

The Dance Standard Grade results were, generally speaking, disappointing. Except for a few centres, candidates did not write well and seemed to have little knowledge and understanding of the syllabus.

Section A Dance History

The first question, requiring candidates to design a programme for a dance performance, was challenging for candidates who seem more comfortable listing information. With very few exceptions, there was a marked inability to apply their knowledge in an authentic context. Some misunderstood that 5 marks were to be allocated for presentation of the programme, and instead wrote an introductory speech.

Some candidates, instead of writing on the prescribed dance works they were supposed to study, made up fictitious dance works. Others wrote on dance works they have seen, even though they were not on the prescribed list. If they wrote on real works they were marked as if prescribed. However, candidates must be informed in future to stick to the prescribed works.

Candidates must not refer to choreographers by their first names, e.g. Not *Martha* or *Graham*, but *Martha Graham*.

In Section A, the levels of literacy and comprehension among candidates differed markedly from centre to centre.

Question 2, which was straightforward and required no interpretation, showed a lack of either exposure to or comprehension of the subject matter. Many candidates do not know how to write suitable answers and some wrote very little. Other candidates obviously needed to practise writing concisely.

Candidates also need to provide headings for articles and essays and say which dance work they are writing about.

In many cases candidates did not answer the question, but just wrote down what they knew about the topic. Candidates must also be encouraged to go beyond what the teachers provide and to consult a wide range of sources.

Section B: Theory.

While many candidates were able to express quite clearly the positive influence that dance training had had on their lives, some were unable to reflect on the social importance of their dance training.

These questions were often answered superficially. Candidates often did not reflect with much insight or wrote very little. Teachers should provide more opportunities for essays and debates about philosophical and theory topics. Candidates must be encouraged to substantiate their opinions.

The question on terminology showed a lack of vocabulary among candidates, making it difficult for them to explain dance terms.

Section C: Music

Similarly, a lack of vocabulary made it difficult for candidates to respond to musical terms.

This section was not very demanding from a cognitive point of view and required the learning and application of 'music for dance' knowledge. Some candidates seemed not to have focused on this section, while others did well. A few candidates wrote the music notes back-to-front.

Section D: Anatomy and Health Care

Candidates often did not take the time to read the complex questions carefully.

Candidates must use anatomical terminology to answer questions on movement or on the actions of muscles and joints.

In the Health Care section, candidates needed to write with more depth. Many answers were either too brief or superficial.

When writing about aspects of fitness, such as endurance and fatigue, candidates must be able to explain clearly what these aspects are and how to achieve them in their dance training.

There was quite a lot of confusion about joints.

General

Candidates must be reminded to read the instructions at the beginning of the paper.

Teachers need to constantly upgrade their knowledge and teaching methods, and seek advice on pedagogic skills for teaching.

Teachers must train their candidates in how to interpret questions correctly, how to write clearly and coherently, how to demonstrate insight and how to provide sufficient information to earn the allocated marks.

Afrikaans-speaking candidates are advised to write in Afrikaans.