



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2014

These guidelines consist of 36 pages.

CONTENTS

Guidelines for the Teacher	3
Part A: Requirements for the PAT.....	5
PAT A: Performance of indigenous or cross-cultural dance (Grades 10 and 11)	6
PAT B: Choreography (Grades 10, 11 and 12).....	8
PAT C: Performance of a set group dance (Grade 12)	14
Resources or equipment required for the PAT	16
Instructions for learners	17
Part B: Practical examinations	21
Grade 12: Administration of the final external practical examination and face-to-face-moderation.....	24
ANNEXURE A: Grade 12 Practical examination instrument.....	25
ANNEXURE B: Level descriptor for the dance performance	26
ANNEXURE C: Specific requirements: Latin-American, ballroom, ballet.....	27
ANNEXURE D: Teacher's preparation for the final practical examination	28
ANNEXURE E: Dancers with serious illnesses or injuries	29
ANNEXURE F: Grade 12 technique checklist for four dance forms	34

ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
FET	Further Education and Training
NCS	National Curriculum Statement
NSC	National Senior Certificate
PAT	Performance Assessment Task
POA	Programme of Assessment
SBA	School-based Assessment

GUIDELINES FOR THE TEACHER

The Programme of Assessment for **Grade 10 and 11** consists of the following:

- **School-based Assessment (SBA):**
 - One theory test 50 marks
 - Two practical tests 50 marks each
 - One midyear theory exam 100 marks
 - One midyear practical exam 100 marks
 - One research assignment 50 marks
- **Two Performance Assessment Tasks (PATs)** which are calculated separately.
(Guidelines for these tasks are provided within this document.) 50 marks each
- **Final Examinations:**
 - Theory examination 100 marks
 - Practical examination 100 marks

Term Plan

Formal assessment Grades 10 and 11			
Term 1	Term 2	Term 3	Term 4
Theory test: 50 marks Practical test: 50 marks	Practical examination: 100 marks Theory examination: 100 marks	Research: 50 marks Practical test: 50 marks	Theory examination: 100 marks Practical examination: 100 marks
100 marks +	200 marks +	100 marks +	SBA $400 \div 4 = 100$ marks
	PAT 1: 50 marks	PAT 2: 50 marks	PATs: 100 marks
SBA 100 + PAT 100 + final examinations 200 = Total 400 marks			

Excerpt from the Dance Studies CAPS

The Programme of Assessment for **Grade 12** consists of the following:

- **School-based Assessment:**
 - ONE theory test 50 marks
 - ONE practical test 50 marks
 - One June practical examination 100 marks
 - One June theory examination 100 marks
 - One trial practical examination 100 marks
 - One trial theory examination 100 marks
- **Two Performance Assessment Tasks (PATs)** 50 marks each
These are calculated separately. Guidelines are provided in this document.
- **Final External examinations**
 - One external practical examination 100 marks
 - One external theory examination 100 marks

Term Plan

Formal assessment Grade 12			
Term 1	Term 2	Term 3	Term 4
Theory test: 50 marks Practical test: 50 marks	Practical examination: 100 marks Theory examination: 100 marks	Practical examination: 100 marks Theory examination: 100 marks	Practical examination: 100 marks Theory examination: 100 marks
100 marks	200 marks	200 marks	SBA $500 \div 5 = 100$ marks
PAT 1: 50 marks	PAT 2: 50 marks		PATs: 100 marks
SBA 100 + PAT 100 + final examinations 200 = Total 400 marks			

Excerpt from the Dance Studies CAPS page 38

Summary

SBA	PATs	Final Practical Examination	Final Theory Examination
6 Tasks converted to mark out of 100	2 PATS each 50 marks calculated to a mark out of 100	Externally marked out of 100	Externally marked out of 100

Note the changes from the NCS Subject Assessment Guidelines of 2002 to the CAPS 2010:

In Grade 10 and 11:

- Learners will have SIX tasks for SBA.
- The theory test in the 3rd term has been replaced with an assignment.
- The PATs have been reduced to 2 performance assessment tasks that will not form part of the SBA and are required to be separately recorded, holding more weight.

In Grade 12:

- Learners will have SIX tasks for SBA.
- The PATs have been reduced to two tasks in Term 1 and Term 2 that will not form part of the SBA and are required to be separately recorded, holding more weight.
- Term 3 is used for trial examination purposes only.
- The final practical examination should commence no sooner than mid-August and should be completed before the final theory examinations commence in mid-October, except in the cases of postponements due to injuries/illness.

PART A: REQUIREMENTS FOR THE PAT

The Performance Assessment Task (PAT) for Dance Studies consists of **two separate tasks each year in Grade 10, 11 and 12.**

In Grade 10 and 11 these tasks take place in Terms 2 and 3 whereas in Grade 12 these tasks are completed in Terms 1 and 2.

Compulsory Practical Assessment Tasks (PATs):

Grade 10	2 PATs	PAT 1: Composition of a sequence PAT 2: Indigenous or cross-cultural dance	Term 2 Term 3
Grade 11	2 PATs	PAT 1: Indigenous or cross-cultural dance PAT 2: Choreography	Term 2 Term 3
Grade 12	2 PATs	PAT 1: Choreography PAT 2: Group Dance	Term 1 Term 2

Both the informal and formal preparations for each **PAT should be recorded in a journal, workbook or file** kept specifically for Dance Studies. The written preparation should comprise of research, assignments, planning, reflection and any other record-keeping required to prepare for a performance in Dance Studies.

What is the difference between the journal, workbook and file?

Journal: Learners' daily writing reflecting on their learning experiences
 Workbook: Exercise book containing written work
 File: Collection of all work including PAT assessments and evidence, marked tests and question papers, research, assignments, notes to assist with study

Teachers can decide whether learners will use all of the above or put everything in one file.

The PAT performances can take place in a controlled environment (such as a studio or a classroom) or in a real-life environment (such as a public performance). Schools need to carefully plan these performances to fit the requirements of the curriculum bearing in mind the moderation dates set in the province.

It is recommended that DVDs are made of the Grade 11 and 12 PATs as evidence for moderation purposes.

In Grade 10, 11 and 12 the Performance Assessment Tasks are internally set, internally assessed and externally moderated.

The PATs are part of the formal programme of assessment. However, they are separated from the actual SBA.

The order of the PATS need not be done in the specified term as stated in the document and can be changed around provided they are done, one per specified term.

The tests and examinations however need to be completed within the required time frames as stipulated.

PAT A: Performance of Indigenous or Cross-cultural Dance (Grades 10 and 11)

The purpose of this PAT is to expose learners to dance genres from cultures other than their own. This broadens learners' exposure to and appreciation of diversity expands their movement vocabulary and builds their visual literacy. The term 'cross-cultural' refers to a culture other than their dance major. It does not mean a fusion of cultures. In Grade 10 teachers may teach steps from a range of cultural dances.

IN GRADE 10

- Non-African dance majors learn and perform African indigenous dance steps and sequences from at least, but not limited to, Gumboot/Pantsula/Kwasa-kwasa, etc.
- Traditional African Dance majors learn and perform steps and sequences from a non-African culture e.g. ballet/contemporary/Spanish/Indian
(The teacher may need the support of an outside expert in the selected dance to be learnt.)
- While engaged in this PAT learners should be exposed to and analyse the background of the dance within its social and cultural context.
- They should be able to identify and describe the characteristics and style of the dance and compare it with their own dance major.
- They will be assessed on this material in their theory tests and examinations.
- Marks are awarded for the learner's process and participation while they are engaged in learning the indigenous/cross-cultural dance (teacher observation).
- They are also marked on style, musicality/rhythm, recall, spacing, formations and team work.
- Learners should be informed **in advance** what criteria they will be individually assessed on in their dance.
- For the final assessment the dance can be performed in class or in public and should be assessed by the teacher.
- A DVD of the indigenous African dance/non-African culture dance must be available for moderation purposes.

IN GRADE 11

- Non-African majors learn a traditional/classical African indigenous dance, for example but not limited to; Domba/Ingoma/Isishameni/Indlamu/San Trance dance, etc.
- Traditional African Dance Majors learn a dance from a non-African culture e.g. Ballet/Contemporary Dance/Spanish/Indian/Jazz
- Note that Contemporary African dance majors should learn a traditional African dance.

RESEARCH PROJECT

In Grade 11 all learners must present a research project on the background of the indigenous/cross-cultural dance they are studying including written reflection in their journals/files on the experience of learning a dance from another culture/genre. While learning the dance, learners investigate the dance they are studying, e.g.

Non-African dance majors study:

- Production elements: dress/costumes/props
- Performance contexts/theme/purpose/the social and historical context
- Participants e.g. dancers, gender, age/the roles that people play within a dance and how these reflect characteristic roles and social relationships in cultures, past and present
- Music/accompaniment/timing/instruments
- Movement principles/use of body parts/use of space/spatial relationships between dancers/formations and dynamics
- Use of symbolism or transformative rituals in the dance
- Functions of dance in society

Traditional African Dance majors:

- Should already be studying about the background of the African dances they are learning as their dance major.
- For this PAT they should study the background of the other genre/ culture they are studying.
- This may not be a particular dance but the dance background of a particular genre that is different to African dance. This should include:
 - The dance's origin
 - Cultural and social background
 - Production elements: dress/ costumes/ props
 - Music/ accompaniment/ timing/ instruments
 - Movement principles/ use of body parts/ use of space/ spatial relationships between dancers/ formations and dynamics
 - Symbolism if relevant
 - Functions of dance in society

A detailed report should be produced and presented as part of the PAT. This topic can also be examined in the theory papers.

Example of an indigenous/cross-cultural dance marking instrument

CRITERIA	Max Mark	Mark
Accurate reproduction and movement quality	10	
Principles and style of the genre	10	
Use of space, formations, dynamics	10	
Musicality	10	
Participation and teamwork	10	
TOTAL	50	

PAT B: Choreography (Grade 10, 11 and 12)

Learners are expected to do a choreography PAT each year from Grade 10 – 12. This section is generally the most demanding section of the Dance Studies curriculum because it requires high order thinking skills such as:

- Creativity i.e. design of dance, costumes, production elements
- Analysis, evaluation and selection of music
- Critical thinking i.e. evaluating and giving feedback to dancers
- Problem solving, decision making
- Time management
- People Management
- Organisational skills
- Self-reflection

Learners should not be expected to produce choreography without guidance from the teacher. Each aspect of choreography needs to be taught such as:

- How to create original movement through improvisation
- How to develop a concept/ theme/ idea
- How to start
- How to find music
- How to construct the dance
- How to select dancers
- How to plan for rehearsals
- How to manage one's time
- What to include in the journal

Teachers must supervise rehearsals to guide learners and ensure that the work is the learner's own and not copied.

IN GRADE 10: (See the Grade 10 textbook for ideas)

Learners are guided by the teacher through improvisations to explore the various aspects of:

- Space e.g.
 - Personal and general space
 - Levels – high, medium, low
 - Dimension – small, large, narrow, wide
 - Direction – forward, backward, sideways, diagonal, up, down; floor patterns
- Force e.g.
 - Energy – forceful, forceless; strong, weak
 - Flow of movement – jerky, smooth
- Time e.g.
 - Rhythm
 - Tempo
 - Pace
 - Duration
 - Melody
- Structure e.g.
 - Interesting clear beginnings
 - Innovative clear endings/concluding a work

- Learners compose their own short solo sequence (minimum of 8 bars) with consideration for dance elements (space, time, force) and with a clear beginning and ending.
- The solo sequence can be composed on themselves or on a peer.
- Learners should perform their solo at least twice to ensure it is composed and not just improvised.
- Learners can peer assess but the teacher's assessment constitutes the final mark.
- Learners keep a journal and write about their progress in dance on a regular basis, collect articles and pictures about dancing and choreography they have made or seen.

Example of a choreography assessment instrument in Grade 10

CRITERIA	COMMENTS	Max mark	Mark
Followed instructions accurately		5	
Participates fully		5	
Used dance elements of space		5	
Used dance elements of force		5	
Used dance elements of time		5	
Clear interesting beginning		5	
Clear innovative ending		5	
Original /innovative movement		5	
Self-reflection journal		10	
TOTAL		50	

IN GRADE 11

The choreography PAT should be a culmination of the improvisation and composition aspects learnt in Grade 10 and Grade 11.

- Teachers need to guide learners through the following explorations in preparation for the PAT:
 - Exploration of relationships with other bodies e.g. trust exercises, contact improvisation, partnering
 - Exploration of movement motifs and phrasing
 - Choreographic structures: beginning, ending/ concluding a work, climax, transitions, sequencing, patterning, repetition and stillness
 - Exploration of dance elements: contrasting movements (strong – weak, high – low, fast – slow, open – closed, etc.)
 - Relationship of dance to music, sound to movement
 - Exploration of ideas and perceptions specific to South Africa through sound and movement for example:
- Learners compose a solo or duet that is at least one minute long.
- They can dance in the solo or duet themselves or choreograph it on peers.
- The composition must be based on an idea or theme. This can be drawn from the South African explorations they have done or it can be their own choice.
- Their composition must have accompaniment. This can be words, poetry, song, sound, body percussion or recorded music.
- Their composition should show their understanding of motifs and phrases, contrast and choreographic structure.
- Learners keep track of their choreographic process in a journal.

Example of a choreography assessment instrument in Grade 11

CRITERIA	COMMENTS	Max mark	Mark
Communicates a theme/idea/ concept		10	
Music/accompaniment suitable and utilised well		10	
Used motifs, phrases, contact, partnering effectively		10	
Used choreographic structures		10	
Journal effective/ detailed		10	
TOTAL		50	

IN GRADE 12

Each learner should choreograph a **2–3 minute** dance work using **3 or more dancers**, not including them.

It is preferred that each learner take responsibility for choreographing an entire 2-3 minute piece. This is an opportunity to develop learners' higher order cognitive skills. Ensuring a standard across all schools requires that all learners have the same requirements.

Only in *extenuating circumstances* and at the teacher's discretion should learners be allowed to choreograph with a partner e.g.

- There are not enough dance learners in the school to dance in all the choreographies
- There are too many Grade 12 dance learners and rehearsal space and time is limited
- A concept requires more than one choreographer
- Learners who want to work together to choreograph must motivate why they want to do this in their journals
- They must keep separate journals and their individual contributions must be visible
- Each learner must contribute equally and provide evidence to show their individual contribution. This needs to be monitored by the teacher and explained in each learner's individual journal.

Learners should have started preparing for their Grade 12 choreography PAT during the 4th term of Grade 11.

The teacher should have been guiding the development of movement material through exploration of words, symbols, text, sculptures or pictures (see the Grade 12 textbook).

Teachers need to guide learners on how to select their concept and how to start their preparations. Many learners take a very long time to decide on a theme or idea for their final group choreography, wasting valuable choreography rehearsal time. In this case it is recommended that learners select one of the following topics:

Example choreographic topics for 2014:

- | |
|--|
| <ul style="list-style-type: none"> • Actions speak louder than words! • Seven deadly sins • The cycle of life • My country, South Africa • Choose a poem or picture as inspiration • Use non-conventional dance spaces |
|--|

By the end of Grade 11 or in the first weeks of Grade 12 learners should have already presented their ideas for their Grade 12 choreography. Teachers should have already given learners feedback and guided them where necessary.

- They need to develop their idea/ concept from a starting point through research, analysis and abstraction of ideas into movement.
- Their choreography must take into consideration the use of production elements e.g. props, costumes, sets, lighting and accompaniment (music, voice, percussion instruments or body percussion).
- Written presentation in the form of a journal reflecting planning, preparation, rehearsal schedule, choreography ideas, structure, costume and or make-up design and reflection.

NOTE:

- **Genre/style/form:** Note that the choreography is not limited to the dance major or any particular genre or style. Learners should have free range, be encouraged to move away from known steps and formations and to explore and create new movement vocabulary and structures.
- **Use of dancers:** It is suggested that each learner-choreographer uses Grade 10–12 Dance Studies learners as dancers. To encourage these learners to be committed and consistent it is suggested that marks are awarded for participation in Grade 12 choreographies as part of their group dance marks.
- **Selection of music:** Teachers are required to advise, help learners in selecting/finding appropriate music for their choreography. Note that songs with words should be avoided as they tend to be interpreted literally.
- **Organising of rehearsals:** Note that teachers must take responsibility for assisting learners with organising dance rehearsals and the sharing of space. Teachers must monitor and be present during the rehearsal process.
- **Production:** Each learner should choose or be allocated a production organisational role providing suitable evidence of the task performed in the journal. Learners should work as a team to ensure their various tasks contribute to a successful production.
- Each learner should produce a **written report** documenting their tasks and their processes and reflecting on the outcome of the production.
- An **AUTHENTICITY CERTIFICATE** must be placed in the choreography journal guaranteeing that the work is the learners' own and that the teacher has witnessed it being rehearsed. It must be signed by both teacher and learner. Learners should avoid fraudulent actions such as:
 - Using excerpts from other dancers/ choreographers/ teachers/ music videos
 - Presenting improvised work as choreography

Fraudulent actions will be severely dealt with by the Department and can constitute a learner being awarded a zero mark for the task.

Learners should be informed **in advance** what criteria they will be individually assessed on in their choreographies.

The marks should be based on:

1. **Choreography journal** including:
 - Self-reflection on their process
 - Explanation of how the intention/ theme of the choreography was translated into movement
 - Teamwork during the choreographic process
 - What has been learnt from the choreographic process
 - The rehearsal timetable producing a signed authentic record of attendance
 - Marketing plan for a performance
 - Production report

2. A one-page **programme note** for the dance of not more than 150 words on a single A4 sheet of paper. This should include:
- Title of the work – choreographer's name
 - Synopsis of the work
 - Dancers performing in the work
 - Music to include title/ artist
 - Illustrations/ poem/ photos if needed
 - This should be well laid out and neatly presented/ free of spelling/ grammatical errors
 - It should be presented at the choreography assessment
3. **The choreography** which:
- Communicates an intent, specific subject or theme
 - Shows experimentation and originality
 - Shows structure, style, form and design elements
 - Shows appropriate choice of accompaniment (music/sound/silence/voice)
 - Engages with elements of production

Note to teachers in developing well-presented Journals:

- The journal should show the conceptualising, development and realisation of the creative ideas of the theme/topic of the choreography
- The journal need not be a formal neat notebook but show expressive, personal scrapbook of ideas. It should have exciting, useful and sometimes useless ideas that show exploration of creative innovative ideas. Learners should put all their conceptual ideas, planning 'playing around' and exploratory work, etc. in this journal.
- The journal provides insight into how the learners have formed ideas and if they have investigated alternatives.
- The journal should clearly communicate all thought processes leading to the creation of the dance work.
- Teachers should read, comment and date these journals on a regular basis giving feedback to learners on their progress/ difficulties/ how to proceed.
- The Journal should provide:
 - The rationale/ theme/ story behind the choreography
 - Investigation and research of approaches and/or ideas i.e. drawings, photos, images, collected poems, lyrics and research on artists/performers that have inspired. All material should relate to the development of the work.
 - Substantiate decisions
 - Personalise and create an original concept
 - Reflect in writing how he/she has experienced, managed and completed the dance work

The Management of the PAT by the teacher:

Provide learners with **the appropriate written brief** informing learners of the following facts:

- The exact aim or end product expected of the task, remembering to give scope to innovative and personal interpretations
- Assessment procedures and criteria to be followed
- Exact non-negotiable dates for handing in work to show progress, check points along the way
- Any possible limitations and/ or guidelines
- Appropriate media, techniques and/ or approaches for the assignment

Assessment process:

- The choreography will be assessed internally by the teacher with a peer teacher/provincial official.
- The performances should be filmed and made available on DVD for moderation.
- The assessment may take place in a public performance, together with other schools or as a class performance.
- Learners are encouraged to use a range of technologies or integrate cross-disciplinary aspects.
- All dates for the choreography assessment and the names of the moderating peer teachers must be submitted for approval to the provincial subject head by the end of the first term.

Grade 12 Choreography Marking Instrument

CRITERIA	Max. Mark	Actual mark
The Journal: <ul style="list-style-type: none"> • Research and translation of the intention of the choreography into movement • The using of improvisation to generate new ideas • Working with their dancers in the process • Costume/ lighting/ props • The rehearsal timetable; selection and management of dancers • Self-reflection on their process and what has been learnt • Marketing plan for a performance • Production report 	20	
A Programme: <ul style="list-style-type: none"> • A one page programme note: (not more than 150 words on a single A4 sheet of paper) 	10	
SUBTOTAL	30	
The Final Choreography in Performance: <ul style="list-style-type: none"> • Communication of an idea/ concept • Creativity, experimentation and originality • Structure, style, form and choreographic elements/ devices • Appropriate choice of accompaniment (music/ sound/silence/ voice) • Engagement with production elements (costumes/ lights) • Well-rehearsed/ well danced • Overall impact of the work 	10 10 10 10 10 10 10	
Comments:		
SUBTOTAL	70	
Marks: $100 \div 2 = 50$	TOTAL MARKS	50

PAT C: Performance of a set group dance (Grade 12)

Learners perform a group dance, of a minimum length of 3 minutes, in the dance major. This group dance could be performed in class or in a public performance. It could be performed in the same public performance with the learner choreographies.

The group dance could be choreographed by the teacher, a professional choreographer or could be an excerpt of a professional dance work.

The group dance should develop and expand the learners dance vocabulary and technique in the dance major and should challenge the learners. The dance should show learners' ability to communicate and relate to one another, use partnering (lifts – optional), spatial patterning and timing. The group dance should allow learners to show variations in dynamics and build an atmosphere. Emphasis should be placed on movement quality, transitions and expression.

Production and Marketing

Learners should participate in the planning of public dance performances each school year in Grade 10–12. This performance could include Grade 10–12 group dances and individual choreographies. The performance could take place in a formal or informal setting, e.g. in the studio or school hall for peers, parents or public audience. If the production is not to be held publicly, learners should simulate the production and marketing tasks.

Learners need to write a production report giving details of the above tasks and their marketing plan.

In Grade 10 and 11 learners learn about marketing and other tasks involved in planning and organising a production.

In Grade 12 the learners must actively take responsibility for both the marketing and planning of the production i.e.

- Choreography planning skills – writing a journal of choreography ideas and structure, preparation, rehearsal schedules and self-reflection
- Staging of a production: organisation for public performance, financial planning, rehearsal planning; this production could include the Grade 12 choreographies and the group dance
- Delegating and taking responsibility for the various roles
- Planning marketing strategies- designing marketing materials, newspaper advert, invitation, posters, flyers, press releases, networking, radio and television interviews, website
- Programme design
- Production planning – e.g. budget, fund-raising proposal, booking venues, arranging ticket sales, ushering, listing technical equipment needed.

Learners should be informed **in advance** what criteria they will be individually assessed on in the group dance (see instrument below).

Grade 12 Group Dance Marking Instrument (adapted from CAPS page 46)

PAT TASK: GROUP DANCE – 50 MARKS	Max marks	1	2	3	4	5
Learners						
Attitude, participation and progress during rehearsals/ class	5					
Accurate reproduction of sequence, musicality, and attention to detail	5					
Complexity of dance vocabulary and technique, safe use of the body, co-ordination and control, strength, flexibility and stamina	5					
Principles of the dance major applied accurately; interpretation of dance genre and style	5					
Working with others in a group, awareness of self and others in space; expressive interaction with other dancers, sensitive partnering	5					
Quality of movement: dynamics, fluidity and agility, transitions; committed movement, confidence and consistency; focus, presence, projection and energy	5					
Marketing Plan	10					
Planning of the production and report	10					
TOTAL	50					

For interpretation of solo and group dances in Ballroom and Latin American Dance please see Annexure C.

RESOURCES OR EQUIPMENT REQUIRED FOR THE PAT TASKS

The following resources, equipment and facilities are suggested for the implementation of the PAT as needed:

Resources:

- Grade 10 - 12 textbooks
- CDs and musical instruments
- DVDs of Indigenous and non-indigenous dances and prescribed works
- Literature/ Articles/ Texts on dance (books, magazines, internet)
- Access to research information on topics to be addressed in the learner choreographies e.g. books, magazines, newspapers, Internet
- Dance Studies: Teaching Improvisation, Choreography and Production (*WCED 2009*)
- Repertoire for the chosen dance genre
- Props, costumes

Equipment:

- Music system to use for accompaniment/ CD player to play the required music
- Video camera/ cell phone to record the indigenous dances, group dances and the choreographies

Facilities:

- Large room (mirrors an advantage)
- Sprung-wood dance floor

Human resources

- Learners to take part in peer choreographed dances
- External teacher may be needed for indigenous/cross-cultural dance PAT

INSTRUCTIONS FOR LEARNERS

All Grade 10, 11 and 12 learners must receive a copy of your Performance Assessment Task (PAT) requirements at the start of 2014 to be placed in your workbook/file for reference purposes.

PAT A: INDIGENOUS DANCE/CROSS-CULTURAL DANCE (Grades 10 and 11) 50 marks

Preparation

Learners, who study Traditional African dance as their dance major, learn and perform dance steps and sequences or a complete dance from a culture other than an African one such as Indian, Ballet, Spanish, Greek dance or others.

Learners, who study a non-African Dance major, learn and perform:

- In Grade 10 African Dance steps and sequences from at least but not limited to, gumboot/ Pantsula/ Kwasa-kwasa etc.
- In Grade 11 an African traditional/ceremonial or ritual dance for example but not limited to Domba/ Ingoma/ Isishameni/ Indlamu/ San Trance Dance, etc.

To prepare for this task you will need to research the dance being studied. *This should help to prepare you for possible questions in your theory examinations.*

Your research will need to be presented in your file/ workbook/ journal. You need to include the following information:

- Reflect in writing on the experience of studying indigenous/ cross-cultural dance and the values of studying dance styles other than your own.
- Present your research findings about the dance in writing. Include information on:
 - Theme/purpose
 - Music
 - Dress/ costumes
 - Props
 - Participants (number of dancers, gender, age)
 - The roles that people play within a dance and how these relate to social relationships in cultures – functions of dance in society
 - Use of space formations
 - Dynamics
 - Analysis of movement and use of body parts
 - Social/ historical/ performance context of the dance performed

Performance

Learn and perform your dance in class and prepare for the assessment on:

- Your ability to remember the dance
- Your understanding of the style
- Your use of space, body parts, relationships, formation, dynamics and timing

Refer to the assessment criteria which your teacher displays or hands out in class so that you can be fully prepared. You will be marked on your efforts, participation and practice while learning the indigenous/ cross-cultural dance, on your written research and on your self-reflection.

PAT B: CHOREOGRAPHY (Grade 10, 11, 12) 50 marks

- Grade 10 – Composition of a sequence
 - Grade 11 – Choreography of a solo or a duet
 - Grade 12 – Choreography of a 2 - 3 minute dance using 3 or more people
- For guidance in Grades 10 to 12 read your Dance Studies Learner books.

Instructions for Grade 12

You must choreograph a 2 to 3 minute dance work for 3 or more dancers, not including yourself. It is preferred that each learner choreographs his or her own dance. Only under certain circumstances is it acceptable for two learners to work together on choreography. You would have to motivate in writing why you want to work in two's and it will be your teacher's decision to allow this, provided that each learner contributes equally and can show their individual contribution. You would need to explain how you worked together in your own journal.

Selecting a concept

Many learners take a very long time to decide on a theme or idea for their final group choreography, wasting valuable choreography rehearsal time.

To assist you it is recommended that you select a topic from one of the ideas below.

Here are the topics for 2014:

- | |
|--|
| <ul style="list-style-type: none">• Actions speak louder than words!• Seven deadly sins• The cycles of life• My country, South Africa• Choose a poem or picture as inspiration• Use non-conventional dance spaces |
|--|

NOTE:

- **Genre/style/form:** Note that the choreography is not limited to the dance major or any particular genre or style. Try to move away from known steps and formations and to explore and create new movement vocabulary and structures.
- **Use of dancers:** It is suggested that you use Grade 10–12 Dance Studies learners from your own school as dancers. Remember Grade 12 dancers can dance in each other's dance works.
- **Organising of rehearsals:** Your teacher will assist you with the organising of rehearsals and rehearsal space and must attend as often as possible to monitor your rehearsals. Show your work to your teacher regularly to get advice.
- **A CD** with a number of different music tracks is available through WCED's Edumedia or other provincial media departments. Learners are welcome to use these tracks or find their own. Teachers can also provide you with a music selection. **Note that songs with words should be avoided.**
- You should start planning your choreography by the fourth term of Grade 11 or at the latest by the first week of the first term in Grade 12 so that you do not run out of time.
- Your choreography should be filmed and available on DVD for moderation.
- An **AUTHENTICITY CERTIFICATE** must be placed in the choreography journal guaranteeing that the work is your own and that the teacher has witnessed it being rehearsed. It must be signed by both you and your teacher. Learners should avoid fraudulent actions such as:
 - Using excerpts from other dancers/ choreographers/ teachers/ music videos
 - Using your own dancers to choreograph the dance (they can generate ideas for your dance through improvisation).
 - Presenting improvised work as choreography (your dancers may improvise and create movement sequences during rehearsals but as choreographer you need to make the final choices when setting your dance work).

Fraudulent actions will be severely dealt with by the Department and can constitute a learner being awarded a zero mark for this task.

Below is an example of a marking instrument.

Grade 12 Choreography Marking Instrument	Marks
The Journal: <ul style="list-style-type: none"> • Research and translation of the intention of the choreography into movement • The using of improvisation to generate new ideas • Working with their dancers in the process • Costume/ lighting/ props • The rehearsal timetable; selection and management of dancers • Self-reflection on their process and what has been learnt • Marketing plan for a performance • Production report 	20
Programme: <ul style="list-style-type: none"> • A one page programme note: (not more than 150 words on a single A4 sheet of paper) 	10
Subtotal	30
The Final Choreography in Performance: <ul style="list-style-type: none"> • Communication of an idea/ concept • Creativity, experimentation and originality • Structure, style, form and choreographic elements/ devices • Appropriate choice of accompaniment (music/ sound/ silence/ voice) • Engagement with production elements (costumes/ lights) • Well-rehearsed/ well danced • Overall impact of the work 	10 10 10 10 10 10 10
Comments:	
Subtotal	70
Marks: $100 \div 2 = 50$	
TOTAL	50

Tips for developing well -presented Journals:

- Your journal should show the conceptualising, development and realisation of the creative ideas of the theme/topic of the choreography.
- The journal need not be formal neat notebook but show expressive, personal scrapbook of ideas. It should have exciting, useful and sometimes useless ideas that show exploration of creative innovative ideas. You should put all your conceptual ideas, planning 'playing around' and exploratory work in this journal.
- The journal provides insight into how you have formed ideas and if you have investigated alternatives. The journal should clearly communicate all thought processes leading to the creation of the dance work. The Journal should:
 - Provide the concept/ theme/ story behind the choreography
 - Show investigation and research of approaches and ideas – drawings, photos, images, collected poems, lyrics and research on artists/ performers that have inspired you. All material should relate to the development of the work.
 - Reflect on how you have experienced, managed and completed the dance work
 - Avoid superficial unrelated decoration
 - Show how you would market the production
 - Show production planning and the roles involved

PAT C: GROUP DANCE (Grade 12) 50 marks

Grade 12

You will learn and perform a set group dance in your dance major. The group dance should challenge you. This group dance can be performed in class or in a public performance. You and your group should learn the dance and then develop it by giving it your own interpretation. You will be assessed on:

- Your efforts, attitude, participation and progress while learning the group dance
- Your technique and the quality of your movement during performance
- The level of complexity of your dance vocabulary
- Your musicality
- How you relate to the others in your group (eye contact, spacing, timing, sensitivity)
- Marketing
- Production planning and organisation

Planning of the production

You must participate in the planning of a public dance performance at some time during the school year. This performance could include Grade 10–12 group dances and individual choreographies. The performance could take place in a formal or informal setting e.g. in the studio or school hall for a peer or public audience. You should choose or be allocated a production organisational role and work as a team to ensure the various tasks contribute to a successful production. You must produce a written report documenting your tasks as well as your marketing strategy.

Refer to the assessment criteria below so that you can be fully prepared.

Assessment Instrument for the Group Dance

PAT TASK: GROUP DANCE – 50 MARKS	Max marks
Attitude, participation and progress during rehearsals/class	5
Accurate reproduction of sequence, musicality, and attention to detail	5
Complexity of dance vocabulary and technique, safe use of the body, co-ordination and control, strength, flexibility and stamina	5
Principles of the dance major applied accurately; interpretation of dance genre and style	5
Working with others in a group, awareness of self and others in space; expressive interaction with other dancers, sensitive partnering	5
Quality of movement: dynamics, fluidity and agility, transitions; committed movement, confidence and consistency; focus, presence, projection and energy	5
Marketing Plan	10
Planning of the production and report	10
TOTAL	50

PART B: PRACTICAL EXAMINATIONS

Grade 10–11

The final Term 4 examination should include:

- A full technical class showing progression over the four terms
- Grade 10 – dance sequences
- Grade 11 – group dance
- Improvisation

Grade 12

The practical test in Grade 12 term 1 should be based on what was learnt in that term and in the previous years.

The practical examination in June should include:

- A full technique class
- Performance of as much of the solo as learners have learnt
- Improvisation

The trial examination in Term 3 should be a rehearsal for the final practical examination and should include all the components, i.e.

- Learners should be assessed in groups of 4/5 as if a mock final examination
- An outside teacher/ peer teacher could attend these exams to help learner preparation
- 30 minute technique class
- 2 minute solo
- Improvisation

The final practical examination should take place between late August and October depending on the number of candidates. The Grade 12 final practical examination is internally set according to the guidelines below and externally marked and moderated.

It is recommended that DVD's are made of the Grade 11 and 12 practical examinations and PATs as evidence for moderation purposes.
--

PREPARATION FOR THE PRACTICAL EXAMINATIONS:

CLASS WORK

During the year learners should be given a **full** technique class in their dance major at least twice or more per week. The technique and style of the dance major should be examined as a **full** technique class during the June internal examinations.

The 30 minute class work for the external examination in grade 12 should be a summary of what was learnt over the three years. The class work should demonstrate the learner's technical ability and the level of complexity they have mastered. It should therefore include exercises that:

- Demonstrate principles of good body use such as posture, alignment, safe landings from jumps/ leaps, etc.
- Developed components of fitness – strength, flexibility, core stability, endurance and neuromuscular skills developed over the three years
- Demonstrate the principles of the dance form
- Demonstrate the *level of complexity* reached in the technique

The class work should contain sufficient repetition to allow the examiners an opportunity to evaluate the ability of each learner in the group.

Tips for setting a 30 minute examination class – Grade 12

The following needs to be considered when you are setting an examination class for assessment:

- The class should be set at a standard that allows the learners to present all the skills and knowledge they have learnt during Terms 1 and 2 at their level of competence, e.g. the exam class should allow the weaker learners to cope and yet allow the stronger learners to challenge their physical skills and competencies.
- Start with a warm-up suitable for the dance style you teach that is not too involved; this will allow the learners to focus their minds and get their bodies into a state of readiness.
- Set a creative class with a variety of dynamics that allows the learners to present a personalised style and brings their particular strengths to the fore BUT do not combine too many exercises into one choreographed sequence. The exercise should include sufficient repetition to allow the learners to create body memory.
- Include exercises that train all aspects e.g. arms, legs, torso, body conditioning exercises, floor exercises, centre practice and simple combinations moving across the floor.
- Ensure that the exercises are performed on both sides of the body.
- Use interesting and different genres of music that are inspiring for the learners.
- Ensure that learners are suitably groomed and teach them how to enter and exit the examination class in the appropriate manner.
- Examine your learners in groups of 4 or 5 that will help them to prepare for their final practical examination. If possible, bring in a peer teacher so that learners get used to a more formal examination process.

SOLO – Grade 12

- The 1–2 minute solo should be choreographed by the teacher, a guest choreographer or it can be an excerpt from a professional work.
- The solo **must** be in **the dance major**.
- By Grade 12, learners should have reached a high level of complexity in their dance vocabulary. The solo needs to demonstrate the **level of complexity** reached by the learner. It should not be too easy or too difficult and should show off the learner's talent or achievements.
- Each learner should personalise the solo and give it his / her own **unique expression and interpretation**.

Tips for setting the solo

- You could teach different solos for different learners depending on their abilities and preferences or you could teach the whole class the same solo.
- You might also teach one solo but allow the learners a choice of which music they would perform to. Each learner will have a different way of moving and interpreting. This will allow for fast, medium, slow, or dramatic interpretations of the solo.
- Your learners need to be aware of the following in the solo dance:
 - The style
 - Technique performed at the highest possible level
 - Personalisation of dance – beginning, middle and endings
 - The specific movements
 - Musicality
 - Use of space – directions, levels, etc.
 - Dynamics – light and shade
 - Focus, projection and performance
- By Term 3 each learner should personalise the dance.
- For high achievers you or they can add to the solo and incorporate more complex techniques and steps.

IMPROVISATION

The improvisation section is highly important in the examinations as it provides an opportunity for demonstration of the highest cognition level (creative thinking, decision making, problem solving) and provides an insight into the candidate's mastery of their body, spontaneity and dance fluency.

Learners should have been improvising in Grade 10–12. By grade 12, this section should gain them high marks. Teachers should prepare learners by giving them many opportunities to improvise in a safe and structured environment, using ideas, props and all kinds of music.

The learners do not have to improvise in their dance major. They may use any or a combination of dance styles. The idea is to use improvisation to create unique and new movements. Examiners will look for freedom of movement, quality of movement, imagination, confidence, and musicality.

In the final grade 12 examination, learners are given a choice to improvise alone or in a duet, trio or group. If a learner improvises alone it should be about 1 minute in length. If learners improvise with others the improvisation should be about 2 minutes in length to allow examiners time to see all the candidates.

Learners will be given a choice of stimulus on the day which might be pictures, props, poems, text or words and they will be asked whether they would like slow, medium, fast or dramatic music.

Examiners can choose whether to play learners a snippet of the music in advance or not. Teachers should give learners opportunities to improvise in this way. Teachers and examiners need to have a range of music available on a CD/iPod.

Tips for setting the improvisation task

- Give the learners a stimulus e.g. a word/ phrase/ poem/ prop.
- Encourage them to be spontaneous, daring, to avoid using any known steps, to have a clear beginning, middle and ending.
- Use a broad range of music encouraging them to respond to the speed, atmosphere and rhythms of the music rather than trying to dance to the music.

ADMINISTRATION OF THE FINAL EXTERNAL PRACTICAL EXAMINATION AND FACE MODERATION - GRADE 12

Provinces will appoint an external examination panel to include:

1. Provincial internal moderator
2. Provincial chief examiner
3. Co-examiner(s)

The panel may vary for different schools to ensure the inclusion of at least one expert in the relevant dance form. Provinces will make all the arrangements. This includes the communication with the teachers and schools, arranging the venues, the times, the examining panel and anything else that needs to be done in the management of the practical NSC examinations for Grade 12.

Before the final practical exams begin, the provincial internal moderator will meet with the provincial examiners in order to orientate them on examination matters and finalise the assessment instruments. The provincial internal moderator will visit a sample of examination sites during the examinations in order to quality assure the exam process. The teachers responsible for the teaching of the practical component being examined will be expected to be present with the examiners to facilitate the conducting of the examination and to present their practical year marks and the full breakdown of the school-based assessment (SBA) marks for moderation. Note that the provincial chief examiner makes the final decision on the assessment mark.

See Annexure B for guidelines on performance levels for benchmarking

Timing of the External Examination

External examination items	Component	Approximate time including breaks and marking	Marks
Class work	30 - minute class per group of 4/ 5	55 minutes	50
Solo	4 learners x 2 minutes each	15/20 minutes	30
Improvisation	1 minute per learner or 2 minutes per group	10 minutes	20
	Marking time	15 minutes	
Total		Approximately one hour 15/ 20 minutes per group	100

ANNEXURE A

GRADE 12 PRACTICAL EXAMINATION INSTRUMENT

Name of School Date Group number Moderator/Examiner:	Candidate	1	2	3	4	5
Set technique class						
Safe body use (posture, alignment, landings)	5					
Fitness (flexibility, strength, stamina)	5					
Coordination, control, precision, accuracy, clarity, attention to detail	5					
Level of complexity (e.g. balances, quick changes of direction or level, contrast, advanced vocabulary)	10					
Movement quality (transitions, fluidity, dynamics, consistency)	5					
Musicality and reproduction of rhythms	5					
Principles and style of the dance form	5					
Presentation (confidence, expression, energy, focus, presence, projection, grooming, exam etiquette)	5					
Overall impression	5					
Subtotal	50					
Solo						
Level of complexity (e.g. balances, quick changes of direction or level, advance vocabulary, accuracy, attention to detail)	5					
Principles of the dance form, style of genre and own unique style	5					
Movement quality (transitions, flow, commitment, energy, dynamics)	5					
Beginning and ending and personalisation of dance	5					
Musicality and varied dynamics	5					
Performance (expression, interpretation, confidence, focus)	5					
Subtotal	30					
Improvisation						
Structure: beginning, ending	2					
Creative use of space and relationships	3					
Interprets stimulus	3					
Imagination, creativity, innovative, takes risks	5					
Committed, energetic, focused, confident	5					
Response to music	2					
Subtotal	20					
External Exam Total	100					
2nd examiner	100					
3rd examiner	100					
Final Mark	100					

Use in conjunction with level descriptors in Annexure B below

ANNEXURE B

PERFORMANCE LEVEL DESCRIPTORS

Level 7 Outstanding	
95–100%	Advanced understanding and mastery of technique , performance and interpretation of movements. Above and beyond school requirements – learner has advanced experience of performance and a highly developed range of movement and ability.
90–94%	Advanced understanding and mastery of technique . Excellent performance quality. Highly engaging in all aspects of work. A wide range of movement established and demonstrated throughout.
85–89%	Technique well established throughout . Performance and interpretation of movements shown with meaning and understanding of intent. Shows special performance quality and a wide range of movement. Very confident and well prepared in all areas of the exam with attention to detail.
80–84%	Technique established and understood . Performance and interpretation of movements shown with meaning and understanding of intent. Shows performance quality throughout and a good range of movement. Has worked very hard to achieve this level at school. Well prepared in all areas of the exam with attention to detail.
Level 6 Meritorious	
75–79%	Technique established – learner has obviously worked hard to establish this. Performs with confidence and focus. Has done the best they can within their physical restraints and shows a range of movement. Shows ability. All areas of the exam managed well – attention to detail.
70–74%	Technique shows understanding . Performs with confidence. Has worked to the best of their abilities and a range of movement demonstrated. All areas of the exam presented with effort.
Level 5 Substantial	
65–69%	Technique established in some places . Work is known and presented without mistakes – confident and established performance is shown in places. A range of movement demonstrated but limited in places.
60–64%	Technique established at a basic level . Performs confidently without mistakes. Range of movement is limited. Puts effort and focus into all work.
Level 4 Adequate	
55–59%	Technique established at a basic level . Performance in places. Some range of movement and effort shown.
50–54%	Technique not always evident . Performance shows confidence in places. Limited range of movement but effort shown.
Level 3 Moderate	
45–49%	Technique and performance is minimal but shows some confidence in places . Work is fairly secure. Limited range of movement and effort shown.
40–44%	Technique is weak and performance is minimal but work is known . Limited range of movement and effort shown in places.
Level 2 Elementary	
35–39%	Technique and performance is lacking . Learner knows their work and performs with minimal confidence and inconsistent effort. Limited range of movement.
30–34%	Technique and performance not evident . Learner knows most of their work. No range of movement, limited in all aspects of dance. Minimal effort shown.
Level 1 Not achieved	
20–29%	Work is not known and all elements of the exam show a lack of preparation. Technique not established throughout, lacks performance and has no range of movement.
1–19%	No evidence of three years preparation . Work is not known throughout. Class work/ solo and improvisation skills are minimal. No understanding of the dance principals at all. No confidence and no performance shown.

ANNEXURE C SPECIFIC REQUIREMENTS

1. LATIN AMERICAN AND BALLROOM MAJORS

- In dance genres such as Ballroom and Latin American where dancers dance in couples, 'solo' refers to one couple; 'duet' refers to two couples.
- Partnerships generally refer to a male/ female pair but can be the same gender, differentiated as leader and follower rather than male and female. Candidates may be partnered by professional dancers, teachers or higher level competent dancers.
- 'Group dance' in this case refers to 'Formation dancing' where four or more couples dance together making various formations from straight lines to circles, 'v' shapes, etc. Changing partners and separations are all part of the dance. Various music rhythms can be interlinked into one recording and the dancers then can move from the one dance rhythm to the other in the same performance.
- The solo can also be a choreographed dance using the various rhythms. The music can be recorded using selected bars from various music recordings and blended into one track for the dancer to perform to e.g. the couple may move from a Samba rhythm into a Rumba and possibly end with Jive. Various combinations using the different rhythms are possible. The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length.
- If the Group dance uses only one of the dance rhythms then this rhythm must be different to that performed in the solo:
 - In Ballroom: if the solo dance is a Waltz then the group dance must be Quickstep, Slow Foxtrot, Tango or Viennese Waltz
 - In Latin American: if the solo dance is a Rumba then the group dance must be Samba, Cha-Cha, Paso Doble or Jive
 - The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length
- It must be noted that 'Solo Latin' and 'Line Dances' cannot be used in this component. They can be incorporated in the choreographed class work as basic exercises.

1. BALLET POINT WORK

Learners studying Classical Ballet should be encouraged to do pointe work only if their ankles and feet are strong enough. Doing pointe work will contribute to their achievement of a higher complexity level and assist them if they want to pursue a career in Ballet or if they wish to enrol in a tertiary ballet programme.

However learners who have not been dancing for long and whose ankles and feet are not yet strong should not be expected or forced to dance on pointe as it is dangerous and will not improve the final examination result.

ANNEXURE D TEACHERS PREPARATIONS FOR FINAL EXAMINATIONS

DANCE STUDIES EXTERNAL PRACTICAL EXAMINATION REQUIREMENTS		
VENUE / EXAM PROCEDURES	REQUIREMENTS	CHECK LIST
Performance space	<ul style="list-style-type: none"> • Must be of a sufficient size for the learners to move comfortably as well as for the examiners to be accommodated at tables • Mirrors must be covered 	
Temperature	<ul style="list-style-type: none"> • Must be well ventilated if hot/ warm if cold 	
Floor	<ul style="list-style-type: none"> • Must be clean with a smooth level surface to perform on 	
Noise	<ul style="list-style-type: none"> • Must be quiet and isolated from interruptions and outside noises 	
Toilets / change rooms	<ul style="list-style-type: none"> • Must provide a toilet/ change room for the learners and toilet for examiners that is close to the examining venue. Must be clean and equipped with toilet paper towel and soap 	
Light	<ul style="list-style-type: none"> • The venue must be well lit. If specialist lighting effects are being used, there must be sufficient light on the examining table for the examiners to see their marking instruments. 	
Sound	<ul style="list-style-type: none"> • CD player and speakers must be supplied that can cope with the volume required for the performance space • A person must be appointed to work the music for the examinations other than the teacher • All music must be checked beforehand to ensure that all CDs play and no problems are incurred 	
Examiners' requirements	<ul style="list-style-type: none"> • A table that is large enough to mark at for each examiner • A comfortable chair • Water and glasses on the tables • Sufficient light • All marking schedules on the examiners tables in the correct order of marking • All learners full names filled in on the marking schedules • SBA completed mark sheet 	
Learners	<ul style="list-style-type: none"> • Must be ready and warmed up before the examinations are scheduled to start • Must have their number clearly and securely displayed on the front and back of their leotard – and must stand in numerical order from the examiners left to right i.e. 1/ 2/ 3/ 4. If working in twos, 1 & 2 together and 3 & 4 together etc. • Must be well groomed in the appropriate attire for the dance major • No jewellery, hair hanging in the face, etc. • All learners are expected to be at the exam venue for the duration of the exams • All learners are expected to behave in a respectful manner while other learners are performing • Water should be available for learners during the exams 	
Refreshments / food	<ul style="list-style-type: none"> • Teachers are requested to provide morning/ afternoon tea/ coffee as well as lunch for the examiners if your exam period extends over a whole day or is over the lunch period/ or any part thereof. Please find out the dietary requirements of the examiners' beforehand. Please remember that the examiners leave home very early and return home very late after many of the exam sessions and your hospitality is most appreciated. 	

ANNEXURE E DANCERS WITH SERIOUS ILLNESS OR INJURY

The practical component of Dance Studies is an essential part of the subject. It counts for 50% of the final external examination marks, 50% of the school-based assessment and 75% of the PATs. Learners cannot pass Dance Studies on the theory papers alone. Teachers must take every precaution possible to prevent injuries from occurring during dance classes and rehearsals.

Occasionally however a learner finds they are unable to complete the practical components in Grade 12 due to a debilitating illness or injury. Each case will be evaluated individually by the provincial department based on the following guidelines:

Scenario 1:

A serious injury/illness prevents the candidate from performing the final external practical examination as scheduled. The candidate presents a recent doctor's certificate (not more than one week old) and receives an *incomplete mark* and will be given three months after the end of the final practical examinations to recover from their injuries and complete their practical work. This means that he/she will not receive Matriculation results along with his/her peers in January.

Note that pregnancy is neither an illness nor an injury. A pregnant learner may be permitted to take her practical examination earlier if her teacher believes that she is ready or may delay her practical examination until after the baby is born. She will receive an 'incomplete' Matriculation result until she has completed the examination.

Scenario 2:

The injury occurs during the school year preventing the candidate from completing his/ her PATs and internal practical examinations and tests. He/ she will be expected to complete the work once recovered. A recent doctor's certificate must be presented to the teacher.

Scenario 3:

Should the learner be injured early in the school year to the extent that they cannot recover within the allowed time period, they could apply to the Head of Education and the Curriculum Directorate for permission to change to another subject. A recent doctor's certificate must accompany the application.

Scenario 4:

Should a serious illness or injury occur after the learner has completed most of their SBAs and PATs and if the learner is not likely to recover in time to complete the practical examination within the Grade 12 year he/she may apply to present a major research project in lieu of their final practical examination.

In this case the following procedures are required:

- Apply to the provincial Head of Education with a motivating letter from the principal and the parents, and accompanied by a doctor's certificate of not older than one week, for permission for a dispensation. The doctor's certificate must supply supporting evidence such as x-rays/ blood tests.
- The dispensation will allow for the school to submit a video/ DVD of the learner's class or public performance within the last 6 months of Grade 12 and to present a research project orally and in writing in lieu of one or both of the PATs, or in lieu of the final practical examination as described below.
- The research presentation and report will be marked by the external examiners.

Guidelines for a research topic

Candidates research a dance topic in depth. This may be based on dance history, dance literacy or dance theory, anatomy or health care for dancers. Learners are required to present their research orally and in writing. The written research must be a minimum of 1 500 words and should include illustrations.

Marking criteria

- Suitability of the topic
- Planning and conducting of the research
- Thorough knowledge and understanding of the topic
- Structure of the writing (introduction of the topic and motivation, main body of the research, conclusion)
- Relevant selection of information
- Visual presentation of information
- Oral presentation of the research to the class/examination panel
- Logical and coherent writing
- References

Referencing guideline:

- References need to be in brackets at the end of the statement or quote. The reference style can be Harvard or APA.
- The first time it is used it needs to be written out in full (see below), however after that only include the surname, year and page number. e.g. (Adshead-Lansdale, 1994, Pg. 4).
- Full reference:
 - **Name** - (Surname first, then first initial)
 - **Year**
 - **Name of book or resource** (usually underlined)
 - **Place of publish** (London)
 - **Publisher** (Routledge)
 - In full it will look like this;
Mazo, J. (1977) Prime Movers: The Makers of Modern Dance in America, New York, Marrow
 - Internet references need to be provided where applicable e.g.
<http://adams.opac.marmot.org/Record/.b16093379>

All candidates must present a certificate of authenticity signed by the teacher and the learner. Penalty for plagiarism = 0 marks

The research project requires the same rigor as preparing for a practical examination.

- Teachers will be held responsible for learners that do not complete the practical examination without sound evidence from a doctor/ hospital that the candidate is not capable of completing the examination within the year or within three months after the matric examination.
- The evidence needs to be dated within one month of the matric examination. This evidence must be submitted to the provincial Examination Department for approval at least one month prior to the date of the final practical examination except in the case of an accident or emergency.
- Failure to do this will result in an incomplete examination result for the candidate/ examination fraud by the teacher.
- The research project can only be considered in dire circumstances e.g. an operation restricting body movement/ break/ fracture of a bone/ torn ligaments, muscles/ hospitalisation due to severe illness/ severe mental illness requiring the candidate to be institutionalised etc.

- Minor injuries will not be accepted as the candidate can ask for a delayed examination date within the year or do the examination in the first three months of the following year.
- *Pregnancy will not be an accepted reason under any circumstances for doing a research project.*
- Teachers are advised to take the needed precautions when applying for this concession for their learners.

See the research project assessment instruments below.

**GRADE 12 DANCE STUDIES RESEARCH PROJECT
ASSESSMENT INSTRUMENT**

Name:**Candidate number:****School:****Date:**

Item	Marks	Candidate
Content page	5	
Introduction of the topic, why it was chosen and purpose / intention of the research	5	
Main body of the project showing an in depth knowledge of the topic, analysing the material, written clearly and coherently, giving opinions substantiated by the opinions of others/ experts	20	
Conclusion: Summing up of the findings	10	
Written presentation: The project must be typed out and bound or presented in a booklet for the final presentation. Work presented with correct use of spelling and grammar in the chosen language with attention to format, headings, punctuation, spacing, etc.	5	
Visual presentation: Illustrations/ diagrams/ charts/ photographs/ power point presentations/ physical demonstrations/ objects such as skeletons/ bones, etc.	15	
Oral presentation: Able to communicate and present the topic to an audience with confidence/ knowledge/ engagement and evident preparation of the topic.	20	
Background research: Information for the research project needs to be accessed from many different sources to inform and collaborate the research and then be collated into one coherent project and presented in the final presentation. All reference material used for research etc. must be included in the project i.e. internet sources used, printed out/ book pages – copies made/ illustrations/ articles included/ clips included/ photos, etc.	10	
References to include author's surname and initial, date, name of the source (book/ journal/ magazine/ newspaper/ letter/ programme/ website address/ other), page number, publisher, origin (town/ country)	5	
Authenticity certificate. Penalty for plagiarism = 0 marks	5	
TOTAL	100	

GRADE 12 DANCE STUDIES RESEARCH PROJECT RUBRIC

CRITERIA	Description of identifiable performance characteristics reflecting:
Exemplary 90%-100%	Mastery of performance on the topic: Clear evidence of relevant background research that is rigorous and scholarly. The report should be superbly organized and presented and lucidly written. Excellently presented oral demonstrated meeting all the criteria for marking and more.
Accomplished 80%-89%	High level of performance on the topic: An outstanding written report and oral presentation. The learner will have presented a detailed analysis on the topic, showing high-level thinking and detailed research is evident in the project.
Shows an understanding 70%-79%	Well informed performance on the topic: Some issues may have been overlooked but there should be a well-developed project, which suggests the candidate, did in depth research into the topic. The report should be organized and written to a high standard. Confident oral presentation.
Moderate achievement 60% -69%	Knowledgeable level of performance on the topic: The presentation and organization of the report should be clear. There may be some signs of weakness, but overall the grasp of the topic should be sound. Oral was presented without mistakes.
Developing an understanding 50% – 59%	Some familiarity with the topic: The presentation and organization of the report should be reasonably clear. There are signs of weakness, but overall the grasp of the topic should be sound in places. Oral was presented.
Shows some understanding 40%-49%	Basic understanding of the topic: The methods and how to organize and present the work in the report are lacking in understanding. The candidate has reproduced work from a source with little understanding. There are signs of confusion about more complex material. Oral was weak and candidate lacked confidence in delivery.
Shows minimal understanding 30%-39%	Minimal understanding of the topic: Minimal research has been covered with limited understanding of the topic/ report. Oral presented but lacked coherence and delivery/ was inconsistent – notes were required/ read to help the candidate/ mistakes made throughout.
Not achieved 0%-29%	No understanding of the topic: No research has been done to validate the topic. Presentation/ oral do not meet the required rigor of the project.

ANNEXURE F

GRADE 12 TECHNIQUE CHECK LIST ACROSS FOUR DANCE FORMS

Over the three years of FET all the content below should be included in the dance technique for Topic 1. As the learners become more advanced, the levels of complexity of the movements and the combinations of movements should increase adding changes in tempo, directions, dynamics, etc.

Contemporary Dance	Ballet	African Dance	Flamenco/Spanish Dance
Dance Conventions	Dance Conventions	Dance Conventions	Dance Conventions
Posture: showing correct stance, strong lifted core	Posture: showing correct stance, strong lifted core	Posture: showing correct stance, strong lifted core	Posture and body alignment: showing correct stance, strong lifted core
Principles: of the dance form	Principles: of the dance form	Principles: of the dance form	Principles: of the dance form
Spinal mobility: Rolling down, side bends, half circle, spiral	Spinal mobility: forward, back, side and circular - half and full bends forward	Spinal mobility: undulations, rolling down, side bends, spinal and hip dislocations	Spinal mobility: using the torso, forward, back and side bends and circular, hip dislocations
Torso: Contractions, release, high release; table top	Torso: épaulement	Torso: Contractions, release, high release	Contractions, release, high release, torso epaulement, spiral
Floor work: contractions, release, high release, leg swings, falls, rolls, spirals and stretching	Floor ballet barre: footwork leg extensions, developing turn out, strengthening and stretching exercises	Floor work: contractions, release and undulations, leg swings, falls, stretching and floor rolls (optional)	Floor work: None
Arms: swings, reaches, successional arm movements	Arms: port de bras, flow and breadth of movement	Arms: swings, expansion of arms	Arms: braceo, muñecas, co-ordination with castanets
Knee bends: parallel and turned out, all positions; demi and full	Pliés: in 5 positions of feet, demi and grand	Knee bends: parallel, half and full turned out in second position	Knee bends: included in marcaje and braceo exercises
Feet warm up: rises, brushes on and off the floor, foot articulations and lifts	Feet warm up: rises and relevés, battements tendu, glissés/dégagés, frappés, cou-de-pied, piques, retiré	Feet warm up: articulation of the feet, brushes on and off the floor, digging footwork with flex and stretched feet, tapping, shuffling, footwork variations	Feet warm up: Combinations with golpes, plantas, tacones, talones, puntas, picas, etc.
Turn out, parallel	Turn out	Turn out and turn in	Turn out 45° , parallel

Transference of weight: lunges, walks, runs in all directions	Transference of weight: lunges, walks, runs in all directions, chassés	Transference of weight: lunges, walks, runs in all directions	Transference of weight: pasos de vasco & marcajes: moving steps/ routines with relaxed knees
Circular leg movements: on the floor and in the air	Ronds de jambe: en l'air, à terre	Circular leg movements: on and off the floor	Circular leg movements: Rodazan and Jerezana
High brushes and leg swings: front, side and back, fall and recovery, pitch & layout	Grands Battements: devant, à la second, derrière and en cloche	Leg lifts, stamps with variations	Castanets: single, alternate, both, roll & combinations deepening in complexity
Balance: unfolding the legs (développés), bending on one leg (fondu), slow leg extension, off balance/ off axis, suspension, etc	Adage: développés, temps lié, fondus, arabesques, etc	Balance: on one leg, off balance/off axis, unfolding legs	Balance: Marcajes with varying degrees of use of bida - static
Turns: swivels + spotting, spiral turns, continuous turns (<i>chaînés</i>), turns on one leg, jump turns	Turns: spotting: en dehors, en dedans, posé en dehors, single (double optional), chaînés	Turns: backward turns with hopping swivels + spotting	Turns: basic flamenco turns, arms 4 th to 4 th , 3 rd to 3 rd , introducing castanets, turns of the body (de pecho, quebrada), chene
Small jumps: hops, leaps and jumps: 2 feet to one, one to two, parallel and turned out, in all positions	Petit allegro, allegro, batterie sautés, soubresauts, changements, échappés, assembles, jetés, sissonnes ordinaire and fermés, temps levés, glissades, entrechat quatre, changement battu, echappe saute battu	Small jumps: with variations, big jumps	Palmas: secas & sordas, various palos & tempos
Moving across space: long walks, low walks, runs, prances, triplets	Moving across space: walks, runs, bourrées, balancés, pas de bourrées, chasse, pose temps leve in arabasque, pas de chat	Moving across space: walks and runs	Moving across space: Pasos de Vasco & moving marcajes, incorporating walks (long) & changing directions
Aerial movements: Large jumps, leaps, gallops, <i>fouetté</i> , barrel leaps, step hops in all directions	Aerial movements: grand allegro, gallops, fouettés, grands jetés, grands jetés en tournant	Aerial movements: leaps, gallops and hops in a travelling mode	None

Advanced skills: Falls and rolls, contact work	Advanced skills: Pointe work (optional) if learners are strong enough / planning to be ballet dancers or ballet teachers	Advanced skills: Contact work, complex rhythmic patterning, integration of singing and dancing	Advanced skills: complex rhythmic patterning, speed, integration of singing and dancing
Dances: combinations, solo, group dance 8-16 count unseen combinations of above steps	Dances: enchaînements, solo, group dance 8-16 count unseen combination of above steps	Dances: traditional ceremonial dance, social dances, solo 8-16 count unseen combination of above steps	Dances: combinations, solo, group dance
Rhythms: varied genres and tempos	Rhythms: varied genres and tempos	Rhythms, varied genres and tempos	Rhythms: several palos and tempos plus contr-tiempo
Body part integration: coordination of arms, legs, torso, head in movement	Body part integration: coordination of arms, legs, torso, head in movement	Body part integration: coordination of arms, legs, torso, head in movement	Body part integration: coordination of arms, legs, torso, head in movement with additional aspect of castanets and palmas
Performance: focus, projection, musicality, use of space, accuracy	Performance: focus, projection, musicality, use of space, accuracy	Performance: focus, projection, musicality, use of space, accuracy	Performance: focus, projection, musicality, use of space, accuracy