



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**DANCE STUDIES
NOVEMBER 2017
MARKING GUIDELINES**

MARKS: 100

These marking guidelines consist of 31 pages.

NOTE TO MARKERS:

Adhere **strictly** to these marking guidelines when marking. The standardisation process during the marking guidelines discussions ensures that the marking guidelines cover most of the possible responses candidates could give. Every marker must understand and apply it in the same way consistently. 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 answered both questions, mark only the answers to the FIRST question.
- Candidates may give a wide variety of answers depending on what they covered in class.
- High, medium or low cognitive levels expected in each answer are included above each possible answer.
- Markers should NOT award full marks for an answer that is superficial and minimal.
- Look for what the candidate knows, not what he/she does not know.
- 1 ✓ = 1 mark: allocate marks (ticks) for the content given up to the maximum marks.
- Where rubrics are given – use these to verify the cognitive levels and quality of the answers. Full marks should NOT be awarded if all the requirements have not been met.

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

NOTE: Use professional judgement when allocating marks.

Bullets are used to guide markers on possible types of answers that could be given.

Do not award marks for repetitive/superficial answers.

LOW LEVEL: 1.1 Naming – 1 mark

MEDIUM LEVEL: 1.2 Explaining – 5 marks

1.3 Describing and recognising – 4 marks

POSSIBLE ANSWERS:

- 1.1 **NOTE:** Candidates only have to name one component. If candidates include more than one, mark ONLY THE FIRST ONE given.

Core stability OR Strength OR Neuromuscular Skills

(1)

- 1.2 **NOTE:**

- Answer must relate to **PERFORMANCE**
- If candidates name the component in 1.2 and not 1.1 allocate 1 mark
- Candidates must answer on the component they named in 1.1, e.g.:

Core Stability:

- A strong core aids good posture which in turn helps with control/ placement/line.
- Movements of the arms and legs will be enhanced as they can move freely from a strong core aiding fluidity of movement, moving through space with ease.
- Agility and accuracy of movements will be increased.
- Transitions from one movement to the next will be easier to perform.
- Movements will look effortless.
- Increased levels of complexity will be easier to achieve as you will have greater control of movement and show balance with suspension and control.
- Perform quick changes of direction/levels.
- Elevation will be effortless aiding in the dynamics of the dance.
- Any other suitable answers.

OR

Strength:

- Helps with balance, lifting of body parts or a partner, elevation.
- Movements will look effortless as they will be controlled.
- Managing more challenging/advanced movement vocabulary.
- Movements will be performed more accurately.
- Movements will be executed in any position with quick and strong extensions.
- Strong/forceful movements will be easier to achieve and slower movements will be easier to control allowing for better dynamics in the dance.
- The dancer can perform at higher intensities.
- Improved muscle tone/firmness will make the dancer feel more confident.
- Any other suitable answers.

Neuromuscular skills:

- One skill is balance. This is essential to dance performance in controlling movements and allowing for ease of movement.
- A second skill is co-ordination. All parts of the body are moving in different ways in most movements and a high degree of co-ordination is needed to create balance/good alignment/correct technique, etc.
- Co-ordinated movements will look effortless/add grace and ease to the performance.
- A well-developed neuromuscular system will allow for more challenging/advanced movement vocabulary.
- Movements will be performed more accurately.
- Any other suitable answers. Candidates may include other neuromuscular skills. (5)

1.3

NOTE:

- Candidate do not have to name their dance major – do not allocate a mark for naming the dance major.
- Many different answers will be given according to the candidate's dance major. Evaluate the candidate's understanding/ knowledge of posture according to his/her dance major.
- Answers must relate to CORRECT posture
- Must DESCRIBE in full sentences for full marks
- ½ marks if only PART of the sentence is provided (low level response)
- Candidates may not achieve full marks for low level responses.
- Do not award marks for feet parallel/

Example of possible answers:**Dance major: Ballet**

- Upright torso/lengthened spine/stand up straight.
- Head held on top of spine, neck elongated.
- Eyes focusing straight ahead.
- Shoulders in line and level with hips.
- Shoulder blades pulling down.
- Ribcage not protruding but held while chest is open across the shoulders.
- Ankles not rolling inwards or outwards and the arch of the foot supported.
- Abdominal and back muscles activated.
- Pelvis in a neutral position – not tilted backwards or forwards (no 'tucking' or 'arching') of the lumbar spine.
- Muscles of abdomen, lower back and around pelvis are in equal contraction.
- Legs should be turned out from the hips.
- Weight should be distributed a third on the heel, a third on the first metatarsal and a third on the fifth metatarsal.
- Dancer needs to be in a position of readiness.
- Any other suitable answers.

Dance major: Contemporary

- Body has good alignment and all the body parts are in balance with one another.

- When the legs and feet are in a neutral position/2nd position the knees over the toes.
- The arms are relaxed and often follow the movement of the torso/legs.
- Abdominal and back muscles are activated.
- Pelvis in a neutral position – not tilted backwards or forwards (no 'tucking' or 'arching') of the lumbar spine.
- The spine is lengthened but not rigid.
- The eyes are focused forward.
- The neck is lengthened, so chin is not lifted or dropped.
- Chest and back are open and wide.
- Shoulder blades pulling down.
- Ribcage not protruding but held while chest is open across the shoulders.
- Any other suitable answers.

Dance major: African dance

- The legs and feet are often in a neutral position/parallel with the knees over the toes and the feet positioned under the pelvis/legs turned out or a wide position (Zulu stance).
- The natural curves of the spine are used.
- The eyes are focused forwards.
- Duple stance: the pelvis is slightly tilted and the weight of the torso is slightly forward – towards the ground.
- Abdominal and back muscles are activated.
- Any other suitable answers.

(4)
[10]

NOTE: Candidates have a choice between QUESTION 2 and QUESTION 3.
Mark only the FIRST ANSWER if both are answered.

QUESTION 2: COMMITMENT TO DANCE

Bullets are used to aid marking.

Many possible answers may be given.

Use professional judgment when assessing candidate's answers.

LOW LEVEL: 2.1 Stating – 4 marks

MEDIUM LEVEL: 2.2 Elaborating – 6 marks

POSSIBLE ANSWERS:

2.1 **NOTE:** Mark only the FIRST FOUR answers if more are given. ONE word answers are acceptable – state/list.

- Relaxation exercises, like breathing, to slow down your heart rate.
- Imagining a peaceful setting.
- Slowly tensing and relaxing each muscle groups.
- Meditation
- Yoga
- Stretching
- Contact with animals/pets
- Talking to friends/family

- Self-massage when your muscles are tense
- Enough sleep
- Planning/having a goal
- Any other suitable answers.

(4)

2.2 **NOTE: Task is to elaborate on how this will improve dance performance.**

- Candidates may give many different answers. One coherent thought should receive one mark.
- The question covers THREE areas: commitment/conventions/values. If candidates only answer on one area this is acceptable. These THREE concepts overlap.
- Evaluate the answer if candidates only talk on one area e.g. stretching but the answer must include how this will enhance performance.
- Do not accept ONE word answers.
- **Award ½ marks if a concept does not explain HOW**

Possible area that could be included:

- **Discipline:** Attending all the dance classes and being on time will ensure all areas of the class are covered, e.g. if you are not on time you could miss out on a warm up which could cause an injury.
- **Daily stretching** after each class will improve flexibility so as to improve your range of movements/complexity and performance levels.
- **Preparedness:** Practising on your own so you come to class prepared/do not hold up the class/rehearsal because you have forgotten the work.
- **Punctuality:** Being on time for your class will ensure you do not disrupt the flow/concentration/focus of the other dancers.
- **Commitment to other dancers:** Sharing ideas/contributing to group activities in improvisation will develop creativity in yourself and others and develop confidence in composition, performance, etc.
- **Working as part of a team** is essential as most parts of the dance performance involve dancing with others.
- **Contributing to everyone's safety** through applying safe dance practice, spatial awareness and correct principles for contact work. This will develop unity and trust in the group.
- **Having empathy for others feelings – building trust**, e.g. when lifting a fellow dancer/not making negative remarks will develop teamwork and unity.
- **Concentrating and focusing in the dance class:** Listening to and applying the teacher's instructions. Learning new dance skills and application of corrections are easier when a dancer is concentrating on the task at hand.
- Commitment to movement – dancing full out.
- Commitment to reading inspirational literature and watching dance -You Tube clips.
- If candidates answer on a dance conference (convention) mark as correct.
- Balanced diet/nutritional healthy diet
- Any other suitable answers.

(6)
[10]

OR

QUESTION 3: MUSCLES AND ACTIONS**LOW LEVEL: 3.1 Identifying – 4 marks****MEDIUM LEVEL: 3.2 Selecting – 6 marks****POSSIBLE ANSWERS:**

3.1	3.1.1	Quadriceps	(1)
	3.1.2	Hamstrings	(1)
	3.1.3	Any ONE of the following: <ul style="list-style-type: none">• Rectus Abdominis• External Obliques• Internal Obliques	(1)
	3.1.4	Erector Spinae	(1)
3.2	3.2.1	A	(1)
	3.2.2	D	(1)
	3.2.3	A	(1)
	3.2.4	C	(1)
	3.2.5	B	(1)
	3.2.6	B	(1)
			[10]

QUESTION 4: APPLICATION OF SAFE DANCE PRACTICE

Bullets are used to aid marking.

Many possible answers may be given.

Use professional judgment when assessing candidate's answers.

LOW LEVEL: 4.1 Listing – 5 marks

MEDIUM LEVEL: 4.2 Explaining – 5 marks

POSSIBLE ANSWERS:

4.1 **NOTE: Accept any environmental/physical/social factors that could prevent injuries.**

- Mark only the FIRST FIVE answers listed if more are given.
- ANY environmental requirement is acceptable.
- **Do not accept negative responses**
- 4.1 And 4.2 often overlap. Evaluate the whole response

- Sufficient size
- Free of obstacles/lockers/changerooms/rubbish bins
- Sprung wooden floor – must be specific
- Surface of the floor
- Room temperature
- Water/accessible water/tap for water
- Adequate ventilation
- Mirrors
- Barres
- Clothing
- Teachers
- Learners
- Social
- First aid kit
- Any other suitable answers

(5)

4.2 **NOTE:** Candidates must explain WHY each factor they listed in 4.1 could prevent an injury. ONE mark is awarded per factor explained. Do NOT award marks for superficial answers that do not give a reason. Full sentences are required.

- **Sufficient size:**
 - So that movement is not restricted as this will cause poor technique (not having enough space to move in).
 - Allows freedom of movement in the arms and legs/travelling/big jumps.
 - So that dancers won't bump into each other which could cause them to trip/lose their balance/fall.
- **Free of obstacles:**
 - A clear open space which should be free of obstacles which could cause injuries, tripping, falling, etc.
- **Sprung floor:**
 - A sprung floor is essential as it gives shock absorption so that spine/joints are not jarred when landing from jumps, etc.
-

- **Surface of the floor:**
 - The surface of the flooring needs to be clean, i.e. smooth, but with sufficient grip to ensure safety so that the dancer does not slip/fall or get stuck due to too much resin/dirt.
- **Room temperature:**
 - The room's temperature needs to be suitable – not too hot as this could lead to overheating/dehydration which causes lack of concentration/focus and this can cause injuries.
 - If it is too cold the value of the warm up is lost – muscles stay cold with no elasticity.
- **Adequate ventilation:**
 - There should be adequate ventilation/oxygen circulation to enable the dancer to stay mentally alert so concentration is maintained.
- Any other suitable answers.

(5)
[10]

NOTE: Candidates have a choice between QUESTION 5 and QUESTION 6.
Mark only the FIRST ANSWER if both are answered.

QUESTION 5: INJURIES AND FIRST AID TREATMENT

Bullets are used to aid marking.

Many possible answers may be given.

Use professional judgment when assessing candidate's answers.

MEDIUM LEVEL: 5.1 Describing – 3 marks

HIGH LEVEL: 5.2 Creating a poster – 7 marks

POSSIBLE ANSWERS:

5.1 **NOTE:** Mark any THREE relevant principles.

- Land through the feet, toe then ball then heel.
- Bend your knees when landing to aid shock absorption.
- Knees need to be in line with your third toe when bending.
- Ankles should be held and not rolling.
- Land with heels touching the floor.
- Keep shoulders in line with hips.
- Keep pelvis in neutral position (do not 'tuck' or 'arch').
- The centre is lifted and held to support the spine – good posture.
- Any other suitable answers.

(3)

NOTE: Use professional judgment when assessing the poster. **Not marking the art work just the concept.**

MARKING RUBRIC FOR 5.2

5–7	<ul style="list-style-type: none"> • 2 marks for an effective informative poster/reminder for the dance studio. • Must indicate prevention and treatment • Selecting specific information • Content EXPLAINS prevention and immediate treatment of injuries.
3 - 4	<ul style="list-style-type: none"> • 1 mark for a poster • Poster created using relevant information. • Content contains some/only one of the areas of prevention/immediate treatment.
0–2	<ul style="list-style-type: none"> • 1 mark for a poster • Poster has minimal/no relevant information. • Minimal/No knowledge of prevention and immediate treatment of injuries.

POSSIBLE AREAS THAT COULD BE INCLUDED:

5.2 **ANY of the following design aspects can be included for full marks to be awarded.**

- Layout /selection of relevant information for the poster/eye catching
- Easy to read (not too many words/information)
- Size of the headings/writing
- Any other creative form of presentation, such as drawings/ cartoons/speech bubbles/blocks.

Prevention could include the following information:

- The correct clothing/grooming
- Warming up
- Safe stretching
- Any other suitable material for an injury prevention poster.

Immediate treatment could include the following information:

- Rest
- Ice
- Compression
- Elevation
- Any other suitable material for the poster.

(7)
[10]

OR

QUESTION 6: WARMING UP AND COOLING DOWN

Bullets are used to aid marking.

Many possible answers may be given.

Use professional judgment when assessing candidate's answers.

MEDIUM LEVEL: 6.1 Describing – 3 marks

HIGH LEVEL: 6.2 Compiling – 5 marks

6.3 Justifying – 2 marks

6.1 **NOTE:** Mark only the **FIRST THREE** changes if more are given. One-word answers will NOT receive marks. Accept answer if TWO words are given e.g. increased heart rate – explanation not essential.

- **Breathing increases** which allows for more oxygen rich blood to be pumped to the working muscles.

(3)

- **Heart rate increase pumping more blood to the muscles.**
- **Body temperature rises** so that you can burn calories more effectively and increase the elasticity of muscles.
- **Synovial fluid is released into the joints** to allow for more friction free movement.
- **Your mind is focused** on the task at hand.
- The way you hold your body which improves posture.
- Adrenaline levels increase
- Any other suitable answers.

6.2 **NOTE:** Candidates are required to construct an exercise programme that dancers can use to WARM UP ALL PARTS OF THE BODY in a dance class. Many different answers could be given. Use professional judgment when allocating marks.

Possible areas that could be included:

- **Focus and posture:**
 - Warm up the spine and focus on posture and alignment.
- **Small to big:**
 - Start with small movements and progress to bigger movements as the body warms up, e.g. leg brushes moving into kicks.
- **Mobilise:**
 - Focus on movements that mobilise/activate the joints, e.g. ankle flexes and pointing/knee bends and rises/arm swings/leg swings.
- **Specific:**
 - Warm up large muscle groups, but also include parts of the body that are used specifically in the dance major, e.g. ballet dancers focus on their feet and ankles for pointe work and Spanish dancers focus on their wrists to perform curls and fingers which have to play castanets.
- Candidates may focus on specific exercises for each part of the body, e.g. spine, shoulders, hips, knees and ankles.
- Any other suitable answers.

(5)

MARKING RUBRIC FOR 6.2

4 - 5	<ul style="list-style-type: none"> • COMPILES an exercise programme providing a comprehensive description of the type of exercise/s that will warm up all body parts. • The sequence of the class/warm up/exercise should be correct
2 - 3	Gives one/a selection of exercises that include some different body parts
0 - 1	Lists an exercise/repetitive exercises

6.3 **NOTE:**

- Mark only the FIRST TWO safety measures if more are given.
- **Candidates are asked to justify NOT list. They must explain WHY.**
- One-word answers will NOT receive a mark.
- **Must answer on stretching regime.**

Possible areas that could be included:

- Do not bounce in a stretch, ballistic stretching is dangerous and must be avoided as it does not allow muscles time to relax into a stretch.
- Keep breathing while stretching in order for the muscles to relax.

- Stretches must be held for at least 15 seconds to allow time for the tension in the muscle to subside. Once tension is released in the muscle you can push further.
 - Do not push beyond your limit, focus on feeling the pulling of a muscle and not pain.
 - Do not allow anyone else to force you into a stretch, as they could push you beyond your limits.
- Any other suitable recommendations.

(2)
[10]

TOTAL SECTION A: 40

SECTION B: DANCE HISTORY AND LITERACY

QUESTION 7: DANCE ELEMENTS

NOTE: It is important to take cognisance of the fact that the majority of elements can be explained in all the photographs.

Candidates may give many possible answers depending on their interpretation of each photograph.

They must be able to explain each dance element they have chosen in relation to the photograph.

Allocate TWO marks for each photograph. **ONLY ALLOCATE A FULL MARK** if each dance element has an **acceptable explanation for the image answered on**.

NOTE:

Levels = indicate there are different levels/all the same levels

Unison = all doing the same movement

Symmetry = both sides must be identical (R and L) of body/image

Asymmetry = both sides of the body are different/dancers are different

Force = the strength/softness in movements/how limbs are moving/energy in a movement

Negative space = the empty spaces around a body/dancers/could explain how they are filling the negative space

Contrasts = movements that are different/opposite to one another/opposite directions

Positive or personal space = the area the body fills/dancers fill/occupied space/the space around the body

Pattern/shape = must describe what pattern is being made

Direction = must indicate arms/legs/eyes/head/body, etc. and where they are facing

LOW LEVEL: Identify and explain – 10 marks

EXAMPLE OF POSSIBLE SELECTIONS:

	DANCE ELEMENT	EXPLANATION	
A	• levels	The dancers show a low, medium and high position.	(1)
	• force	The dancers' hands are pushing and show strong movements.	(1)
B	• positive/personal space	There is no open space between the dancers' bodies at the bottom of the pile.	(1)
	• contrasts	The one dancer at the top is reaching up while all the other dancers are in a heap below and have collapsed into the ground.	(1)
C	• asymmetry	None of the dancers have the same position.	(1)
	• negative space	There is a lot of open space between the dancers' bodies.	(1)
D	• symmetry	The lines of the dancers' arms and legs are matching diagonals. The picture is the same on both sides if cut down the middle.	(1)
	• unison	The dancers are doing the same movement at the same time.	(1)
E	• pattern	The dancers are placed in a specific pattern to create a wedge-like shape.	(1)
	• direction	All the dancers are looking up, focus is upwards.	(1)
			[10]

NOTE: Candidates have a choice between QUESTION 8 and QUESTION 9.
Mark only the FIRST ANSWER if both are answered.

QUESTION 8: PERFORMANCE SPACES AND THE FUNCTIONS OF DANCE

Candidates will give a wide variety of interpretations.
Look for what the candidate knows and understands about each space and the functions of dance in society.

MEDIUM LEVEL: Identifying, explaining and analysing – 10 marks

POSSIBLE AREAS THAT COULD BE INCLUDED IN THE ANSWER:

- 8.1 A – Theatre in the round/conventional stage/theatre (1)
- B – Proscenium arch stage/ conventional stage/theatre (1)
- C – Tribal setting/non-conventional space/indigenous environment (1)

8.2 Any FOUR functions of dance explained. **AWARD ½ MARKS** if only the name of a function is given, e.g.:

- **A, B** is used for **entertainment** – a paying audience views shows in these types of performance spaces.
- **A, B** gives **careers** for the dancers/backstage/technical crew, etc.
- **A, B and C** could be used to **educate** either the public or the participants.
- **C – Transformation** could take place during certain dances.
- **C – Healing** could take place for an individual/the community during certain dances.
- Any other suitable functions explained.

(4)

8.3 Candidates must indicate which space (A–C) they are answering on. Do NOT award marks for vague answers. Candidates may comment on either inspiration or enhancement of choreography or both. Only mark the FIRST answer on performance spaces if more are given.

Many possible interpretations may be given, e.g.:

Performance space A:

- Choreographing in a circle/theatre in the round could inspire new ways of moving the dancers in space because there is no fixed front.
- The movements could involve the audience/move into or through the audience, as they are closer to the stage.
- The setting could influence the story/theme/synopsis of the choreography.
- It could allow for different/innovative use of technology to light the performance space.
- Any other suitable answers.

(3)

[10]

OR

QUESTION 9: TECHNOLOGY IN DANCE

Many possible answers will be given.

Use professional judgement to evaluate the candidate's response.

Do NOT award full marks for one-word/vague responses.

Bullets used to aid marking.

MEDIUM LEVEL: Explaining – 10 marks

POSSIBLE ANSWERS:

9.1 Using a **CELL-/SMARTPHONE** to assist with choreography could include:

- Finding music
- Editing music
- Viewing YouTube clips for inspiration
- Google – research/material/ideas for themes/intent
- Filming the work to view for improvement
- Choreographing a work specifically for film
- Any other suitable answers.

(5)

9.2 **NOTE:** Candidates may answer in general, list specific production elements or describe how the production elements have been used. **EXPLANATIONS** must be specific to production elements and include the **HOW**.

- Choreographers have a very wide choice of special effects they can use on a stage which could enhance the overall impact/meaning of the work.
- Lighting has become an art form in itself with some lighting technicians creating such effects as in the first picture where the whole costume is lit and the dancers themselves are not visible.
- Sets have become increasingly complex and choreographers can actually include dancers within the set/interacting with the set.
- Choreographers have no limits placed on them any more with the range of materials available for the design/making of costumes.
- Dancers may have to adapt to the designs of lighting technicians and not just the choreographer – making dancers more versatile/easily adaptable.
- Dancers might have to compete with the effects choreographers use on stage which could be a new challenge than just focusing on performance.
- Choreographers also include effects, such as projections in front/behind screens, that dancers must work with/move around to enhance the meaning/symbolism of a work. This can create very powerful/moving works as messages/symbolism can be conveyed in many different ways.
- Technology has challenged dancers/choreographers and audience perceptions in presenting the unexpected - keeping dancing relevant in today's society.
- Each picture could be explained as to the use of technology.
- Any other suitable explanations.

(5)
[10]

NOTE: Candidates have a choice between QUESTION 10, QUESTION 11 and QUESTION 12.
Mark only the FIRST ANSWER if more than one have been answered.

QUESTION 10: SYLVIA GLASSER'S *TRANCEFORMATIONS*

AWARD 1 MARK FOR CORRECT FORMAT – ESSAY. Full marks may not be awarded if not written as an essay.

The answer must refer to the statement in the question: 'Sylvia Glasser's dance work, *Tranceformations*, highlights specific indigenous cultural beliefs.'

Do NOT allocate full marks if the high level content is not addressed.

Use professional judgment when assessing the quality of the candidate's answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

Bullets have been used to aid marking

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Written as an essay. Answers all sections of the question. Addresses the statement, 'Sylvia Glasser's dance work, <i>Tranceformations</i>, highlights specific indigenous cultural beliefs', in the answer. Gives a brief history of MID and its contribution to training young dancers. Gives a comprehensive description of the San Trance Dance that inspired Sylvia Glasser to choreograph the dance work, <i>Tranceformations</i>. Gives relevant/factual information, with specific examples, of the production elements and movements that convey these specific cultural beliefs to the audience. Evaluates and gives relevant/factual information why Sylvia Glasser has become well-known/acclaimed for her unique dance style.
13 –16	<ul style="list-style-type: none"> Written as an essay. Answers all/most sections of the question. May relate to the statement, 'Sylvia Glasser's dance work, <i>Tranceformations</i>, highlights specific indigenous cultural beliefs', in the answer. Describes the San Trance Dance Gives some information about the history of MID and its contribution to training young dancers. Gives information why Sylvia Glasser has become well-known/acclaimed for her unique dance style.
8 - 12	<ul style="list-style-type: none"> May/may not be written as an essay. Some sections of the question are answered. Basic/minimal knowledge of the choreographer and dance work. Basic/minimal knowledge the San Trance Dance Basic/minimal knowledge of MID
0–7	<ul style="list-style-type: none"> The candidate has minimal/no knowledge of the choreographer and/or dance work. Very few sections of the question are answered. Gives minimal/no factual information.

POSSIBLE ANSWERS:

Sylvia Glasser's dance work, *Tranceformations*, highlights specific indigenous cultural beliefs.

- Tranceformations* was inspired by San rock art and trance dancing.
- This ritual journey explores the images and transformations visualised and experienced by the medicine men or shamans while in trance.
- The trance dance was part of the San's religious beliefs and experiences.

- It seems probable that rock art arose out of these experiences of the shamans.
- In rock art, creatures which are part-animal part-human are found. They represent the San belief that while in trance, the shamans acquire the power of animals, fish and birds. In trance, feelings of elongation or rising up, flight, being under water and death are also experienced.
- The final transformation in our journey takes the San into the modern world.
- This dance pays tribute to a dispossessed and dying people and their culture.
- The San rock art and trance dancing which inspired *Tranceformations* speaks powerfully to us of the need to conserve our environment and to secure a better future for all South Africans.
- The choreographer drew on the work of Professor David Lewis-Williams and Thomas Dowson for source material.

Specific examples of the production elements and movements that conveyed these specific cultural beliefs to the audience:

Set, lighting effects and costumes:

- In the opening scene the dancer's actions are silhouetted imaginatively on the cyclorama, portraying the rock art figures.
- The dance moves through the different stages of the trance dance with rock art effects and images reflected on the cyclorama with effective lighting and costumes.

Music:

- First section starts with just the dancers creating the rhythm with foot rattles, followed by an instrumental piece by Shaun Naidoo.

Costumes:

- Initially dancers wear traditional San wear.
- During the trance dance the part-animal, part-human characters move onto stage with elaborate costumes depicting the eland, double-headed eland, lion and other creatures.
- The nose bleeding that occurs during trance is depicted by one dancer/shaman wearing a mask with red ribbon trailing from the nose for about 10 metres.

Movements:

- The choreographer uses a unique contemporary African style.
- Although it's a contemporary style the movements clearly are drawn from some of the traditional forms with the effects of a rippling spine and the stamping of the feet.
- The stamping of the feet with rattles gives a percussive and rhythmical sound.
- Repetitive movements are used that are mesmerising, earthy and rhythmical.
- The movements are contained before they fall into a trance which shows the respect and the approach of a ritualistic performance.
- The movements become bigger as they portray being in a trance where they have no control of themselves and the spirit is taking over and giving them the power to perform their duties.

Glasser's dance company – training and nurturing of young dancers:

- Moving into Dance became a registered fund-raising organisation in 1984. As such, it could canvass the public for financial support.
- Many business corporations have social responsibility programmes and as the virtues and benefits of Moving into Dance were perceived, the sponsorship from such businesses grew.

- In 1987 the company obtained space at the non-racial Braamfontein Recreation Centre at a nominal rental. The premises were suitable except that dancers had to work on concrete floors. In 1990 US Aid financed the construction of a sprung dance floor.
- The move to this venue led to a rapid transformation in the nature of the company and the whole Moving into Dance organisation and at auditions there were as many black as white applicants.
- Many of the dancers lacked training. For those who could attend regular classes, an intensive fund-raising campaign was launched and by 1988 full scholarships were granted to assist several black students, most of whom joined the Company.
- The dancers were from a variety of ethnic backgrounds as well as from a variety of occupations: professionals, those involved in education and some from economic backgrounds. Since 1987 there has been an average of 16 full time dancers in the company.
- The name of the company means 'sanctuary' or 'place of learning'. Through its training programmes and skills development it has influenced many new community dance groups, contemporary dance companies and individual artists in South Africa and internationally.
- Glasser's policy has also been to train and nurture young people from within the organisation for leadership positions.
- Sylvia Glasser has been the chief initiator and collaborator who has nurtured and grown these innovative dance and education experiences.

Unique dance style for which Glasser is acclaimed:

- The specific Moving into Dance Afrofusion dance technique and choreographic style is an original and specific trademark of South African dance heritage, especially for the years 1978 to 2005.
- The unique teaching methodology of Edudance has also had a far-reaching impact on the lives of school teachers and school children in making learning dynamic and active.
- The impact of the training at Moving into Dance is further evidenced by the fact that since 1992 an increasing number of the Dance Umbrella awards in South Africa have been won by choreographers and dancers taught by Glasser.
- The company aims at an annual season of at least five performances of mainly new works performed in a theatrical venue. In addition, there are performances at various Arts festivals, art galleries and parks, as well as presentations of lecturer-demonstrations.

[20]

OR

QUESTION 11: ALFRED HINKEL'S *BOLERO/LAST DANCE*

AWARD 1 MARK FOR CORRECT FORMAT – ARTICLE. Full marks may not be awarded if not written as an article.

Use professional judgment when assessing the quality of the candidate's answer.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

Bullets have been used to aid marking

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> • Written as an article. • Answers all sections in the question. • Has comprehensive knowledge of how sociopolitical influences impacted on the work. • Gives relevant/factual information, with specific examples, of how the music and production elements were used to complement the dance work. • Elaborates on the characteristics of Hinkel's dance style. • Evaluates what made this work so innovative for its time.
13 –16	<ul style="list-style-type: none"> • Written as an article. • Answers all/most sections in this question. • Has some knowledge of how sociopolitical influences impacted on the work. • Gives some information, with examples, of how the music and production elements were used to complement the dance work. • Lists some characteristics of Hinkel's dance style • Lists some areas of what made this work so innovative for its time.
8 - 12	<ul style="list-style-type: none"> • May/may not be written as an article. • Some sections in this question are answered. • Basic/minimal knowledge of how socio-political influences impacted on the work. • Basic/minimal information of how the music and production elements were used. • Basic/minimal understanding of the characteristics of Hinkel's dance style • Basic/minimal understanding of what made this work so innovative for its time.
0 –7	<ul style="list-style-type: none"> • The candidate has minimal/no knowledge of the choreographer and/or dance work. • Very few sections of the question are answered. • Gives minimal/no factual information.

POSSIBLE ANSWERS:**Sociopolitical influences on the dance work:**

- It was his daily experience of teaching in the Coloured communities (without proper facilities) that laid the foundation for a truly original and resourceful approach to dance teaching and choreography.
- The dance was originally choreographed in Windhoek on Hinkel's first dance company 'Dial-a-Dance' in the 1970's and then reworked many times for the Jazzart Dance Theatre.
- The original version was about overcoming prejudice and focused specifically on the Immorality Act – arguably the most controversial of the Acts of the South African apartheid government which attempted to forbid mixing of couples of different races.
- This was an era of imminent violence during which the South African government declared a national state of emergency.

- The volatile, turbulent tone of the era was reflected in Hinkel's 1987 version of *Bolero* by the addition of gum boots.
- Hinkel said, 'The dance with the gumboots came from a working class people, mostly miners and dock workers. The boots represented oppression. They were the shackles that bound not only those being oppressed directly, but also those bound by ignorance.'
- With each version the choreography has been influenced by the participants, each bringing their uniqueness to the interpretation.
- Initially, it served to comment on politics, then for celebration (it was performed at the inauguration of Nelson Mandela) and also as an incentive for collaboration between classical and contemporary dance companies as the giver of hope.
- Any other suitable answers.

Music and production elements:

- The music score is written for a full orchestra and requires many instruments. As each instrument is added on the repeated melody, so more dancers are added.
- A snare drum pounds a rhythm which is sustained throughout the piece. This works very well with the use of the gumboot rhythms.
- Towards the end of the piece, two drums are played in unison as it reaches its climax, as does the dance with the full cast dancing in unison.
- As the piece ends there is a blackout which adds the effect of this climax.
- There are no sets/props on the stage.
- The lighting has remained mainly constant throughout all versions.
- The costumes have changed with each version.
- Gumboots are always included.
- Any other suitable answers.

Dance style

- Hinkel does not always produce works that entertain and the content can often be disturbing.
- Hinkel works predominantly with untrained dancers and develops their talent through his own training methods developed from working in underprivileged areas.
- He mostly invented his own way of working using body intelligence and his excellent eye for developing movement.
- His ideas of costuming are not about beauty, but about functionality and relevance.
- Hinkel has an artistic ability to light his stages magnificently.
- He combines a mixture of styles as well – contemporary, African, Indian as well as classical elements of dance.
- Hinkel was hugely influenced by African dance, the release technique and contact improvisation which revolutionised his way of choreographing.
- He developed his own style of training and developed a method that he would use over the next 30 years to train his dancers. His method is predominantly the release technique.
- The choreographer has used the socio-political influences around him as inspiration for his works.

Innovativeness

- While it may not be innovative by today's standards, *Bolero* was a novelty in its time. Hinkel's work featured elements seldom (or never) seen on stage before:

- **African dance was staged as performance art**

Previously, African dance had been viewed as a quaint tourist attraction.

The staging of the earlier versions of *Bolero* was vital in asserting a recognised place for African contemporary dance in the world of South African performance art.

- **African dance was set to classical music**

- **Gumboots were worn by women and in particular, white women**

One needs to appreciate that gumboot dancing arose from 'a working class people, mostly miners and dock workers', and that it was not a practice performed by women, let alone white women.

Thus, when the female cast of *Bolero*, marched proudly onto stage, they crossed a cultural and societal threshold.

- **Gumboots were used in an avant-garde way**

Traditionally performed with a bent back, Hinkel demonstrated how an established technique could be manipulated for creative purposes when his dancers were seen performing their own, upright version of gum boot dancing.

- **The contact work featured in *Bolero* was very innovative for its time**

The traditional roles of men and women were disregarded.

In *Bolero* men lift men, women lift women, women lift men and so on.

The traditional roles of the male and female were turned upside down when Hinkel's piece subversively suggested that women were entitled and able to initiate action and assume leadership and that men could feel weak and vulnerable.

- ***Bolero* made bold political assertions**

In the earlier versions of *Bolero*, Hinkel intended to say things that were not meant to be said (this almost became one of Jazzart's policies) about politics, abuse, sexuality, etc.

[20]

OR

QUESTION 12: SOUTH AFRICAN CHOREOGRAPHER AND DANCE WORK

The answer must be in the form of a motivation.

Use professional judgment when assessing the quality of the candidate's answer.

AWARD 1 MARK FOR CORRECT FORMAT – MOTIVATION. Full marks may not be awarded if not written as a motivation.

Candidates may have given more information in one section than in another.

Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

If a candidate has written about *Tranceformations* or *Bolero* in this question, accept it.

Bullets have been used to aid marking

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> • Written as a motivation. • Answers all sections in the question. • Has comprehensive knowledge of the choreographer and dance work. • Gives a comprehensive introduction to the choreographer's reputation/recognition/contribution to dance in society. • Gives a comprehensive description of the theme/intent/inspiration of the dance work. • Explains the production elements that will be used and how they will make this dance work interesting. • Gives an information on the music and how it adds meaning to the work. • Gives relevant/factual information to motivate why this choreographer's work should be included in the festival. • Evaluates and substantiates the relevant sections included in the question.
13–16	<ul style="list-style-type: none"> • Written as a motivation. • Answers all/most sections in the question. • Describes the choreographer's reputation/recognition and contribution to dance in society. • Describes the theme/intent of the dance work. • Describes the production elements used. • Describes the music.
8 - 12	<ul style="list-style-type: none"> • May/may not be written as a motivation. • Some sections in this question are answered. • Basic/minimal knowledge of the choreographer's reputation/recognition/contribution to dance in society. • Basic/minimal knowledge of the theme/intent of the dance work. • Basic/limited knowledge of the production elements used. • Basic/minimal knowledge of the music.
0 –7	<ul style="list-style-type: none"> • Not written in the correct format. • Has minimal/no knowledge of the choreographer and/or dance work. • Answers very few sections of the question. • Gives minimal/no factual information.

POSSIBLE ANSWERS COULD INCLUDE THE FOLLOWING:

- **Name of choreographer and dance work – essential.**
- **Introduction to the choreographer commenting on:**
 - His/Her reputation as a dancer/choreographer/innovator, etc.
 - Contribution to dance in society, recognition and awards
 - What the choreographer has done to improve dance nationally and internationally

- **Description of the theme/intent of the work and the inspiration behind the work.**
- **Production elements in the work. Include the areas below:**
- Production elements used, e.g.
 - 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
- **Information explaining how the music gave meaning to the dance work. This could include:**
 - Genre/Style of music
 - Instrumentation – how this affects movement
 - Tempo/Dynamics, etc.
 - Use of vocals/other
 - How it contributed to the overall success of the work with examples
- **Detailed motivation recommending why the choreographer's work should be included in the festival.**
 - 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 if any – making meaning through movements, message
 - Use of dancers
- Any other suitable areas.

[20]

NOTE: Candidates have a choice between QUESTION 13, QUESTION 14 and QUESTION 15.
Mark only the FIRST ANSWER if more than one have been answered.

QUESTION 13: APOLLO AND/OR JEWELS BY GEORGE BALANCHINE

The answer must refer to the quote and be written in the form of an essay.
Use professional judgment when assessing the quality of the candidates answer.

The rubric is to assist with placing the candidate's answer at the correct level.
Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

Bullets have been used to aid marking.

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Refers to the quote in the answer. Writes in essay format. Includes all sections of the answer. Has knowledge of the choreographer, his dance styles and his relationship with music and the recognition he received as a result of this. Gives relevant/factual information with specific examples from the dance work(s) to substantiate answers. Analyses the movement vocabulary and innovative/unique choreographic style of the choreographer. Evaluates the choreographer's unique musical career and the relationship between his dance works and the music.
13–16	<ul style="list-style-type: none"> May/may not refer to the quote in the answer. Includes all/most sections of the question. Has knowledge of the choreographer, his dance styles and relationship with music. Gives factual information with some examples from the dance work(s). Does not always substantiate answers. Includes some examples of the movement vocabulary and innovative/unique choreographic style of the choreographer. Describes the choreographer's musical background and how he used music in his work.
8 - 12	<ul style="list-style-type: none"> May/may not refer to the quote in the answer. Includes some sections of the question. Has basic/minimal knowledge of the choreographer, his dance styles and relationship with music. Basic/minimal knowledge of the movement vocabulary/choreographic style of the choreographer. Basic/minimal understanding of the choreographer's musical background/how he used music in his work.
0–7	<ul style="list-style-type: none"> Does not refer to quote. Has minimal/no knowledge of the choreographer, his dance styles or his relationship with music. Gives minimal/no factual information.

POSSIBLE ANSWERS: *(much more information has been given than is required)*

- Describe what led to Balanchine's recognition as a great choreographer, e.g.:

The era he worked in:

- The period between 1940–1970 is called the Golden Age of Modern Ballet.
- This period centred on a few dancers/choreographers, one of whom was Balanchine.
- He is considered to be one of the most renowned choreographers of the 20th century because of the new ballet style he developed.

- Almost single-handedly he brought standards of excellence and quality performance to the American ballets.
- He developed the New York City Ballet into the leading classical company in America/in the world.
- Father of neo-classical ballet.
- Any other relevant answers.

Dance training:

- Influences: he received his classical ballet training from the great Russian ballet master, Marius Petipa and graduated with honours from the Imperial Ballet School.
- Any other relevant answers.

Important influences in his career/development as a choreographer, e.g.:**Diaghilev:**

- Balanchine worked closely with this great choreographer and was nurtured by him as an aspiring dancer/choreographer.

Lincoln Kirstein:

- The first product of the Balanchine-Kirstein collaboration was the School of American Ballet, founded in 1934.
- They established the New York City Ballet in 1948.

Stravinsky:

- Balanchine worked closely with this famous composer and they developed a unique collaboration.
- 35 of his ballets were choreographed to music by Stravinsky.
- Any other relevant influential people affecting his choreography/career.

- **Analyses his movement vocabulary and innovative/unique choreographic style. Candidates can refer to *Jewels* or *Apollo* or both to substantiate their answers, e.g.:**

- He used minimal costumes and décor. His dancers were mostly costumed only in leotards and tights, allowing them maximum freedom of movement – in *Apollo* the dancers wear typically Grecian styled outfits.
- Use of parallel legs at times instead of turned out legs.
- Flexed instead of pointed feet.
- Hands sharply bent at the wrists.

Unique characteristics of Balanchine's choreographic style; e.g. *Jewels*:

- Very athletic and fast legwork and unexpected shifts of weight and energy, e.g. the crisp and witty movements used in 'Rubies'.
- Use of the arabesque line: Although employed in various off-axis and innovative means of support, the line still served its traditional purpose of focusing on the ballerina's leg.
- He created new, fresh and inventive works - 'Emeralds' depicts the elegance of France – comfort, dress, perfume, it recalls the 19th century dances of the French Romantics and in 'Diamonds' he recalls the order and grandeur of Imperial Russia.
- For Balanchine the movement of the body alone created artistic excitement. In *Jewels* there's the imagery of jewellery. A necklace-like corps chain occurs in 'Emeralds.' In all three ballets, women stretch one leg and both arms upward in lines that suggest the refraction of light from a jewel.
- He placed great importance on balance, control, precision and ease of movement in 'Rubies'.
- Movement was solely related to the music. Balanchine was inspired by the artistry of the jewellery designer Claude Arpels, and chose music revealing the essence of each jewel.

Unique characteristics of Balanchine's choreographic style, e.g. *Apollo*:

- The choreography is based on the classical tradition, but introduces all kind of different steps, variations, and attitudes in the dance composition with completely new lifts, elevations, syncopation and athletic movements, even spinning turns on the heels.
 - *Apollo* combines traditional balletic style with the geometrical form of modernism, the art that was to be known as neoclassical.
 - Any other relevant answer.
- **Evaluates Balanchine's musical career and the relationship between his works and music:**
 - 'Dance is music made visible.' This is a quote by George Balanchine.
 - Balanchine was the son of a composer and early in life gained knowledge of music that far exceeded that of most of his fellow choreographers.
 - He began studying the piano at the age of five and following his graduation in 1921, from the Imperial Ballet School he enrolled in the state's Conservatory of Music, where he studied piano and musical theory, including composition, harmony and counterpoint, for three years.
 - Such extensive musical training made it possible for Balanchine as a choreographer to communicate with composers of such stature as Igor Stravinsky.
 - The training also gave Balanchine the ability to reduce orchestral scores on the piano, an invaluable aid in translating music into dance.
 - He would suit the dance style to the music at hand.
 - Often working with modern music, and the simplest of themes, he created ballets celebrated for their imagination and originality. *Apollo*'s music is consistently classical in style with clarity, calm and even serenity in the music but also having moments of rhythmic vitality and jazz inflections.
 - Any other relevant answers.

[20]**OR**

QUESTION 14: STAMPING GROUND BY JIŘÍ KYLIÁN

The answer must refer to the statement and be written in the form of an essay. Use professional judgment when assessing the quality of the candidates answer.

The rubric is to assist with placing the candidate's answer at the correct level. Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

Bullets have been used to aid marking.

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Refers to the statement in the answer. Writes in essay format. All sections of the question included. Has knowledge of the choreographer, his reasons for choreographing the work and analyses how he fused this cultural context with contemporary dance. Gives relevant/factual information with specific examples from the dance work/cultural dances to substantiate answers. Discusses the choreographer's innovative characteristics, styles and choreographic features.
13 –16	<ul style="list-style-type: none"> Refers to the statement in the answer. May/may not write in an essay format. All/most sections of the question included. Has knowledge of the choreographer/ his reasons for choreographing the work and analyses how he fused this cultural context with contemporary dance. Has basic/minimal knowledge of how he fused the cultural context with contemporary dance. Gives information on the dance work/cultural dances. Has knowledge of the choreographer's recognisable characteristics/styles/choreographic features.
8 - 12	<ul style="list-style-type: none"> May/may not refer to the statement in the answer. May/may not write in an essay format. Some sections of the question included. Has basic/minimal knowledge of the choreographer Has basic/minimal knowledge of how he fused the cultural context with contemporary dance. Gives basic/minimal information on the dance work/cultural dances. Has basic/minimal knowledge of the choreographer's recognisable characteristics/styles/choreographic features.
0 –7	<ul style="list-style-type: none"> Does not refer to statement. Has minimal/no knowledge of the choreographer Has minimal/no knowledge of his reasons for choreographing the dance work. Gives minimal/no factual information.

POSSIBLE ANSWER:

Describes what influenced/inspired Jiří Kylián to create a dance work based on a traditional cultural context e.g.:

- This dance work reflects his interest in the tribal ceremonies of the Australian aborigines.
- He first encountered their rites in 1970 when he saw a television documentary showing an aboriginal hunting dance in which two men kept moving in circular patterns in such a way that viewers became unable to tell who was the hunter and who was the prey.
- He went to Australia to film a gathering of Aboriginal tribal dancers to explore the participants' verbal and nonverbal forms of communication.
- His experiences during this trip led to his creation of *Stamping Ground*.

- He filmed the documentary, *Road to the Stamping Ground*, at this gathering which contains scenes from a spirited group dance inspired by Aboriginal rites.
- Every Aboriginal tribe brings with them traditional dances from their local areas, and through movement or stamping, finds a way to share their mystical experiences with other tribes.
- Stamping is the most important element in Aboriginal dance with each tribe having its own way of dancing and stamping ground.
- Any other suitable answers.

Analyses how Kylián managed to incorporate/fuse this cultural context into the contemporary choreography, e.g.:

- In the creation of this dance, he first did on-site research by attending the Aboriginal ceremonial dances and finding out their historical and cultural meanings through conversations with tribal members.
- He later went into his studio and experimented with different animal qualities and movements. He then matched these with the personalities and natural energy and gestures of his individual dancers.
- His artistic view and style moved towards abstraction and surrealistic images in this dance work.
- His work is very much based on music and the universal ideas and emotions that are at the core of the human experience.
- Any other suitable answers.

Specific examples from the cultural as well as choreographed dance:

- He studied the Aboriginal cultural dances in order to find 'new' ways to move, stamp and communicate the essence of animal characteristics through dance gesture.
- The land on which the Aborigines live has a wide variety of animals, many of which are not found on other continents. In the duet in Stamping Ground, you can see the dancers doing jumping and punching movements that represent kangaroos.
- In their dances, the Aborigines are masters at miming the movements of many of these animals which he incorporated into his work.
- He pointed out that, just as members of one aboriginal tribe do not consider it proper to perform another tribe's dances, so he, too, felt unwilling to copy tribal dances literally.
- Any other suitable answers.

Discusses the innovative choreographic style and features of Jiří Kylián, e.g.:

- His early works were non-narrative, dramatic dances, which featured a balletic style with subtle references to folk.
- This has progressed to an advanced form of communication. He views the body as a naked interpreter of human emotions and feelings.
- His work is very sensual because his choreography is about the inside, and about the body as an instrument of inner movement, naked in its ability to perform it.
- His choreography combines:
 - Classical technique with modern methods
 - Soft music with strong steps
 - Serenity with aggression

- Polished and elegant balletic lines can be followed by percussive and sharp movements and then a series of modern spasms and twitches
- His dancers will work on pointe for vertical speed or barefoot in order to cover a lot of space, it depends on the subject he chooses, but technique and rigorous detail remain key to all his works.
- One of the choreographic features of his dances is the way the steps match the music, step to sound and the one giving life to the other.
- Any other suitable answers.

[20]**OR**

QUESTION 15: INTERNATIONAL CHOREOGRAPHER AND DANCE WORK.

The answer must be in the form of a review.

AWARD 1 MARK FOR CORRECT FORMAT – REVIEW. Full marks may not be awarded if not written as a review.

Use professional judgment when assessing the quality of the candidates answer.

The rubric is to assist with placing the candidate's answer at the correct level.

Evaluate the whole answer in context of what the candidate knows and award marks accordingly.

If a candidate has written about *Apollo*, *Jewels* or *Stamping Ground* in this question you may accept it.

Bullets have been used to aid marking.

MARKING RUBRIC:

17–20	<ul style="list-style-type: none"> Writes a <u>well-written review</u> which includes a title, introduction, body of the review and conclusion. Includes all sections of the question. Describes the choreographer's influences that led to achievements in the dance world Includes a summary of theme/intent/story. Explains how the production elements are used. Gives examples of the choreographer's recognisable characteristics, styles and choreographic features. Substantiates own opinions on how this dance work is creative Substantiates own opinion of the level of performance.
13–16	<ul style="list-style-type: none"> Writes/partially writes as a review which may include all/some/none of the following: a title, introduction, body of the review and conclusion. Includes all/most sections of the question. Includes a summary of the theme/intent/story. Describes production elements. Has knowledge of the choreographer and the influences in his/her career. Gives some examples of the choreographer's recognisable characteristics, styles and choreographic features. Gives some examples of how this dance work is creative/innovative. Gives an opinion of the level of performance. Not always able to substantiate answers/opinions.
8 - 12	<ul style="list-style-type: none"> Partially written/not written as a review which may include all/some/none of the following: a title, introduction, body of the review and conclusion. Includes some sections of the question. Vague description of the theme/intent/story. Includes some/minimal production elements. Has minimal knowledge of the choreographer/influences in his/her career. Limited examples provided of the choreographer's recognisable characteristics/ styles/choreographic features.
0 – 7	<ul style="list-style-type: none"> May/may not be written as a review. Has little/no knowledge of the choreographer and/or dance work. Understands very few sections of the question. Gives minimal/no factual information.

POSSIBLE ANSWERS SHOULD INCLUDE:

- **Answer written as an review for a dance magazine**
- **The names of the choreographer and dance work.**
- **Describing the influences that led to the achievements of this choreographer's recognition/success in the dance world, e.g.:**
 - Background influences
 - Training
 - Teachers
 - Mentors/People
 - Sociopolitical influences
 - Any other relevant influences
- **Includes a summary of the theme/intent/story of the dance work.**
- **Explains how the production elements are used in this dance work, e.g.:**
 - Lighting
 - Costumes
 - Sets/Props
 - Special effects etc.
- **Gives examples of the recognisable dance/choreographic style/ characteristics used by this choreographer in his/her dance works e.g.:**
 - Dance genres used
 - Fusion of dance genres
 - Use of everyday movements/mime/gestures/etc.
 - The use of production elements
 - The use and selection of music/accompaniment/voice etc.
 - The use of mixed –media/technology
 - The use of improvisation/choreographic devices/dance elements
 - Any other suitable answers.
- **Gives an opinion on how the choreography is creative and/or innovative with substantiated examples, e.g.:**
 - Use of movements
 - Use of conventional stage spaces/non-conventional spaces
 - Use of dancers
 - The intent/synopsis
 - Use of production elements/technology/music/accompaniment
 - Any other suitable answers.
- **Gives examples of level of performance; substantiates his/her opinion, e.g.:**
 - Standard of the dancers such as fitness/flexibility/strength/team work/expression
 - Complexity level of choreography to include choreographic elements/synopsis/intent/additional effects etc.
 - Performance quality
 - Any other suitable examples/answers.

[20]

TOTAL SECTION B:	60
GRAND TOTAL:	100