



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2015**

**DANCE STUDIES  
MEMORANDUM**

**MARKS: 100**

---

This memorandum consists of 19 pages.

---

**NOTE TO MARKERS/TEACHERS**

Adhere strictly to this memorandum when marking. In some qualitative questions, exercise your professional and informed judgement.

**This question paper must be marked by experienced dance teachers 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 above each answer.
- Do NOT award full marks for essay/paragraph-type questions if there are grammatical and spelling errors and if the answer is not written in the correct format.
- 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.

**SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE****QUESTION 1****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Posture/warm up/cool down	√					
Remembering – 1.1				3		
Analysing – 1.2					2	
Application – 1.3					3	
Evaluate – 1.4						2

**NOTE TO MARKERS:**

Many possible answers may be given. Use professional judgment when assessing candidates' answers. Bullets added to aid marking.

**EXAMPLES OF POSSIBLE ANSWERS:**

1.1 *Allocate 3 marks for 3 facts describing how to hold your posture in dance.*

- A well-aligned body where all your body parts are in balance with each other.
- Stand upright, lengthen your spine, extend your neck, stretch your legs and put your weight over both your feet.
- Your weight should be on the ball of the little toe, the ball of the big toe, the middle of the foot and the heel with your legs over your feet and your knees over the middle toe.
- Your shoulders, hips and knees should be level.
- There should be an imaginary straight line from the head to the toes.
- This line runs from the crown of your head, in front of your ears, through the centre of your shoulders and hips, behind the knee cap and in front of the ankle.
- The head balances on top of the spine with the crown of the head over the insteps.
- Your pelvis balances on top of the legs in such a way that the abdominal muscles, lower back muscles, around and within the pelvis muscles are equally contracted – also known as core stability.

(3)

1.2 *Allocate 2 marks for 2 clear explanations on how to improve and maintain good posture.*

- Practice good posture at all times.
- Use the abdominal muscles during all movements.
- Pull the abdominal muscles inward and upward towards the spine.
- Maintain a balance between the abdominal muscles in the front and the lower back muscles at the back.
- Do regular strength training exercises for the abdominal and lower back muscles.

(2)

1.3 *Allocate 3 marks if the learner can explain 3 clear facts on why it is important to warm up the body before a dance class.*

- Increases your heart rate, breathing and body temperature
- Prepares your body for vigorous exercise.
- Increase blood flow and oxygen to your muscles.
- Mobilises your joints – increases your range of movement.
- Makes your muscles warm and flexible
- Prevents injury
- Helps you to focus – prepares you to be clear headed and responsive.

(3)

1.4 *Allocate 2 marks if the learner can give 2 clear facts on what should be done during the cool down.*

- Continue moving but gradually reduce the speed and size of the movements performed e.g. you may choose to perform an *Adage* (a slow movement sequence) or gentle floor exercise.
- Slow movements should be done until the heart rate and breathing has returned to normal.
- Follow this with a stretching routine.

(2)

**[10]**

THERE IS A CHOICE BETWEEN QUESTION 2 AND QUESTION 3.

**QUESTION 2 (CHOICE QUESTION)**

**MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Anatomical actions/muscles	√					
Analysing – 2.1					5	
Recognising – 2.2				5		

**ANSWERS**

2.1	2.1.1	Flexion	(1)
	2.1.2	Extension	(1)
	2.1.3	Abduction	(1)
	2.1.4	Rotation	(1)
	2.1.5	Plantar flexion	(1)
2.2	2.2.1	Sternocleidomastoid	(1)
	2.2.2	Trapezius	(1)
	2.2.3	Pectoralis major	(1)
	2.2.4	Gastrocnemius	(1)
	2.2.5	Rectus abdominis	(1)
			<b>[10]</b>

**OR**

**QUESTION 3 (CHOICE QUESTION)****MEMO**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Spine/anatomical actions	√					
Recognising – 3.1				4		
Applying – 3.2					2	
Analysing – 3.3					3	
Remembering – 3.4				1		

**ANSWERS**

- 3.1 A Cervical (1)  
 B Thoracic (1)  
 C Lumbar (1)  
 D Sacral (1)

3.2 *Allocate 2 marks if the learner can give 2 facts on the functions of the spine.*

- It acts as a shock absorber because of all its curves.
- It assists with movement.
- It is a protective shell for the spinal column.
- It is a point of attachment for muscles.
- It supports the body in an upright position.
- It aids in good posture and balance. (2)

3.3 *Allocate 3 marks for 3 correct anatomical actions of the spine.*

- As you bend over to touch your toes (flexion)
- Bending backwards (extension)
- Turning your torso to the right or left side (axial rotation) bending sideways (lateral flexion) (3)

3.4 33 (1)  
**[10]**

**QUESTION 4****MEMO:**

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Correct floor/knee alignment/ pulled muscle	√					
Analysing – 4.1					3	
Applying – 4.2					3	
Evaluating – 4.3						4

**NOTE TO MARKERS:**

Use professional judgement when assessing the quality of the answer. Bullets are used to aid marking.

**EXAMPLE OF POSSIBLE ANSWERS:**

4.1 *Allocate 3 marks for 3 detailed explanations of how the correct dance floor will ensure the safety of dancers.*

- A sprung-wood floor is essential as it acts as a shock absorber (like shock absorbers in a car).
- Without it you may experience injuries and problems with your feet, tibia (“shin-splints”) and spine.
- A wet floor creates a slipping hazard.
- Too much resin can create sticky spots which make turning difficult and result in twisted knees or ankles.
- Cracks and holes in floorboards need to be dealt with immediately as they can tear open the skin of your feet.

(3)

4.2 *Allocate 3 marks for 3 detailed explanations of what alignment is and why the correct alignment of the knees is important to a dancer.*

- Alignment refers to the way joints line up with one another in movement.
- To maintain healthy joints you need to ensure you do not place stress on the ligaments by moving the joint beyond its normal range and movement direction.
- The knee joint is a hinge joint built to bend and flex in one plane with very slight rotation and no space for lateral movement.
- If excessive load is placed on the knee (like landing from a jump) and there is lateral or rotating movement at that moment the ligaments on either side of the joint can tear.
- To prevent this you need to make sure your knees line up with your middle toe when you bend.

(3)

4.3 *Allocate 4 marks for 4 detailed discussions of the immediate treatment if somebody has pulled a muscle during dance class.*

- The muscle will hurt, but will still be able to bear weight.
  - The recommended treatment for the injury will be **RICE**.
  
  - **R.I.C.E** stand for: **R**est – **I**ce – **C**ompression – **E**levation
  - **Rest** – helps the body with the healing process as energy is focused on healing
  - **Ice** – Should be applied to the area as soon as possible to decrease swelling. The cold decreases the pain, increases circulation and helps the healing process.
  - **Compression** – is used in the form of bandaging or strapping, which counteracts the accumulation of fluid in the injured area. As with ice it is essential to relieve the compression at regular intervals.
  - **Elevation** – is done to decrease swelling.
- Seek medical attention if the injury persists or worsens.

(4)

[10]



## QUESTION 5

## MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Components of fitness/ strength	√					
Remembering – 5.1				4		
Analysis – 5.2					4	
Recognising – 5.3				2		

## ANSWERS:

- 5.1 5.1.1 False (1)
- 5.1.2 False (1)
- 5.1.3 False (1)
- 5.1.4 False (1)
- 5.2 *Allocate 4 marks for 4 clear explanations of the benefits of muscle strength to a dancer.*
- It increase physical performance and endurance/staying power.
  - It reduce the risk of injury.
  - It increases the strength in your joints to lift your leg high.
  - It improves your balance and strength to firmly hold the body in any position.
  - It allows you to jump higher.
  - It ensures that your body is well-aligned with your weight over the centre of your feet and your shoulders over hips, hips over knees and knees over the middle toes. (4)
- 5.3 *Allocate 1 mark for the name of one exercise to strengthen the muscles and 1 mark for naming the part of the body that is being strengthened.*
- **Leg exercises/Developpé** for strength/grand battements/brushes for power.
  - **Floor exercises/Arabesques** – Holding this position will strengthen the back and abdominal muscles, while stabilising your posture as well as the muscles of the legs.
  - **Jumps/Sautés** – This will develop strength in the legs to propel the body off the floor as well as muscle speed.
  - **Arm exercises/Port de bras** – Developing strength in the arms. (2)

[10]

TOTAL SECTION A: 40

## SECTION B: DANCE HISTORY AND LITERACY

## QUESTION 6

## MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Dance forms/cultural dances			√			
Recognising – 6.1				2		
Comparing – 6.2						6
Analysis – 6.3					2	

## POSSIBLE ANSWERS:

- 6.1 Ballet/Contemporary and African dance (2)
- 6.2 *Allocate 3 marks for recognising 3 facts of each one of the two dance forms in QUESTION 6.1 (3 x 2 = 6)*

CLASSICAL BALLET	AFRICAN DANCE
<ul style="list-style-type: none"> <li>This dance form is recognised by the outward rotation of the legs from the hip joint, stretched feet as well as the five positions of the feet, rounded arm lines and set positions of the arms.</li> <li>The style of classical ballet is to defy gravity with grace and a very strict technique.</li> <li>Classical ballet consists of barre work, centre work, <i>pirouettes</i>, <i>ports de bras</i>, <i>adage</i>, and <i>allegro</i> consisting of small and big jumps with and without <i>batterie</i>.</li> <li>Female dancers do pointe work – blocked toe shoes are worn and dancers perform on the tips of their toes.</li> </ul>	<ul style="list-style-type: none"> <li>African dance make use of the natural bends of the body.</li> <li>Dancing towards the ground and complimenting gravity instead of defying it.</li> <li>Articulation of basic and complex rhythmic patterns.</li> <li>Imitating and dramatisation of the natural world (birds, animals, insects or plants) or the elements such as fire, water, earth and air can be used as a stimuli for movement.</li> </ul>

<p>The dancers usually wear elaborate costumes – tutus/velvet jackets and skirts.</p> <ul style="list-style-type: none"> <li>• Classical ballet originally only used classical music scores but today you would find a variety of music used.</li> <li>• For the traditional ballets such as <i>Swan Lake/Sleeping Beauty</i>, very elaborate stage sets would be used.</li> <li>• Ballet works are performed by professional dancers usually in a theatre</li> </ul>	<ul style="list-style-type: none"> <li>• Dances generally have a theme (fertility, courtship, work, hierarchy etc.) and purpose (protest, socialisation, celebration, questioning social issues etc.)</li> <li>• African dance costumes vary greatly depending on the cultural and age group that performs the dance.</li> <li>• Animal skins are commonly used as well as elaborate bead work, brown or brightly coloured material, ankle rattles, feathers, etc.</li> <li>• Musical accompaniment usually consists of drums, singing, clapping and/or chanting.</li> <li>• The drums, singing, clapping and rattles together with the stamping of the feet create polyrhythmic sounds.</li> <li>• African dance is normally performed by the community and has a specific reason/function.</li> </ul>
---	---

(6)

6.3 Drums and other percussion instruments are used. Also chanting, stomping, singing and clapping.

(2)

[10]

## QUESTION 7

## MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
International dance work			√			
Remembering – 7.2				4		
Analysis – 7.3					8	
Evaluation – 7.4						3

## NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates' answers. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer. Bullets are used to aid marking.

## ONE POSSIBLE ANSWER:

7.1 *Revelations* by Alvin Ailey

7.2 *Allocate 4 marks for 4 detailed descriptions of the synopsis/theme.*

- *Revelations* is divided into 3 sections:
- **Pilgrim's sorrow** – This section shows the suffering of the people, their struggle and resistance. The movements are simple but powerful and show gestures of spiritual need. The section is danced by a trio. This part shows angry expression and a revolt against oppression of Blacks in the 1930s.
- **Take me to the water** – This begins with a joyous dance with a number of people coming from the church to the lake. The scene represents a spiritual cleansing/baptism. There is a woman with a big white umbrella. The cloth rising and falling is representative of the tides of the river. The male solo dancer ends under a spotlight using heavy contractions and spasms to create the feel of anguished repentance for his sins.
- **Move members move** – This is a fast dramatic trio where three men run around the stage in attempt to shake off the burdens of their sins. A group of elegantly dressed women arrive at the church at the end of the day to gossip and chat. Finally the whole company fills the stage with cheerful and vibrant dancing.

(4)

7.3 7.3.1 *Allocate 2 marks if the learner can give 2 adequately explained facts about the costumes used.*

Costumes designed by Lawrence Maldonado.

Each section is different:

- Section 1: neutral colours of red, orange and yellow dresses.
- Section 2: white long dresses, men in mesh tops and pants.
- Section 3: Sunday “best”, men in black pants, white shirt and gold waist coats, women in gold/yellow dresses, broaches and hats.

(2)

7.3.2 *Allocate 2 marks for 2 explanations of the music used in the dance work.*

- There are a number of different songs which are traditional spiritual/gospel music.
- The music tells the story of sadness, love, trouble and deliverance.
- The music sets the mood for the dances.
- The Gospel score was able to bring about the emotions that Alvin Ailey wanted to portray to communicate his ideas and themes.

(2)

7.3.3 *Allocate 2 marks if the learner can explain 2 of the sets and props used.*

- *Revelations* uses very minimal sets on stage to allow the dances to express and communicate their emotions unhindered.
- The backdrop of the night shows the darkness of the times.
- The Baptism scene used props like umbrellas and a very long piece of blue cloth representing the river where the Baptism takes place.
- The last section uses chairs and fans carried by the women which give a relaxed atmosphere after church while people are socialising.

(2)

7.3.4 *Allocate 2 marks if the learner can explain 2 facts about the lighting used.*

- The lighting was designed by Nicola Cernovitch.
- The lighting helped to create the various moods of the dance.
- In the opening scene there is a light shining only on the group of dancers. The rest of the stage is black. This creates a feeling of unity between the dancers.

(2)

7.4 *Allocate 3 marks for 3 detailed facts on the choreographers dance style used in this dance work.*

- *Revelations'* dance style is a combination of modern jazz and ballet.
- The style is full of glamour, with beautifully trained dancers.
- The movement is also varied and busy.
- He uses contraction and release.
- The use of gravity is evident as the work is well grounded and the dancers use the floor as a tool.
- The dance style and movement is inspired by the joyous approach to dance he received in the gospel churches connected to his background.
- There is a strong focus on arms and hands – gestures related to the theme of devotion.

(3)  
[15]

## QUESTION 8

### MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
South African choreographer/dance work			√			
Remembering – 8.2				1		
Analysing – 8.3					3	
Analysing – 8.4					4	
Remembering – 8.5				3		
Analysing – 8.6					2	
Evaluating – 8.7						2

### NOTE TO MARKERS:

Use professional judgment when assessing the quality of the candidates' answer. Candidates may have given more information in one section than in another. Evaluate the whole answer in context to what the candidate knows and award marks accordingly. No mark allocation for the name of the choreographer and dance work. Bullets are used to aid marking.

### ONE POSSIBLE ANSWER:

8.1 Veronica Paeper

8.2 Born in Port Shepstone, Kwazulu-Natal.

(1)

8.3 *Allocate 3 marks if the learner can give 3 facts on how he/she became a dancer.*

- She was born with flat feet and was advised by the local doctor to start ballet in order to strengthen her arches.
- At the age of five, Paeper started learning ballet with Yvonne Adkins.

- In 1960 she joined the University of Cape Town Ballet School and obtained a Ballet Teacher's Diploma with Distinction.
- At UCT she received her training under the tutelage of Dulcie Howes, David Poole, Pamela Chrimes and Frank Staff, whom she married in 1966.
- She became a professional dancer and choreographer.
- During her performing career, she became a principal dancer with three South African Companies: CAPAB, PACT and PACOFS.
- Although she danced many roles her highlights were the Blue Bird Pas de Deux from *Sleeping Beauty* and the Swan Queen in *Swan Lake* (In a personal interview she chuckled as she related how John Simons had dropped her in a performance of *Swan Lake*.)

(3)

8.4 *Allocate 4 marks for 4 explained facts of his/her career as a choreographer.*

- In 1972 Paeper created her first piece of choreography for a charity program called TEACH.
- *John the Baptist* was a dramatic one act ballet with music composed by Ernest Bloch.
- Scenery and costumes were designed by Peter Cazalet who remained Paeper's most frequent artistic collaborator through the years.
- This ballet is about the thoughts that might have passed through the mind of John the Baptist after his execution.
- In 1973 Paeper was commissioned to choreograph a ballet to commemorate the centenary of the South African writer CJ Langehoven.
- *Herrie-Hulle* was first performed in Langehoven's hometown, Oudtshoorn.
- She received favourable publicity for this work.
- She officially became the resident choreographer for CAPAB ballet in 1974.

(4)

8.5 *Allocate 3 marks for 3 facts that describe the story/theme of the dance work.*

- *Orpheus in the Underworld* is a highly comical ballet based on the Greek legend of Pluto, god of the Underworld, who falls in love with Eurydice, wife of Orpheus, and lures her to his kingdom.
- Paeper's narrative work has abandoned the traditional story of Orpheus and has based her ballet on Jacques Offenbach's operetta.
- The action is set in the late 1920's, early 1930's within a decided Franco-Italian background with Pluto as the head of a Mafia-type underworld, Calliope, Orpheus' somewhat neurotic and later inebriated mother and Offenbach himself keeping an eye on the proceedings.

(3)

- Act 1: Hotel le Grand

Orpheus and Eurydice's marriage is not happy, so that when Pluto seduces and abducts Eurydice both she and Orpheus are delighted. However, when Calliope, Orpheus' mother, arrives and discovers what has happened, she is very shocked and demands, in the interest of mythology, that Orpheus goes to Olympus to seek assistance in claiming back Eurydice from the Underworld. Naturally, his mother insists on accompanying him.

- Act 2: Olympus  
On Olympus life is a little boring and when Pluto reveals his latest conquest, Eurydice, it offers a welcome though somewhat unsettling diversion. Orpheus and Calliope arrive and Jupiter assents to her request for aid, whereupon all the gods and goddesses decide to accompany them to Hades, the Underworld.
- Act 3: Hades  
Eurydice is now the star of the Underworld's nightclub. Just when all are enjoying themselves, Calliope spoils their fun by reminding Jupiter of their purpose. He commands Orpheus to leave, followed by Eurydice, but Offenbach intervenes and everything is thrown into confusion (Offenbach is one of the characters in the ballet). (3)

8.6 *Allocate 2 marks for 2 facts on what the choreographer has used as inspiration for his/her works.*

- Paeper tended to use the personalities of her dancers as inspiration for her choreography: Phyllis Spira, Prima Ballerina for CAPAB, had a remarkable sense of comedy and Paeper created comical roles for her.
- Paeper was always open to suggestions and to other people's movements.
- She would set the choreography with as much input from the dancers and would encourage them to use their own personal interpretation of the roles.
- Her works are mostly narrative and her objective is "never to bore an audience". (2)

8.7 *Allocate 2 marks for 2 facts on the choreographer's contribution to dance.*

- Paeper has certainly contributed to the world of South African choreographers.
  - She has developed a vast repertoire of works which companies are able to use today.
  - Paeper is considered one of the forerunners of Modern Classical Ballet in South Africa.
  - Her ballet *Drie Diere* was considered totally unique in that there was a collaborative fusion of all the art forms – incorporating poetry, music and dance.
  - She used a quartet of sonnets by N.P. van Wyk Louw which was written in 1942.
  - In these sonnets he writes about the destructive qualities of man.
  - Klatzow was deeply moved by this poem which led him to compose a score reflecting the theme of Destruction.
  - From these sonnets, Paeper created a powerful dance drama, which to this day, is considered a milestone in South African Ballet. (2)
- [15]



## QUESTION 9

## MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Music elements/ instruments/categories		√				
Recognising – 9.1				1		
Recognising – Naming Analysing – 9.2 examples				2	2	
Analysing – 9.3, 9.4, 9.5					3	

## ANSWERS:

- 9.1 Tempo (1)
- 9.2 *Allocate 2 marks for naming 2 music genres and 2 marks for 2 examples or composer for each genre.*  
*Any TWO possible answers:*
- **Classical music:** Music composed and produced in the Western and European tradition that includes opera, chamber music and symphony. Composers are Bach, Beethoven, Offenbach.
  - **Religious music:** Also known as sacred music or music that has been composed to complement any religion such as Gospel music, Spiritual music and Rastafarian music.
  - **Electronic Music:** Music generated or reproduced electronically that make use of electronic music instruments, such as electric guitar, synthesisers and computers. Pop music compositions use electronic music.
  - **Popular music:** This is well known music normally created, performed and enjoyed by people from all social backgrounds e.g. Jazz, hip-hop, Blues.
  - **Traditional music and folk music:** It is music that belongs to specific culture groups. It is recognised by its musical style or flavour created by typical instrumentation, (e.g. pennywhistles, tambourines, etc.), melodies and rhythms and language in case of song, e.g. Shosholoza. (4)
- 9.3 Chordophone/string instrument (1)
- 9.4 Brass instrument (1)
- 9.5 Drum/cymbols (1)
- [8]**

## QUESTION 10

## MEMO:

FOCUS OF QUESTION	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Improvisation/careers/ poster/choreographic elements		√				
Applying – 10.1					3	
Remembering – 10.2				3		
Remembering – 10.3				3		
Analysing – 10.4					3	

## POSSIBLE ANSWERS:

10.1 *Allocate 3 marks for 3 relevant reasons why trust in dance is important. Bullets are used to aid marking.*

- Trust in dance means sharing space with other dancers.
- This requires touching, for example in lifts and partner work.
- It is important to treat the bodies of your colleagues and your own with respect.
- Your partner should make you feel safe at all times and you in turn should make your partner feel safe.
- Trusting one another help to promote social relationships.
- It also helps to promote creativity and make you feel less self-conscious or threatened.
- It makes you sensitive in the way you move with other dancers.
- Trust helps you to co-operate and work together.

(3)

10.2 *Allocate 1 mark for naming a career and 2 marks for the skills needed to be able to do this career successfully. Bullets are used to aid marking. Some possible examples:*

- **Dance Teacher** – Teaching diploma, patience, love and children.
- **Choreologist** - Qualifications in Benesh notation, knowledge of dance terms and steps.
- **Set designer** – Artistic flair and knowledge of stage design, knowledge of dance work being presented.
- **Pilates instructor** – Sound grounding in anatomy, people skills, love of exercise.
- **Costume designer** – Artistic flair, sewing abilities, knowledge of texture, material and specific fit for moving bodies.
- **Physiotherapist** – Degree in physiotherapy, people skills, business skills
- **Dietitian** – Diploma in nutrition, people skills, business skills
- **Dance historian** – Excellent writing skills, extensive knowledge of dance and its origins, an inquiring mind.
- **Dance therapist** – Knowledge of anatomy, a love of children and people and a caring personality.

(3)

10.3	Should have:	
	• Catchy title	
	• Venue	
	• Dates and times of performances	
	• Cost/where to buy tickets	
	• Layout	(3)
10.4.1	Dance steps that move from place to place.	(1)
10.4.2	A shape made by a dancer or dancers that is identical on the right and left sides of the body.	(1)
10.4.3	How fast or slow (tempo); long or short (duration) the movement is.	(1)
		<b>[12]</b>
	<b>TOTAL SECTION B:</b>	<b>60</b>
	<b>GRAND TOTAL:</b>	<b>100</b>