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**SUBJECT:** **Dance**  
**PAPER NUMBER:** I – Level 1-2-3 (Planning Choreography, Group Choreography, Choreography analysis, Improvisation)  
**DATE:** 28<sup>th</sup> May 2025  
**DURATION:** 2 hours 5 minutes

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### **Section A: Planning Choreography**

**This section carries 30 marks. Answer ALL questions in this section.**

1. A dancer's safe working practice starts in the class/studio. Write the phrases below under the appropriate heading.

Warming up before class	Dancing with socks
Disruptive behaviour (e.g. talking)	Respect personal space to avoid collisions

<b>Hazardous</b>	<b>Safe</b>

(4)

2. Andrea is checking the stage before the performance tonight. List **TWO** safe working practices, that can be observed.

a. \_\_\_\_\_  
 b. \_\_\_\_\_ (2)

3. When planning a choreography, it is important to keep in mind the dance elements. List **TWO** dance elements.

a. \_\_\_\_\_  
 b. \_\_\_\_\_ (2)

4. You are creating a choreography about a thunderstorm. What appropriate aural setting would you choose to enhance your choreography and why?

\_\_\_\_\_  
 (2)

5. a. Look at the pictures below, choose **ONE** and discuss how you would use this picture to create your choreographic intent.

i.



(Source: [portraitsociety.com](http://portraitsociety.com))

ii.



(Source: [publicartarchive.org](http://publicartarchive.org))

iii.



(Source From: [uffizi.it](http://uffizi.it))

Selected picture \_\_\_\_\_

(8)

b. Explain how the picture you selected in question 5.a. would influence your choreographic choices?

(2)

6. Choreographic devices are tools used to create interest in a dance. Explain how you would use unison and repetition within your own choreography. Give an example to support your answer.

Unison

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(2)

Repetition

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(2)

7. Match the following word with the correct definition, letter 'a' is given as an example.

<b>a. Levels</b>		The use of counts to match movements with music.
b. Elevation	<b>a.</b>	<b>Movements that take place on low, medium and high planes.</b>
c. Posture		A design traced in space, can be on the floor or in the air.
d. Timing		An upward action, without touching the floor.
e. Pathway		The way the dancer holds the body.

(4)

8. Your teacher plays a piece of music and you are asked to clap to it and then perform a movement phrase. How does the music guide your movement phrase?

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(2)

***Please turn the page.***

## **Section B: Group Choreography**

**This section carries 20 marks. Answer ALL questions in full.**

**1. The candidates have been given a group work task and a time frame of two weeks to create:**

- a movement phrase of 24 counts
- in groups of 5

**Answer all the following questions whilst keeping in mind the set Task described above.**

a. How would you start planning for this choreography?

b. Explain your intention for the choreography.

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 (2)

c. Identify and draw in the box below the starting group formation to be used.

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d. What is the aural setting which matches the movement phrase in the set task? Describe it.

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(2)

e. List and draw in the box below a Motif (a movement or gesture) of **TWO** actions to be used in the movement phrase.

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(4)

f. Spatial possibilities refer to the levels, direction and pathways the movement has taken. Develop the motif described in question 'e' by adding spatial possibilities. The box below may be used to include diagrams that help explain the answer.

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(2)

g. Dynamics refers to the quality of movements by changing the energy/effort/force/weight. Develop the motif described in question 'e' by adding dynamics.

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(2)

***Please turn the page.***

h. To communicate the choreographic intent for this set task, describe the facial expression and bodily expression?

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(2)

—(2)

i. In the two-week period given for the set task, you focused on body movements, dynamics and spatial clarity. Explain how you achieved this.

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(1)

- (1)

## SECTION C: CHOREOGRAPHY ANALYSIS

**This section carries 30 marks. Answer ALL questions in full.**

**Candidates are expected to reflect on a LIVE, PROFESSIONAL dance performance that they have watched recently and answer the following questions by reflecting on the performance.**

**The candidates are expected to comment on different aspects of the performance, such as the context in which the choreography was created, its intent, the movement style/type, the choreographic devices used, sound, props, lights, and other design elements.**

The choreography that I am reflecting on is: \_\_\_\_\_

The choreographer's name is:

The performance was held in this venue:

1. How many performers are in this choreography? What actions do the performers carry out?

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(5)

(5)

2. Describe the use of light in this performance.

3. Describe the use of sound in this performance. How does the sound add meaning to the choreography?

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(5)

#### 4. How does the costume relate to the choreography?

5. Describe the choreographer's style by referring to the content of the movement, the movement dynamics, and the choreographic choices. How does the movement help to create meaning in the choreography?

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***This question continues on next page.***

—(10)

## **SECTION D: IMPROVISATION**

**This section carries 20 marks. Answer ALL questions in full.**

You are given the following image as a stimulus for improvisation:



(Source: <https://www.artsy.net/artwork/banksy-girl-with-balloon-unsigned-488>)

Imagine that you are improvising using the above image as a source of inspiration and answer the following questions:

1. Describe **THREE** arm gestures that you can explore further with improvisation related to the above image.

2. Describe **TWO** qualities of movement that you can perform while improvising.

a. \_\_\_\_\_

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b. \_\_\_\_\_

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(2)

3. How do these qualities of movement relate to the image given above?

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(4)

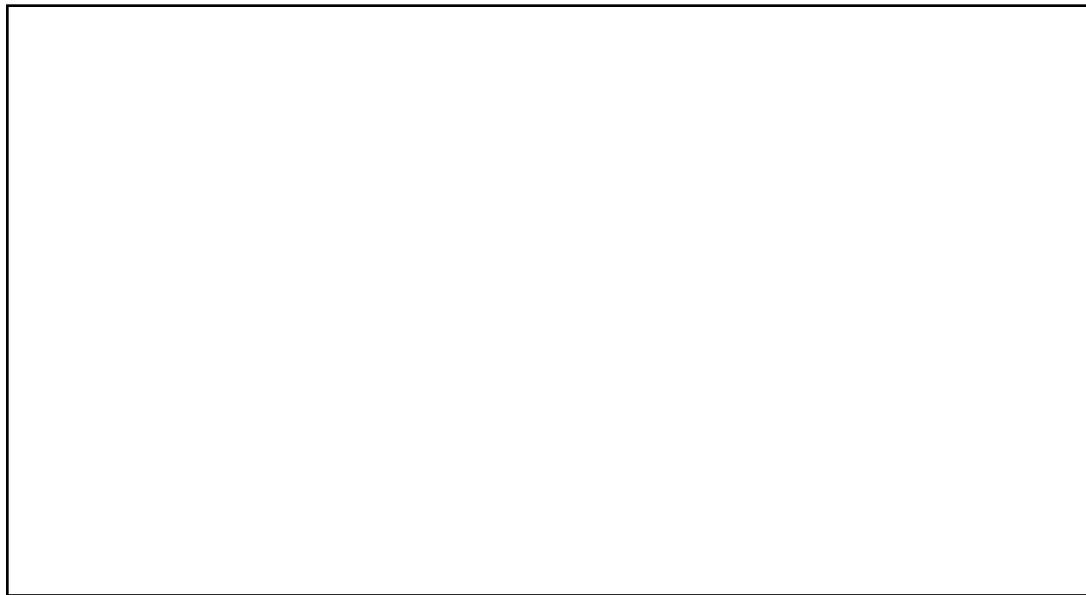
4. Describe and draw in the box below how you can use the floor space to improvise.

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(4)

***Please turn the page.***

5. What kind of aural setting would you choose to accompany your improvisation? Give a reason for your choice.

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(3)

6. Describe an ending or finishing position for your improvisation. Give a reason for your choice.

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(4)

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SUBJECT:	<b>Dance</b>
PAPER NUMBER:	II – Level 2-3 Part I (Choreographic Process and Performance Skills, Safe Dance practice, Dance Anthology and Critical Appreciation)
DATE:	28 <sup>th</sup> May 2025
DURATION:	1 hour 50 minutes

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**Section A - Knowledge and Understanding of Choreographic Process and Performance Skills****This section carries 30 marks.****Answer ALL questions in this section.**

Image 1 shows a pose that you are asked to demonstrate.



Image 1  
(Source: <https://www.dancespectrum.ca/>)

1. a. What physical skills/attributes would you be applying in Image 1?

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(2)

***This question continues on next page.***

b. Describe how you can further improve your pose.

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—(2)

c. What exercises would you suggest for the improvement recommended in Question 1 b?

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(2)

—(2)

2. The stimulus below is presented to the dancer as a source of inspiration for a task.



Image 2: (Source: <https://deepai.org>)

a. What type of stimulus is being presented?

—(1)

b. In a short paragraph, outline the choreographic intention for a solo (one dancer), with reference to the presented stimulus.

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— (5)

c. Write a paragraph outlining a motif that could be implemented in both a movement phrase and a piece of solo choreography, with reference to the presented stimulus.

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(5)

3. a. With reference to the stimulus on the previous page, what expression would you use?

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(2)

b. Mention another **TWO** performance attributes the dancer can use to show expression.

i. \_\_\_\_\_  
ii. \_\_\_\_\_ (2)

c. What adjustment would you do to improve the performance of the dancer on page 1?

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(1)

4. a. What is the difference between 'alignment' and 'posture'?

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(2)

b. After evaluating my work I have realised that I need to improve my 'alignment'. What **TWO** exercises can I use?

i. \_\_\_\_\_  
ii. \_\_\_\_\_ (2)

5. a. Explain **ONE** exercise that follows safe working practice in warm-up.

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(2)

***This question continues on the next page.***

b. Explain **ONE** exercise that follows safe working practise in stretching.

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(2)

## **Section B – Safe Dance Practice**

**This section carries 20 marks.**

**Part I - Answer ALL questions in this section. Read the following statements and circle the correct answer.**

1. Which of the following is considered a safe working practice in a dance classroom?
  - a. Wear appropriate attire
  - b. Chew gum
  - c. Avoid cool-down(1)
  
2. What can coming late for class and skipping the warm-up, lead to?
  - a. Better focus
  - b. No effect on performance
  - c. Poor preparation(1)
  
3. What are the connective tissues that attach a bone to another bone called?
  - a. Ligaments
  - b. Tendons
  - c. Muscles(1)
  
4. Which eating habit supports the energy needs of a dancer?
  - a. Eating mostly high-fat foods
  - b. Drinking energy drinks
  - c. Eating balanced meals with carbohydrates, protein and healthy fats(1)
  
5. Which of the following is the most effective way to prevent injuries?
  - a. Avoiding rest days to increase endurance.
  - b. Practicing only high-intensity movements
  - c. Incorporating regular strength and flexibility exercises(1)
  
6. Which of the following is a key factor related to basic injury prevention for dancers?
  - a. Ignoring pain and pushing through discomfort to improve flexibility
  - b. Warming up properly before dancing and cooling down afterward
  - c. Wearing improper footwear to strengthen the feet(1)

7. Which of the following is a key factor related to wellness for dance?

- Eating a balanced diet and staying hydrated
- Skipping meals to stay lighter for dance routines
- Avoiding exercise outside of dance to prevent tiredness

(1)

8. Why is stretching important to a dancer?

- To be able to perform a split
- To increase the range of motion of the body
- To get ready for the warm-up

(1)

9. Which of the following does **not** form part of the musculoskeletal system?

- Joints
- Skin
- Cartilage

(1)

10. Before a performance it is important to:

- Rest well
- Warm-up
- Mentally rehearse the performance
- All of the above

(1)

**Part II - Consider the following questions and how they apply to Health and Safety.**

**Answer the questions below in the space provided. Use complete sentences and include all the information requested in the question, including examples from own experience.**

1. Stamina refers to the physical and mental endurance needed to perform energetically and consistently. Why is it helpful for a dancer to have a good level of stamina? Give an example of an exercise that can help in increasing stamina.

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(2)

***Please turn the page.***

2. Adopting good eating habits is important. Identify **TWO** eating habits that help dancers keep their bodies fit and strong.

- (2)

3. The most common injuries for dancers are sprains. What does RICE stand for and how can it help treat a sprain injury?

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(2)

—(2)

4. Cool down exercises are always the last part of a dance class. Why is it important and useful to a dancer? Include an example in your answer.

(2)

5. Core strength helps a dancer maintain good alignment and control. Why is core strength important to a dancer? Include **ONE** key muscle group responsible for core strength.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2)

(2)

## **Section C – Dance Anthology; Analysis and Critical Appreciation**

**This section carries 50 marks.**

**Part I - Answer ALL the following questions on ONE of the approved studied performances.**

The responses to the questions in this section will be about the choreography entitled:

1. In the space below, explain how the choreographer intended the choreography to be understood within its contextual factors.

(5)

2. Write a paragraph to describe the costumes that were used for the chosen choreography.

(5)

3. How many performers are in the choreography? How does the number of dancers effect the choreography?

*Please turn the page.*

4. What kind of dance style/movement language is used in the choreography? How is it related to the intent of the choreography?

**Part II - Answer the following questions on ONE of the approved studied performances.**

**The chosen studied performance for Part II must be different from the chosen studied performance used in Part I of this section.**

The responses given to the questions in this section are about the choreography entitled:

**Choose TWO questions from 1, 2, 3 and 4. Answer each question in full.**

1. Describe the aural setting that is used in the choreography. How does the sound contribute towards the possible intent of the choreography?

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(15)

**OR**

2. Discuss the use of light and stage design in the choreography. How do these aesthetic aspects contribute towards the intent of the choreography?

**OR**

***Please turn the page.***

3. Interpret the movement language that the choreographer used and how this might have contributed towards the intent of the choreography.

OB

4. Explain aspects related to the context of the choreography (date, place, persons involved, the reason for creation, etc). How might these aspects have shaped the way that the choreography was created and how they impacted the intent of the choreography.

—(15)

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SUBJECT:	<b>Dance</b>
PAPER NUMBER:	II – Level 2-3 Part II (Performance)
DATE:	3 <sup>rd</sup> June 2025
DURATION:	Approximately 15 minutes

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**EXAMINER'S PAPER**

**All Candidates Performance Controlled**

**Performance Mini Class**

**(100 marks)**

The performance controlled is divided into **FIVE** Sections:

- i. Set Warm Up
- ii. Floor Work to the Set Music
- iii. Set Travelling and Turns
- iv. Set Elevation
- v. Set Dance (choice of 1 out of the 2 set pieces)

**Candidates are assessed on skills and techniques related to the performance component, these skills and techniques are categorised according to prescribed norms which are provided as footnotes in this syllabus.**

**Candidates should be properly warmed up before entering the exam space.**

**100 Marks**

<b>Warm Up</b>					<b>12.5 Marks</b>
Assessed Criteria	Fair	Good	Very Good	Excels	
	(1 mark)	(1.5 marks)	(2 marks)	(2.5 marks)	
Raised heart rate					
Preparation for joint and muscles mobility					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
<b>Floor Work</b>					<b>25 Marks</b>
Assessed Criteria	Fair	Good	Very Good	Excels	
	(1 mark)	(1.5 marks)	(2 marks)	(2.5 marks)	
Strength					
Coordination					
Use of space					
Control and contact with the floor					
Core control					
Bearing of the weight					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					

<b>Travelling and Turns</b>					<b>12.5 Marks</b>
Assessed Criteria	Fair (0.5 marks)	Good (0.75 marks)	Very Good (1 mark)	Excels (1.25 marks)	
Pathways and locomotion					
Use of general space					
Change in tempo and direction					
Posture					
Controlled tension and suspension					
Spotting for turns					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					
<b>Elevation</b>					<b>12.5 Marks</b>
Assessed Criteria	Fair (0.5 marks)	Good (0.75 marks)	Very Good (1 mark)	Excels (1.25 marks)	
Leg strength					
Extension					
Travel					
Engaging the core					
Controlled tension and suspension					
Take-off and landing safely					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition and sequence of movements					

<b>Set Piece</b>					<b>37.5 Marks</b>
Assessed Criteria	Fair (1 mark)	Good (1.5 marks)	Very Good (2 marks)	Excels (2.5 marks)	
Physical performance					
Expressive skills					
Projecting to the audience					
Displaying technical skill					
Awareness of time and sequence					
Use of personal and general space					
Controlled tension and suspension					
Pathways and locomotion					
Musicality and tempo					
Interpretation of style					
Use of dynamics					
Physical and mechanical awareness					
Following directions					
Showing preparedness					
Transition of movements					
<b>Total:</b>					