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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

DANCE STUDIES

2018

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 18 pages.

NOTE TO MARKERS:

Adhere strictly to these marking guidelines when marking. The standardisation process during marking guidelines discussions ensures that the marking guidelines cover most possible responses candidates could provide. 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 have answered both questions, mark only the answers to the FIRST question.
- Candidates may give a wide variety of answers depending on what they have covered in class.
- 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 doesn't know.
- Allocate ticks for the content provided up to the maximum marks.
- Where rubrics are provided – use these to verify the cognitive levels and quality of the answers. Full marks should not be awarded if all bullets/requirements have not been met.

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

LOW LEVEL	1.1	Matching	3 marks
	1.2	Comparing	2 marks
MEDIUM LEVEL	1.3	Explaining	3 marks
HIGH LEVEL	1.4	Explaining	3 marks
	1.5	Evaluating	4 marks

ANSWERS:

1.1	1.1.1	C	(1)
	1.1.2	A	(1)
	1.1.3	B	(1)

NOTE: Bullets are used to aid marking.

POSSIBLE ANSWERS:

- 1.2
- **Cardiorespiratory endurance** is the ability of the heart and lungs to pump oxygen rich blood to the muscles over a long period of time.
 - **Muscular endurance** is the ability of a muscle to do many contractions over a long period of time.
- (2)
- 1.3
- Increased stamina improves your performance ability
 - It increases the oxygen supply to your muscles
 - It reduces the risk of fatigue, enhances concentration and reduces stress levels
 - It boosts your immune system and reduces the risk of injury
 - Endurance can prevent injury caused by fatigue
 - Any other suitable answers.
- (3)
- 1.4
- Consistently practicing good posture and being aware of maintaining correct alignment during all movements.
 - Engaging the abdominal muscles during movement, especially when the movement requires you to work out of neutral alignment.
 - Maintaining a balance of strength between the abdominal and back muscles.
 - Conditioning the stabilising muscles in moving and holding positions.
 - Performing regular conditioning exercises for the abdominal and back muscles.
 - You need to exercise ALL the muscles that stabilise the spine & pelvis
 - (i.e. Doing crunches is not enough)
 - o **Examples of core strengthening exercises:**
 - o Skip with a twist (works the core & increases heart rate)
 - o Plank & side Plank
 - o Bicycle Crunch, in the air (supine) head lifted
 - o Bridge exercise
 - This must be done 2-4 times a week to see an improvement.
 - Any other suitable answers.
- (3)

- 1.5
- Core stability is an important part of overall fitness, especially in dance where a strong centre or core is needed to maintain balance while moving through space.
 - Your body is designed for both mobility and stability which means that while some body parts move others need to hold or stabilize.
 - Maintaining strength in the torso throughout all movement will make you more stable, give more power to your movements and prevent stress to your spine.
 - The abdominal muscles also attach the pelvis to the spine. This means the position of the pelvis plays an important role in posture and strength.
 - Will add grace/line to all movements.
 - Make your dancing look effortless.
 - Any other suitable answers.

(4)
[15]**QUESTION 2: MENTAL HEALTH**

LOW LEVEL	2.1	Listing	3 marks
MEDIUM LEVEL	2.2	Advising	4 marks
	2.3	Recommending	3 marks

POSSIBLE ANSWERS:

2.1 **Candidates can list any THREE. They may add other symptoms that have not been included in the list below.**

- Physical (muscle tension/stiffness, cramps, aches and pains, frequent colds, rapid heartbeats)
- Mental (moody, irritable, unhappy, lonely)
- Lack of sleep or sleeping too much
- Loss of appetite or eating too much
- Strained relationships (family, friends, peer pressure)
- Constant worrying
- Uncertainty (lack of confidence)
- Unrealistic expectations
- Any other suitable answers.

(3)

2.2 **Candidates should provide clear explanations on how to prepare throughout the year for the final practical exams.**

- Attend all your practical classes so that your mind and body are fully prepared for the demands of the exam.
- Follow a balanced diet to ensure that the body performs at its best.
- Keep well hydrated to prevent fatigue and loss of concentration.
- Stretch regularly to prevent tension and stress in the muscles and joints.
- Avoid dangerous activities that could cause an injury that will prevent you from doing the exam.
- Any other suitable answers.

(4)

2.3 **Candidates should recommend and explain THREE relaxation techniques. Do not award marks if candidates only name a technique without explaining it.**

- **To relax and reduce muscle tension:** lie on the floor and feel comfortable, imagine a peaceful setting and then focus on controlled, relaxing breathing, slowing your heart rate, or feeling different physical sensations, such as relaxing each arm or leg one by one.
- **Focus on slowly tensing and then relaxing each muscle group:** this helps you focus on the difference between muscle tension and relaxation. Start by tensing and relaxing the muscles in your toes and then slowly working your way up to your neck and head. You can also start with your head and neck and work down to your toes. Tense your muscles for at least five seconds and then relax for 10 seconds, and repeat.
- **Close eyes and visualise taking a journey to a peaceful, calming place or situation.** Choose that place, try to use as many senses as you can, including smell, sight, sound and touch. Imagine relaxing on a hot day in a beautiful forest with soft grass and high trees, think about such things as the smell of the trees, the sound of the wind, the coolness of the grass and the sunrays through the leaves. Calming the mind will release the tension in the body.
- **Petting a dog or cuddling an animal, talking to a friend** about good things or hugging a friend is also ways to reduce your stress levels and calm the senses.
- **Apply relaxation techniques** such as meditation, yoga, stretching and swinging types of movements. This will release the tension in the muscles.
- **A comfortable and well-ventilated environment** with as little noise as possible and subdued lighting will ensure relaxation.
- **Self-massage when your muscles are tensed.** Rub or squeeze the muscles of your shoulders and neck to release muscular tension.
- Any other suitable answer.

(3)
[10]

OR

QUESTION 3: MUSCLES AND ANATOMICAL ACTIONS

LOW LEVEL	3.1	Listing	3 marks
MEDIUM LEVEL	3.2	Discussing	3 marks
	3.3	Analysing	4 marks

POSSIBLE ANSWERS:

3.1 **NOTE:** Candidates may choose ANY three muscles in the anterior part of the core. Only mark the first THREE correct answers.

Any of the following:

- Pectoralis major
- Rectus abdominis
- External obliques
- Internal obliques
- Transversus abdominis
- Serratus Anterior

(3)

3.2 3.2.1 Abduction and external rotation

(2)

3.2.2 Quadriceps femoris

(1)

3.2.3 Tibialis posterior/Gastrocnemius/Soleus

(2)

3.2.4 Abduction/outward rotation

(1)

3.2.5 Quadratus Lumborum

(1)

[10]

QUESTION 4: INJURIES AND PREVENTION/TREATMENT (COMPULSORY)

LOW LEVEL:	4.1	Describing	2 marks
	4.2	Explaining	3 marks
	4.3	Providing	3 marks
MEDIUM LEVEL	4.3	Explaining	3 marks
	4.4	Discussing	4 marks

POSSIBLE ANSWERS:

4.1 Any **TWO** of the following:

- **Rest** - stop the activity that caused the injury, and rest the injured joint or muscle. Avoid activity for the first 48 to 72 hours after injuring yourself.
- **Ice** - for the first 48 to 72 hours after the injury, apply ice wrapped in a damp towel to the injured area for 15 to 20 minutes every two to three hours during the day.
- **Compression** - compressing or bandaging the injured area to limit any swelling and movement that could damage it further.
- **Elevation** keeping the injured area raised and supported on a pillow to help reduce swelling.

(2)

4.2 Any **THREE** below:

- **Non-weight bearing exercises** – in the case of an ankle injury, plantar and dorsi flexing the foot in an elevated position will be beneficial for reducing swelling.
- **Weight-bearing exercises** – start with partial weight-bearing exercises and progressing to full weight-bearing exercises using a balancing board/cushion.
- **Floor work** – maintaining core strength, continue with floor exercises during the healing period of an ankle or knee joint injury.
- **Physiotherapy** – avoid stopping with exercise completely; your doctor or physiotherapist will be able to teach you a range of exercises that will help you to improve the mobility of the joint. In cases of severe ankle or knee sprains, the joint should be immobilised.
- Any other suitable answers.

(3)

4.3 **Candidates should provide THREE safe dance practices for 3 marks and be able to explain each practice for 3 marks.**

Any THREE of the following:

- **Warming up properly before exercise** – will prepare the muscles and focus the mind on the class ahead.
- **Cooling down at the end of class** - will get the heart rate back to normal and prevent blood pooling in the limbs.
- **Avoid strenuous exercise when tired** - fatigued muscles injure more easily.
- **Apply correct posture and alignment** - will reduce stress and tension on spine and joints.
- **Apply correct landing techniques** - landing through the foot and bending at the end of the jump will help to reduce effects of shock/hard landings.

- **Keep studio, dressing room, free of clutter** – to avoid tripping and falling. Avoid dancing, running or walking on slippery, sticky or on uneven floors to avoid falling.
- **Improve endurance and overall fitness** – will prevent fatigue which could lead to injury.
- **Wear the correct dance clothes** – baggy clothes could cause tripping/slipping/falling and tight clothing could restrict movement. Jewellery and long nails are not allowed while dancing – to ensure safety of other dancers.
- **Be aware of own personal space as well as that of others** – avoid bumping into one another which could cause injury.
- **Do not attempt big uncontrolled movements when not warm enough** – this could damage muscles/joints.
- Any other suitable answers.

(6)

4.4

- **Physiotherapy** - can strengthen the surrounding muscles and other areas of the body at the same time/help support the injured muscle.
- **Ultrasound treatment** - can reduce swelling and inflammation.
- **Medication** - such as anti-inflammatory pills can help reduce swelling.
- **Surgery** - might be necessary in severe cases where other treatments might not be sufficient– will help repair injuries, e. g broken bones that cannot be treated successfully in any other way.
- **Non weight bearing exercises**
- **Floor work**
- Any other suitable answer.

(4)

[15]**TOTAL SECTION A: 40**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 5: DANCE COMPOSITION (COMPULSORY)****MEDIUM LEVEL 5.1 Explaining 5 marks****HIGH LEVEL 5.2 Evaluating 5 marks****POSSIBLE ANSWERS:**

- 5.1 5.1.1 **Motif**
- A recurring movement or gesture that can be elaborated on/ developed in a variety of ways in the process. (1)
- 5.1.2 **Sequencing**
- Refers to the order in which movements, motifs and phrases are put together. (1)
- 5.1.3 **Canon**
- One group of dancers start a movement or sequence and then repeated precisely by the next group of dancers one after the other- like a Mexican wave. (1)
- 5.1.4 **Stillness**
- Moments of quiet within a dance to create atmosphere. (1)
- 5.1.5 **Climax**
- The highlight or memorable moment of a dance. (1)
- 5.2
- You need sufficient strength to control the lifts so as not to drop your partner.
 - You must understand the correct lifting techniques so that neither partner is injured.
 - You both need to have an equal sense of give and take for partnering to be successful.
 - It is important to treat the bodies of your dance partners and your own with respect to avoid injury.
 - You and your partner should make each other feel safe at all times. This will allow you both to feel confident and in control when doing lifts.
 - You must be creative and not feel self-conscious or threatened.
 - You must be sensitive in the way you move with other dancers.
 - Avoid wearing jewellery or loose-fitting clothing that can get caught or entangled.
 - When lifting, ensure that you take the strain off your back by bending your knees and using your core muscles.
 - You must be able to communicate well when working together.
 - Partnering means that you sometimes have to give control to your partner, so you have to trust your partner.
 - Any other possible answers. (5)

[10]

QUESTION 6: DANCE FORMS AND MULTI-DICIPLINARY WORKS (COMPULSORY)**MEDIUM LEVEL 6.1 Analysing 6 marks****HIGH LEVEL 6.2 Discussing 4 marks**

NOTE: One word answers will not be accepted. Bullets used to aid marking. More information has been provided than expected. Use professional judgement when assessing creative/out of the box/unusual interpretations and mark accordingly.

POSSIBLE ANSWERS:

6.1 NOTE: Candidates must explain the benefits of mixing different dance forms.

- By combining different techniques or dance forms you will come up with new dance movement/vocabulary.
- You could create a whole new dance style by mixing/combining elements from different genres.
- It would make your work individual/different to anything others have done before.
- It will inhance the dancer`s imaginations and require them to broaden their scope/vocabulary.
- It will expose dancers/audiences to different types/styles of dance.
- Inspiration can be drawn from different cultures to discover new ideas.
- Mixing dance forms exposes dancers and audiences to different cultures.
- Can excite audiences as it could be unexpected.
- Could promote a sense of freedom as there are no restrictions to movement possibilities.
- Chosen genres can serve as guides to explore new possibilities when mixing movement/music.
- Possibility of costume design from different dance genres/styles can be developed through fusing different designs.
- To break away any stereo types of dance/dancers.
- Any other suitable answers.

(6)

6.2 Candidates could include any of the following that could be combined/included in a dance work:

- Acting/text
- Speaking
- Singing
- Live music/bands/accompaniment
- Sculptures
- Art work
- Visual effects/technology
- Any other suitable answers

**(4)
[10]**

QUESTION 7: MARTHA GRAHAM AND LAMENTATION

LOW LEVEL	7.1	Describing	9 marks
	7.2.2	Explaining	4 marks
MEDIUM LEVEL	7.2.1	Explaining	8 marks
HIGH LEVEL	7.3	Evaluating	5 marks
	7.4	Substantiating	4 marks

NOTE: Use professional judgement when allocating marks. Bullets are used to guide markers on possible types of answers that could be provided. Do not award marks for repetitive/superficial answers.

POSSIBLE ANSWERS:

- 7.1
- Her family were strict Presbyterians and strongly opposed her participating in the performing arts
 - Graham persuaded her father to take her to see a performance by Ruth St Denis. This performance made a big impact upon Graham and inspired her to become a dancer.
 - Because of her father's disapproval, Graham could only start dancing after his death.
 - The 22-year-old Graham went to the Denishawn School where she received her basic training.
 - Graham and Shawn danced together in leading roles this gave Graham widespread exposure.
 - She left Denishawn and moved to New York where she began to work on new dance technique that would alter the ideas of movement in dance.
 - She also worked with a Broadway revue to support herself and gained a reputation for her dancing.
 - After 10 years of dancing for others, Graham performed her first solo concert.
 - She started the Martha Graham School of Modern Dance as well as forming her own Dance Company in 1926.
 - Any other suitable answers.

(9)

- 7.2 7.2.1 **Movement vocabulary and symbolism:**
- The three stages of grief are portrayed through movement.
 - Her use of contraction and release are evident throughout the work.
 - The dancer would reflect her inner thoughts through movements of the body as in angular, explosive and stylised gestures. The harsh and angular movements showed the feelings of grief and despair which are never pretty.
 - Every sharp angular movement that the dancer makes is a manifestation of the terrible war being waged within her.
 - Rocking stiffly from side to side, she tugs, pulls and pushes at the confining fabric with her hands, elbows, knees and shoulders to express her emotions which reflect her inner thoughts through the movements of the body.

- The use of deep contractions shows her anguish and pain.
- The only parts of her body showing are her hands, feet and face. These body parts are used effectively to show the pain and emotion she is going through – many of the movements are very ugly, e.g. the use of flexed and sickled feet – symbolising the fact that grief is not pretty.
- The reaching arm movements convey the feeling the dancer is either reaching for help or as she looks up, asking for spiritual help.
- All the movements remain rooted to the bench – she never leaves it. This symbolises the fact that she cannot escape from her grief and has to remain in this situation until she has resolved it.
- Any other suitable answer.

(8)

7.2.2 **Production elements:****Costume:**

- The dancer is dressed in a tube of purple stretch jersey fabric, symbolic of her own body trapped within her grief.
- Only her face, hands and feet are seen.
- The costume creates a caged effect allowing the audience to sense the entrapment of grief.
- The costume also allows the dancer to pull, tug and push the confining fabric creating different visual lines and angles.
- Any other suitable answers.

Set design/props:

- The only prop is a wooden bench- this prop is central to the whole dance.
- Any other suitable answers.

Lighting:

- The stage is darkly lit except for a single white spot-light above the dancer.
- The white light creates a harsh and unforgiving feeling placing emphasis on reality.
- Any other suitable answers.

(4)

7.3 **How the music enhanced the theme:**

- This is an anguished classical piano piece.
- The score plays a vital part in setting the atmosphere.
- It follows the three stages of grief performed by the dancer.

Stage 1:

- As the dancer begins the chords are gentle-symbolic of disbelief.

Stage 2:

- The chords become more dissonant (harsh) as the dancer fights against reality.
- It builds up to the climax in which the dancer has to face reality and fight the war within herself.

Stage 3:

- The music eventually subsides as she has to deal with her grief on her own.
- Any other suitable answers.

(5)

7.4

- Graham's creative vocabulary gave rise to her technique and to the international vocabulary of contemporary dance.
- To this day, the Martha Graham technique is practiced throughout the world.
- Graham was one of the pioneers of contemporary dance as we know it today.
- Graham compiled a system of exercises that provided the equivalent of a daily ballet class for her modern dancers.
- This had not been done before. She codified a language for modern dance for following generations of dancers and teachers to use.
- She encouraged awareness of the human body and the mystery that it possesses.
- Graham's revolutionary dance technique is her greatest achievement. It had an impact on all other branches of contemporary dance and established Graham as the person who made the single greatest contribution to contemporary dance.
- Many great aspects of contemporary and ballet choreographers were inspired by her or danced in her company, e.g. Alvin Ailey, Merce Cunningham, Paul Taylor and Twyla Tharp.
- While working and teaching she began experimenting with contemporary dance forms. She rejected classical ballet and its traditional steps and focused on natural motion and what the body could do based on its structure.
- She established what is called the 'percussive movements' and the principle of contraction and release.
- Any other suitable answers.

(4)

[30]**OR**

QUESTION 8: VINCENT MANTSOE AND GULA MATARI

LOW LEVEL	8.1	Describing	9 marks
	8.2.2	Explaining	4 marks
MEDIUM LEVEL	8.2.1	Explaining	8 marks
HIGH LEVEL	8.3	Evaluating	5 marks
	8.4	Substantiating	4 marks

POSSIBLE ANSWERS:

- 8.1
- Vincent Mantsoe was born into a family that followed strict African tradition and cultural practices.
 - His mother, grandmother and aunt were sangomas and even though Vincent never became one he often took part in the dancing and singing aspects of these rituals.
 - This created a love for ritual dancing and singing in him.
 - He spoke to his grandmother so that she could ask for permission from the ancestors to do certain ritual dance aspects in his pieces.
 - Mantsoe started dancing at a young age and was part of a dance group called *The Joy Dancers*. His dance group often copied the dance styles of people like Michael Jackson but tried to put their own street style to it.
 - This had a great influence on his cross-genre choreography.
 - He was also part of 2 youth groups called *Street Dance* and the *Rathabile Youth Club*.
 - Mantsoe auditioned for and was accepted into Moving into Dance company run by Sylvia Glasser. He started dancing professionally in 1989/90.
 - Sylvia Glasser is well known for her fusion of dance styles (Afro- fusion) and this had a big impact on how Mantsoe choreographed.
 - Through all of his training he was exposed to many different African and contemporary dance styles.
 - In 1992 he received his diploma from the Moving into Dance (MID) Community Dance Teacher's Training Program.
 - He has also taught many professionals and dance teachers in his career.
 - He now lives in France but returns to South Africa on a regular basis to work with/inspire artists.
 - Any other suitable answers.

(9)

8.2.1 Movement vocabulary and symbolism:

- The movements in this piece mimic those of birds as the dancer is taken over by the spirit of the bird.
- Bent joints (arms, legs and body) are used and this way of carrying the body reminds us of the shape of birds and how they move.
- There are very few straight lines in nature and the movements reflect that.
- The head movements are sharp and quick like a bird.
- The shoulders are used with small but sharp movements or rolls.
- The arms are used as wings which are often moving like that of a bird flying.
- The fingers are often spread out like feathers.
- Jumps are done with bent legs and flexed feet reminding us of the awkward hops and leaps of birds.
- The restlessness of the movements is punctuated by moments of stillness, mimicking the birds as they are on the lookout for danger.
- Any other suitable answers.

(8)

8.2.2 Production elements:**Costumes:**

- The male dancers wear baggy calf-length pants with a bird like design on.
- The females wear a short skirt and a bikini-like top made out of the same fabric as the males.
- Both male and females are barefoot.
- The fabric of the costume creates a camouflaged look. This rings true to what birds do in nature.
- Any other suitable answers.

Set design:

- The stage is bare – allowing the audience to place this dance work in their own imagined environment.

Lighting:

- The use of dark blue light that interchanges with a more natural bright light.
- A small amount of white light is used from the front-of-house lights to make the faces more visible.
- The blue lights are used to symbolise the early morning before sunrise.
- The blue light is also used when a moment of danger approaches.
- This blue light is used again at the end to symbolise the night time and the end of the piece.
- The majority of the dance piece is done in a soft yellow (or even white) light.
- This symbolises daylight and enhances the idea of watching birds in their natural habitat.
- Any other suitable answers.

(4)

8.3 How the music enhanced the theme:

- The music was composed by Gabrielle Roth.
- She was well known for her ability to heal the soul through the use of her music and this ties in well with the spirituality of the dance work.
- This particular piece of music focuses a lot on drumming with moments of quietness in between.
- It creates an atmosphere of being surrounded by nature.
- The moments of quietness in the music compliments and mimics the dance movements beautifully to support the idea of how birds move/possible danger.
- The music builds in intensity throughout the dance work and this supports the movements as more dancers (birds) join in the action.
- It then calms down and brings the audience back to a more focused state as we are left with only a single dancer (bird) onstage.
- The composed track is interlinked with moments of no music. This is when you can hear the dancers whistle like birds. The fact that they produce the sound themselves link with the idea of the spirit of the bird entering the human body.
- These whistling moments are used very well to start and finish the dance work thus creating a satisfying ending to the dance.
- Any other suitable answers.

(5)

8.4 Contributions:

- Developing and nurturing pride in our African roots
- Bring heritage and cultural beliefs into the public domain – educating people and dancers/choreographers to draw from their own background for inspiration.
- Nurturing young choreographers to explore further the use of cultural heritage/identity in their works.
- Many young choreographers are more confident to use elements from their culture as it can be regarded as disrespectful if not done correctly.
- Any other suitable answers.

(4)

[30]**OR**

QUESTION 9: CHOREOGRAPHER AND DANCE WORK

LOW LEVEL	9.2	Describing	9 marks
	9.3.2	Explaining	4 marks
MEDIUM LEVEL	9.3.1	Explaining	8 marks
HIGH LEVEL	9.4	Evaluating	5 marks
	9.5	Substantiating	4 marks

NOTE: Candidates must choose ONE choreographer and ONE dance work from the prescribed list. Candidates may not write on Graham or Mantsoe.

POSSIBLE ANSWERS:

9.1 **The name of the choreographer and dance work.**

9.2 **Choreographer's background, training and career:**

- Places where they grew up
- Socio-political factors
- Training/dance schools
- People/mentors
- Teachers
- Choreographic career and dance works
- Collaborations
- Dance companies associated with
- Any other suitable answers.

(9)

9.3 9.3.1 **NOTE: Do not award full marks if symbolism has not been included.**

- Dance genres used
- Fusion of dance genres
- Use of everyday movements/mime/gestures, etc.
- Symbolism used in the movements
- Any other suitable answers.

(8)

9.3.2 **Production elements:**

Costumes:

- Style/colour/design and how they expressed their ideas

Props/sets: describe and explain why they were used

Special effects:

- Projections/images/sound/voice, etc.
- How they added to the synopsis/intent meaning

Lighting:

- Colours used – atmosphere/effect/mood
- Any other suitable answers.

(4)

9.4 How the music enhanced the dance work:

- Genre/Style of music
- Instrumentation – how this affects movement/mood
- Tempo/dynamics, etc.
- Use of vocals/accompaniment/other
- How it contributed to the overall success of the work with examples.
- Any other suitable answers.

(5)

9.5**Contributions:**

- Job creation
- Outreach/upliftment/mentoring programs
- Mentoring upcoming choreographers
- Recognition/achievements
- Creating new movement vocabularies/styles/techniques
- Any other suitable answers.

(4)

[30]**QUESTION 10: SYMBOLISM IN DANCE (COMPULSORY)****LOW LEVEL: 10.2 Describing 4 marks****HIGH LEVEL 10.3 Evaluating 6 marks**

NOTE: If candidates repeat the same choreographer/dance work as answered in QUESTION 7 or QUESTION 8 or QUESTION 9 they will receive a zero mark.

10.1 Candidates must provide the name of selected choreographer and dance work.**10.2 Synopsis/intent/theme/idea:**

- Description of synopsis/intent/theme/idea
- Influences that prompted the idea
- Any other related areas to the theme

(4)

10.3 Symbolism used in:

- Costumes
- Backdrops
- Props
- Lighting
- Movement vocabulary
- Technologies
- Stage space
- Any other suitable answer showing how symbolism is used

(6)

[10]

TOTAL SECTION B: 60
GRAND TOTAL: 100