



# **basic education**

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **DANCE STUDIES**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2016**

**These guidelines consist of 31 pages.**

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<b>ACRONYMS</b>	
CAPS	Curriculum and Assessment Policy Statement
FET	Further Education and Training
NCS	National Curriculum Statement
NSC	National Senior Certificate
PAT	Practical Assessment Task
POA	Programme of Assessment
SBA	School-based Assessment

## 1. INTRODUCTION

The 16 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented during the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PATs differ from subject to subject.

**The programme of assessment** for Grade 12 consists of school-based assessment (SBA), practical assessment tasks (PATs) and final external examinations:

**School-based assessment:** (See *Examination Guidelines* for details.)

- One theory test 50 marks
- One practical test 50 marks
- One June practical examination 100 marks
- One June theory examination 100 marks
- One preliminary practical examination 100 marks
- One preliminary theory examination 100 marks

**Two practical assessment tasks (PATs)** 50 marks each

These tasks are calculated separately. Guidelines are provided in this document

**Final NSC examinations**

- One Internal practical examination 100 marks
- One external theory examination 100 marks

## **WEIGHTING OF THE PATs**

In the Curriculum and Assessment Policy Statement (CAPs) the PATs are part of the formal programme of assessment but separate from the actual school-based assessment (SBA). The PATs are worth 25% of the final marks, equivalent in weighting to all the internal tests and examinations making up the SBA.

The weighting of the PATs is practical 50% and theory 50%.

### **Purpose and benefits of the practical assessment task (PAT)**

The practical assessment tasks provide an opportunity for learners to apply their knowledge in an authentic performance context.

It allows learners to show the higher cognitive levels of application, synthesis, creativity, etc.

Dance as a performing art needs to be experienced not only in the classroom and examination room, but also in productions on stage, where possible. Performance lifts the standard of dance technique.

These PATs are an essential part of the dance curriculum and worth a quarter (25%) of the final marks. It should be given the time and attention it deserves in the allocated four hours on the school timetable as well as during additional practice time after school.

### **Challenges with the PATs**

- The allocated time on the timetable for Dance Studies is insufficient to allow for thorough management of the PATs in situations where there are large classes.
- In instances where there are single learners or very low registration of dance learners, problems may be experienced to find sufficient participants for the group dances and choreographies.
- Many schools have become commuter schools creating transport problems where the learners are often not able to stay after school to rehearse.

### **Time allocation for Dance Studies (CAPS page 8)**

- Dance Studies is allocated a minimum of four teaching hours per five-day week.
- This amounts to 40 hours per term and 160 hours per year.
- In addition, Dance Studies learners are expected to practise and rehearse at least twice a week after school hours.
- Extramural classes should be made available that allow time to work on dance technique, theory, PAT rehearsals or revision, etc. Learners may be allowed to attend classes in private studios after school.
- Time will be needed during long school holidays so that learners do not become unfit.

## 2. LIST OF RESOURCES NEEDED

- A venue of a suitable size with a sprung wooden floor
- Learners' and teachers' *Grade 12 Excellent Dance Studies* textbooks
- CDs and musical instruments, music system
- Literature/Articles/Textbooks 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, performance venue and other production elements if available, e.g. lighting
- Video camera/Cellphone to record the group dances and the choreographies

## 3. TEACHER GUIDELINES

### 3.1 HOW TO ASSESS THE PATs

The PATs are internally set, internally assessed and externally moderated (CAPS page 38).

The teacher monitors the development of the PATs during class and conducts the formal assessment with a peer teacher where possible, to bring an objective opinion.

The assessment may take place in a public performance, together with other schools or in a studio environment.

#### **PATs can be done in any order:**

One PAT should be completed in term 1.

The second PAT may be done in term 2 or 3.

It is strongly recommended that no PATs are done in term 3 as the trial examinations and final practical examinations commence in this term. If done in term 3, the PAT **must** be completed before commencement of the final practical examinations in August.

Learners must be provided with *detailed briefs* for each PAT to guide the process and to provide deadlines for the completion of tasks.

Learners must be informed in advance of the criteria for marking the PATs.

Both PATs must be filmed by the teacher and made available on DVD for moderation.

The written section of the learners' PATs must be available and presented for moderation.

### 3.2 IDEAS AND APPROACHES FOR DEVELOPING A LESSON PLAN/BRIEF

- In schools where there is only one/two Grade 12 Dance Studies learners, learners should be encouraged to choreograph using other dance learners in the school.
- Detailed teaching methodologies are provided in the Dance Studies prescribed textbook: *Teacher's Guide – Excellent Dance Studies Grades 10, 11 and 12*.
- Relevant pages from the *Learner's Excellent Dance Studies* textbook should be included in the teacher and learner brief. The theory must be integrated into the PATs to make it meaningful.
- The brief should encourage learners to be effective, independent, critical and reflective thinkers.
- Try to guide learners to come up with their own solutions, rather than imposing your ideas on them.
- Do not underestimate learners; challenge them as they often rise to the occasion.
- Try to lead them to be individual and innovative. Learners should take confident and calculated risks by trying out new ideas and processes during improvisation without fear of failure.
- Ensure checkpoints and due dates are adhered to. A good idea might be to give preliminary marks for aspects and corrective guidance to improve during the process, but the final mark is that which is presented at the end of the PAT task on the final submission date.
- Ensure sufficient time is allocated (select contact time during and/or after school) and keep monitoring the progress.
- Informal assessment must guide learners through the PAT. Have regular critique sessions during which you facilitate and teach learners to discuss the PAT in a constructive way. It is important to understand and know your learners and to develop their particular strengths.
- Be flexible enough to allow and encourage learners to use different ways of developing the group dance and encourage individual interpretation of style.
- Written work must be read, corrected, commented on, dated and signed throughout the term. Learners need on-going feedback. Written tasks must not be left until the last minute. The brief should space out written tasks throughout the term indicating deadlines for submission of tasks.
- Written work should be allocated a special place in the learner workbook or use a separate journal. Learners will need this information as an additional resource to study for their final theory examinations.
- The PAT written work does not have to be a formal, neat 'project'. It should be an expressive, personal account of ideas and stimuli that reflects an individual's own style, interests and personality. Each written section is outlined in the assessment mark sheet and must be included for moderation.

- The textbook must be used in conjunction with the practical component. Learners must have their own textbooks, as some of the written work will be done as homework.
- Guide your learners on how to interpret information in textbooks/the Internet/other sources and write the information in their own words. This will develop writing skills in preparation for the final written examinations.
- You could include worksheets/graphs/flow charts, etc. in your brief to challenge learners' thinking in different ways. Include tasks for multiple intelligences.

The **William's Taxonomy** (below) may be helpful when developing your PATs.

1. **Fluency:** The generation of many ideas, answers, responses, possibilities to a given situation/problem.
2. **Flexibility (personality):** The generation of alternatives, variations, adaptations, different ideas/solutions/options.
3. **Originality:** The generation of new, unique and novel responses/solutions.
4. **Elaboration:** The expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting.
5. **Risk-taking:** Experimenting, trying new challenges.
6. **Complexity:** The ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts.
7. **Curiosity:** The ability to wonder, ponder, contemplate or puzzle.
8. **Imagination:** The ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits.

### 3.3 MODERATION OF PATS

Moderation is essential for quality assurance and should take place on a regular basis. The moderation template on the next page may be used for internal (school) moderation by the HOD and external (provincial) moderation.

#### **Checklist for PAT requirements:**

- Detailed lesson plan/brief for the PAT process outlining time frames, content, teaching methodologies, pages in learner and teacher textbooks and resources needed
- Moderation template completed and signed by HOD
- Assessment criteria
- Mark sheet
- DVD of both PATs

External moderation may take place during the year or at the same time as the final practical external examinations.

A DVD of the choreography and group dance PATs must be submitted with the journal/workbook, containing the written section, for external moderation.

Each province will determine their moderation processes.

**MODERATION TEMPLATE FOR HODs AND EXTERNAL MODERATORS**

<b>DANCE STUDIES: MODERATION OF PRACTICAL ASSESSMENT TASK</b>	
<b>SCHOOL:</b>	
<b>GRADE:</b>	
<b>TEACHER:</b>	
<b>PAT:</b>	
<b>DATE:</b>	
<b>MODERATOR/HOD – NAME AND SIGNATURE:</b>	
<b>THE PAT BRIEF/LESSON PLAN: Instructions and activities</b> <b>The teacher has provided the following information:</b>	✓ or X
• PAT 1 or 2 (details of the PAT), grade and year	
• Clear step-by-step process showing week-by-week planning and time management	
• Clear deadlines/dates for completion of tasks	
• Realistic/CAPS-compliant expectations for the specific grade	
• Inspiration/Ideas for the practical section	
• Variety of tasks included challenging learners in the written section	
• Page references linking the learner's and teacher's textbooks to tasks	
• Additional material/pictures/websites/PowerPoint presentations/DVDs, etc. to guide and inspire learners	
• Clear assessment criteria and mark sheets	
• Date for final performance of the PAT and submission of the DVD	
<b>THE PAT BRIEF TO LEARNERS: Instructions and activities</b> <b>The following aspects have been included in the learner brief:</b>	
• PAT 1 or 2 (details of the PAT), grade and year	
• Step-by-step guidance for the process	
• Clear deadlines/dates for completion of tasks and time management	
• Inspiration/Ideas for the practical section	
• Variety of tasks included challenging learners in the written section	
• Page references linking to the learner's textbook	
• Clear assessment criteria and mark sheet	
• Date for final performance of the PAT and DVD and checklist of requirements	
<b>COMMENTS:</b>	

### 3.4 **ABSENCE/NON-SUBMISSION OF TASKS**

Should the PATs not be completed, learners will receive an incomplete result which will prevent them from matriculating.

Note that pregnancy is neither an illness nor an injury. Pregnant learners may be permitted to present their PAT assessment(s) earlier or later in the year.

### 3.5 **DANCERS WITH SERIOUS ILLNESSES OR INJURIES**

Should an injury occur during the school year preventing the candidate from completing his/her PATs, he/she will be expected to complete the work once recovered.

A recent doctor's certificate, not more than one week old, must be submitted to the teacher on the date stipulated for the PAT assessment.

Should a serious illness or injury occur before the learner has completed either or both of the PATs, and if the learner is not likely to recover in time to complete it in the Grade 12 year, the learner may apply to present a research project in lieu of **each** PAT missed.

**In this case the following procedures must be followed:**

- Apply to the provincial Head of Education, with a motivating letter from the principal and the parents, and accompanied by a doctor's certificate, 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 the learner to present a research project orally and in writing in lieu of each of the PATs not undertaken.
- An external examiner/appointed moderator/peer teacher/district official will mark the research presentation and report.
- See below for details on the research project. The teacher must provide each learner with a detailed brief on the process to follow.
- The process must be monitored by the teacher and time must be allocated during the school day for the process. It cannot be done unsupervised at home.

**GUIDELINES FOR A RESEARCH TOPIC 2016**

- Learners are required to present their research orally and in writing.
- The written research must be a minimum of 1 500 words and may include illustrations/PowerPoint presentations/multimedia presentations, etc.
- 60% of the research assignment must be done under teacher supervision at school.
- A certificate of authenticity, signed by the teacher and the learner, must be presented. Penalty for plagiarism = 0 marks

**Candidates may research ONE of the following dance topics in depth:**

1. 'Working in an anatomically sound manner reduces the risk of injury while enhancing performance' – Daniels et al. 2009
2. Development of candidate's dance major in South Africa – past to present outlining significant changes.
3. Choose a South African choreographer who is contributing significantly to the development of dance in the 21<sup>st</sup> century.

**The DBE Dance Studies examination panel will set these topics each year.****The research must include the following:**

- Planning and conducting the research
- Thorough knowledge and understanding of the topic
- Structure of the task (introduction of the topic, main body of the research, conclusion)
- The use of good language/writing skills; specific terminology used
- Visual presentation of information
- Oral presentation of the research to the class/moderator/examiner
- References to include a minimum of five different resources used

**Referencing guidelines:**

- References should be placed in brackets at the end of the statement or quote. The first time it is used it needs to be written out in full (see below), however, after that include only the surname, year and page number, e.g. (Adshead-Lansdale, 1994, p. 4).
- Full reference:
  - Name (surname first, then first initial)
  - Year
  - Name of book or resource (usually underlined)
  - Place of publication (London)
  - Publisher (Routledge)

In full it should look as follows:

Mazo, J. (1977) Prime Movers: The Makers of Modern Dance in America. New York, Marrow.

**RESEARCH MARKING RUBRIC**

<b>Level 7 Outstanding 90%–100%</b>	Clear evidence of relevant background research that is rigorous and scholarly. The report is superbly organised and presented and lucidly written. Demonstrates excellent understanding of question and answer, meeting all the criteria for marking and more.
<b>Accomplished 80%–89%</b>	An outstanding written report and oral presentation. The learner presented a detailed analysis of the topic, showing high-level thinking and detailed research is evident in the project. Demonstrates a very good understanding of question and answer, meeting all the criteria for marking.
<b>Level 6 Meritorious 70%–79%</b>	Some issues may have been overlooked, but it is a well-developed project which suggests the candidate did in-depth research into the topic. The report is organised and written to a high standard. Demonstrates a confident understanding of question and answer.
<b>Level 5 Substantial 60%–69%</b>	The presentation and organisation of the report are clear. There are some signs of weakness, but overall the grasp of the topic is sound. Demonstrates a sound understanding of question and answer.
<b>Level 4 Adequate 50%–59%</b>	The presentation and organisation of the report is reasonably clear. There are signs of weakness, but overall the grasp of the topic is sound in places. Question and answer managed.
<b>Level 3 Moderate 40%–49%</b>	The candidate lacks understanding of the methods and how to organise and present the work in the report. The candidate has reproduced work from a source with little understanding. There are signs of confusion about more complex material. Question and answer weak.
<b>Level 2 Elementary 30%–39%</b>	Minimal research has been covered with limited understanding of the topic/report. Question and answer demonstrate minimal understanding of the topic.
<b>Level 1 Not achieved 0%–29%</b>	No research has been done to validate the topic. Candidate did not manage the question and answer session.

**RESEARCH ASSIGNMENT MARK SHEET**

<b>DANCE STUDIES: GRADE 12 RESEARCH ASSIGNMENT (INJURED/SERIOUSLY ILL LEARNER)</b>		
<b>SCHOOL:</b>		
<b>NAME OF LEARNER:</b>		
<b>DATE:</b>		
<b>MODERATOR/EXAMINER:</b>		
<b>State the PAT this research assignment is replacing:</b>	<b>✓ or X</b>	
<b>State the topic chosen for the research assignment:</b>		
<b>The following documents should be presented with the research assignment:</b>		
• A doctor's certificate, not older than one week, supplying supporting evidence such as X-rays/blood tests, etc.		
• Written permission from the provincial Head of Education		
• The learner brief outlining the assignment requirements as stipulated in the PAT document		
• Certificate of authenticity signed and dated by teacher and learner with the school stamp and principal's signature		
<b>THE RESEARCH ASSIGNMENT:</b>	<b>MARKS</b>	
• Structure of the research – minimum of 1 500 words:		
○ Introduction	<b>10</b>	
○ Main body of the research	<b>30</b>	
○ Conclusion	<b>10</b>	
○ References	<b>5</b>	
• Logical and coherent writing (the learner is able to build an argument)	<b>20</b>	
• Presentation of the information/use of technology	<b>15</b>	
• Question and answer session:		
○ Knowledge of the topic (insight and depth of understanding are displayed)	<b>10</b>	
<b>TOTAL MARKS:</b>	<b>100</b>	
<b>CONVERT TO 50 MARKS:</b>	<b>50</b>	
<b>COMMENTS:</b>		

**PAT 1: CHOREOGRAPHY PRACTICAL ASSESSMENT TASK****TOPIC 2: CAPS document, page 31**

**Contact time:** One lesson per week on the school timetable should be allocated to this PAT, plus breaks and practice time after school to include practical and written work.

Complete and present a 2–3-minute group dance based on an idea, with accompaniment (music, voice, percussion instruments or body percussion), choreographed alone, with a partner or in a group taking the following into account:

- Development of ideas from a starting point through research, analysis and abstraction
- Use of production elements (props, costumes, sets, music or sound, lighting) in choreography
- Written presentation in the form of a journal reflecting planning, preparation, rehearsal schedule, choreography ideas, structure, costume and/or make-up design and self-reflection

**Due to time constraints a choreography PAT may be presented in which each member of the group is responsible for parts of the choreography. This needs to be clearly explained and supervised.**

This PAT is prepared during school time using one hour per week on the school timetable. Grade 12 learners will work with each other in groups during class. Additional time may be used during break and or after school. 60% of the written and practical component must be completed during school time under teacher supervision.

If there is only one dance learner in Grade 12 he/she must use dancers from Grades 8–11. Professional dancers/teachers may NOT be used. Peer learners from private studios may be used.

During classes teachers guide the learners through individual improvisation activities to include exploration of ideas, thoughts, words, dance elements and choreographic structures. This will develop learner confidence to create an original movement vocabulary and to learn the tools of choreography. Any style/combination of styles may be used.

Through these improvisations and explorations learners will begin to make decisions and choices and compose their dances.

Compositions should be at least 2–3 minutes long in any style/mix of styles.

Groups should consist of 3 to 6 Grade 12 learners per group (no more to allow for individual development and participation).

The groups work simultaneously during the class. Teachers move around observing, challenging and assisting learners to develop their choreographies further. Teachers should intervene if learners are 'hangers-on' and do not contribute fully to their group. Teachers will be able to assess each learner's contribution, effort and skills through observation as he/she moves around the class from group to group.

Learners individually complete **written tasks** related to their choreography each week, gradually building up a journal/special pages for this in their workbooks/journals.

Teachers may decide on the theme/intent/idea/prescribed work, etc. which will be explained in their learner brief.

Selecting the accompaniment/music may be the group's responsibility or the teacher may provide a selection. Practising with accompaniment/music may have to be done on a rotational basis during class or during breaks.

Every Grade 12 dance learner in the group should have an opportunity to choreograph on the other group members so that all members have a chance to contribute towards the final composition. Every member of the group should have the opportunity to step out at times to observe progression and provide relevant feedback for improvement.

Groups should have the opportunity to perform their composition-in-progress to the rest of the class and give each other constructive feedback. This will aid the development of dance literacy.

Where possible, the PAT should be performed to an audience or peers to give learners an opportunity to practise performance and theatre production skills.

Teachers should guide learners on how to self-reflect, encouraging them to write as accurately as possible (grammar, spelling, format, vocabulary, etc.).

Teachers should read, comment and date all written work on a regular basis giving feedback to learners on their progress, their challenges and how to proceed.

The emphasis is on the quality of the learners' insight and development and not on the external visual elements, e.g. décor.

**The purpose of the written section of the PAT is to:**

- Deepen knowledge and understanding of the subject as a whole
- Analyse and interpret styles, dance works, choreographic styles
- Strengthen higher-order skills such as critical thinking, creative thinking and problem solving
- Effectively answer the theory question paper at the end of the year

The following is an example of a step-by-step process to develop a teacher lesson plan/brief. This will then be developed into a detailed brief for the learners.

PRACTICAL		WRITTEN + HOMEWORK	
1 hour per week during school time. Use breaks/after school for extra practice.		Learners may not copy directly from the textbook/Internet/other sources. All steps below must be in the learner's own words.	
STEP 1	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> <b>The focus of this step should be individual exploration:</b> Guide learners through improvisation to create movement vocabulary. Starting point may be a broad idea/words/theme/using a prescribed work as inspiration/stimulus. Learners explore individually and compose a motif or short phrase or two. <b>Dance Elements</b> Guide learners to develop their motifs/phrases by varying use of space, time and force (e.g. tempo, rhythm, directions, levels, dynamics, covering space, adding sounds/voice/body percussion).	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Pages 32–35: Elements of dance Pages 252–257: Dance composition <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be dance elements and improvisation:</b> 1 or more pages: <ul style="list-style-type: none"> <li>• Learners start their own journal/special space in their workbooks</li> <li>• Reflection on dance elements</li> <li>• The role of improvisation in composition</li> </ul>	
PRACTICAL		WRITTEN + HOMEWORK	
STEP 2	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> <b>The focus of this step should be to develop individual ideas into a group composition and selecting music/accompaniment:</b> Learners work in twos or threes to share with each other the material they created and to find ways to integrate it. Groups of 2/3 can then join with another group or remain as a small group. They continue to share and mix their compositions focusing on transitions between movements and relationships. <b>Choreographic Structures</b> Guide learners to consider choreographic structures such as repetition, stillness, contrast, symmetry/asymmetry, unison, canon, climax, theme and variation or contact improvisation. Teachers guide learners on how to select music/accompaniment for their compositions.	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Pages 44–45: Choreographic structures and forms Pages 46–47: Selection of music for choreography Pages 220–221: Working with varied music genres Pages 258–259: Choreographic structure (outlined in STEP 2 on the left and below) <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be reflecting on compositional structures and music selection for the group:</b> 1 or more pages: <ul style="list-style-type: none"> <li>• Recording in journal compositional structures used, reflecting on the experience of broadening and developing the dance and working/power relationships in the group</li> <li>• Beginnings/endings</li> <li>• Form/theme/variation/stillness</li> <li>• Sequencing/repetition/transitions</li> <li>• Climax</li> <li>• Rhythmic forms</li> <li>• Selecting music/accompaniment</li> </ul>	

PRACTICAL		WRITTEN + HOMEWORK	
STEP 3	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> <b>The focus of this step should be making meaning of the composition:</b> Guide learners to discuss how to: <ul style="list-style-type: none"><li>Communicate with the audience</li><li>Decide on the use of performance space</li><li>Any other aspects, e.g. multi-disciplinary art forms and technology, costumes, lighting, props</li></ul>	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Page 36: Explore non-conventional spaces Pages 37–38: Using own stories Page 39: Social issues Page 40–43: Multi-disciplinary work/technology Pages 215–222: Elements of dance <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be refining and selection for the final composition:</b> 1 or more pages: <ul style="list-style-type: none"><li>Write about the ideas/concepts that have emerged in the choreography.</li><li>Write about production elements selected, such as costumes, lighting, props, etc. substantiating why they have been selected.</li></ul>	
	<b>PRACTICAL</b>		<b>WRITTEN + HOMEWORK</b>
STEP 4	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> <b>The focus of this step should be getting the performance ready:</b> Guide learners on making the final choices and refining the composition. The dances are rehearsed and polished, with each member of the group having a chance to stand out in the group, to be 'the eye'. <b>Learners should focus on:</b> <ul style="list-style-type: none"><li>Musicality</li><li>Complexity of dance vocabulary and technique</li><li>Strength, flexibility and stamina</li><li>Coordination and control</li><li>Movement quality</li></ul>	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Page 58: Planning for choreography Pages 59–60: One-page programme note <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be the one-page programme note:</b> 1 or more pages: <ul style="list-style-type: none"><li>Each learner will design their own 1-page programme note</li><li>The journals should reflect the final choices made for the composition</li><li>Reflection on strengths/weaknesses</li><li>Skills learnt/working with others</li></ul>	
	<b>PRACTICAL</b>		
STEP 5	<b>Final performance of the group composition. Learners are marked <u>individually</u> on their ability to demonstrate:</b> <ul style="list-style-type: none"><li>Participation and contribution to the final composition</li><li>Level of technical ability/complexity of movement</li><li>Committed movement</li><li>Dynamics</li><li>Fluidity and agility</li><li>Transitions</li><li>Musicality</li><li>Confidence and consistency; focus, presence, projection and energy</li><li>Authenticity – work is the learner's own</li></ul>		

**GRADE 12: PAT 1: CHOREOGRAPHY ASSESSMENT INSTRUMENT****Each group member should be marked individually.**

<b>NAME OF SCHOOL:</b> <b>NAME OF TEACHER:</b> <b>DATE OF PERFORMANCE:</b> <b>TEACHER'S SIGNATURE:</b> <b>HOD/MODERATOR'S SIGNATURE AND DATE:</b> <b>Number of Group:</b> <b>Title of Dance:</b>	Possible mark	Member 1	Member 2	Member 3	Member 4	Member 5	Member 6
<b>Written Work:</b> <ul style="list-style-type: none"> <li>The use of dance elements</li> <li>The role of improvisation in composition</li> <li>The use of choreographic structures</li> <li>The selection process for music/accompaniment, genre, etc.</li> <li>Reflection on working/power relationships in the group</li> <li>Self-reflection on the process including what has been learnt from the choreography PAT/own creative development</li> </ul>	10 10 10 5 10 10						
<b>A one-page programme note:</b> <ul style="list-style-type: none"> <li>Synopsis</li> <li>Layout</li> <li>Information (title of the piece, choreographer(s), music, dancers)</li> </ul>	10 10 10						
<b>Production elements – evidence planned for in the journal/workbook:</b> E.g. Costumes, props, lighting, staging. The symbolic meaning OR reason for use/effects.	10 5						
<b>SUBTOTAL</b>	<b>100</b>						
<b>CONVERT TO</b>	<b>25</b>						
<b>Practical Work</b> <b>Process to be marked by the teacher (50 marks):</b> <ul style="list-style-type: none"> <li>Participation during class/rehearsals</li> <li>Leadership, responsibility, commitment, focus</li> <li>Experimentation and creative input into the composition</li> <li>Appropriate choice of accompaniment/music</li> <li>Teamwork</li> </ul>	10 10 15 5 10						
<b>Product to be moderated (50 marks):</b> <ul style="list-style-type: none"> <li>Originality of the composition</li> <li>Use of choreographic structure, style and dance elements (space, time, force)</li> <li>Technique</li> <li>Dance quality, musicality</li> <li>Complexity of movement in the composition</li> </ul>	10 10 10 10 10						
<b>SUBTOTAL</b>	<b>100</b>						
<b>CONVERT TO</b>	<b>25</b>						
<b>TOTAL MARKS</b>	<b>50</b>						
<b>MODERATED MARK</b>	<b>50</b>						
<b>COMMENTS:</b>							

**GRADE 12: PAT 2: CHOREOGRAPHY ASSESSMENT RUBRIC**

<p><b>Level 7</b> <b>90–100%</b></p>	<p><b>OUTSTANDING Journal:</b></p> <ul style="list-style-type: none"> <li>• Documented evidence of development of ideas for choreography through research/experimentation/ investigation</li> <li>• Choreographer self-motivated, self-disciplined, well organised, outstanding leadership skills</li> <li>• Insightful reflection on the choreographic process</li> <li>• Manages dancers and rehearsals very well</li> <li>• Thoughts and process of design of costumes, props, selection of music</li> </ul> <p><b>OUTSTANDING Programme note:</b></p> <ul style="list-style-type: none"> <li>• Excellent one-page programme note that includes all criteria</li> </ul> <p><b>OUTSTANDING Performance:</b></p> <ul style="list-style-type: none"> <li>• Dance has 3 or more performers; is at least 2 minutes long</li> <li>• Inspiring, highly imaginative, original, well structured</li> <li>• Sophisticated use of dance elements and devices, appropriate use of production elements, carefully considered choice of music/accompaniment/props/costumes</li> <li>• Uses complex movement vocabulary appropriately</li> <li>• Clearly and creatively communicates the topic</li> <li>• Dancers perform the work with confidence, energy and dynamics</li> </ul>
<p><b>80–89%</b></p>	<p><b>EXCELLENT Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer self-motivated, self-disciplined, made an effort, well organised, very good leadership skills</li> <li>• Very good reflection on the choreographic process</li> <li>• Manages dancers and rehearsals well</li> </ul> <p><b>EXCELLENT Programme note:</b></p> <ul style="list-style-type: none"> <li>• Very good one-page programme note that includes all criteria</li> </ul> <p><b>EXCELLENT Performance:</b></p> <ul style="list-style-type: none"> <li>• Dance has 3 or more performers; is at least 2 minutes long</li> <li>• Imaginative, original, well structured</li> <li>• Very good use of dance elements and devices, appropriate use of production elements, very good choice of music/accompaniment/props/costumes</li> <li>• Uses a high level of movement vocabulary appropriately</li> <li>• Clearly communicates the topic</li> <li>• Dancers perform the work with confidence, energy and dynamics</li> </ul>
<p><b>Level 6</b> <b>70–79%</b></p>	<p><b>MERITORIOUS Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer self-motivated, self-disciplined, made an effort, well organised, good leadership skills</li> <li>• Good reflection on the choreographic process</li> <li>• Manages dancers and rehearsals well</li> </ul> <p><b>MERITORIOUS Programme note:</b></p> <ul style="list-style-type: none"> <li>• Good one-page programme note that includes all criteria</li> </ul> <p><b>MERITORIOUS Performance:</b></p> <ul style="list-style-type: none"> <li>• Dance has 3 or more performers; is at least 2 minutes long</li> <li>• Imaginative, well structured, creative</li> <li>• Good use of dance elements and devices, appropriate use of production elements, good choice of music/accompaniment/props/costumes</li> <li>• Uses a good movement vocabulary appropriately</li> <li>• Clearly communicates the topic</li> <li>• Dancers perform the work with confidence, energy and enthusiasm</li> </ul>
<p><b>Level 5</b> <b>60–69%</b></p>	<p><b>SUBSTANTIAL Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer made an effort, organised, some leadership skills shown</li> <li>• Choreographic process shows reflection</li> <li>• Manages dancers and rehearsals</li> </ul> <p><b>SUBSTANTIAL Programme note:</b></p> <ul style="list-style-type: none"> <li>• One-page programme note that includes all criteria</li> </ul> <p><b>SUBSTANTIAL Performance:</b></p> <ul style="list-style-type: none"> <li>• Dance has 3 or more performers; is at least 2 minutes long</li> <li>• Well structured, creative</li> <li>• Clear, interesting and appropriate beginning and ending, acceptable selection of music/accompaniment/props/costumes</li> <li>• Movement vocabulary appropriately used</li> <li>• Communicates the topic</li> <li>• Dancers perform the work with confidence</li> </ul>

<b>Level 4</b> <b>50–59%</b>	<p><b>ADEQUATE Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer made an effort, organised, limited leadership skills shown</li> <li>• Choreographic process shows some reflection</li> <li>• Manages dancers and rehearsals with support</li> </ul> <p><b>ADEQUATE Programme note:</b></p> <ul style="list-style-type: none"> <li>• One-page programme note that includes all criteria</li> </ul> <p><b>ADEQUATE Performance:</b></p> <ul style="list-style-type: none"> <li>• Dance has 3 or more performers; is at least 2 minutes long</li> <li>• Limited structure</li> <li>• Beginning and ending included, acceptable selection of music/accompaniment/props/costumes</li> <li>• Basic movement vocabulary used</li> <li>• Communicates the topic in places</li> <li>• Dancers perform the work with confidence</li> </ul>
<b>Level 3</b> <b>40–49%</b>	<p><b>MODERATE Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer shows limited effort, not well organised, minimal leadership skills shown</li> <li>• Choreographic process shows limited reflection</li> <li>• Struggles to manage dancers and rehearsals</li> </ul> <p><b>MODERATE Programme note:</b></p> <ul style="list-style-type: none"> <li>• One-page programme note does not include all criteria</li> </ul> <p><b>MODERATE Performance:</b></p> <ul style="list-style-type: none"> <li>• Incorrect number of performers/incorrect length</li> <li>• Limited structure</li> <li>• Beginning and ending included, limited selection of music/accompaniment/props/costumes</li> <li>• Limited movement vocabulary used</li> <li>• Topic vaguely communicated</li> <li>• Dancers perform the work with limited confidence</li> </ul>
<b>Level 2</b> <b>30–39%</b>	<p><b>ELEMENTARY Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer shows very little effort, not well organised, no leadership skills shown</li> <li>• Choreographic process shows minimal reflection</li> <li>• Struggles to manage dancers and rehearsals</li> </ul> <p><b>ELEMENTARY Programme note:</b></p> <ul style="list-style-type: none"> <li>• One-page programme note does not include all criteria</li> </ul> <p><b>ELEMENTARY Performance:</b></p> <ul style="list-style-type: none"> <li>• Incorrect number of performers/incorrect length</li> <li>• Minimal structure used</li> <li>• Beginning and ending included, inappropriate selection of music/accompaniment/props/costumes</li> <li>• Limited movement vocabulary used</li> <li>• Topic not communicated clearly</li> <li>• Dancers lack confidence in the performance</li> </ul>
<b>Level 1</b> <b>1–29%</b>	<p><b>NOT ACHIEVED Journal:</b></p> <ul style="list-style-type: none"> <li>• Choreographer shows no effort, not well organised, no leadership skills shown</li> <li>• Choreographic process shows no reflection</li> <li>• Unable to manage the dancers and rehearsals</li> </ul> <p><b>NOT ACHIEVED Programme note:</b></p> <ul style="list-style-type: none"> <li>• One-page programme note does not include all criteria/no effort made</li> </ul> <p><b>NOT ACHIEVED Performance:</b></p> <ul style="list-style-type: none"> <li>• Incorrect number of performers/incorrect length</li> <li>• Limited/No structure</li> <li>• Weak/No beginning and ending, selection of music/accompaniment/props/costumes not suitable/no effort made</li> <li>• Movement vocabulary not appropriate</li> <li>• Topic not communicated</li> <li>• Dancers unsure/under rehearsed. The choreography could have been improvised.</li> </ul>

A choreographic work found to be plagiarised from another source must not receive any marks (zero (0)). Learners must submit a letter of authenticity. Teachers should monitor the entire process from start to finish.

**PAT 2: GROUP DANCE PRACTICAL ASSESSMENT TASK****TOPICS 1 and 2: CAPS document, page 32**

**Contact time:** One lesson per week on the school timetable should be allocated to this PAT, plus breaks and practice time after school to include practical and written work.

Public performance of a group dance demonstrating performance skills, communicating the creative or choreographic idea, projection, interpretation, expression, focus, use of stage conventions and performing with others.

Learners perform a group dance with a minimum length of three minutes in their DANCE MAJOR at the highest complexity level they are able to achieve.

There should be no more than **three to six** learners per group.

If there is only one Grade 12 Dance Studies learner doing this subject outside the school timetable, the learner must be taught the group dance in his/her private studio in the chosen dance major. The rest of the group may be non-Dance Studies learners or learners from other grades.

Each learner is marked individually. During the final performance and DVD each learner must be easily identifiable wearing either a colour code/costume or a number.

The group dance may be choreographed by the teacher or a professional choreographer or may be an excerpt from a professional dance work or developed from the final examination solo.

Where possible, the group dance should be performed to an audience or peers in a public performance space. It is suggested that the group dance be assessed before this performance, as it is often necessary to be seen more than once for assessment to be accurate.

Learners' completed written tasks must include marketing and financial planning; gradually compiling a journal/special pages for this in their workbooks/journals.

Teachers should guide learners on how to self-reflect, encouraging them to write as accurately as possible (grammar, spelling, format, vocabulary, etc.).

Teachers should read, comment and date all written work on a regular basis giving feedback to learners on their progress, their challenges and how to proceed.

The emphasis is on the quality of the learners' insight and development and not on the external visual elements, e.g. décor.

**The purpose of the written section of the PAT:**

- To deepen knowledge of the dance major
- To develop an understanding of how components of fitness affect performance
- Careers in and related to the dance industry
- Budgeting – financial planning for a performance
- To market a performance
- To effectively answer the theory question paper at the end of the year

**TIPS ON CHOREOGRAPHING THE GROUP DANCE:**

- Expand the learners' dance vocabulary and technique in the dance major and challenge them. It is important that teachers make sure the level is of the required standard and complexity for Grade 12. **The marking criteria should be used as a guideline when choreographing this PAT.**
- This PAT should strengthen and develop the technique required for the final practical examinations.
- Develop learners' ability to communicate and relate to one another.
- Develop the dance using partnering (lifts are optional), spatial awareness, patterning and timing.
- Allow learners to show variations in dynamics and build an atmosphere. They should make the dance their own. This may include own beginnings and endings.
- Emphasis should be placed on movement quality, transitions and expression.

The following is an example of a step-by-step process to develop a teacher lesson plan/brief. This can then be developed into a detailed learner brief.

PRACTICAL		WRITTEN + HOMEWORK	
1 hour per week during school. Use breaks/after school for extra practice.		Learners may not copy directly from the textbook/Internet/other sources. All steps below must be in the learner's own words.	
STEP 1	<p><b>Start – end date:</b></p> <p><b>Resources needed:</b></p> <p><b>Teacher Guide – pages:</b></p> <p><b>Methodology to be used:</b></p> <p>Teachers to teach the group dance to the learners.</p> <p>The solo may be used and turned into a group dance.</p> <p><b>The focus of this step should be recall and technique:</b></p> <ul style="list-style-type: none"> <li>Principles of the dance major applied accurately; interpretation of dance genre and style</li> <li>Accurate reproduction of the sequence</li> <li>Safe use of the body</li> </ul>		<p><b>Date of completion:</b></p> <p><b>Learners to read from textbook:</b></p> <p>Pages 68–73: Principles and characteristics</p> <p>Pages 130–131: Commitment and concentration</p> <p>Page 227: Forms, principles and characteristics</p> <p>Pages 20–21: Criteria for group dance</p> <p>Pages 118–119: Group dance assessment (NOTE: This is only an example.)</p> <p>Pages 184–186: Safe use of body</p> <p><b>Resources needed:</b></p> <p><b>Methodology to be used:</b></p> <p><b>The focus of this step should be dance practice, dance major and style:</b> 1 page:</p> <p>Teachers to guide learners on how to recognise and identify dance principles, style and characteristics used in the group dance.</p> <ul style="list-style-type: none"> <li>Analysing and comparing own dance major with another dance form to develop dance literacy</li> <li>Interpretation of the group dance</li> <li>Learner's role in contributing to a successful dance</li> <li>Recognition of commitment to movement</li> </ul>
PRACTICAL		WRITTEN + HOMEWORK	
STEP 2	<p><b>Start – end date:</b></p> <p><b>Resources needed:</b></p> <p><b>Teacher Guide – pages:</b></p> <p><b>Methodology to be used:</b></p> <p><b>Teachers to guide learners on how to develop the group dance using team work:</b></p> <ul style="list-style-type: none"> <li>Working with others in a group</li> <li>Attendance and commitment to the group</li> <li>Awareness of self and others in space</li> <li>Expressive interaction with other dancers</li> <li>Sensitivity when partnering/doing lifts</li> </ul>		<p><b>Date of completion:</b></p> <p><b>Learners to read from textbook:</b></p> <p>Pages 136–138: Definitions of various roles</p> <p>Pages 145–158: Careers</p> <p><b>Resources needed:</b></p> <p><b>Methodology to be used:</b></p> <p><b>The focus of this step should be exploring at least THREE of the various roles/careers in the dance industry to include:</b> 1 page:</p> <ul style="list-style-type: none"> <li>Stage-related careers</li> <li>Front-of-house-related careers</li> <li>Technical careers</li> <li>Marketing careers</li> <li>Dance-related careers</li> </ul> <p><b>The learners should include range, scope, training needed, training provided in this step.</b></p>

PRACTICAL		WRITTEN + HOMEWORK	
STEP 3	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> <b>Teachers to guide learners on how to develop the group dance using team work:</b> Teachers to guide learners on how to develop choreographic elements already learnt in the PAT 1 choreography. <b>The focus of this step should be choreographic elements:</b> <ul style="list-style-type: none"> <li>• Attention to detail – making the dance their own:               <ul style="list-style-type: none"> <li>○ Patterns/Groupings</li> <li>○ Spacing/Levels</li> <li>○ Timing/Dynamics</li> <li>○ Canon/Symmetry/Asymmetry, etc.</li> </ul> </li> <li>• Developing own beginnings and endings</li> <li>• Interpretation of dance genre and style</li> <li>• Musical interpretation</li> </ul>	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Pages 134–136: Production Pages 142–143: Production planning <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be planning of a production: 1 page:</b> Each learner should be allocated ONE financial strategy to plan, e.g.: <ul style="list-style-type: none"> <li>• Budget</li> <li>• Fund-raising proposal</li> <li>• Booking venues</li> <li>• Ticket sales</li> <li>• Technical equipment needed</li> </ul>	
	<b>Start – end date:</b> <b>Resources needed:</b> <b>Teacher Guide – pages:</b> <b>Methodology to be used:</b> Teachers to guide learners on how to develop dance elements. <b>The focus of this step should be movement quality:</b> <ul style="list-style-type: none"> <li>• Musicality</li> <li>• Complexity of dance vocabulary and technique</li> <li>• Strength, flexibility and stamina</li> <li>• Coordination and control movement quality</li> </ul>	<b>Date of completion:</b> <b>Learners to read from textbook:</b> Pages 139–142: Planning marketing strategies Pages 25–29: Components of fitness Pages 98–113: Safe dance practice + developing fitness Pages 116–117: Performance skills Pages 189–191: Quality of movement <b>Resources needed:</b> <b>Methodology to be used:</b> <b>The focus of this step should be designing of marketing materials: 1 page:</b> Each learner should be allocated ONE marketing strategy to prepare, e.g.: <ul style="list-style-type: none"> <li>• Posters</li> <li>• Flyers</li> <li>• Press release</li> <li>• Networking</li> <li>• Radio/Television interviews</li> <li>• Website</li> </ul>	
STEP 4			

PRACTICAL		WRITTEN + HOMEWORK
STEP 5	<p><b>Final performance of the group dance. Learners are marked individually on their ability to demonstrate:</b></p> <ul style="list-style-type: none"> <li>• Level of technical ability in the DANCE MAJOR/complexity of movement</li> <li>• Dynamics</li> <li>• Fluidity and agility</li> <li>• Transitions</li> <li>• Committed movement</li> <li>• Confidence and consistency, focus, presence, projection and energy</li> <li>• Contribution to the success of the group dance</li> </ul>	<p><b>Date of completion:</b>  <b>Learners to read from textbook:</b>            Pages 118–119: Group dance assessment.            (NOTE: This is an example only.)  <b>Resources needed:</b>  <b>Methodology to be used:</b>  <b>The focus of this step should be reflecting on the process:</b> 1 page:</p> <ul style="list-style-type: none"> <li>• Skills learnt</li> <li>• Team work – successes and challenges</li> </ul>

**GRADE 12: PAT 2: GROUP DANCE ASSESSMENT INSTRUMENT**

Each group member should be marked individually.

<b>NAME OF SCHOOL:</b> <b>NAME OF TEACHER:</b> <b>DATE OF PERFORMANCE:</b> <b>TEACHER'S SIGNATURE:</b> <b>HOD/MODERATOR'S SIGNATURE AND DATE:</b>  <b>Title of Group Dance:</b>	Possible mark	Member's name	Member's name	Member's name	Member's name	Member's name	Member's name
<b>Written Work:</b> <ul style="list-style-type: none"> <li>Financial planning/budgeting for a production</li> <li>Role/Careers in dance industry</li> <li>Principles and characteristics of dance major</li> <li>Use of music genres/styles/instrumentation</li> <li>Use of dance elements</li> <li>Reflection on working/power relationships in the group</li> <li>Self-reflection on the process/what has been learnt/ own creative development</li> </ul>	10 10 15 5 10 10 10						
<b>Design of a marketing strategy</b> (E.g. poster/flyer/advert/invitation/ticket): <ul style="list-style-type: none"> <li>Clear indication of a theme/eye-catching visual impact</li> <li>Communication of necessary information</li> <li>Creative presentation</li> </ul>	10 10 10						
<b>SUBTOTAL</b>	<b>100</b>						
<b>CONVERT TO</b>	<b>25</b>						
<b>Practical Work</b> <b>Process to be marked by the teacher (50 marks):</b> <ul style="list-style-type: none"> <li>Participation during classes/rehearsals</li> <li>Leadership, responsibility, commitment, focus</li> <li>Teamwork in the group dance</li> <li>Development of the dance to include own beginnings/ endings/use of dance elements/patterns/groupings/etc.</li> <li>Development of the dance to include the group interpretation of the style and musical interpretation</li> </ul> <b>Product to be moderated (50 marks):</b> <ul style="list-style-type: none"> <li>Working with others in space, expressive interaction with other dancers, sensitive partnering</li> <li>Level of technique in the dance major set at the highest level the learners are capable of</li> <li>Complexity of movement showcasing the learners' highest level of ability</li> <li>Dance quality, musicality (focus, presence, projection, energy, dynamics)</li> <li>Contribution to the success of the group dance</li> </ul>	10 10 10 10 10 10 10 10 10 10						
<b>SUBTOTAL</b>	<b>100</b>						
<b>CONVERT TO</b>	<b>25</b>						
<b>TOTAL MARKS</b>	<b>50</b>						
<b>MODERATED MARK</b>	<b>50</b>						
<b>COMMENTS:</b>							

**GRADE 12 PAT: GROUP DANCE ASSESSMENT RUBRIC**

<b>Level 7 80–100%</b>	<b>OUTSTANDING PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Full attendance/positive attitude/leadership role</li> <li>Technique: High complexity levels/excellent coordination/high levels of fitness</li> <li>Performance quality: Very confident/excellent dynamics/highly expressive</li> <li>Musicality: Expressive, sensitive interpretation</li> </ul> <b>OUTSTANDING WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Realistic innovative methods of fund raising</li> <li>THREE careers: Excellent understanding of range, scope, training needed, training provided</li> <li>Marketing strategy: Innovative/Creative marketing design</li> <li>Shows insightful understanding of the dance principles/characteristics. Can analyse meaningfully the style and genre of the dance. Can reflect honestly about own role in the process.</li> </ul>
<b>Level 6 70–79%</b>	<b>MERITORIOUS PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Full attendance/positive attitude/leadership role at times</li> <li>Technique: Some complexity levels/good coordination/good levels of fitness</li> <li>Performance quality: Confident/dynamics used in places/expressive</li> <li>Musicality: Committed movement to music</li> </ul> <b>MERITORIOUS WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Realistic methods of fund raising</li> <li>THREE careers: Good understanding of range, scope, training needed, training provided</li> <li>Marketing strategy: Marketing design would attract an audience</li> <li>Shows good understanding of the dance principles/characteristics. Can analyse the style and genre of the dance. Can reflect about own role in the process.</li> </ul>
<b>Level 5 60–69%</b>	<b>SUBSTANTIAL PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Attended most lessons/positive attitude</li> <li>Technique: Moderate complexity levels/coordination shown/moderate levels of fitness</li> <li>Performance quality: Confident</li> <li>Musicality: Movements are in time to the music</li> </ul> <b>SUBSTANTIAL WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Basic understanding of fund raising</li> <li>THREE careers: Basic understanding of range, scope, training needed, training provided</li> <li>Marketing strategy: Basic marketing design</li> <li>Shows understanding of the dance principles/characteristics. Shows understanding of the style and genre of the dance. Can reflect about own role in the process in some places.</li> </ul>
<b>Level 4 50–59%</b>	<b>ADEQUATE PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Attended some/most lessons/positive attitude at times</li> <li>Technique: Limited levels of complexity/basic coordination shown/basic levels of fitness</li> <li>Performance quality: Confident in places</li> <li>Musicality: Match movements to music</li> </ul> <b>ADAQUATE WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Limited/Unrealistic understanding of fund raising</li> <li>THREE careers: Basic understanding of some aspects</li> <li>Marketing strategy: Limited understanding of marketing design</li> <li>Shows some understanding of the dance principles/characteristics. Shows limited understanding of the style and genre of the dance. Limited reflection about own role in the process.</li> </ul>
<b>Level 3 40–49%</b>	<b>MODERATE PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Limited attendance/interaction with group</li> <li>Technique: Limited dance vocabulary/coordination/levels of fitness</li> <li>Performance quality: Lacks confidence</li> <li>Musicality: Limited ability to match movements to music</li> </ul> <b>MODERATE WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Completed but not well thought through</li> <li>THREE careers: Limited understanding</li> <li>Marketing strategy: Completed but not well thought through</li> <li>Shows little understanding of the dance principles/characteristics. Unrealistic reflection about own role in the process.</li> </ul>
<b>Level 2 30–39%</b>	<b>ELEMENTARY PERFORMANCE:</b> <ul style="list-style-type: none"> <li>Team work: Minimal attendance/interaction with group</li> <li>Technique: Very basic dance vocabulary</li> <li>Performance quality: No confidence</li> <li>Musicality: Relies on other dancers</li> </ul> <b>ELEMENTARY WRITTEN REPORTS:</b> <ul style="list-style-type: none"> <li>Financial planning: Does not understand the concept</li> <li>THREE careers: Limited/No understanding/None of the three completed</li> <li>Marketing strategy: Cannot understand the concept</li> <li>Shows vague understanding of the dance principles/characteristics. Vague reflection about own role in the process.</li> </ul>
<b>Level 1 1–29%</b>	<b>PERFORMANCE NOT ACHIEVED:</b> <ul style="list-style-type: none"> <li>Team work: Poor attendance/no interaction with group</li> <li>Technique: Not demonstrated</li> <li>Performance quality: Does not know dance</li> <li>Musicality: Relies on other dancers</li> </ul> <b>WRITTEN REPORT NOT ACHIEVED:</b> <ul style="list-style-type: none"> <li>Financial planning: Does not understand the concept/not submitted</li> <li>THREE careers: No understanding/None of the three completed</li> <li>Marketing strategy: No ability to design/not submitted</li> <li>Shows minimal/no understanding of the dance principles/characteristics. Cannot reflect on own role in the process.</li> </ul>

#### 4. LEARNER GUIDELINES

##### 4.1 THE ASSESSMENT PROGRAMME FOR GRADE 12 CONSISTS OF THE FOLLOWING:

- School-based assessment (SBA)  
internal tests and examinations 25% of the marks
- Practical assessment tasks (PATs) 25% of the marks
- Final external examinations 50% of the marks

In term 1 and term 2 one hour per week on the school timetable should be allocated to the PATs. You may need to practise after school or during breaks to perfect and polish your PATs.

Your teacher will guide you through each step of the PATs. You may not complete the PATs on your own.

Marks will be allocated for the final performance of your PATs as well as for the preparation process of the PATs during the term.

**The weighting of the PATs is practical 50% and theory 50%.**

##### 4.2 PURPOSE AND BENEFITS OF THE PRACTICAL ASSESSMENT TASKS

The practical assessment tasks (PATs) gives you an opportunity to apply your knowledge in an authentic performance context.

###### **The benefits of the Grade 12 PATs:**

- Applying dance techniques learnt in class to the group dance and choreography
- Developing your technique and performance skills during the group dance in preparation for the final practical examinations (class work and solo)
- Practising improvisation skills
- Experiencing leadership and management roles to develop high cognitive skills
- Experiencing career roles related to the dance industry
- Being involved in reading and writing about dance which will develop your understanding and prepare you for your final theory examinations that will include:
  - Principles and characteristics of your dance major/ comparing different dance forms
  - Components of fitness
  - Elements of dance
  - Compositional elements and structures
  - Music for dance
  - Performance spaces

- Multidisciplinary art forms and technology
- Production
- Marketing
- Careers in dance
- Journaling
- Reflection

These PATs are an essential part of the dance curriculum worth 25% of your final marks. Sufficient time and attention should be given to the PATs during the four hours allocated on the school timetable as well as during additional practice time after school.

#### 4.3 WRITTEN WORK AND TEXTBOOKS

Allocate a special place in your workbook or use a separate journal for **all the written work** for the PATS, as you will need this information to study for your final theory examinations.

Your PAT written work does not have to be a formal, neat 'project'. It should be an expressive, personal account of ideas and stimuli that reflects your own individual style, interests and personality, e.g. mind maps, collages of ideas, creative experiments, etc. The written work provides insight into the way you have formed ideas, what you have learnt and the process leading to the final PATs. The most important aspect of your written work is your writing and self-reflection rather than the decorations. This forms part of your PAT marks. Make sure all written tasks are available on the day of your assessments. You need to submit your written work to your teacher regularly for feedback.

**Each learner must have his/her own textbook**, as some of the written work will be done as homework. The textbook must be used in conjunction with the practical component. Your teacher will guide you on how to extract relevant information from textbooks/ the Internet/other sources and write the information in your own words. This will prepare you for your final written examinations.

#### 4.4 **BRIEF FOR THE PATS**

Your teacher will provide you with a detailed written brief at the beginning of terms 1 and 2 outlining the following:

- The steps you will follow in the PATs process
- Timelines/Dates of completion/submission of tasks
- Details of written work and where to find it in your textbooks
- Examples of designs for marketing ideas
- Details in your textbook to guide you through the practical component
- The assessment criteria
- The mark sheets that will be used for your two PAT assessments

#### 4.5 **REQUIREMENTS FOR PRESENTATION OF THE PATs**

The choreography and group dance may be performed in class or as a public performance. Both may be performed in the same public performance, i.e. the learner choreographies and the group dance.

The performance may take place in a formal or informal setting, e.g. in the studio or school hall for peers, parents or a public audience.

The production and marketing tasks for a formal performance must be presented in writing.

#### 4.6 **DECLARATION OF AUTHENTICITY**

You will be required to sign a declaration of authenticity for your choreography PAT. Any form of plagiarism will result in the candidate being awarded a zero (0) mark for the task.

In order to prove the authenticity of your work, no less than 60% of the two PATs, both written and practical must be conducted at the school under the supervision of your teacher.

#### 4.7 **SERIOUS ILLNESS OR INJURY**

If you are seriously injured or critically ill, your teacher will discuss the options available to you which may include:

- Moving the date of your PAT to a more suitable time to allow for recovery
- Doing a research project if the above is not possible
- Note that pregnancy is not an illness or an injury

**PAT 1: CHOREOGRAPHY PRACTICAL ASSESSMENT TASK**

**This will consist of two sections: 50 marks.**

25 marks = choreography of a group dance

25 marks = written section

**Contact time:** One lesson per week on the school timetable should be allocated to this PAT, plus breaks and practice time after school to cover both practical and written work.

You will complete written tasks related to your choreography each week, gradually building up a journal/special pages for this in your workbook.

Make sure that you are present for every class to ensure that you do not let your group or yourself down by missing parts of this process. Participate fully in the practical sessions so that you learn from each other's ideas, creativity and energy.

You will also draw on all you have learnt in Grades 10 and 11, Topic 2 – Improvisation and Composition.

**PAT 2: GROUP DANCE PRACTICAL ASSESSMENT TASK**

**This will consist of two sections: 50 marks.**

25 marks = group dance

25 marks = written section

**Contact time:** One lesson per week on the school timetable should be allocated to this PAT, plus breaks and practice time after school to cover both practical and written work.

You will perform a group dance with a minimum length of three minutes in your DANCE MAJOR at the highest complexity level you are able to achieve.

There should be no more than three to six learners per group. You will be marked individually.

The group dance may be choreographed by your teacher or a professional choreographer or it may be an excerpt from a professional dance work.

The set solo for the final examinations may also be developed into a group dance.

You will complete written tasks related to your group dance each week, gradually compiling a journal/special pages for this in your workbook.

Make sure that you are present for every class to ensure that you do not let your group or yourself down by missing parts of this process. Participate fully in the practical sessions so that you improve your technique for the final examinations.

## **5. CONCLUSION**

On completion of the practical assessment tasks learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops learners' life skills and provides opportunities for learners to engage in their own learning.