



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**DANCE STUDIES
FEBRUARY/MARCH 2016
MEMORANDUM**

MARKS: 100

This memorandum consists of 26 pages.

NOTE TO MARKERS:

Adhere strictly to this memorandum when marking. The standardisation process during memorandum discussions ensures that the memorandum covers 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/dance 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 in the Focus Table for each question.
- 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.
- When marking paragraphs or essays allocate ticks according to the Focus Tables taking into account the cognitive level required.
- Where there are rubrics, use these to check and confirm the allocation of marks.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE**QUESTION 1: WARM UP AND COOL DOWN**

Many possible methods and factors will be provided by candidates in QUESTION 1.3.

Use professional judgement when allocating marks for this question.

Award 1 mark per relevant fact.

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Warming up and cooling down						
1.1.1, 1.1.2, 1.1.3 Cooling down (recognising)	√			3		
1.2 Relaxation (recommending)	√				3	
1.3 Warming up (analysing)	√				4	

- 1.1 1.1.1 F (1)
- 1.1.2 T (1)
- 1.1.3 F (1)

1.2 **Candidates must recommend THREE examples of relaxation methods/ techniques that could be included in a cool down after class and motivate why they would be effective.**

Allocate 1 mark for each method/technique.

Do not award marks for one-word answers.

Possible areas to be included:

- One of the most effective methods of relaxation is to incorporate deep breathing into the cool-down session at the end of the class. This can be done lying down so the heart rate slows down and the body and mind relaxes completely. Deep breathing will re-energise the whole system.
- The dancers can use visualisation to imagine they are in a peaceful, restful environment. Calm music could be incorporated to relax the mind.
- The dancers can tense their muscles, holding the tension for about 5 seconds and then relax the muscles for 10 seconds and repeat. This will draw the attention to any tension in their bodies.
- Slow sustained stretching should always be done at the end of the class/ cool down so that tense muscles are stretched out completely.
- Any other relevant answers. (3)

1.3 **Candidates must analyse the different factors that will influence a dancer's warm up.**

ONE-word answers may NOT be awarded a mark.

- Warm ups will depend on the genre/form a dancer is about dance. The warm ups should include specific movements for the class to follow, e.g. ballet, African dance, tap, etc. will all require different warm ups.
- The weather could determine the length of the warm up. In very cold weather a longer warm up will be needed.
- A dancer's age will affect the length of the warm up. The older a dancer is, the longer the warm up must be.
- If a dancer has an injury or disability, this will have to be considered in the warm up and specific exercises for the injured area must be focused on.
- The warm up will differ depending on whether it is before a dance class or before a performance.
- A warm up before a performance needs to include extreme focus of the mind before one can perform.
- A warm up may focus on the requirements of a particular performance.
- A warm up could include trust exercises.
- Any other relevant answer.

(4)
[10]

QUESTION 3: POSTURE

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Posture	✓				4	
Good posture (explaining)						

Candidates will provide many different ways of *explaining* good posture and why it is *essential* in the dance class.

Do NOT award marks for ONE-word answers.

Award 2 marks for *explaining* and 2 marks for *why it is essential* in the dance class.

Possible answers for explaining good posture:

- Good posture is the lengthening of the spine making an imaginary line from the top of the head to the middle of the feet.
- Good posture requires a strong core that can support all the internal organs and keep the spine lengthened.
- Any other relevant answers.

(2)

Possible answers for why it is essential in the dance class:

- It allows for freedom and grace of movement.
- It prevents strain on the back and joints – prevents injury.
- It improves balance and alignment.
- It allows for strong powerful movements of the arms and legs.
- Any other relevant answers.

(2)
[4]

QUESTION 4: NEUROMUSCULAR SKILLS (MOTOR COORDINATION)

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Neuromuscular skills	✓	✓				6
Developing neuromuscular skills (applying and interpreting)						

MANY POSSIBLE ANSWERS WILL BE PROVIDED BY CANDIDATES:

Various neuromuscular skills **COULD** be included in the candidate's answer.

There are six components of motor fitness.

Judge the depth of the candidate's knowledge when awarding marks.

This is a **HIGH-LEVEL QUESTION**.

Interpretations could include an overview of neuromuscular skills or specific components of motor coordination:

It is required of the candidate to discuss how the components mentioned are developed.

- **Kinaesthetic awareness could be *developed* in many different ways such as:**
 - Being able to sense the movement in the body through looking and correcting yourself in the mirror and listening and applying verbal corrections from the teacher.
 - The teacher moving the dancer's body into the correct position.
 - Repetition of movements that use correct technique until they become automatic. The more the body practises particular movements, the more these skills are developed with the brain eventually sending messages instantly to the body to perform without conscious thought.
 - Any other relevant answers.

- **Spatial awareness could be *developed* in many different ways such as:**
 - Working with partners or a group requires awareness of the patterns, directions, shapes, etc. to be made.
 - Dancing using a different 'front' in a classroom could also develop this rather than always facing in one direction.
 - Dancing in different performance spaces.
 - Exercises that develop coordination of the right and left sides of the body.
 - Improvisation to develop spontaneous responses and to increase awareness of music, stimuli, space, other dancers, etc.
 - Any other relevant answers.

- **Rhythm could be *developed* in many different ways such as:**
 - Using different music genres in the dance class.
 - Improvising to challenging music that uses polyrhythm/syncopation, etc.
 - Body percussion to accompany movements such as gumboot dancing, using tins, sticks, etc.
 - Any other relevant answers.

- **Agility could be *developed* in many different ways such as:**
 - Moving in different directions within an exercise.
 - Dancing to fast music/accompaniment so the body has to adapt and change quickly.
 - Travelling combinations that challenge the dancers' use of space.
 - Any other relevant answers.

- **Balance could be *developed* in many different ways such as:**
 - Adage: Performing slow movements standing on one leg/transferring weight.
 - Turning on one leg.
 - Jumping on one leg/alternative legs.
 - Improving/Strengthening posture and alignment.
 - Any other relevant answers.

- **Reactivity could be *developed* in many different ways such as:**
 - Improvisation classes where the dancer must respond instantly to a stimulus/idea.
 - Trust exercises where the dancer does not know what will happen next.
 - Contact work/Partnering where the dancer has to be able to adjust to shifts in body weight/balance, etc.
 - Using improvisation to develop emotional reactions to movements/stimulus.
 - Any other relevant answers.

[6]

NOTE: Candidates have a choice between QUESTION 5 and QUESTION 6.
If more than one question is answered, mark only the FIRST ANSWER.

QUESTION 5: INJURIES (Choice question)

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance technique/injuries						
Symptoms (describing)	√			3		
Causes(predict)	√				2	
Treatment (explain)	√				4	
Complications(deduce)	√					3

**Many different answers will be provided by the candidates.
All the answers must relate directly to a strain.**

POSSIBLE ANSWERS:

IDENTIFY THREE SYMPTOMS (3 marks)
1. Pain in the muscle/tendon 2. Swelling in the overstretched/ torn muscle/tendon 3. Limited ability to move the affected area • Any other relevant symptom.

(3)

GIVE TWO POSSIBLE CAUSES OF THE STRAIN (2 marks)
1. Poor conditioning (lack of components of fitness)/lack of regular exercise can make the joints less flexible and more likely to cause an injury to the muscles/tendons. 2. Poor technique such as incorrect weight placement and posture which will place strain on joints/muscles/tendons. • Any other relevant causes.

(2)

EXPLAIN THE IMMEDIATE TREATMENT OF THIS INJURY
1. Rest the strained muscle for at least a day. Avoid using a strained muscle while it is still painful. When the pain starts to go away, slowly increase activity. 2. Use ice for the first three days. After that, heat or ice may be helpful. 3. Compress the strained muscle/tendon to reduce swelling and movement that could damage it further. 4. Elevate the strained muscle, i.e. raise above the heart.

(4)

**DEDUCE THREE MAJOR COMPLICATIONS HE MAY FACE
DURING HIS FINAL PRACTICAL DANCE PREPARATIONS**

1. *Decreased cardiovascular fitness* – The dancer will be unfit and endurance levels will have dropped. This means he will not be able to perform with the energy he requires and he will become fatigued and out of breath easily. His work will not look effortless.
 2. He will lose *muscle strength* – His muscles will not be at optimal strength due to lack of exercise so movements will not be as controlled and held as before the injury. This means the work could lack grace and precision/the dancer may not be able to do the large jumps fully. Balance/Posture/Alignment could also be affected.
 3. Swelling of the injured ankle may occur once the dancer starts activity again and this will cause constant pain and decreased activity levels. Stiffness in the injured area may prevent a wide range of movement. The length of time preparing in class could be reduced meaning the exam work is not fully polished.
- Any other relevant complications.

(3)
[12]

OR

QUESTION 6: MUSCLES AND ACTIONS (Choice question)

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Muscles and actions						
6.1 Select (recognising)	√			1		
6.2 Label (remembering) Action (analysing)	√			1	1	
6.3 Select (recognising) Action (analysing)	√			1	1	
6.4 Actions (analysing)	√				1	
6.5 Actions (analysing)	√				1	
6.6 Purpose (analysing)	√				2	
6.7 Posture (evaluating)	√					3

- 6.1 Semimembranosus (1)
- 6.2 Sternocleidomastoid (1)
Any ONE action:
- Flexion
 - Lateral flexion
 - Rotation of the head (1)
- 6.3 Gluteus Maximus (1)
Any ONE action:
- Extension of the hip joint
 - External rotation (1)

- 6.4 Flexion (1)
- 6.5 Any ONE of the following muscles:
• Gastrocnemius
• Soleus
• Tibialis Posterior (1)
- 6.6 • Aid in bending and flexing the knee
• Extending the hip (2)
- 6.7 Erector spinae – the trunk is slightly extended
Lower erector spinae – stabilises the spine
Transverse abdominis – drawing the abdomen towards the spine
Multifidus – stabilises the torso (3)
[12]
- TOTAL SECTION A: 40**

SECTION B: DANCE HISTORY AND LITERACY**QUESTION 7: CHOREOGRAPHY AND PERFORMANCE**

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Choreography and performance						
7.1 Music elements (explaining)		√			6	
7.2 Improvisation/Composition (designing)		√				6

**Many possible answers will be provided by the candidates.
Use professional judgement when allocating marks for this question.**

EXAMPLES OF POSSIBLE ANSWERS:

**7.1 All THREE elements must be included.
Award 2 marks for each element explained and how they influence
musicality in dance performance.
No marks to be awarded for ONE-word answers.**

- 7.1.1
- Tempo refers to the speed of the music at which you will dance.
 - Movements can be fast/slow/speeding or slowing down.
 - The speed/tempo of the music affects the energy and mood of the dance. Changing the speed of the music creates interest. (2)
- 7.1.2
- Timbre refers to the quality of the sound.
 - The instruments/timbre affect(s) the movement quality.
 - Different instruments have different sounds and this affects the mood of the dance scenes and helps to tell the story. (2)
- 7.1.3
- Dynamics refer to how loud or soft, fast or slow music is played.
 - The dynamics within the music affect the dynamics within the dance
 - It influences how a movement is performed (e.g. smooth, sharp, free flow, bound flow, strong, light, sustained and percussive).
 - Dynamics add uniqueness, richness and power to the movements. (2)

- 7.2 **Candidates must choose ONE of the stimuli. If the candidate answers on more than one stimulus, mark only the FIRST ONE.**
An activity must be *designed* that clearly shows how creativity could be developed and how he/she could include choreographic elements, motifs/gestures.
Many possible activities will be designed. Use professional judgement when allocating marks to this question.

Two examples of possible *designs* for activities:

POETRY STIMULUS:

- Start with dancers each writing a short limerick/poem or recalling one already learnt.
- Dancers then need to add motifs, gestures and other choreographic elements to express the words in their limerick.
- Dancers then put the limerick movements/gestures into a sequence.
- The sequences could then be combined together with those of other dancers in a range of ways, e.g. solos, duets, etc.
- Choose a piece of music that has an appropriate feel to it to complement the limerick/poem.
- Choreographic elements could then be introduced such as unison, levels and direction.
- The beginning and ending could then be added that add to the intent of the limerick/poem.

PROPS STIMULUS:

- Start with each dancer using a chair as a prop and deciding what it could be other than a chair (symbolism).
- Dancers improvise movements on the chair using all the levels (high/medium/low) developing the symbolism.
- Dancers then improvise movements where they move the chair in space developing the symbolism further.
- Dancers join up in pairs and combine the symbolic meaning they have developed through improvisation into short motifs.
- Dancers add three choreographic elements to the motifs, e.g. canon/patterning/unison.
- Dancers then add a beginning and ending linked to the symbolic meaning of the chairs.
- The sequence is to be formalised into a composition to include transitions between the motifs for presentation.

(6)
[12]

RUBRIC FOR QUESTION 7.2	
6	Candidate can design an inventive improvisation activity that shows a developed understanding of how to use a stimulus to develop creativity. The activity shows structure and includes the use of motifs or gestures and choreographic elements and could develop into a creative composition.
5	Candidate can design an improvisation activity that shows an understanding of how to use a stimulus to develop creativity. The activity shows structure and includes the use of motifs or gestures and choreographic elements and could develop into a creative composition.
4	Candidate can design an improvisation activity that shows some understanding of how to use a stimulus to develop creativity. The activity shows some structure and some understanding of how to include motifs or gestures and choreographic elements and could lead to a composition.
3	Candidate cannot design an activity, but can provide examples of how to use the stimulus. There is no clear structure on how to develop a composition. Limited understanding of motifs, gestures and choreographical elements in the answer.
2	Candidate can provide some examples of how to use a stimulus.
1	Candidate has a vague understanding of improvisation or choreography.

QUESTION 8: SOUTH AFRICAN CHOREOGRAPHERS

PRESCRIBED SOUTH AFRICAN CHOREOGRAPHERS	
Veronica Paeper	Mavis Becker
Vincent Mantsoe	Hazel Acosta
Alfred Hinkel	Carolyn Holden
Sylvia Glasser	Dada Masilo
Gary Gordon	Gregory Maqoma

FOCUS OF QUESTION + cognitive-level descriptors	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Choreographers				LOW	MEDIUM	HIGH
Career/influences (remembering)			√	7		
Choreographic approach/style/ significant achievements/contributions to dance (analysing)			√		7	
Writing in the correct format (application)			√		1	

Candidates will provide a wide range of information depending on their sources of information/text books.

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

Evaluate the whole answer in context to determine what the candidate knows and award marks accordingly:

LOW-LEVEL MARKS FOR:

- Recall the choreographer's professional career as a dancer/choreographer.
- People/Socio-political context that influenced his/her work or that he/she collaborated with.

MEDIUM-LEVEL MARKS FOR:

- The choreographic approach to his/her dance works and/or his/her own unique dance style/examples from a work they have seen.
- The choreographer's significant achievements and contributions to the art of dance in South Africa.
- Answer written as an article.

(7)

(7)

(1)

[15]

ASPECTS THAT COULD BE INCLUDED IN THE ARTICLE:

- The name of choreographer must appear somewhere. No marks awarded.
- **Application of the *correct format* for an article to include:**
 - Appropriate title
 - Introduction
 - Conclusion

(1)

MAXIMUM LOW-LEVEL MARKS = 7

- **Known *facts* about the choreographer's career as a dancer and as a choreographer may include:**
 - Early training/lack of training
 - Dance styles learnt
 - Companies he/she performed/associated with/founded
 - Role in the company, e.g. dancer/director/choreographer, etc.
 - Dance works they performed in
- **People/Socio-political context that influenced his/her work or that he/she collaborated with should be applied to a work the candidates have seen.**
This could include:
 - People/Teachers/Choreographers/Directors, etc.
 - Places where they grew up/danced
 - Political environment
 - Social environment
 - Collaborations with companies/teachers/directors/dancers/students and any other relevant information that influenced the choreographer's development
 - Any other relevant information

(7)

MAXIMUM MEDIUM-LEVEL MARKS = 7

- **The *choreographic approach* to his/her dance works and/or his/her own unique dance style may include:**
 - Use of improvisation, or not
 - Use of dancers
 - Use of production elements
 - Use of music/accompaniment
 - The themes/intent, etc. that feature largely in the dance works
 - Choreographic structures such as chance/non-conventional dance spaces, etc.
 - Uses/Does not use programme notes – audience experience
 - People/Teachers/Choreographers/Directors, etc. and how they influenced the choreographer's unique style
 - Places where they grew up/danced and the effects on the choreographer's style
 - Political environment and the effects on the choreographer's style
 - Social environment and the effects on the choreographer's style
- **The choreographer's *significant achievements and contributions* to the art of dance in South Africa may include:**
 - Awards received
 - Companies founded
 - Job creation
 - Political/Social statements
 - Education of dance learners/student dancers
 - Creating new generations of choreographers
 - South African dance is recognised internationally
 - Developing new and unique South African dance styles

(7)

[15]

QUESTION 9: HISTORY OF DANCE MAJOR AND INDIGENOUS DANCE

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
History of dance major and indigenous dance						
9.1.1 No mark for naming			√			
9.1.2 Characteristics and principles of dance major (recognising)			√		6	
9.1.3 Origin and history (recall)			√	5		
9.2 Indigenous dance (substantiating)			√			4

EXAMPLE OF ONE POSSIBLE ANSWER:

9.1 9.1.1 Ballet as a dance major (no mark)

9.1.2 **Allocate 6 marks if the candidate can describe SIX characteristics and/or principles of his/her dance major. ONE-word answers will NOT be accepted.**

Characteristics:

This refers to a typical quality that is usually present in a dance form, e.g.

- Costumes/Dress/Adornments
- Use of stage/settings
- Use of music/accompaniment
- Intent – reason/story/meaning

EXAMPLE: Characteristics of classical ballet

- Classical ballet is based on classicism in the art of painting and sculpture showing an ideal body.
- It has a strict sense of balance and formal design.
- Ballet involves detail and precision of movement and gestures, steps and poses which relate to each other and to the central line of balance to display perfect harmony, grace and a balanced pose.
- Classical ballet originally used classical music scores only, but today a variety of music is used.
- This dance form is recognised by the outward rotation of the legs from the hip joints, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.
- Female dancers do pointe work – blocked toe shoes are worn and dancers perform on the tips of their toes.
- The dancers usually wear elaborate costumes.

Principles:

These are the general laws or theories that underpin the movement vocabulary (ways of moving) of the dance form.

EXAMPLE: Principles of classical ballet

- Stance: The torso must be well held and supported with the main movement occurring in the arms and legs.
- Turn-out: Outward rotation of the legs in the hips, essential for classical ballet technique.
- Placing: Arranging of the head, spine and limbs in alignment with each other to achieve an ordered, balanced form.
- Laws of balance: A counterpoise of limbs in order to maintain equilibrium (equal weight around a central point).
- Basic rules of the head, legs, arms and body – the specific ways in which they are used in relation to each other.
- Gravity: Ballet defies gravity.

(6)

- 9.1.3 **Allocate 5 marks if the candidate can identify FIVE significant facts about the background of his/her dance major. More information than is expected from the candidates has been included to guide markers.**

Origin:

- Catherine de Medici of Italy brought the court ballets, as they were called, to the French court when she married Henry, the Duke of Orleans, son of the French king, in 1533.

History:

- In 1661 King Louis XIV (the Sun King) founded the Royal Academy of Dance in Paris to establish standards for the perfection of the art of dance.
- Teachers of dance and professional dancers were trained and the steps and movements of the court and character dances were codified.
- During the course of the 18th century (1700–1800) ballet moved from the courts into the theatres. In the first part of the century ballets centred on mythological themes and characters; in the second part ballets focused on more human themes and characters, using both dancing and pantomime to tell the various stories.
- By the 19th century (1800–1900) ballet had become an established theatrical form that had spread across Europe.
- The Romantic Era, with its urge toward things imaginative and supernatural, saw female dancers rise onto the tips of their toes, a convention that is retained by female ballet dancers to this day.

- In the second half of the century ballet's popularity had declined in Europe but had forged ahead in Tsarist Russia, where, by the end of the century, full-length story ballets in the Tsarist classical style were being produced.
- Shortly thereafter the Diaghilev Ballets Russes (Russian ballet) was born. It was this group that transformed ballet into a vital modern art that utilised the work of the leading composers, designers and visual artists of the time.
- The Ballets Russes was instrumental in the development of classical ballet as the global dance form we know today. The influence of the Ballets Russes on the British dance scene was echoed in the countries of the British Commonwealth, amongst which, of course, was South Africa.
- The Ballets Russes gave us the one-act ballet, the abstract ballet, the psychological ballet and ballets on contemporary themes.
- Since then we have vastly extended the limits of balletic technique and style, pushing the body ever further, extending its lines, magnifying its defiance of gravity with breath-taking jumps and turns in the air and highlighting the apparent effortlessness of balletic movement that so disguises the supreme control necessary to achieve it.

(5)

9.2 **Allocate 4 marks if the candidate can discuss in paragraph format what in the 21st century has had an influence on indigenous dance (with regard to participants and communities) and how it is used, perceived and valued in today's society.**

POSSIBLE ANSWERS BY CANDIDATES:

- Indigenous dance is influenced by other dance genres and in turn it influences other dance genres.
- In South Africa indigenous dance is often fused with modern and contemporary dance and called fusion dance or Afro-fusion.
- With the breakdown of tribal communities and different life styles, many indigenous dances are being lost and devalued.
- Indigenous dance is no longer only passed down from generation to generation, but is being taught in schools.
- Indigenous dance is performed at political rallies to reinforce the power and strength of political parties.
- Indigenous dance is used in musicals and is performed on stage.
- Technology has made indigenous dance more accessible globally through the use of You Tube, DVDs, cellphones, etc.
- Candidates may discuss many other influences and examples.

(4)
[15]

NOTE: Candidates have a choice between QUESTION 10 and QUESTION 11.
If more than one question is answered, mark only the FIRST ANSWER.

QUESTION 10: INTERNATIONAL DANCE WORK – *GHOST DANCES* (Choice question)

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
<i>Ghost Dances</i>				8		
Synopsis (explaining)			√			
Production elements (describing)						
Movement vocabulary (discussing)			√		8	
Symbolism used (analysing)						
Overall performance (evaluating)			√			2

Candidates will provide a wide range of information depending on their sources of information/textbooks/viewing of DVD materials.

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

The candidate's answer must relate to how Bruce portrays the message of this dance work in the statement.

Evaluate the whole answer in context to determine what the candidate knows and award marks accordingly:

POSSIBLE ASPECTS THAT COULD BE INCLUDED IN THE ESSAY:

**Christopher Bruce reflects on social and political views in this dance work.
He portrays his message through the people in this story.**

MAXIMUM LOW-LEVEL MARKS = 8

Explaining the synopsis/intent which may include:

- *Ghost Dances* was based on the innocent citizens of South America caught up in the political issues of Pinochet's regime.
- From the time of the Spanish conquest many people were tortured and killed for being too outspoken.
- Some of Inti-Illimani's music in *Ghost Dances* features musician Victor Jara, whose story, told by his widow Joan Jara, inspired Christopher Bruce to choreograph *Ghost Dances*. Jara was tortured and killed because of his outspoken views against the government.
- Through this dance Bruce has captured the continuous devastation of the political oppression of that time, how they lived and their courage in the face of hardship.
- Bruce drew his theme from the annual 'Day of the Dead' festival. Many old religions use this simple and naive image of skeletons as symbols or figures of their beliefs. People celebrate their past loved ones by painting their faces to represent a skeletal image.
- Diablada/Bolivian masks represent the devil in religious ceremonies. These masks capture the underworld figures and are used in different dances, for different cultures, in different ways.

Describing the production elements – sets and costumes which may include:**Costumes:****The Dead:**

- The Dead wear everyday clothing representing ordinary people caught up in war. This shows that the message is universal.
- The clothes are tattered and torn showing the brutality of the regime.
- The clothes show the different social status/backgrounds of the people as well as ages – symbolising that everyone was affected by this war.
- Any other relevant answers.

The Ghosts:

- The Ghosts represent the evil regime/war occurring in Chile. However, this is a dance work that has a universal message. Anyone can relate to it.
- The costumes for these ghostly figures develop the mood and create a daunting atmosphere.
- The skull-like masks cover the full face, hiding the person underneath completely; the dark, hollow eye sockets create the look of emptiness inside them.
- Not knowing the identity of who is behind these devil-like masks creates an uneasy feeling as you look at their evil grins.
- Any other relevant answers.

The set:

- The set is a backdrop of a rocky Andean location suggesting the mouth of a cave. This represents the 'waiting area' for the Dead where they tell their stories before being brutally killed.
- The setting (Andean mountains) is also representative of South America which was the original inspiration for this work.
- The rock-like structures are used by the Ghosts to crouch and laze upon adding to their animal-like presence, highlighting the indifference they show to the plight of the Dead.
- Any other relevant answers.

(8)

MAXIMUM MEDIUM-LEVEL MARKS = 8**Discussing the movement vocabulary which could include:**

- The Ghosts use very athletic movements as well as the floor creating a feeling of very primitive/animalistic beings which produces a terrifying picture and makes you feel anxious/waiting for something bad to occur (war/death).
- The Ghosts use a lot of gestures which are also threatening, such as the blank stare they give to both the audience and to the side of the stage, as if waiting for their next victims.
- The Ghosts seem to be constantly on guard as if waiting for their prey – victims of war.
- The use of canon and unison in the trios of the Ghosts creates the feeling of a pack – no individuality, whereas the Dead work in various groups and combinations with a much wider movement vocabulary, showing their individuality and own personal story.
- Strong motifs are used in this work – the wide plié in second with outreaching arms as if asking for help. The power fist used by the Dead showing defiance against the situation they find themselves in.
- The use of folk dance creates the feeling of the South American people and their joy for life – resilience to rise up in the face of adversity.
- Any other relevant answers.

Analysing the symbolism used which could include:

- The distinctive, rhythmic movements performed to haunting South American folk music symbolise the innocent people of South America down the ages.
- The ghostly figures symbolise the Spanish Pinochet regime.
- The Dead symbolise innocent people caught up in war and how their lives are brutally interrupted.
- The dripping sound effects used create a feeling of dread which could symbolise life passing/blood dripping, etc.
- Many of the movements have strong symbolic imagery – the three girls lifted in death by the three Ghosts could be the three crosses indicated in the Bible.
- The colours of the costumes could be symbolic, e.g. the red dress symbolising love/death/anger. The white dress symbolising purity/innocence.
- Any other relevant answers.

(8)

MAXIMUM HIGH-LEVEL MARKS = 2

Evaluating the impact of the overall performance and how the message was conveyed:

- Candidates will provide their own evaluation of the work. They must be able to justify their comments with facts from the work.

(2)

[18]

OR

QUESTION 11: INTERNATIONAL DANCE WORK (Choice question)

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	<i>Apollo or Jewels (Emeralds, Rubies, Diamonds)</i>
Alvin Ailey	<i>Revelations</i>
Martha Graham	<i>Lamentation or Errand into the Maze</i>
Mathew Bourne	<i>Swan Lake or Cinderella</i>
Pina Bausch	<i>The Rite of Spring</i>
William Forsythe	<i>In the Middle, Somewhat Elevated</i>
Jiri Kylian	<i>Wings of Wax</i>
Mats Ek	<i>Giselle of Swan Lake or Carmen</i>
Rudi van Dantzig	<i>Four Last Songs</i>

FOCUS OF QUESTION + <i>cognitive-level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International dance work				8		
Synopsis (explaining)			√			
Production elements (describing)					8	
Movement vocabulary (discussing)			√			
Symbolism used (analysing)						
Innovative aspects (justifying)			√			2

Candidates will provide a wide range of information depending on their sources of information/ text books/ viewing of DVD materials.

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

***Evaluate the whole answer* in context to determine what the candidate knows and award marks accordingly.**

ASPECTS THAT COULD BE INCLUDED IN THE ESSAY:

- The name of choreographer and dance work. No marks awarded.

MAXIMUM LOW-LEVEL MARKS = 8

- **Explaining the synopsis/intent which may include:**
 - Sections
 - Narrative/Abstract
 - Reason for creating the work
 - Any other relevant answers
- **Describing the production elements which may include:**
 - Costumes/Make-up:
 - Colours
 - Styles
 - Effects
 - Sets/Props:
 - Imagery
 - Design
 - Position
 - Use
 - Staging:
 - Type of stage
 - Size of stage
 - How it was used
 - Lights:
 - Colours
 - Effects
 - Positions
 - Music/Accompaniment:
 - Genre/Style
 - Instrumentation/Songs/Words
 - Music elements
 - Quality
 - Effects
 - Any other relevant information

(8)

MAXIMUM MEDIUM-LEVEL MARKS = 8**• Discussing the movement vocabulary which could include:**

- Choreographic elements:
 - Canon/Unison/Symmetry/Asymmetry, etc.
- Dance elements:
 - Space/Time/Force
 - Dynamics
- Style(s):
 - Listing
 - Mix of styles
 - Actual movements
 - Characteristics/Principles
- Unique features of the choreographer:
 - Partnering/Pas de deux
 - Movements
 - Gender specific roles
 - Characteristics
- Groupings
- Any other relevant answers

• Analysing the symbolism used which could include:

- Production elements:
 - Symbolism being the costumes/colours/styles used, etc.
- Movements:
 - Gestures/Mime
 - Motifs
- Synopsis/Intent:
 - Meaning other than the obvious
 - Universal meaning
- Music/Accompaniment:
 - Effects symbolising something other than the obvious
 - Songs/Words symbolising intent
- Any other relevant answers

(8)

MAXIMUM HIGH-LEVEL MARKS = 2**• Discussing TWO innovative aspects of this work which could include:**

- Style(s)
- Staging
- Content
- Production elements
- Any other relevant answers

(2)

[18]

EXAMPLE OF A POSSIBLE ANSWER:***Apollo* choreographed by George Balanchine.****Explaining the synopsis/intent:*****Scene 1:***

- *Apollo* deals with the process of evolution and growth as we see Apollo being born and transforming from boy to adult.
- The ballet opens with the birth of Apollo against a luminous blue background on a high rock in Delos, an Aegean island.
- On this high rock, Leto gives birth to Apollo.
- The boy god, at the foot of the rock (represented in later versions by steps leading up to a platform), frees himself from his swaddling clothes and begins to live and communicate with the world.
- Three muses, wearing brilliant white costumes, dance solo variations before Apollo dances a pas de deux with Terpsichore, the muse of dance.
- A lute is presented to him by two handmaidens.
- This is a sign of his future greatness in music.

Scene 2:

- Apollo, appears centre stage with his lute.
- The three muses, Calliope, Polythymnia and Terpsichore approach and pay him homage.
- Apollo presents each of the muses with a symbol appropriate to her art.
- To Calliope, muse of poetry, he gives a tablet; to Polythymnia, muse of acting, he gives a mask, and to Terpsichore, muse of singing and dancing, a lyre.
- The three muses dance with their gifts, and then Apollo performs a variation.
- He is joined by Terpsichore and they dance a graceful pas de deux.
- Calliope and Polythymnia join Apollo and Terpsichore in a joyous coda.
- Apollo hears the voice of his father Zeus summoning him to Olympus.
- He leads the muses to the foot of a high rock and begins to climb to the summit of the sacred mountain (Mount Parnassus).
- Leto, his mother, appears at the side of the stage watching her son's departure.

Describing the production elements which may include:

- A luminous blue background on a high rock (represented in later versions by steps leading up to a platform), representing an Aegean island, is used.
- The dancers wear typically Grecian styled outfits.
- The infant god wears swaddling clothes.
- Apollo is later dressed in a short gold tunic.
- Three muses wear brilliant white costumes.
- Music was composed by Igor Stravinsky (1882-1971), born in Russia, and acknowledged as one of the great composers of the 20th century.
- Stravinsky was deeply interested in Greek mythology.
- He composed the score as a ballet.
- Balanchine's choreography is perfectly in tune with Stravinsky's music, which moves between dynamic playfulness and moments of solemnity.
- Stravinsky produced a refined score with a simplified orchestra.
- It is written for 34 string instruments only and is consistently classical in style with clarity, calm and even serenity in the music but also having moments of rhythmic vitality, jazz inflections, dry harmonies, an abundance of perfect chords and rare polytonal superimposition.

(8)

Discussing the movement vocabulary which could include:

- The choreography is based on the classical tradition, but introducing all kinds of different steps, variations and attitudes in the dance composition for the one male dancer and three ballerinas.
- It has completely new lifts, syncopations, elevations and athletic movements and even spinning turns on the heels.
- Dancers use parallel legs at times instead of turned out legs.
- Flexed instead of pointed feet are often used.
- The hands are sharply bent at the wrists.
- Very athletic and fast legwork, unexpected shifts of weight and energetic movements are used.
- The arabesque line is used; although employed in various off-axis and innovative means of support, the line still serves its traditional purpose of focusing on the ballerina's leg.

Analysing the symbolism used which could include:

- A luminous blue background on a high rock (represented in later versions by steps leading up to a platform), symbolise an Aegean island.
- The lute given to Apollo in Scene 1 is symbolic of his future greatness in music.
- The tablet Apollo gives to Calliope is symbolic of her use of poetry.
- The mask given to Polythymnia symbolises the power of gestures.
- The lyre given to Terpsichore is symbolic of her singing and dancing.

(8)

Discussing TWO innovative aspects of this work which could include:

- Balanchine has developed his own theories on stage pattern, design and the relationship between music and dance.
- *Apollo* combines traditional balletic style with the geometrical austerity of modernism, an illustrious example of the art that was to be known as Neoclassical.
- Balanchine's austerity of modernism led to the evolution of classicism that became the hallmark of New York City Ballet.

(2)
[18]

TOTAL SECTION B: 60
GRAND TOTAL: 100