paragraph
2 - 3	<ul style="list-style-type: none"> • Limited/adequate knowledge of past and/or present cultural dance/s • Can evaluate cultural dance/s • Provides examples/unsubstantiated facts on cultural dance/s • Paragraph shows some flow of thoughts and ideas
0 - 1	<ul style="list-style-type: none"> • Minimal to no knowledge of past and/or present cultural dance/s • Unable to evaluate cultural dance

Example of an answer using general cultural dance:

The cultural dances in South Africa have changed in many ways from pre to post- apartheid.

In earlier times certain cultural dances were not performed for the broader public or on formal stages. Many cultural/traditional dances were considered ‘tourist attractions’ and to some extent they still are. Specific traditional dances were sacred and only performed in the communities where they originated and not seen by people outside of that particular culture. These dances were also not incorporated into Western styles such as Ballet, Contemporary, etc.

In later times cultural and more specifically African traditional dance have had a major impact on many dance styles such as contemporary, hip hop and Jazz dance. Many of these styles now have a fusion of African dance which has created a more specific South African ‘look’ to our dances. This has also led to an influence of African dance worldwide with even artists like Rihanna and Beyoncé using South African movements in their performances and music videos. African dance has been put on the map and has achieved worldwide recognition.

It still however plays a significant role in African cultural society and many dances are passed down unchanged from generation to generation.

Example of an answer using a specific cultural dance:

The gumboot dance has changed in many ways over the years. From its origins in the mines to where we now see it being performed on professional stages.

Gumboot dance started as a form of protest and recreation in the gold mines of South Africa. It was also used as a tool for communication as black male workers came from many different cultures and were brought together in one space. At the time it was only performed by these men, at their place of work. Over the years gumboot dance has become more inclusive where it is now performed by anyone irrespective of gender. Gumboot dance is also performed publicly and we see this dance at tourist destination and on professional platforms. It is also seen in big touring productions such as Umoja that showcase and celebrate African diversity, identity and culture.

Gumboot dance traditionally used bent over posture where the performers took the torso closer to the legs to hit the boots. Now dancers are experimenting or interpreting gumboot in their own way. For example, the Jazzart dancers in Bolero use upright posture and lift their legs up to hit the boots.

Gumboot dance is being kept alive by its reinterpretation to suit current trends and contexts. It is also celebrated nationally and considered to be a dance that the nation can be proud of.

[25]

QUESTION 7: DANCE WORK

MEDIUM LEVEL	7.1	Recalling	10 marks
HIGH LEVEL		Organising	5 marks
MEDIUM LEVEL	7.2	Designing	10 marks
		Analysing	

	CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
7.1	Dance work: synopsis, production elements and music/accompaniment	<ol style="list-style-type: none"> 1. Recall 2. Extract relevant information according to the 3 bullets 3. Organise information under each heading 4. Conceptualise the mind map 5. Design mind map to include information and design elements
7.2	Dance work: movement vocabulary and symbolism	<ol style="list-style-type: none"> 1. Recall 2. Select specific examples of movements 3. Recall symbolism used in the movements 4. Providing specific examples

7.1 CREATING A MIND MAP**NOTE:**

- Read the entire answer before awarding marks
- All areas must 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
- Write the marks awarded for each heading, either at the start or end of the answer depending on the space available

E.g.: Information = 10

Designing = 5

Expected responses:**Storyline/theme/synopsis**

- Inspiration
- Reason
- Intent
- Outline of sections/stages
- Any other relevant areas relating to synopsis/theme/storyline

Production elements

- Lighting design, special effects, projections
- Costume
- Set design
- Props
- Backdrop
- Technology, multidisciplinary work

- Performance spaces: conventional and non-conventional spaces
- Any other relevant answers relating to production elements

Music/accompaniment

- Composers
- Genres/style
- Timing
- Rhythm
- Dynamics
- Timbre
- Sounds
- Phrasing
- Instrumentation
- Any other relevant answers relating to music/accompaniment

Design

- Two A4 pages opposite each other (landscape or portrait)
- Headings are clear and visible
- Creative and innovative layout
- Visual impact
- Informative

(15)

MARKING RUBRIC

Information	8 - 10	<ul style="list-style-type: none"> • In depth recall of knowledge • Able to organise facts under the appropriate heading
	6 - 7	<ul style="list-style-type: none"> • Good recall of knowledge • Able to organise facts under the appropriate heading
	4 - 5	<ul style="list-style-type: none"> • Some recall of knowledge • Able to organise some facts under the appropriate heading
	0 - 3	<ul style="list-style-type: none"> • Minimal/no recall of knowledge • Minimal/no ability to organise information correctly
Designing	Design criteria:	
	<ul style="list-style-type: none"> • Two A4 pages opposite each other (landscape or portrait) • Headings are clear and visible • Creative and innovative layout • Visual impact • Informative 	
	4 – 5	Outstanding
	2 - 3	Satisfactory
0 - 1	Minimal/none	

7.2 ANALYSING MOVEMENT VOCABULARY AND SYMBOLIC MEANING

NOTE:

- Candidates must explain how all examples included have been used symbolically
- Read the entire answer before awarding marks
- 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:

- Identifying movements/gestures/motifs, fused movements/styles
- Dance elements
- Choreographic structures
- Any other area related to analysing symbolism (10)

MARKING RUBRIC

CRITERIA	
8 - 10	<ul style="list-style-type: none"> ● In-depth recall of movement vocabulary and symbolism ● Advanced understanding of symbolism ● Provides outstanding substantiated examples of symbolism
6 - 7	<ul style="list-style-type: none"> ● Good recall of movement vocabulary and symbolism ● Good understanding of symbolism ● Provides substantiated examples of symbolism
4 - 5	<ul style="list-style-type: none"> ● Some recall of movement vocabulary and symbolism ● Some understanding of symbolism ● Provides some substantiated examples of symbolism
0 - 3	<ul style="list-style-type: none"> ● Minimal/no recall of knowledge ● Symbolism not understood ● Provides general statements with no examples of symbolism

Example of an answer:

The ghosts use acrobatic movements like forward rolls to symbolise their animal-like nature. They leap across the stage showing off their strength which is symbolic of the power they have over the dead. The ghost lay on rocks waiting for the dead representing hunting and watching their prey. The upright stance and eye focus create a sense of authority the ghosts have over the dead. The ghost walks with confidence amongst the dead symbolic that death is inevitable.

[25]

QUESTION 8: CHOREOGRAPHER

MEDIUM LEVEL	Recalling Organising	12 marks
HIGH LEVEL	Creating	3 marks

CONTENT TO BE ASSESSED	THINKING PROCESS Steps candidates must go through in order to answer
Prescribed choreographer	<ol style="list-style-type: none"> 1. Recall 2. Knowledge of article format 3. Select appropriate information for: <ul style="list-style-type: none"> • Introduction • Body • Conclusion 4. Write an article presenting logical flow of relevant information

8. WRITING AN ARTICLE**NOTE:**

- Read the entire answer before awarding marks
- All areas must be included for full marks to be awarded
- Use the rubric provided to evaluate the level of the candidates' answer
- No ticks to be used
- Bracket the entire answer in the left-hand margin to indicate the answer has been read
- Check the following page in the answer book to ensure you have not missed part of the answer
- Write the marks awarded for each heading in the rubric, either at the start or end of the answer depending on the space available
E.g.: Information = 12
Format = 3

Expected responses:

- Background information
- Dance training and career
- Achievements and recognition
- Contribution and relevance to dance and society
- Influences
- Any other relevant areas relating to the choreographer

(15)

MARKING RUBRIC:

Information	10 - 12	<ul style="list-style-type: none"> Outstanding recall in many areas regarding the choreographer Excellent ability to organise information
	8 - 9	<ul style="list-style-type: none"> Good recall in some areas Good ability to organise information
	5 - 7	<ul style="list-style-type: none"> Some recall in some areas Able to organise information in places
	0 - 4	<ul style="list-style-type: none"> Minimal/no recall Minimal/no ability to organise information
Format	AWARD ONE MARK FOR EACH OF THE FOLLOWING	
	1	Relevant introduction
	1	Relevant body
	1	Relevant conclusion

[15]

TOTAL SECTION B: 90
GRAND TOTAL: 150