



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PERFORMANCE ASSESSMENT TASKS

2017

These guidelines consist of 32 pages.

TABLE OF CONTENTS

1.	INTRODUCTION	3
1.1	Purpose and Benefits of the PATs	3
1.2	Weighting of the PATs	4
1.3	Time Allocation	4
1.4	Time Management	4
2.	LIST OF RESOURCES	5
3.	TEACHER GUIDELINES	5
3.1	Ideas and Approaches for Developing a Lesson Plan/Brief	5
3.2	Written Components	5
3.3	PAT 1: Choreography Performance Assessment Task	6
	Choreography Assessment Instrument	11
	Choreography Assessment Rubric	12
3.4	PAT 2: Group Dance Performance Assessment Task	14
	Group Dance Assessment Instrument	16
	Group Dance Assessment Rubric	17
3.5	How to Assess the PATs	18
3.6	Moderation of the PATs	18
	Moderation Template for HODs and External Moderators	20
3.7	Dancers with Serious Illnesses or Injuries	21
3.8	Guidelines for a Research Topic 2017	21
	Research Assignment Mark Sheet	23
	Research Assignment Marking Rubric	24
3.9	Williams' Taxonomy	25
4.	LEARNER GUIDELINES	26
4.1	Programme of Assessment for Grade 12	26
4.2	Purpose and Benefits of the PATs	26
4.3	Brief for the PATs	27
4.4	Requirements for the Presentation of the PATs	27
4.5	Written Work and Textbooks	27
4.6	Declaration of Authenticity	28
4.7	Serious Illness or Injury	28
4.8	PAT 1: Choreography Performance Assessment Task	29
4.9	PAT 2: Group Dance Performance Assessment Task	31

ACRONYMS

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 or performance 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/performance 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 across the first two/three terms of the school year. It allows learners to be assessed on a regular basis during the school year and 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 PAT differs from subject to subject. The subject **Dance Studies** has **TWO performance assessment tasks (PATs)**. These tasks are calculated separately. Guidelines are provided in this document.

1.1 Purpose and Benefits of the PATs

The PATs provide an opportunity for learners to apply their knowledge in an authentic performance context.

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.

The purpose of the written component is to deepen knowledge and understanding of the subject as a whole, and to teach learners to analyse and interpret styles, dance works and choreographic styles.

The PATs allow learners to strengthen higher-order skills such as critical thinking, creative thinking and problem solving.

Williams' Taxonomy (see 3.8 below) can guide teachers to teach creative thinking skills, to encourage lateral thinking as well as proactivity, to foster creativity, and to develop learners' creative talents, which can be transferred to the changing challenges of everyday life.

'This model is characterised by **fluency, flexibility, originality** and **elaboration** providing a useful framework for developing questions and activities that will provide stimulation and the opportunity for thinking. The teaching strategies also enable the expression of the personality factors of **curiosity, imagination, risk-taking** and **complexity** that have been identified as important processes for the expression of creativity.'

– Williams, Frank E. (December 1969)

1.2 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. These PATs are an essential part of the Dance Studies curriculum and should be given the time and attention they deserve.

1.3 Time Allocation

- Dance Studies is allocated a minimum of **four teaching hours per five-day week**.
- In addition, Dance Studies learners are expected to practise and rehearse at least twice a week outside of school hours.
- The allocated time on the timetable for Dance Studies may be insufficient to allow for thorough management of the PATs in situations where there are large classes.
- Extramural classes (outside of school hours) should be arranged to allow time to work on dance technique, theory, PAT rehearsals or revision, etc. Learners can also be encouraged to attend classes in private studios after school.
- Practice time will be needed during long school holidays so that learners do not lose fitness.

1.4 Time Management

- The two PATs can be done in any order.
- One PAT should be completed in Term 1.
- The second PAT can be done in Term 2 or 3 (see CAPS, page 16).
- It is strongly recommended that no PATs be done in Term 3, as the trial examinations and final practical examinations commence in this term. If done in Term 3, the PATs must be completed before commencement of the final practical examinations in August.

2. LIST OF RESOURCES

- A suitably sized venue with a sprung wooden floor
- Learner's and teacher's 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
- Reference books such as *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 Ideas and Approaches for Developing a Lesson Plan/Brief

- Tasks should be clearly outlined so that learners have the time for learning experiences to demonstrate achievement of content, concepts and skills at a deep/meaningful level of understanding. Tasks should allow learners to demonstrate this achievement at different levels of ability.
- Planning an assessment task should take into account how long it will take the learners to complete the PAT, how much time per week must be allocated to achieve a successful outcome and when both sections of the PAT are to be assessed.
- The PATs should not be given to learners to complete on their own, unsupervised, outside of class time.
- Learners must be provided with **detailed briefs** for each PAT to guide the process with checkpoints and deadlines for the completion of tasks.
- Detailed teaching methodologies are provided in the Dance Studies prescribed textbook - *Teacher's Guide – Excellent Dance Studies* for Grades 10, 11 and 12.

3.2 Written Components

- Tasks should be set to include listening, viewing, talking, debating, reading and writing on different levels of cognition (i.e. describing, comprehending, analysing, applying, creating, evaluating, etc.).
- Theory and practice should be integrated. Learners' first experiences should be with their bodies, which is then reflected in the written component as a deep understanding of what was covered in the practical class.
- Relevant pages from the *Learner's Excellent Dance Studies Textbook* should be included in the lesson plans and learner brief.
- Learners should be encouraged to use dance terminology relevant to each PAT.
- The written component should be a personal account/own experience of the learners' progress and should not be about rewriting sections from the textbook.

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

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

Contact Time

One lesson per week during the school timetable should be allocated to this PAT plus breaks, practise time after school to include practical and written work.

Teaching Instructions

The CAPS document suggests that each learner choreographs individually or in pairs. This is still valid – See Scenario A below.

However, many schools and learners experience major constraints, e.g.:

- Insufficient time to rehearse
- Lack of space to rehearse
- Lack of availability of dancers
- Lack of consistency of dancers
- Many schools have become commuter schools, creating transport problems where the learners are often not able to stay after school to rehearse.

To resolve these issues which place an unfair burden on some learners and teachers, the choreography PAT can be prepared in groups, during class-time, under the guidance and supervision of the teacher. See Scenario B below.

Scenario A

In this scenario, learners select peers to dance in their choreography. They find their own music, set up their own rehearsals (mostly outside of class time) and present their own, original, choreographed piece.

Teachers should monitor and guide learners through their choreographies. Teachers should attend some the learner's rehearsals to guide the learners, and also to ensure that it is the learner's own work.

Scenario B

In this scenario, each learner contributes equally to the choreography. This alternative process is explained below.

The PAT should be 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, under the teacher's supervision. Additional time may be used during breaks and/or after school.

Groups should consist of three to six Grade 12 learners (no more to allow for individual development and participation).

Scenario C

If there is only one Dance Studies learner in Grade 12 he/she must choreograph alone using dancers from Grades 8–11 or peer dancers from a private studio.

NOTE: Learners may NOT use professional dancers/teachers in their choreographies.

Teaching Tips

- Allocate at least eight weeks to this PAT. At least four of the eight weeks should be allocated to the teaching of this PAT and should facilitate improvisation to experiment with and explore choreographic structures, dance elements, conventional/non-conventional spaces etc.
- At least four weeks should be allocated to learners for the final creation, composition and completion of this PAT.
- Teachers should provide learners with a detailed brief outlining the process, requirements, dates for completion, marking criteria and mark sheet in **advance**.
- Teachers could provide a theme/concept for the choreographies to allow learners to move forward confidently and quickly. It could also allow teachers to provide specific stimuli to aid learners' creativity, e.g. viewing of YouTube clips, images, poetry, technology, non-conventional spaces, etc.
- Teachers initiate discussions around these areas to develop curiosity and a deep understanding in this area of composition.
- The brief should encourage learners to be effective, independent, critical and reflective thinkers.
- Learners should be guided to come up with their own solutions rather than imposing ideas on them.
- Individuality and innovation should be encouraged. Learners should take confident and calculated risks trying out new ideas and processes during improvisation without fear of failure.
- It is recommended that teachers have a selection of music available for learners to choose from as they may not have access to suitable music at home.

- Teachers must devise a method for collecting evidence for the process mark over the term as outlined on the mark sheet:
 - Participation in class. rehearsals
 - Leadership, responsibility, commitment, focus
 - Experimentation and creative input into the composition
 - Appropriate choice of music/accompaniment – involvement in the process
 - Teamwork

Teaching Method for Scenario B

Below is a step by step **example** of how the teacher could facilitate the choreography PAT, working with the whole class during class time and integrating theory by giving relevant reading and writing homework. Each step is not equal to one class. They may also overlap.

Step 1: Exploration, improvisation

- Guide learners through improvisation to create movement vocabulary. The starting point may be a broad idea/words/theme or a prescribed work could be used as inspiration.
- Learners explore individually and compose a motif or short phrase or two.
- Learners work in pairs or small groups and join their motifs together.
- Learners are guided to develop their motifs/phrases by varying the use of space, time and force (e.g. tempo, rhythm, directions, levels, and dynamics, covering space, adding sounds/voice/body percussion).

Homework

Reading from Textbook:

- Pages 32–35: Elements of dance
- Pages 252–257: Dance composition

Writing:

- Learners start their own journal/special space in their workbooks/task books to reflect on the role of improvisation in composition, dance elements etc.

Step 2: Exploration, improvisation, composition

- Groups are formalised (no fewer than three and no more than six learners per group). They work simultaneously during class time, breaks and, where possible, after school.
- Through on-going improvisation and exploration, learners begin to make decisions and choices and find original/creative ways to compose their dances.
- They continue developing the motifs using ideas, elements, relationships and choreographic structures such as repetition, stillness, contrast, symmetry/asymmetry, unison, canon, climax, 'theme and variation' or contact improvisation.
- Every learner in the group should have an opportunity to choreograph other group members, so that all members have a chance to contribute towards the final composition.
- Teachers guide learners on how to select music/accompaniment for their composition.

Homework*Reading from textbook:*

- 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

Writing:

- Learners record the following in their journals: compositional structures used, reflection on the experience of broadening and developing the dance and working/power relationships in the group
- Selecting music/accompaniment

Step 3: Expanding, elaborating, making meaning

Learners are guided to explore how to:

- Communicate with the audience
- Decide on the use of performance space (conventional or non-conventional)
- Consider other aspects, e.g. multidisciplinary art forms and technology, costumes, lighting, props

Homework*Reading from textbook:*

- Page 36: Explore non-conventional spaces
- Pages 37–38: Using own stories
- Page 39: Social issues
- Page 40–43: Multidisciplinary work/technology
- Pages 215–222: Elements of dance

Writing:

- Write about the ideas/concepts that have emerged in the choreography.
- Write about production elements selected, such as costumes, lighting, props, etc. and substantiate the choices.

Step 4: Rehearsing, refining and preparing for performance

Teachers work with each group, guiding learners on making final choices and refining the composition.

The dances are rehearsed and polished, with each member of the group having a chance to stand outside the group to be 'the eye'.

Learners should focus on:

- Musicality
- Complexity of dance vocabulary and technique
- Clarity of intention and movement
- Movement quality

Homework*Reading from textbook:*

- Page 58: Planning for choreography
- Pages 59–60: One-page programme note

Writing:

- Preparation of the one-page programme note:
- The journals should reflect the final choices made for the composition
- Reflection on strengths/weaknesses
- Skills learnt/working with others

Step 5: Final assessment

Final performance of the group composition. Learners are assessed individually on their ability to demonstrate:

- Participation and contribution to the final composition
- Level of technical ability/complexity of movement
- Committed movement
- Dynamics
- Fluidity and agility
- Transitions
- Musicality
- Confidence and consistency; focus, presence, projection and energy
- Authenticity – work is the learner's own
- Learners present their journal/workbook and one-page programme.

Teaching Tips for Scenario B:

- Teachers move around observing, challenging and assisting learners to develop their choreographies further.
- 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. It is important to understand and know your learners and develop their particular strengths.
- Teachers should intervene if learners are 'hangers-on' and do not contribute fully to their group.
- Every member of the group should have the opportunity to step out at times to observe progression and provide relevant feedback for improvement.
- Teachers should have regular critique sessions during which learners discuss the PAT in a constructive way.
- 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.
- The final PAT should be performed to an audience/peers/other Dance Studies learners, if possible, to give learners an opportunity to practice performance and theatre production skills.
- The written work should not be left to the end of the process, but should be on-going throughout the process. Teachers could provide worksheets to guide the written component.

The mark sheet on the next page must be used in the final assessment.

The marking rubric that follows must be used in conjunction with this.

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

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

GRADE 12: PAT 1: CHOREOGRAPHY ASSESSMENT RUBRIC

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

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

3.4 PAT 2: GROUP DANCE PERFORMANCE ASSESSMENT TASK

TOPIC 1 and 2: CAPS document, Page 32

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

Teaching Instructions

The practical component is out of 25 marks.

- The practical component of this PAT should:
 - Strengthen and develop the technique in the dance major, incorporating complexity of movement and showcasing the learner's highest level of ability
 - Improve awareness of working with others in space, patterning and timing, expressive interaction with other dancers, sensitive partnering
 - Allow learners to show variations in dynamics and build an atmosphere.
 - Improve dance quality and musicality, focus, projection, presence, energy, dynamics, emphasise transitions and expression
- This PAT is prepared during school time. Additional time may be used during break and/or after school.
- The group dance could be choreographed gradually as part of classwork or a class could be dedicated to it once a week or in a module.
- 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.
- 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. Learners may not choreograph their own dance.
- The marking criteria should be used as a guideline when setting this group dance.
- Learners should be encouraged to make the dance their own through their unique interpretation. This may include adjusting their own beginnings and endings.
- Teachers should not underestimate learners but challenge them as they often rise to the occasion.
- Learners practise in their groups simultaneously or by taking turns during the class.
- Teachers will be able to assess each learner's contribution, effort and skills through observation.
- Groups should have the opportunity to perform their group dance to the rest of the class and give each other constructive feedback. This will aid the development of dance literacy.

- Teachers must devise a method for collecting evidence for the practical process mark over the term as outlined on the mark sheet i.e.:
 - Participation in class and rehearsals
 - Leadership, responsibility, commitment, focus
 - Teamwork in the group dance
 - Development of the dance to include own beginning and ending/use of dance elements/patterns/groupings, etc.
 - Development of the dance to include group interpretation of the style and musical interpretation
- 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. ***Each learner is marked individually.***

The written component, to be completed individually, is out of 25 marks.

- The written section of the Group Dance PAT should:
 - Deepen knowledge of the dance major
 - Develop understanding of how components of fitness affect performance
 - Include production planning and expose learners to careers in and related to the dance industry
 - Include budgeting/financial planning for a performance
 - Include marketing of a performance
 - Prepare learners to effectively answer the theory question paper at the end of the year
- Teachers provide learners with a detailed brief outlining the process, requirements, dates for completion, marking criteria and mark sheet in advance.
- The written component may be done through regular homework tasks and worksheets or given as an essay/project and should include the following aspects:
 - Principles and characteristics of the dance major
 - Financial planning/budgeting for a production
 - Careers in the dance industry
 - Use of music genres/styles/instruments and how it enhances the group dance
 - Use of dance elements in the group dance
 - Reflection on working/power relationships in the group – strengths and weaknesses
 - Self-reflection on the process/what has been learnt/how has technique and complexity/performance quality improved and why
- Written work should be submitted regularly for comments for improvement from the teacher – formative assessment.

The mark sheet on the next page must be used in the final assessment.
The marking rubric that follows must be used in conjunction with this

GRADE 12: PAT 2: GROUP DANCE ASSESSMENT INSTRUMENT**Each group member should be marked individually.**

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

GRADE 12 PAT: GROUP DANCE ASSESSMENT RUBRIC

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

3.5 HOW TO ASSESS THE PATs

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

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

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

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

Assessment should allow for different types of learning, take into consideration learning barriers and challenge the learners.

It might be a good idea 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.

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 the submission of tasks.

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.

Plagiarism

A choreographic work found to be plagiarised from another source must receive a zero mark. Learners must submit a letter of authenticity. Teachers should monitor the entire process from start to finish.

3.6 MODERATION OF THE PATs

Moderation is essential for quality assurance and should take place on a regular basis. The moderation template on page 20 can be used for internal (school) moderation by the HoD and external (provincial) moderation.

External moderation may take place during the year or at the same time as the final practical external examination. Each province will determine their own moderation process.

A DVD of the Choreography and Group Dance PATs must be submitted with the Journal/Workbook/Task Book containing the written section for external moderation. For moderation purposes, learners must be numbered or colour coded when they are filmed for identification during moderation.

Checklist for PAT requirements:

- Detailed lesson plan and learner brief for the process of the PAT outlining time frames, content, teaching methodologies, pages in learner and teacher textbooks and resources needed
- Moderation template completed and signed by HoD
- Assessment criteria – Marking rubric
- Mark sheet – assessment instruments
- DVD of both PATS

MODERATION TEMPLATE FOR HODs AND EXTERNAL MODERATORS

DANCE STUDIES: MODERATION OF PRACTICAL ASSESSMENT TASK	
SCHOOL: GRADE: TEACHER: PAT: DATE: MODERATOR/HOD – NAME AND SIGNATURE:	
THE PAT BRIEF/LESSON PLAN: Instructions and activities The teacher has provided the following information:	✓ 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	
THE PAT BRIEF TO LEARNERS: Instructions and activities The following aspects have been included in the learner brief:	
• 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	
• Learners have been taught the knowledge, understanding, application, analysis, evaluation and creation processes through the tasks designed by the teacher for the PATs	
• 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	
COMMENTS:	

3.7 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.

3.8 GUIDELINES FOR A RESEARCH TOPIC 2017

- Learners are required to present their research orally and in writing.
- The national Dance Studies examination panel sets these topics each year.
- 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. Functions and values of dance in South African society today.
2. An in-depth study of the five components of fitness and why they are important to the dancer.
3. An in-depth analysis of an up-and-coming South African choreographer and his/her dance works and how he/she is contributing to the development of dance in South Africa

The research must include the following:

- Planning and conducting of 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 should include a minimum of five different resources used

Referencing guidelines:

- References should be placed between 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 source (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 ASSIGNMENT MARK SHEET

DANCE STUDIES: GRADE 12 RESEARCH ASSIGNMENT (INJURED/SERIOUSLY ILL LEARNER)		
SCHOOL:		
NAME OF LEARNER:		
DATE:		
MODERATOR/EXAMINER:		
State the PAT this research assignment is replacing:	✓ or X	
State the topic chosen for the research assignment:		
The following documents should be presented with the research assignment:		
• 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		
THE RESEARCH ASSIGNMENT:	MARKS	
• Structure of the research – minimum of 1 500 words:		
○ Introduction	10	
○ Main body of the research	30	
○ Conclusion	10	
○ References	5	
• Logical and coherent writing (the learner is able to build an argument)	20	
• Presentation of the information/use of technology	15	
• Question and answer session:		
○ Knowledge of the topic (insight and depth of understanding are displayed)	10	
TOTAL MARKS:	100	
CONVERT TO 50 MARKS:	50	
COMMENTS:		

RESEARCH ASSIGNMENT MARKING RUBRIC

Level 7 Outstanding 90%–100%	Clear evidence of relevant background research that is rigorous and scholarly. The report is superbly organised and presented and lucidly written. Demonstrates excellent understanding during question and answer session, meeting all the criteria for marking and more.
Accomplished 80%–89%	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 during question and answer session, meeting all the criteria for marking.
Level 6 Meritorious 70%–79%	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 during question and answer session.
Level 5 Substantial 60%–69%	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 during question and answer session.
Level 4 Adequate 50%–59%	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 session managed.
Level 3 Moderate 40%–49%	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 session weak.
Level 2 Elementary 30%–39%	Minimal research has been covered with limited understanding of the topic/report. Question and answer session demonstrated minimal understanding of the topic.
Level 1 Not achieved 0%–29%	No research has been done to validate the topic. Candidate could not manage the question and answer session.

3.9 WILLIAMS' TAXONOMY

Williams' Taxonomy is a hierarchical arrangement of eight creative thinking skills conceived, developed, and researched by Frank E. Williams, a researcher in educational psychology.

The first four levels are predominantly cognitive (thinking), while the last four levels are affective (feeling) in nature.

The eight levels are:

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.

The purpose of the taxonomy is to teach creative thinking skills, to encourage lateral thinking as well as proactivity, to foster creativity, and to develop learners' creative talents, which can be transferred to the changing challenges faced in everyday life.

[Source: www.wikipedia.com]

4. LEARNER GUIDELINES

4.1 Programme of Assessment for Grade 12

- | | |
|---|------------------|
| • School-based assessment (SBA),
internal tests and examinations | 25% of the marks |
| • Performance assessment tasks (PATs) | 25% of the marks |
| • Final external examinations | 50% of the 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. These PATs are an essential part of the Dance Studies curriculum and should be given the time and attention they deserve.

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

Time Allocation

One hour per week during the school timetable should be allocated to the PATs in Term 1 and Term 2. Your teacher will guide you through each step of the PATs.

You might need to practise after school or during breaks to perfect and polish your PATs. Where possible you should attend outside classes after school. Practice time will be necessary during long school holidays so that you do not lose fitness.

4.2 Purpose and Benefits of the PATs

The PATs provide an opportunity for you to apply your knowledge in an authentic performance context.

The benefits of the Grade 12 PATs:

- Apply dance technique learnt in class during the group dance and choreography
- Develop your technique and performance skills during the group dance in preparation for the final practical examination (class work and solo)
- Practise improvisation skills
- Experience leadership and management roles to develop higher cognitive skills
- Experience career roles related to the dance industry
- Read and write about dance, which will develop your understanding as well as preparing you for your final theory examination 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

4.3 Brief for the PATs

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

- The steps you will follow in the PAT 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

4.4 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.

You will be awarded marks not only for the final performance of your PATs but also for the process that you followed in preparation for the PATs during the term.

4.5 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.

4.6 Declaration of Authenticity

You will be required to sign a declaration of authenticity for your choreography PAT. Any form of plagiarism will result in a zero 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

4.8 PAT 1: CHOREOGRAPHY PERFORMANCE ASSESSMENT TASK

This will consist of two sections = 50 marks

25 marks = choreography of a group dance

25 marks = written section

Learner instructions:

- **Contact time:** One lesson per week during the school timetable should be allocated to this PAT plus breaks, practise time after school to include practical and written work.
- You will complete and present a 2–3-minute choreography based on an idea, with accompaniment (music, voice, percussion instruments or body percussion).
- You can elect to select dance peers and take complete responsibility for your choreography or work on a choreography in groups during class.
- Groups should consist of three to six Grade 12 learners per group (no more, to allow for individual development and participation).
- If you are the only Dance Studies learner in Grade 12 you must choreograph alone using dancers from Grades 8–11.
- You may NOT use professional dancers/teachers in your choreography.
- Peer learners from private studios may be used.
- Compositions could be in any style/mix of styles.
- As you work through the improvisation and choreography activities, take the time to read the relevant sections in your textbook in your own time. It will enrich the process and help you. Page numbers are included below.
- You will complete written tasks related to your choreography each week, gradually building up a journal/special pages for this in your Workbook/Task book.
- 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.

Your practical component should:

- Develop movement ideas from a starting point through analysis, improvisation and abstraction
- Use movement vocabulary in any style/mix of styles
- Use choreographic structures
- Use dance elements
- Use symbolism
- Consider the use of production elements (props, costumes, sets, music or sound, lighting)
- Consider the use of conventional or non-conventional dance spaces (See textbook page 36)
- Consider the use of technology (See textbook pages 40–43)
- Use your imagination, be original, be inventive, take risks

The written component should include reading and writing:

- Your planning/preparation (read textbook pages 58, 252–257)
- Improvisation ideas and reflection on their value to your process
- Use of dance elements (read pages 32–35, 215–222) and how they were incorporated
- How you are using choreographic structures (pages 44, 45, 258, 259) and why they were incorporated
- The selection process for the music/accompaniment used (pages 46, 47, 220, 221) to include the style/genre of the music and how it enhanced the choreography
- Self-reflection on the process to include what has been learnt from the choreography PAT/own creative development
- Reflection on work/power relationships in the group – strengths and weaknesses
- **Planning for the use of production elements.** These do not have to be used in reality, but must be planned for in detail and should include the symbolic reasons for the choices of lighting/costumes/sets/technology/staging/props etc. that have been incorporated
- **A one-page programme note to include:** Synopsis/layout/information (See pages 59–60)

Your process in the class will be marked by the teacher based on:

- Participation during class/rehearsals
- Leadership, responsibility, commitment, focus
- Experimentation and creative input into the composition
- Appropriate choice of accompaniment/music
- Teamwork
- Originality of the composition
- Use of choreographic structures, style, dance elements
- Technique
- Dance quality and musicality
- Complexity of movement vocabulary in the composition

4.9 PAT 2: GROUP DANCE PERFORMANCE ASSESSMENT TASK

This will consist of two sections = 50 marks

25 marks = practical (group dance)

25 marks = written section (journal entries, worksheets, essays)

Learner instructions:

- You will perform a group dance, of 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 could be choreographed by your teacher or a professional choreographer or could 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.

Your group dance should:

- Apply principles of your dance major with accuracy
- Improve your awareness of working with others in space
- Allow expressive interaction with other dancers, and develop sensitive partnering abilities
- Challenge you and improve your technique in your dance major
- Showcase your dance ability to your highest level
- Improve your dance quality, focus, projection, presence, energy, dynamics and musicality

The written component, to be completed individually, should include:

- Production planning (Textbook pages 142–143)
- Financial planning/budgeting for a production (Pages 135–136)
- Role/Careers in the dance industry (Pages 136–138/145–158)
- Principles and characteristics of your dance major (Pages 68–73)
- Planning marketing strategies (Pages 139–142)
- Use of music genres/styles/instruments and how it enhances the group dance
- Use of dance elements in the group dance (Pages 255–259)
- Reflection on work/power relationships in the group – strengths and weaknesses
- Self-reflection on the process/what has been learnt – how has your technique and performance quality improved and why

Your process in the class will be marked by the teacher based on:

- Participation during class/rehearsals
- Leadership, responsibility, commitment, focus
- Teamwork and contribution to the success of the group dance
- Development of the dance to include own interpretation