



# **basic education**

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

## **DANCE STUDIES**

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

#### **GRADE 12**

**2020**

**These guidelines consist of 41 pages.**

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## 1. INTRODUCTION

The 17 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, Technical Sciences
- 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 across 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 it 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 PAT differs from subject to subject.

The subject **Dance Studies** has **TWO performance assessment tasks (PATs)**.

The **TWO PATS = 100 MARKS** and constitute a **quarter of the end-of-year examination mark** and should be given the time and attention they deserve.

## 2. PAT COMPLIANCE WITH REGARD TO NSC FINAL RESULTS

This 2020 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies. The purpose of this guideline is to provide detailed instructions for teachers and learners on how to administer and manage the PAT content to meet CAPS requirements for external moderation of compliance.

***The two PATs (100 MARKS) constitute a quarter of the final year marks and should be given the time and attention they deserve within the 4 hours allocated per week per term plus additional time after school as indicated in CAPS.***

### 3. PAT IMPLEMENTATION

- The PATs should be implemented across the first two terms of the school year.
- **The PATs are ongoing as against a one-off test/examination and multiple opportunities should be provided by the teacher for the learners to keep improving as they receive guidance and develop skills.**
- The PATs assist teachers in seeing what learners understand within a lesson as it involves active learning which makes learning visible immediately.
- The PATs are a **compulsory component** of the final Grade 12 FET promotion mark.
- It is therefore important that schools ensure all learners complete the PATs within the stipulated period.
- Failure to complete the PAT will result in an incomplete/not resulted mark at the end of the year.

TERM 1 PAT 1	TERM 2 PAT 2	PAT YEAR MARK
25 marks written 25 marks practical	25 marks written 25 marks practical	100 MARKS

### 4. DISABILITY/ILLNESS/INJURY

- A disabled learner enrolled at the start of this FET subject will be examined within their performance abilities and will not be discriminated against in any way.
- This could be extended to an able-bodied learner due to serious illness or injury in their Grade 12 year.
- Application in this regard must then be made to provincial directorates for any changed status in performance ability with regard a learner with previous good health.
- Medical evidence and testimony from a professional must be submitted.
- This will not apply to the written or participation areas of the PAT requirements, only to the final performance mark.
- Pregnancy is not regarded as an illness or injury. A pregnant learner will be given every opportunity to complete her PAT(s) before/after the birth of her child but within the school year.
- The PAT components can be adapted to allow participation for injured learners in the final performance, e.g. performing on a chair/wheelchair/standing/minimal movement.

### 5. LIST OF RESOURCES

- Learner's *Grade 12 Excellent Dance Studies* textbook – PAT content
- Teacher's *Grade 12 Excellent Dance Studies* textbook – **teaching methodologies**
- CDs, a collection of suitable music 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 and the internet
- Reference books such as *Dance Studies: Teaching Improvisation, Choreography and Production* (WCED 2009 – available from Edumedia <https://www.yumpu.com>)
- Repertoire for the chosen dance genre in PAT 2
- Props, costumes, performance venue and other production elements, if available
- Video camera/cellphone to record the group dances and the choreographies
- Cellphone to record the process and product of the choreographies as evidence or for composing a work for video/film.
- Free editing programmes if the choreography is composed for video/film.
- Access to the school computer room/lab for researching/editing.

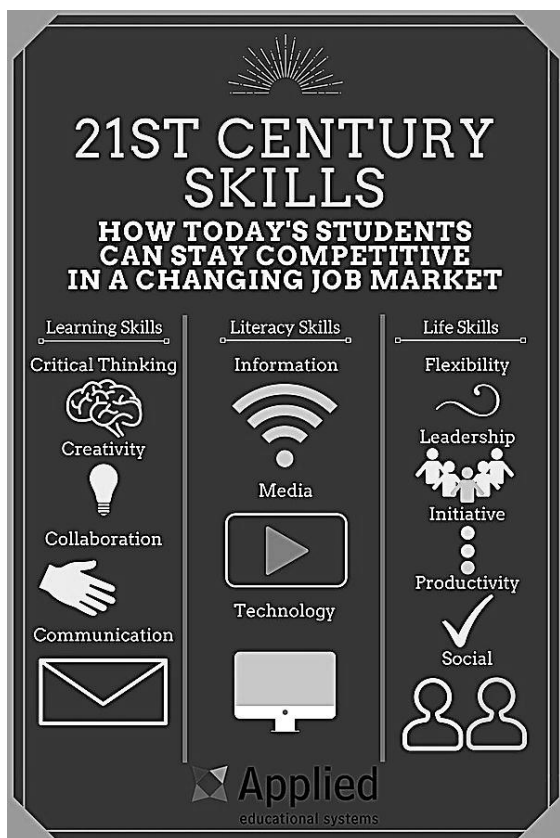
**6. PURPOSE/BENEFITS OF THE PATs**  
**(within the General Aims of CAPS – page 8 and within the Specific Aims of Dance Studies – page 9 in the CAPS document)**

**CONTENT, SKILLS, ATTITUDES AND VALUES**

The Performance Assessment Tasks (PATs) consists of both theoretical and practical sections with a 50/50 weighting of allocated marks. The theory should be integrated and applied within the practical section.

The PATs serve to strengthen the higher order thinking and performing skills needed in the final written Paper 1 and practical Paper 2 NSC examinations.

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 and performance quality.



The PATs encourage an active and critical learning approach to learning, rather than rote learning of given truths.

The subject Dance Studies teaches learners essential life skills needed in the 21<sup>st</sup> century. The PATs teach far more than dance and performance skills.

<https://www.aeseducation.com/career-readiness/what-are-21st-century-skills>

**The PATs Allow Learners to Develop Skills Experienced in Real-Life Situations Such As:****Critical thinking:**

- Collect, analyse, organise and critically evaluate information as well as respond, enjoy and make discerning judgements about dance.
- Use music/accompaniment/production elements/choreographic structures/ performance spaces/technology/mixed-media, etc. to enhance a dance work.
- Engage with social, cultural, environmental and community issues through dance.

**Creative thinking:**

- Develop an idea through research/improvisation/exploration/abstraction/ interpretation from a starting point into a complete dance work.
- Use symbolism within movement, mixed media, technology and production elements to convey a meaning/intent of choreography.
- Develop the body as an instrument of expression; conceptualising an idea/theme/ concept into movement/make meaning of movement.
- Communicate effectively using visual, symbolic and/or language skills in various modes.

**Problem solving:**

- Manage themselves and others.
- Manage time restraints and meeting deadlines.
- Find creative resolutions to problems/implementing corrections for improvement.

**Flexibility:**

- Deviate from plans as needed, knowing and admitting mistakes.
- Identify and solve problems and make decisions using critical and creative thinking.
- Critically evaluate and reflect on own work and able to implement improvements.

**Leadership:**

- Motivate a team to accomplish a goal, walking a team through the steps required and achieving those goals collaboratively.

**Initiative:**

- Organise and manage themselves and their activities responsibly and effectively.
- Start projects, strategies, and plans on their own.

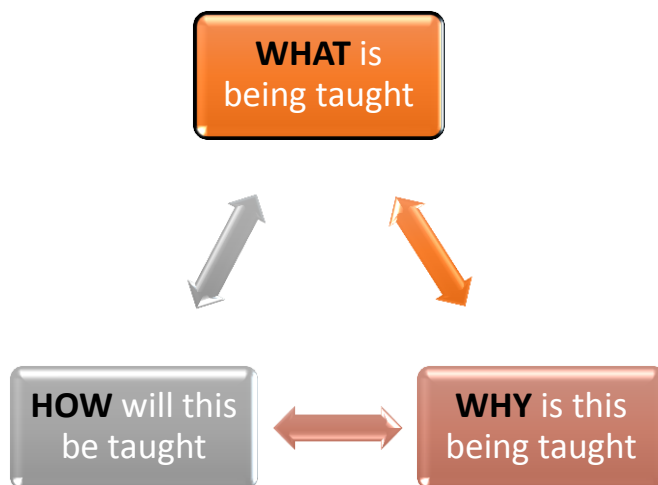
**Productivity:**

- Maintain efficiency in an age of distractions; the ability to complete work in an appropriate amount of time, meet deadlines, preparedness.
- Accountability.
- Responsibility.

**Social skills:**

- Meet and network with others for mutual benefit.
- Commit to tasks/others in the group, the broader social group, etc.
- Identifying own values and respecting other people's values (committing to safe practices so as not to harm others).

## 7. GUIDELINES ON HOW TO START LESSON PLANNING



### WHAT must be considered

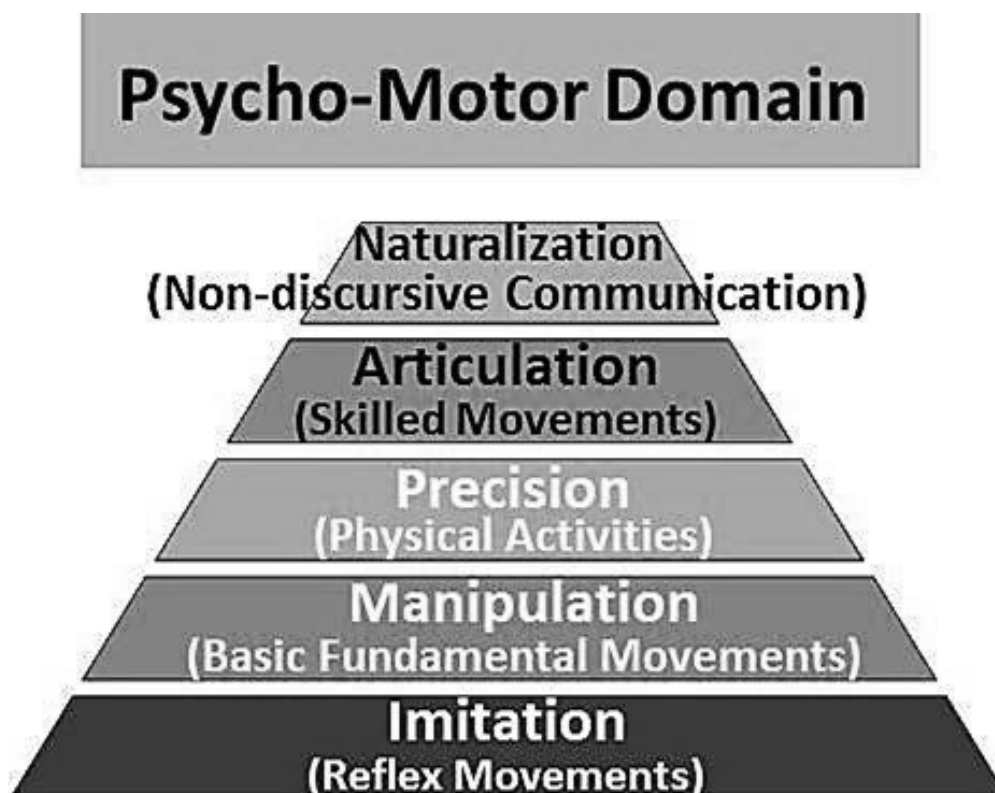
- Recap the General Aims and Specific Aims of Dance Studies (as outlined in CAPS) and identify areas where overlapping aims can be incorporated into the broad planning specific to the PATs.
- Read the guidelines in this document as well as CAPS for completion of content for compliance.
- The weighting of practical and theoretical = 50/50 must be included in all planning.
- The PAT could be started in Grade 11 and then developed further in Grade 12. This could be an ideal way to manage large numbers of learners in a class and could eliminate undue stress in the learners and increase their development of confidence, creativity and performance quality.
- School timetables should indicate the correct amount of time allocated to the PATs for each specific term. The PATs may not be given to learners to do unsupervised on their own outside of the school timetable. This includes both the practical and written components which need to be factored into the term planning.
- Teachers are responsible for managing their learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety which means teachers must be on site if their learners are.
- Teachers are responsible for keeping a register of attendance for all lessons (during school/after school/additional times) for all learners as well as their involvement for a valid and reliable process/product mark.
- Teachers are responsible for creating a DVD/electronic version of all learners' PATs for external moderation purposes. Include this in the timeframe for planning as this is a compulsory requirement.

### WHY teachers need to plan carefully

- Identify core values to be incorporated into the PAT planning as life skills as well as performance skills to be taught.
- Any form of creativity takes time to conceptualise. Quality thinking and experimentation will need sufficient time and guidance from the teacher for learners to realise how to achieve their creative ideas.
- Consider different learning styles so all learners can reach their full potential.

**HOW to implement this**

- A breakdown of teaching methodologies/teaching strategies for each weekly lesson corresponding directly to the learner briefs for the term, indicating:
  - How each activity is an essential part of the building blocks for completion of the PAT, i.e. why was this included in the broad planning.
  - LTSM (learner, teacher support material) to include inspirational reading, viewing, listening material as well as reference to pages in the learner textbook for further guidance/ideas and knowledge. Indicate how this will be used to empower personal growth/development of the learner for the completion of the PAT.
  - Include adaptable tasks so they can challenge a wide range of learning styles and abilities.
  - How tasks/adjustments will be made for disabled/injured/ill learners and how these learners will be assessed to meet PAT compliance requirements/time frames.
  - Intervention strategies on how to help learners achieve their goals.
  - A timeline of dates for sections to be completed so feedback can be provided on how to help learners improve/grow along the way.
  - Final dates for assessments so learners are prepared.

**ONE EXAMPLE OF ASSESSING ACHIEVEMENT**

**Based on Dave's Taxonomy**



## 8. GUIDANCE FOR DEVELOPING A LEARNER BRIEF

An exemplar learner brief has been included for PAT 1 choreography on page 19. No exemplar brief has been included for the PAT 2 group dance. Teachers may develop their own based on the guidance provided from the PAT 1 exemplar.

### Areas to include:

#### Inspire learners:

- Provide visual stimuli which will instil creativity, enthusiasm and vigour.
- Many learners may not have been exposed to viewing a wide range of choreographic works currently available in theatres/YouTube/video, etc. Find works that link to the PATs that include new/innovate trends in choreography/the use of dance fusion/production elements/music/accompaniment and technology.
- Find dance works that will inspire learners in developing their own technique, performance quality and creativity.

#### Groupings:

- In schools with a large Grade 12 enrolment, dance learners could be placed in groups. This could be decided on by the teacher.
- Where there is only 1 learner, dancers from other grades could be used to make up a group.

#### Learner briefs:

- Detailed learner briefs must be provided at the start of each term outlining how each lesson/step will progress and be assessed = timeline.
- Teachers are responsible for ensuring each learner has a designated journal for the written content of the process and product of the PATs. This may not be done in the task book for general study purposes as the journal will be submitted for external moderation.
- The learner brief must be pasted in the learners' journals for moderation purposes and verification of marks.
- The written work must be a personal account/own experiences in relation to the PAT and should not consist of pages rewritten from the textbook.
- The briefs should include reference pages to the textbook relevant to the PAT.

#### Marking criteria:

- Learners must receive the marking criteria before they start the PATs to guide their planning and preparation.
- Teachers need to read the written work on a regular basis and provide feedback for improvement. This should be evident in the remarks on work/dates/signatures in the learner journals.
- Teachers must provide regular feedback on the practical components for improvement.
- Teachers are responsible for collecting and submitting ALL learner journals and evidence of the process once the PATs are completed for internal HoD/provincial/DBE/UMALUSI moderation.

## 9. TEACHER GUIDELINES FOR PAT 1 CHOREOGRAPHY

- Grade 12 dance learners could be placed in groups of **3–6 learners**. This should be managed by the teacher.
- Learners can choreograph one group dance collectively (especially if there are large numbers of Grade 12 learners) or choreograph individually on a group.
- If choreographing in a group, each group will produce one choreographic work that all members contribute to.
- If there are only 1 or 2 Grade 12 learners, dancers from other grades could be used to dance in the choreography/dance work. These learners may not produce a solo or duet.
- The dance work should not exceed 3 minutes because of time restraints at school.
- Quality v/s quantity. Teachers should guide learners to select the most relevant material developed over their planning and improvisation processes for their final product.
- A letter of authenticity is required from each learner that their choreography has not been plagiarized.
- Teachers should provide a selection of music for learners/groups to choose from if they are unable to find their own music. Many times, learners will not have access to a wide range of suitable music. Teachers should also assist in the final selection, fading, cutting and collection of music for final assessment and moderation.
- If teachers use the learner brief exemplar included in this PAT, use the school Wi-Fi connectivity/overhead projectors connected to a laptop or cellphones to access the relevant electronic examples of the content provided for inspiring learners.

### Guiding learner improvisation/creativity:



<https://www.youtube.com/watch?v=yHyrWyekRMc>



<https://www.youtube.com/watch?v=H8JiB2Nv5Qo>



<https://www.youtube.com/watch?v=mptyZmxAYvE>

### 9.1 Time Frame

- This PAT is done in term 1 or 2. It should take 8–10 weeks to complete.
- Prior preparation could have started in Grade 11 term 4 (see page 29 CAPS document)
- Each group's choreography must be 2–3 minutes in total length.
- One lesson/equivalent time per week should be allocated to this PAT during the school timetable. This should include both the practical and written sections.
- Additional time during intervals and after school may be organised between the teacher and the learners for feedback and individual attention. This will allow teachers to help groups with any area/blocks they may encounter as well as provide advice for improvement.
- Final assessment date must be provided in advance.

## 9.2 Guidance to Help Learners Construct a Dance Work

**Teachers will need to assist in the following processes and include this in their planning:**

- Putting a thought process into a concrete concept for evaluation.
- Interpreting a given idea/theme/story into movement vocabulary.
- Using improvisation/exploration/abstraction/symbolism to create a relevant movement vocabulary.
- Incorporating dance elements – space, time and force.
- Selecting and incorporating appropriate choreographic structures.
- Selecting a suitable performance space for the dance work (conventional/non-conventional).
- Conceptualising the production elements needed to enhance the dance work.
- Rehearsing and mastering the dance work for a final performance to include safe dance practice, technique and performance quality.

**Teachers will need to award a process mark for each learner for the development of the choreography with regards:**

- Commitment: regular attendance and participation during/outside school hours.
- Experimentation: the use of improvisation to create new/original innovative movement vocabulary/selection of music.
- Creative input into the composition: coming up with new ideas/preparedness/ research/risk taking/contact work, etc.
- Teamwork: able to follow instructions/focussed/committed/resolve conflicts.
- Leadership: preparedness/responsibility/focus/developing strategies for improvement.

## 9.3 Written Content in Journal

**Teachers will need to assist in the following processes and include this in their planning:**

- Researching/investigating the chosen theme.
- Reflecting on how improvisation was used to develop relevant movement vocabulary.
- Reflecting on how dance elements were used in the work and why.
- Reflecting on how choreographic elements/structures were used in the work and why.
- Choice of music for the work and how it enhanced the work.
- Reflection on how the group worked.
- Self-reflection on the process – strengths/weaknesses/growth.
- Designing production elements for the dance work. The planning for the use of production elements by each learner should not be limited to their actual performance. Learners must be encouraged to design/create/conceptualise what they would use in a production if they had an unlimited budget. Relevance/Symbolism must be included as to how these elements will enhance the meaning of the work. This could be linked to prescribed works they are studying.
- Designing a one-page programme note – this can be done in the journal or on a separate A4 piece of paper. It should show relevance, meaning and understanding of a synopsis/intent/idea and be a creative, informative presentation.

## 9.4 Assessment and Moderation

- The mark sheet on page 14 is an exemplar which teachers may use.
- The marking rubric on page 15 is an exemplar on how to award marks according to learner achievement.
- This PAT document is a guideline. Teachers may create their own mark sheets, rubrics and learner briefs outlining how the marks were achieved. The weighting however may not be changed with a 50/50 weighting for practical and written content required.
- Each learner is marked individually reflecting their personal contribution and participation on the process and the final performance/outcome of the PAT.
- The process is often more revealing of the true worth of a learner's participation/preparation/knowledge/experimentation/creativity gained in this PAT than the final product produced.
- The PAT can be done as a public performance/school performance/assembly or in the dance class. It could be performed in a conventional/non-conventional performance space.
- The PAT could have been choreographed specifically for filming (if so all the requirements for completion remain the same). Teachers will however need to develop appropriate criteria for assessment.
- Teachers are responsible for compiling a DVD of each choreography and collecting all journals/programme notes if separate, for external moderation.
- Mark sheets with learners' names, date of assessment, signatures and marks must be in the teacher file along with the rubric used for assessing the choreographies.
- Guest teachers may be invited to assist in the PAT assessments.



<http://www.kairosdancetheater.org/>

**MANY LEARNERS ARE NOW STARTING TO CHOREOGRAPH FOR FILM/VIDEO.**

**Below are some ideas as a starting point on how to draw up mark sheets and marking criteria.** [www.olejarz.com/arted/digitalvideo/interviewrubric.pdf](http://www.olejarz.com/arted/digitalvideo/interviewrubric.pdf)

**Planning**

- Equipment needed/editing programs to be used/identifying school computer labs available for editing
- Participants for various scenes/shots – time restraints for filming/availability of performers
- Locations to be used/suitability
- Consideration of lighting/sound/performance space suitability/safety to dancers
- Special effects to be included/edited into final video
- Story board outlining shots/sequences from start to finish
- Any other areas you might wish to include.

**Subject**

- Interprets the theme/intent creatively
- Provides insight into the theme/intent
- Is entertaining

**Content**

- Presents interesting visual content
- Images/graphics/special effects relate well to content
- Learners behave professionally on camera
- Choreographer/s demonstrates a thoughtful approach to theme/intent
- Initial ideas are carried through to final product

**Technical Aspects**

- Camera is stable, smooth movements and pans
- Subject is framed well, images are well composed
- Subject is lit and clearly visible
- Sound is clear and understandable
- Video is edited effectively, flows well
- Titles/credits are used effectively
- Transitions are used effectively
- Project was completed in a timely manner

**Watch**

*The Contradiction of Silence*  
by Alexander Ekman  
Sidney Dance Company



<https://www.youtube.com/watch?v=5z5qCSwPtrw&t=32s>

**PAT 1: CHOREOGRAPHY MARKING INSTRUMENT. Use rubrics to guide mark allocations**

NAME OF SCHOOL: NAME OF EDUCATOR/S: DATE OF PAT 1 CHOREOGRAPHY PERFORMANCE: TEACHER(S) SIGNATURE(S): GROUP NUMBER: TITLE OF THE CHOREOGRAPHY:	MAX MARK	LEARNER NAMES					
<b>WRITTEN WORK IN JOURNAL (3–5 pages)</b> <ul style="list-style-type: none"> <li>• Research/investigation</li> <li>• Use of improvisation (analysis/abstraction)</li> <li>• Use of dance elements</li> <li>• Selection and use of music/accompaniment</li> <li>• Choice of performance space – reasons</li> <li>• Use of choreographic structures</li> <li>• Reflection on how the group worked</li> <li>• Self-reflection</li> <li>• Planning for production elements. Analysis of how production elements enhanced the performance</li> </ul>	15						
<b>ONE PAGE PROGRAMME NOTE</b> <ul style="list-style-type: none"> <li>• Synopsis/intent/idea/theme</li> <li>• Information</li> <li>• Layout on one page</li> </ul>	10						
<b>SUBTOTAL</b>	25						
<b>PROCESS DURING CLASS – DEVELOPMENT OF PAT</b> <ul style="list-style-type: none"> <li>• Commitment, participation and contribution.</li> <li>• Improvisation showing critical thinking and experimentation relevant to the chosen theme.</li> <li>• Teamwork, collaboration and problem solving (people and time management skills)</li> <li>• Leadership and organisational skills</li> <li>• Safe dance practice during rehearsals</li> </ul>	15						
<b>FINAL DANCE WORK</b> <ul style="list-style-type: none"> <li>• Creative intent/idea/story</li> <li>• Choreographic structures and dance elements</li> <li>• Movement vocabulary</li> <li>• Performance quality</li> </ul>	10						
<b>SUBTOTAL</b>	25						
<b>TOTAL</b>	50						
<b>COMMENTS/MODERATION:</b>							

PAT 1 CHOREOGRAPHY		
MARKING RUBRIC FOR WRITTEN WORK IN JOURNAL – 15 MARKS		
HIGH (11–15)	MEDIUM (5–10)	LOW (0–4)
<ul style="list-style-type: none"> <li>• <b>Research/investigation</b> into the chosen theme/ideas/story/intent for the dance work was done in depth and would assist in the conceptualisation of the dance work.</li> <li>• Exploring a wide variety of <b>improvisation</b> has been used with clear understanding and explanations of how this assisted in developing new movement vocabulary/original ideas/experimentation, analysis and abstraction of movement.</li> <li>• The use of <b>dance elements</b> is understood and clearly reflected in the explanations of how they would be incorporated/used in the dance work/enhance the dance work.</li> <li>• Insightful explanations of how <b>music/accompaniment</b> was selected – process/ reasons/and how this enhanced the dance work. Instrumentation/genre/composer/ title, etc. included.</li> <li>• Creative <b>production planning</b> and design to include: costume/lighting/ stage/performance space/set/ technology and analysis of how these will enhance the dance work.</li> <li>• <b>Choreographic structures</b> are clearly understood/justification of choices made is provided with clear descriptions of how they were incorporated/used and how they enhanced the dance work.</li> <li>• Meaningful reflection on how the <b>group worked</b> – power relations/leadership roles/ teamwork/input/preparedness/ attendance/ commitment/improvement strategies, etc.</li> <li>• <b>Self-reflection</b> showing evaluation of personal development as a dancer/person to include strengths and weakness.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Research/investigation</b> into the chosen theme/ideas/story/intent for the dance work was done adequately and would assist in the conceptualisation of the dance work.</li> <li>• <b>Improvisation</b> has been used with a basic understanding and explanation of how this assisted in developing new movement vocabulary/original ideas/experimentation, analysis and abstraction of movement.</li> <li>• The use of <b>dance elements</b> shows a basic understanding of how they could be incorporated/used in the dance work/enhance the dance work.</li> <li>• A basic explanation provided on the selection of <b>music/accompaniment</b> to include instrumentation/genre/ composer/title, etc.</li> <li>• Provides a basic <b>production plan</b> to include: costume/lighting/ stage/ performance space/set/technology.</li> <li>• <b>Choreographic structures</b> are understood and some justification of choices made is provided.</li> <li>• Basic reflection on how the <b>group interacted</b> with each other.</li> <li>• <b>Self-reflection</b> showing a basic understanding of personal development.</li> </ul>	<ul style="list-style-type: none"> <li>• Minimal/no <b>Research/ investigation</b> into the chosen intent for the dance work was done.</li> <li>• Minimal/no understanding of how to use improvisation when creating a dance work.</li> <li>• Minimal/no understanding of the use of <b>dance elements</b>.</li> <li>• Minimal/no relevant information on selection of <b>music/ accompaniment</b>.</li> <li>• Minimal/no <b>production planning</b>.</li> <li>• Minimal/no understanding of <b>choreographic structures</b>.</li> <li>• Unable to reflect on <b>group dynamics</b>.</li> <li>• Unable to <b>self-reflect</b> meaningfully.</li> </ul>
MARKING RUBRIC FOR ONE PAGE PROGRAMME NOTE – 10 MARKS		
HIGH (8–10)	MEDIUM (4–7)	LOW (0–3)
<ul style="list-style-type: none"> <li>• <b>Creative layout/presentation</b> to include font/colour/focal point/ image/pictures use of space, etc.</li> <li>• <b>Meaningful synopsis/intent/theme</b>, etc. Relevant to the final performance.</li> <li>• <b>Detailed information</b> on the performers/participants/music, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Some creativity shown in <b>layout and/or presentation</b></li> <li>• <b>Synopsis/intent</b> included with some relevance to the final performance.</li> <li>• <b>Information</b> provided on the performers/participants/music, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Minimal/no effort put into the <b>layout/ presentation</b>.</li> <li>• Minimal/no understanding of <b>synopsis/intent/theme</b></li> <li>• <b>Minimal/no information</b> provided.</li> </ul>

MARKING RUBRIC FOR PROCESS DURING CLASS – 15 MARKS		
HIGH (11–15)	MEDIUM (5–10)	LOW (0–4)
<ul style="list-style-type: none"> <li>Full attendance/<b>participation/contribution/commitment</b> during all lessons/ rehearsals/performances.</li> <li>A wide range of <b>improvisation strategies</b> used to develop relevant movement vocabulary using critical thinking and experimentation.</li> <li><b>Collaborates</b> fully with group members and contributes fully to the overall success of the dance work.</li> <li><b>Strong leadership skills</b> showing problem solving, decision making, time management and organisation of self and others.</li> <li>Understands and implements <b>working safely</b> with others during rehearsals and performance.</li> </ul>	<ul style="list-style-type: none"> <li><b>Participation/contribution/commitment</b> during most lessons/rehearsals/performances.</li> <li>Some improvisation <b>strategies</b> used to develop movement vocabulary using some experimentation.</li> <li><b>Collaborates</b> with group members and contributes most times to the overall success of the dance work.</li> <li><b>Occasional leadership skills</b> shown.</li> <li>Some understanding of <b>working safely</b> with others during rehearsals and performance.</li> </ul>	<ul style="list-style-type: none"> <li>Minimal/no <b>participation</b> during lessons/rehearsals/performances.</li> <li>Minimal/no use of <b>improvisation</b>.</li> <li><b>Minimal/no collaboration</b> with group members.</li> <li>Minimal/no <b>leadership skills</b> shown.</li> <li>Minimal/no understanding of <b>working safely</b> with others.</li> </ul>
MARKING RUBRIC FOR FINAL PERFORMANCE – 10 MARKS		
HIGH (8–10)	MEDIUM (4–7)	LOW (0–3)
<ul style="list-style-type: none"> <li><b>Creative intent/idea/story/theme</b> well conceptualised using movement vocabulary/mixed media/ technology/ production elements/performance spaces/other.</li> <li><b>Choreographic structures and dance elements</b> well understood and used in the dance work to enhance the intent.</li> <li>Creative use of <b>movement vocabulary</b> through using improvisation, experimentation and abstraction relevant to the intent/idea/story/theme.</li> <li><b>Performance</b> shows commitment to movement/others, making meaning of movement, focus, projection, confidence, musicality and accuracy.</li> </ul>	<ul style="list-style-type: none"> <li><b>Some creativity shown in intent/idea/story/theme</b> using movement vocabulary/mixed media/ technology/ production elements/performance spaces/other.</li> <li><b>Choreographic structures and dance elements</b> understood and used in places in the dance work.</li> <li>Some creativity used in <b>movement vocabulary</b> through using improvisation and experimentation.</li> <li><b>Performance</b> shows commitment to movement/others, confidence, musicality and accuracy.</li> </ul>	<ul style="list-style-type: none"> <li><b>Minimal/no creativity shown in intent/idea/story/ theme.</b></li> <li>Minimal/no understanding of how <b>choreographic structures and dance elements</b>.</li> <li>Minimal/no creativity shown in movement vocabulary.</li> <li><b>Minimal/no performance qualities</b> shown.</li> </ul>



<https://hanoigrapvine.com> – dance images



## 9.5 Instructions To Learners

### PAT 1: CHOREOGRAPHIC PERFORMANCE TASK

- The PATS are worth 25% of your final Grade 12 mark.
- PAT 1 consists of 25 marks written content and 25 marks practical content.
- This PAT must be completed in either term 1 or term 2.
- You need to receive the final marking requirements to complete the PAT successfully.
- Failure to complete this PAT will result in an incomplete year mark.
- You should have 1 lesson per week/or the equivalent during school time.
- You will need to make additional time each week during intervals or after school to present a meaningful PAT choreography.
- You are required to supply a journal separate to your task book for the PAT.
- You can work in groups of 3 – 6 in your dance class to complete a 2 – 3-minute group choreography. You may perform in this choreography.
- Each group member must participate fully in the process of developing an idea from its initial stages to the final production of a completed work.
- You may also choreograph on your own with a group of dancers.
- This PAT will test your ability to work as a team and show leadership qualities and initiative.
- As a group and individually you will be required to cooperate, communicate and solve problems.
- You should have a signed letter of authenticity pasted in your journal as proof that this is your own work. Plagiarism will not be accepted and will result in a zero mark.
- A copy of your PAT brief must be pasted in your journal.
- All written work should be dated to show your progression throughout this task. Planning and creating is a process which needs regular reflection on your progress and documents all your ideas leading up to the final product.
- *Most importantly take this opportunity to develop your creativity, innovativeness and originality. Individuality is something to be celebrated.*

#### Practical Content of this PAT Must Include:

- The ability to put a thought process into a concrete concept for evaluation.
- Interpreting a given idea/theme/story into movement vocabulary.
- Using improvisation/exploration/abstraction/symbolism to create a relevant movement vocabulary.
- Incorporating dance elements – space, time and force.
- Selecting and incorporating appropriate choreographic structures.
- Selecting a suitable performance space for the dance work – conventional/non-conventional.
- Conceptualising the production elements needed to enhance the dance work.
- Rehearsing and mastering the dance work for a final performance to include safe dance practice, technique and performance quality.
- **You will receive a process mark for:**
  - **Commitment:** regular attendance and participation during/outside school hours.
  - **Creative input into the composition:** research, preparedness for each class, coming up with new ideas/innovativeness/originality
  - **Experimentation:** Contributing to the use of improvisation to create new/original innovative movement vocabulary
  - **Selection of music/accompaniment:** input into relevant selections
  - **Teamwork:** able to follow instructions/focussed/committed/resolve conflicts
  - **Leadership:** preparedness/responsibility/focus/developing strategies for improvement

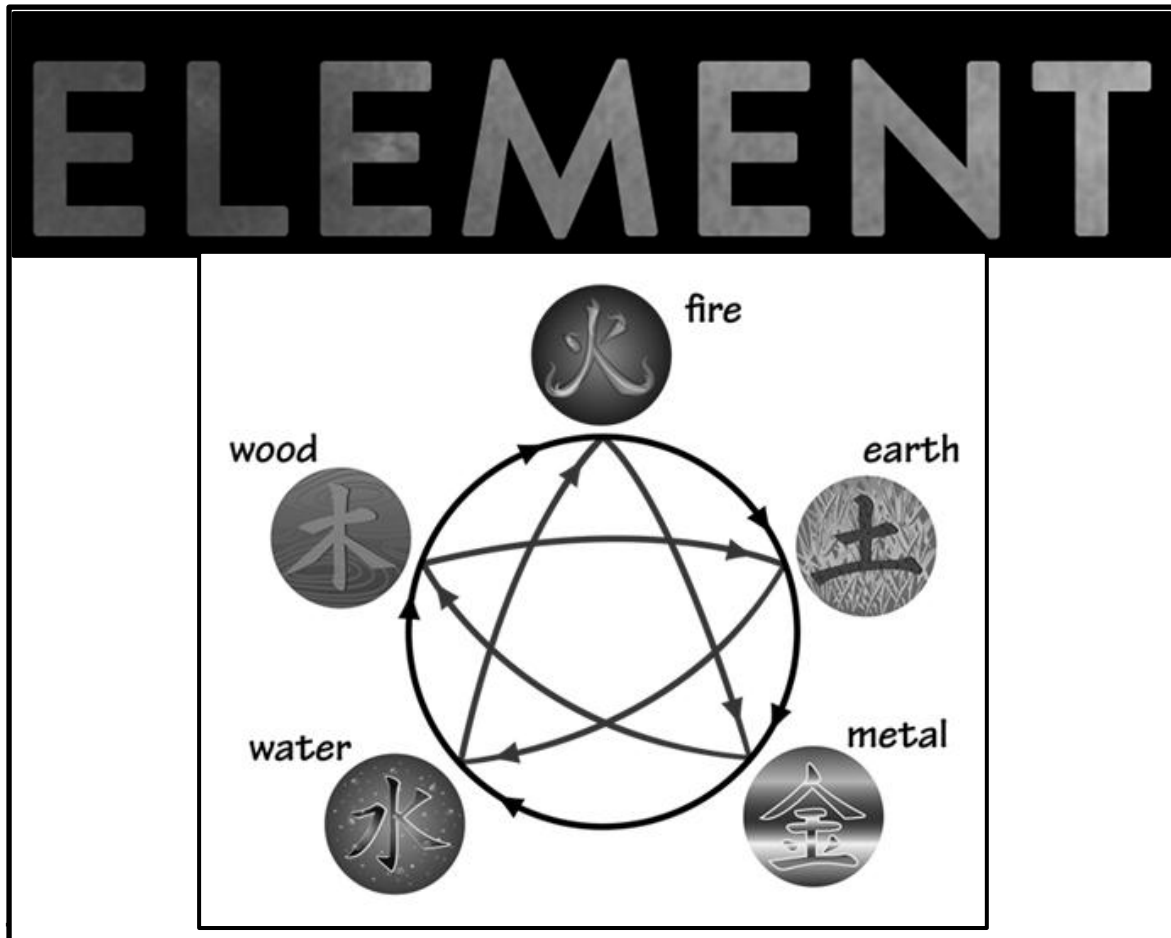
**Written Content in Journal Must Include:**

- All ideas need to be written by you in your journal individually even if you are doing a group choreography.
- This needs to be a meaningful reflection of the process you went through in creating a dance work.
- **The process is more important than the product so record your timeline carefully for this PAT which should include:**
  - Research/investigation into the chosen theme.
  - How improvisation was used to develop relevant movement vocabulary.
  - How dance elements were used in the work and why.
  - How choreographic elements/structures were used in the work and why.
  - Choice of music for the work and how it enhanced the work.
- **Reflection on how your group worked:**
  - This should include the process of developing the work as a team until the final product and how you related to this. What worked/didn't work for you during this process.
- **Self-reflection:**
  - What insight/knowledge did you gain/learn about yourself as a dancer and/or as an individual from participating in this PAT.
  - Did this PAT develop life skills?
- **Designing production elements for your dance work should include:**
  - Planning for the use of production elements. You should design/create/conceptualise what you would use in a production if you had an unlimited budget.
  - Creativity/originality is required in this component to conceptualise your ideas.
  - Draw/design your costumes/use of stage space/props/scenery/special effects, etc.
- **Designing a one-page programme note:**
  - This can be done in your journal or on a separate A4 piece of paper.
  - It should show relevance, meaning and understanding of what a synopsis/intent/idea is and be a creative, informative presentation relevant to your dance work.

**Your teacher will provide you with a learner brief outlining the steps  
you will take for creating your own dance work.**



<http://thailandcontactfestival.com/>

**Exemplar Learner Brief For PAT 1: Choreography**

**Element** [el-uh-muh nt]

**DEFINITION:** a part of something whole, e.g.

**Abstract elements such as:**

- Love
- Danger
- Sadness

**Religious/Cultural elements such as:**

- Wedding/marriage ceremonies for recognition of unity
- Birth/baptism ceremonies for acceptance into a faith
- Death/funeral ceremonies for moving into an after life
- Coming of age ceremonies/rituals for coming of adulthood
- Healing rituals for curing illnesses/mental/psychological problems
- Specific dances for passing on traditions/values/history and education
- Celebrations



<http://bonafrica.weebly.com>



<https://wanderingdejavu.com/>

## Periodic Table Elements, such as Mercury, Gold or Silver

Periodic Table of the Elements																		18 VIII 8A
1 1A 11A																	2 He Helium 4.00260	
1 H Hydrogen 1.0079	2 IIA 2A											13 IIIA 3A	14 IVA 4A	15 VA 5A	16 VIA 6A	17 VIIA 7A		
3 Li Lithium 6.941	4 Be Beryllium 9.01218											5 B Boron 10.811	6 C Carbon 12.011	7 N Nitrogen 14.0074	8 O Oxygen 15.9994	9 F Fluorine 18.998403	10 Ne Neon 20.1797	
11 Na Sodium 22.989769	12 Mg Magnesium 24.305	3 IIIB 3B	4 IVB 4B	5 VB 5B	6 VIB 6B	7 VIIB 7B	VIII 8		10	11 IB 1B	12 IIB 2B	13 Al Aluminum 26.981539	14 Si Silicon 28.0855	15 P Phosphorus 30.973762	16 S Sulfur 32.06	17 Cl Chlorine 35.4527	18 Ar Argon 39.948	
19 K Potassium 39.0983	20 Ca Calcium 40.078	21 Sc Scandium 44.95591	22 Ti Titanium 47.88	23 V Vanadium 50.9415	24 Cr Chromium 51.9961	25 Mn Manganese 54.938	26 Fe Iron 55.847	27 Co Cobalt 58.9332	28 Ni Nickel 58.6934	29 Cu Copper 63.546	30 Zn Zinc 65.39	31 Ga Gallium 69.723	32 Ge Germanium 72.64	33 As Arsenic 74.92159	34 Se Selenium 78.96	35 Br Bromine 79.904	36 Kr Krypton 83.80	
37 Rb Rubidium 85.4678	38 Sr Strontium 87.62	39 Y Yttrium 88.90585	40 Zr Zirconium 91.224	41 Nb Niobium 92.90638	42 Mo Molybdenum 95.94	43 Tc Technetium 98.9062	44 Ru Ruthenium 101.07	45 Rh Rhodium 102.9055	46 Pd Palladium 106.42	47 Ag Silver 107.8682	48 Cd Cadmium 112.411	49 In Indium 114.818	50 Sn Tin 118.71	51 Sb Antimony 121.760	52 Te Tellurium 127.6	53 I Iodine 126.90447	54 Xe Xenon 131.29	
55 Cs Cesium 132.90543	56 Ba Barium 137.327	57-71		72 Hf Hafnium 178.49	73 Ta Tantalum 180.9478	74 W Tungsten 183.85	75 Re Rhenium 186.207	76 Os Osmium 190.23	77 Ir Iridium 192.22	78 Pt Platinum 195.08	79 Au Gold 196.9665	80 Hg Mercury 200.59	81 Tl Thallium 204.3833	82 Pb Lead 207.2	83 Bi Bismuth 208.98037	84 Po Polonium [209]	85 At Astatine [210]	86 Rn Radon 222.0176
87 Fr Francium 223.0187	88 Ra Radium 226.0254	89-103		104 Rf Rutherfordium [261]	105 Db Dubnium [262]	106 Sg Seaborgium [266]	107 Bh Bohrium [264]	108 Hs Hassium [265]	109 Mt Meitnerium [268]	110 Ds Darmstadtium [271]	111 Rg Roentgenium [272]	112 Cn Copernicium [285]	113 Nh Nihonium [284]	114 Fl Flerovium [289]	115 Mc Moscovium [288]	116 Lv Livermorium [293]	117 Ts Tennessine [294]	118 Og Oganesson [294]
Lanthanide Series				57 La Lanthanum 138.9055	58 Ce Cerium 140.115	59 Pr Praseodymium 140.90765	60 Nd Neodymium 144.24	61 Pm Promethium 144.9127	62 Sm Samarium 150.38	63 Eu Europium 151.9655	64 Gd Gadolinium 157.25	65 Tb Terbium 158.92534	66 Dy Dysprosium 162.50	67 Ho Holmium 164.93032	68 Er Erbium 167.26	69 Tm Thulium 168.93421	70 Yb Ytterbium 173.04	71 Lu Lutetium 174.967
Actinide Series				89 Ac Actinium 227.0278	90 Th Thorium 232.0377	91 Pa Protactinium 231.03688	92 U Uranium 238.02891	93 Np Neptunium 237.04817	94 Pu Plutonium 244.0642	95 Am Americium 243.06136	96 Cm Curium 247.0763	97 Bk Berkelium 247.0763	98 Cf Californium 251.0788	99 Es Einsteinium 252.083	100 Fm Fermium 257.095	101 Md Mendelevium 258.1	102 No Nobelium 259.1009	103 Lr Lawrencium [262]
				Alkali Metal	Alkaline Earth	Transition Metal	Basic Metal	Semimetals	Nonmetals	Halogens	Noble Gas	Lanthanides	Actinides					

## An Example That Could Be Used = Texture



Elements Can Be Found in Everyday Products As Seen in the Image Below!



Elements of Nature: Any of the Four Substances (Earth, Fire, Water, Air) Regarded As the Fundamental Constituents of the World



[www.artandlife11.wordpress.com/2013/10/25/elements-of-nature/](http://www.artandlife11.wordpress.com/2013/10/25/elements-of-nature/)



*dancing with sand – [pinterest.com](https://www.pinterest.com)*



The following article can be found on [www.elementsballet.org](http://www.elementsballet.org)

## EARTH

The Element of Earth is found in our physicality. In Nature, Earth is the container and the holder, for which all the other elements



can reside and operate within. It is the ground foundation, the basic structure and framework for all of creation. The physical body, being the basic instrument of operation, is very much a part of the Earth Element. Especially as a dancer, the body is a fundamental aspect in the creation of their art. Quite literally, the body is a dancer's tool for expression.

## AIR

The Element of air is the mental facility. Using the quality of air allows the body to work beyond what it has been given and push past physical limitations. It's about moving forward in the development of the human body, and breaking boundaries. This is what Air in dance is all about; it shapes the body, working and moulding it towards a state of perfection. Dancers need to look like they are floating on air, making everything look effortless. It is an

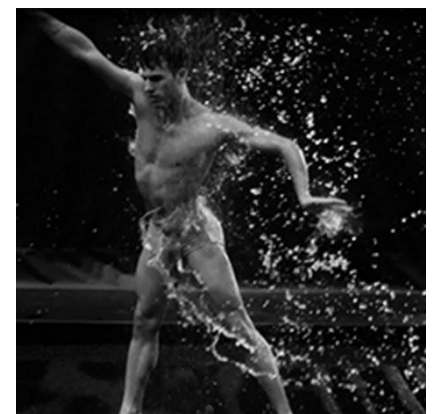


extreme mental workout, but one that needs to occur to move the body forward, to achieve grace, elegance, and beauty. Air also concerns transitions and the quality of movement in between the steps. Air is the overall quality of grace and ease that we as dancers try to convey through our movement.

## WATER

The Element of water is the emotional

body and feeling nature. Adding the quality of water, the body is given more fluidity and range of motion. Water is very grounding and allows access to deep emotions and feelings, which are the seat of creativity. In dance it is an element of improvisation, exploration, and experimentation, allowing the dancer to go to that place of open vulnerability within themselves and discover a new way of moving. Water in dance gives the dancer a broader range of movement vocabulary.



**FIRE**

The Element of fire is passion. It is the inner flame that is the source of everything and fuels all of life. Fire is the heart. Fire is dynamic, strong, and very powerful. Fire operates from a place of love. It's finding the meaning that everyone has for dance. Even though a life in dance is physically, mentally, and emotionally strenuous, it is ultimately a love for the art and the craft that inspires dancers to continue to work hard each day.

<https://www.trazeetravel.com/shake-your-thing-te-mire-ura-of-the-cook-islands/>

**Signs of the Zodiac**

<https://www.relrules.com/fire-element-air-water-earth-zodiac/>

**FIRE**

(Aries, Leo, Sagittarius)

strong emotion  
enthusiastic  
passionate  
temperamental  
achiever  
interesting

**WATER**

(Pisces, Cancer, Scorpio)

refreshing  
charming  
mysterious  
private  
sensitive  
emotional

**EARTH**

(Taurus, Virgo, Capricorn)

dependable  
grounded  
reliable  
materialistic  
loyal  
practical

**AIR**

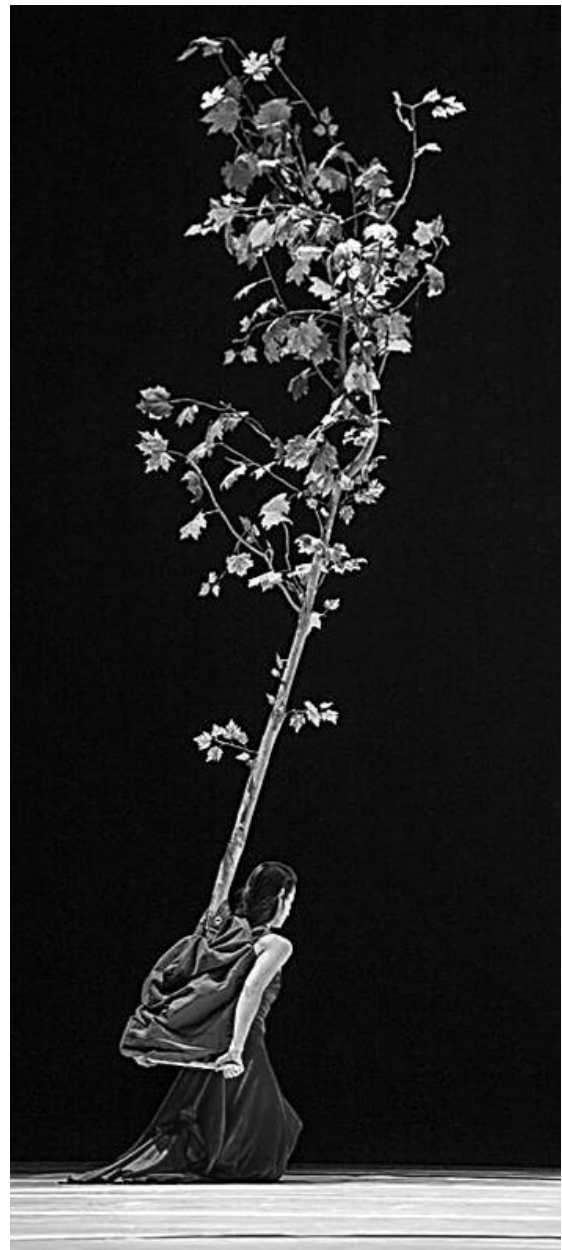
(Aquarius, Gemini, Libra)

powerful  
creativity  
fun  
ideas  
adventurous  
exciting





**EXPLORE THE WORLD of Pina Bausch and her Use of Elements of Nature in Dance Works**



<http://www.pinabausch.org/en/pina/biography>



## You Could Also Use Poems/Quotes As Inspiration

And like water,  
there will be days  
where we help  
carve mountains  
and fill oceans,  
and there will be days  
where we fall  
without any sort  
of direction, and  
hope like hell  
that someone catches us.

"Place **your hands**  
**into soil to feel**  
**grounded. Wade in**  
**water to feel**  
**emotionally**  
**healed. Fill your**  
**lungs with fresh**  
**air to feel**  
**mentally clear.**  
Raise **your face to**  
**the heat of the sun**  
**and connect with**  
**that fire to feel**  
**your own immense**  
**power."**

— Victoria Erickson,  
Rebelle Society

[https://www.brainyquote.com/authors/sylvia\\_earle](https://www.brainyquote.com/authors/sylvia_earle)

**No water, no life. No blue,  
no green.**  
Sylvia Earle

Dance beneath the stars  
as you drink in the night,  
let the thunder overtake you  
as lightning fills the sky.  
Feel the force of nature  
penetrate your skin,  
spin with the world  
as the magic sinks in.

Christy Ann Martine

### Fire and Ice

By Robert Frost

Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.



### Wind Dance Unlimited [Boise, ID]



<https://youtu.be/10Vsdp0FuCg>

**Week 1 and 2: Planning/Brainstorming/Research:**

- You will be placed into groups of 3–6 learners so you can start your collaborations for the group dance.
- Introduction to the theme and stimuli.
- The theme **ELEMENT(S)** is open to a wide range of interpretations.
- As a group discuss how you could interpret this theme.
- Remember there is no right or wrong in this PAT. Push the boundaries/break rules/take chances/believe in your own creative ideas.
- Watch inspirational videos/clips/images/poems, etc. to get your imagination going.
- **Think about and discuss how you could experiment with:**
  - Different kinds of improvisation methods you could use, i.e. motifs, contact work, performance spaces, accompaniment, etc.
  - Interpreting the theme/thinking outside the box/physically handling the elements in nature i.e. playing with sand and water/emotional connection to elements.
  - Production elements that might include water/sand/rocks, etc.
  - Playing various genres of music/accompaniment that could relate to and inspire the theme. These could also be sound effects which you might want to incorporate into accompaniment for your choreography. You could also use a spoken poem/words as accompaniment. It doesn't have to be music.

**Class Activity:** Watch this YouTube link for inspiration on elements of nature:



<https://www.youtube.com/watch?v=X623FpCKCGU>



[www.youtube.com/watch?v=bdBuDg7mrT8](http://www.youtube.com/watch?v=bdBuDg7mrT8)

**Journal:**

- **Week 1:** Read, view and discuss the examples provided in this brief and do **further** research/investigation/viewing on how you could interpret your chosen theme for this choreography.
- Come prepared for week 2 with suggestions for the final selection of your theme.
- Write down ALL your ideas on how this could be translated into a dance work.
- Analyse why you/your group made initial selections for the final theme of the dance work during class discussions in week 1 and how to add/improve on them for week 2.
- **Week 2:** Further brainstorm ideas before you make a final selection for your dance work.
- Choose carefully as you will not have time to change ideas once you start. Your input is essential if a successful and harmonious decision is to be made on how to interpret this theme before you can start with experimentation in the practical classes to follow.
- Come fully prepared for week 3.

**Week 3 and 4: Improvisation**

- The final interpretation of the theme should have been made by now with all your ideas as a group combined into a collective whole/or as a solo choreographer.
- You are now ready to start improvising to create relevant movement vocabulary for your chosen theme.
- Take risks. Experiment. Be bold. Remember to make meaning out of the movements you experiment with that relate to your chosen theme.
- A good way to start is by experimenting using gestures/motifs/every day movements, etc. which you could then abstract and turn into movement phrases.
- Experiment with known movements and steps learned in class and think of how you could change them to make them relate to your chosen theme.

**Class Activity:**

Watch the YouTube clips on how everyday movement/gestures/ideas/props/contact work, etc. could inspire you for the improvisation sessions to follow.



<https://www.youtube.com/watch?v=yHyrWyekRMc>



<https://www.youtube.com/watch?v=1Y38bUumNak>

- Improvisation on water element: Consider how this dancer creates the impression she is under water. What elements of dance (space/time/force) is she using to create this effect?



<https://youtu.be/7YNEgf4Iz-E>

- *Step Up 4 Last Dance* (HD) metal props and scrapyard scene: How have elements (fire/metal) been used to enhance this scene?



<https://www.youtube.com/watch?v=0-gEpuuTSIE>

- NOW start improvising and creating your own movement vocabulary for your chosen theme.

**See *Excellent Dance Studies* learner textbook page: 31**

**Journal:**

- Reflect on how your improvisation ideas/the group's ideas so far are relating to your chosen theme.
- Reflect on how you/your group are working towards achieving the desired outcome of your chosen theme (successes/areas that need further attention).
- Listen to different types of music/accompaniment that would suit your chosen theme (during school intervals/after school/during school/at home). Remember to bring your music/accompaniment ideas to class next week. Ask your teacher for help beforehand if you can't find/don't have music. Don't arrive unprepared!

**Week 5:**

- Exchange ideas and select final music/accompaniment that will suit your chosen theme.
- Improvise further to develop suitable movement vocabulary for your theme. You could start working with your music/accompaniment as well if you have made a final selection.
- Consider which type of performance space will suit your dance work - **conventional or non-conventional**. This will determine how you will use dance elements listed below.
  - **Time** – are your movements fast or slow/stillness, etc., and how does this relate to/enhance your theme?
  - **Force** – what amount of energy/force/contrasts in force are you using for different movements and how will this symbolise the emotional message you are trying to impart?
  - **Space** – what amount of space will you use (very little/huge) levels, directions, patterns, symmetry/asymmetry, etc. and how this relates to/enhances/adds symbolic value to your chosen theme.

**Journal:****Music/accompaniment and dance elements written work**

- Explain why your music was selected to include the style/ genre/ instrumentation/ composer and how the music enhanced your dance work.
- Describe how and why dance elements were incorporated into your dance work.

**See *Excellent Dance Studies* learner textbook pages: 32–34, 46–47 and 254–257**

**Watch the following for inspiration: *5 elements (earth, water, air, fire and love)* by Ansambl Black Angels (Plesni centar Osmijeh)**



<https://youtu.be/BZ4uuy6wzn0>



**Week 6:**

- Start to consolidate your improvisational ideas/make selections of what you will use/discard.
- Incorporate choreographic structures that will enhance your dance work.
- Finalise how you will start, end this dance work and if there is a climax, where will it be placed.
- Consider incorporating ideas using technology, mixed media (words/sculpture/projections/special effects, etc. if this could enhance your performance).
- **Watch this YouTube clip** for inspiration on how to use of dance elements/ choreographic structures.



<https://www.youtube.com/watch?v=6AdhwsKH4Jw>

**Journal:**

Describe which choreographic structures you have incorporated into your choreography and how this enhances your dance work.

**See *Excellent Dance Studies* learner textbook pages: 40–43, 44–45 and 258–259**

**Week 7:**

- Finalise the compositional structures that will enhance your dance work: beginnings and endings, sequencing, transitions, climax, etc. as well as space, time and force.
- Take into consideration how all this will happen in the performance space that you have chosen.



[www.chrisrichdesign.com/portfolio](http://www.chrisrichdesign.com/portfolio)

**If you are planning to choreograph for film, what considerations do you need to consider?**

- The sequence/order of filming sections
- The area/s the filming will take place in plus availability
- Special effects you wish to include
- Music/accompaniment and sound quality
- The availability of a cellphone/computer for editing
- The technological expertise of editing and putting the film together – you must do this and not your teacher if you are submitting a choreography for film which is different to your teacher filming your work as a record for moderation.

<https://youtu.be/X623FpCKCGU>

**Journal:****Teamwork**

- Explain how your group has worked as a team. Analyse the strengths/weakness within the group and how you grew over the period.
- Comment on the overall/individual attendance/commitment/willingness to go the extra mile.
- Were there any conflicts within the group and how did you/the group resolve them.
- What improvement strategies did you/the group put in place for working successfully as a team?
- Discuss your role in the success of the choreography.

**Self-reflection**

- What have you gained from this experience while working on this PAT?
- How has this process influenced you as a dancer and as a person?
- What have you learnt about yourself?
- What were your strengths and weaknesses?



<https://yogawithmorgan.wordpress.com>

**Week 8:**

- Polish/rehearse your group dance. Take turns to step out, view the work and provide comments for how the dance could be improved – strengths and weaknesses.
- Master timing/spacing/transitions between movements/ dynamics/energy and performance quality.
- Are your movements still making meaning of your intent/idea/theme? Do they build on the atmosphere/intent you are wishing to create?
- Is the beginning and ending of the dance powerful/makes a statement/relevant to the intent.
- You could ask another group to watch and provide an outside opinion on your choreography.
- Make sure all technical requirements are met (sound, performance space, production elements, etc.)
- Check your marking rubrics/mark sheet that you have met all assessment criteria.

**Journal: Production Planning**

Write about, draw and design the following production elements that you would use in your dance choreography. Remember to explain why you have included these elements and how they would enhance/add meaning/symbolism to the dance work.

***Be creative/original and bold in your designs. Don't limit yourself to the actual performance you will be working on. Imagine you have an unlimited budget!!!!***

- Stage space – conventional/non-conventional spaces - describe/draw it and explain why you want to use this space and how you will use it.
- Lighting/technology/special effects – describe/draw and explain how this will enhance and add atmosphere to your dance work.
- Sets/props/statues/cyclorama – if you are including any of these why? How are they important to the intent of your work?
- Costumes – describe/draw and explain how they are important in adding to the intent/symbolism/other in your dance work.
- Are you using mixed-media in your work and if so how is it going to be combined with your movement vocabulary. How will this add to the intent of the work?
- Any other exciting areas you wish to include.

**See Excellent Dance Studies learner textbook page: 55**

DECLARATION OF AUTHENTICITY – EXEMPLAR	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name and surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASK is all my own work and does not include any work by anyone other than me or my group. I have completed this Task in accordance with instructions and within the stipulated time limits	
Learner signature:	Date:
<b>Teacher confirmation</b> On behalf of ..... (school name), I confirm that the above-mentioned learner, to the best of my knowledge, is the choreographer of the completed assignment attached and the assessment has been completed under the required conditions.	
Teacher signature:	Date:
Principal signature:	Date:



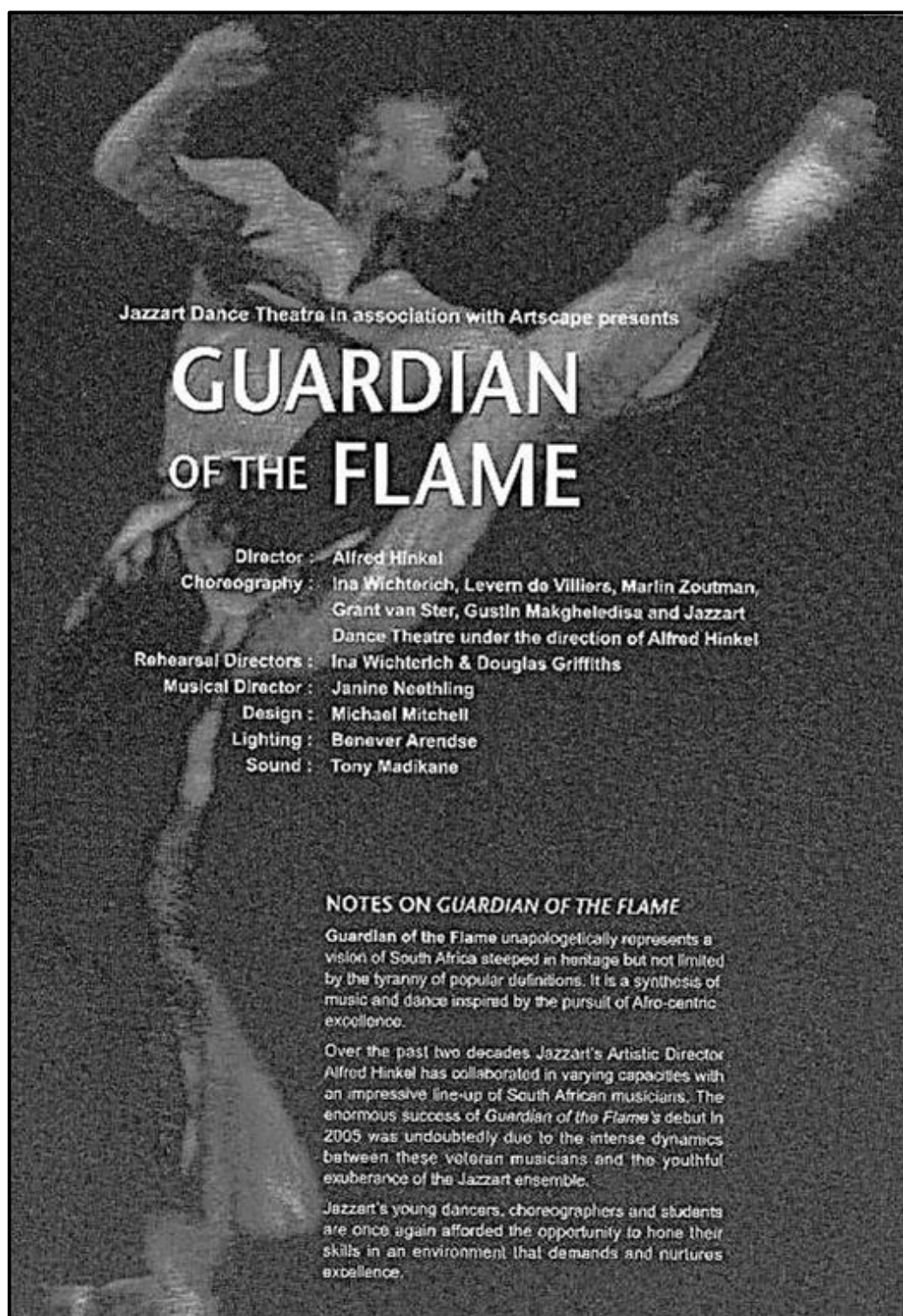
**Programme Note:**

Design a **one-page programme note and include:**

- The synopsis/intent of your choreography
- The title of your dance work
- The choreographer = you/the dancers = the others in your group
- Composer/artist and title of the music – this can often be a good title for a dance work

**Create a programme note that is really original/innovative/ uses interesting fonts or writing/includes images that relate directly to your intent or could be of the group performing:**

- Think of colour and symbolism/focal point, etc.
- Have fun doing this.
- It can be done by hand or designed on the computer and then printed out.
- It must be pasted in your journal or attached for final moderation.



See *Excellent Dance Studies* learner textbook pages: 59–60



## **10. TEACHER GUIDELINES FOR PAT 2: GROUP DANCE**

- This PAT must be choreographed by the teacher, a professional choreographer or repertoire from a professional dance work can be used.
- Learners may not choreograph this PAT. They may personalise it.
- The focus is to develop and expand the learners technical and performance qualities.
- This PAT may be done as a public performance or in a classroom environment.
- It is recommended that the PAT group dance is converted into the solo for the final practical examination. This will assist in the limited time available in the Grade 12 year. It will allow learners time to master their solo both technically and in performance quality.

### **10.1 Time Frame**

- This PAT can be done in term 1 or 2.
- It should take 6–8 weeks to complete. Small sections should be taught weekly to allow learners time to learn and perform technical movements correctly and develop/master movement vocabulary.
- Additional time during intervals and after school may be organised between the teacher and learners for feedback and individual attention.
- The final assessment date must be provided by the teacher in advance.

### **10.2 Structure of the Group Dance**

- The group dance must be set in the dance major that will be performed in the final practical examination. No mix of styles is permitted.
- Each group dance should be 3 minutes with 2–6 learners per group.
- The group dance should challenge the learner's ability. This will strengthen and develop their technique and enhance their performance quality.
- Learners should be made aware of:
  - Spatial awareness/working with others in space
  - Transitions
  - Patterning and timing
  - Sensitive/expressive interaction with other dancers/ partnering
  - Eye contact/focus/projection/presence
  - Variations in dynamics and building an atmosphere/energy
  - Musicality
- Once learners have completed learning the group dance, they could be encouraged to implement what they learnt during PAT 1 choreography (dance and choreographic elements) into their group dance, e.g. own beginning and ending, patterns, shapes, climax, use of space/directions, etc. Inspire learners by exposing them to YouTube clips, videos, images, etc.

### **10.3 Written Content in the Journal Should Include:**

- Naming and explaining the main principles, characteristics and dance techniques used in their dance major and in the group dance.
- Reflecting on and explaining how good dance technique can be achieved.
- Analysing performance quality in dance, how it can be achieved and how it enhances dance technique.
- Analysing dance conventions and values, and the importance of this in developing good technique as well as good relationships in and outside the class.

**Remember all these areas could be included in Paper 2 written examinations.**

- **Production planning for a performance.** Each learner will choose or be allocated a production organisational role which they must analyse, clearly outlining what it involves and how it is essential to contributing to a successful performance.
- **Production roles in a theatre.** Each learner will choose or be allocated a career/role in organising a professional performance which they must analyse, clearly outlining what it involves and how it is essential to contributing to a successful performance.
- **Marketing strategies.** Each learner will choose or be allocated a strategy which they must creatively design and present.

**10.4 Assessment and Moderation**

- The mark sheet on page 35 is an exemplar which teachers may use.
- The marking rubric on page 36 is an exemplar on how to award marks according to learner achievement.
- Teachers may create their own mark sheets and rubrics however the weighting of 50/50 written and practical content must remain the same.
- Each learner is marked individually as to their contribution and participation in class and their final performance of the group dance.
- A guest teacher may be invited to assist with the assessing of this PAT.

**Inspire learners with images they can analyse as to how dance and choreographic elements have been used as well as evaluating the technical levels achieved by the performers.**



<https://russianbroadway.com>



<https://ohnotheydidnt.livejournal.com>

**PAT 2: GROUP DANCE MARKING INSTRUMENT. Use rubrics to guide mark allocations**

NAME OF SCHOOL: NAME OF EDUCATOR/S: DATE OF PAT 2 GROUP DANCE PERFORMANCE: TEACHER SIGNATURE: GROUP NUMBER:	MAX MARK	LEARNER NAMES					
<b>WRITTEN WORK IN JOURNAL to reflect how the following were used in the group dance: (2-3 pages)</b> <ul style="list-style-type: none"> <li>Principles, characteristics and dance techniques used in the dance major</li> <li>Performance quality/skills</li> <li>Dance conventions and values</li> </ul>	10						
<b>PRODUCTION PLANING AND ORGANISATION (1-2 pages)</b> <ul style="list-style-type: none"> <li>Production planning for a performance: budgeting/ fund raising/booking venues, etc.</li> <li>Production roles in a theatre: front of house/stage manager/technicians, etc.</li> <li>Marketing strategies: poster/ flyers/blogs/press release, etc. (1 page)</li> </ul>	5 5 5						
<b>SUBTOTAL</b>	25						
<b>PROCESS DURING CLASS</b> <ul style="list-style-type: none"> <li>Commitment, participation and attitude during class</li> <li>Teamwork, collaboration, interpretation</li> <li>Safe dance practice during class</li> </ul>	10						
<b>FINAL GROUP DANCE PERFORMANCE</b> <ul style="list-style-type: none"> <li>Accuracy, attention to detail, spatial awareness</li> <li>Level of technical ability (complexity of dance vocabulary &amp; components of fitness)</li> <li>Performance quality</li> </ul>	5 5 5						
<b>SUBTOTAL</b>	25						
<b>TOTAL</b>	50						
<b>COMMENTS/MODERATION:</b>							

PAT 2 GROUP DANCE		
MARKING RUBRIC FOR WRITTEN WORK IN JOURNAL – 10 MARKS		
HIGH (8–10)	MEDIUM (4–7)	LOW (0–3)
<p>Insightful reflection with good use of language, dance terminology and writing skills to include:</p> <ul style="list-style-type: none"> <li><b>Principles, characteristics and dance techniques</b> of the dance major relating to the group dance are clearly explained and show in depth understanding of the practical work done.</li> <li><b>Performance quality</b> in the group dance well analysed with in depth explanations of how it can be achieved with a variety of examples included. Can analyse how performance quality enhances dance technique.</li> <li><b>Dance conventions and values</b> show a deep understanding of appropriate classroom etiquette, preparedness, self-discipline, respect and accountability.</li> </ul>	<p>Accurate reflection with correct use of language, dance terminology and writing skills to include:</p> <ul style="list-style-type: none"> <li><b>Principles, characteristics and dance techniques</b> of the dance major relating to the group dance are explained and show understanding of the practical work done.</li> <li><b>Performance quality</b> in the group dance shows understanding with some explanations of how it can be achieved.</li> <li><b>Dance conventions and values</b> show understanding of appropriate classroom etiquette.</li> </ul>	<p>Minimal ability to reflect/ poor use of language, to include:</p> <ul style="list-style-type: none"> <li><b>Principles, characteristics and dance techniques</b> are minimal/not explained (listed).</li> <li><b>Performance quality</b> in the group dance shows minimal/no understanding.</li> <li><b>Dance conventions and values</b> show minimal/no understanding of classroom etiquette.</li> </ul>
MARKING RUBRIC FOR PRODUCTION PLANNING AND ORGANISATION – 15 MARKS		
HIGH (11–5)	MEDIUM (5–10)	LOW (0–4)
<p><b>Production planning for a performance:</b></p> <ul style="list-style-type: none"> <li>Excellent analysis of the chosen production planning role, clearly outlining what it involves and how it is essential to contributing to a successful performance.</li> </ul> <p><b>Production roles in a theatre:</b></p> <ul style="list-style-type: none"> <li>Excellent analysis and definition of the chosen theatre production role, clearly outlining what it involves and how it is essential to contributing to a successful performance.</li> </ul> <p><b>Marketing strategies:</b></p> <ul style="list-style-type: none"> <li>Creatively presented</li> <li>Eye catching/visual impact/impact on the listener if for radio, etc.</li> <li>Communicates the necessary information in detail.</li> </ul>	<p><b>Production planning for a performance:</b></p> <ul style="list-style-type: none"> <li>Clearly outlines the chosen production planning role, what it involves and how it contributes to a performance.</li> </ul> <p><b>Production roles in a theatre:</b></p> <ul style="list-style-type: none"> <li>Clear definition of the chosen theatre production role, outlining what it involves and how it contributes to a performance.</li> </ul> <p><b>Marketing strategies:</b></p> <ul style="list-style-type: none"> <li>Neatly/carefully presented</li> <li>Some impact on viewer, listener, etc.</li> <li>Communicates most of the necessary information.</li> </ul>	<p><b>Production planning for a performance:</b></p> <ul style="list-style-type: none"> <li>Minimal/no understanding of production planning role and what it involves.</li> </ul> <p><b>Production roles in a theatre:</b></p> <ul style="list-style-type: none"> <li>Minimal/no understanding of the chosen theatre production role and what it involves.</li> </ul> <p><b>Marketing strategies:</b></p> <ul style="list-style-type: none"> <li>Minimal/no attention to detail</li> <li>Information poorly/not communicated.</li> </ul>

MARKING RUBRIC FOR PROCESS DURING CLASS – 10 MARKS		
HIGH (8–10)	MEDIUM (4–7)	LOW (0–3)
<ul style="list-style-type: none"> <li>• Full attendance/ <b>participation /contribution /commitment</b> during all lessons/ rehearsals/performances.</li> <li>• <b>Collaborates</b> fully with group members and contributes to the overall success of the group dance.</li> <li>• Understands and implements <b>working safely</b> with others during rehearsals and performance.</li> <li>• Principles/techniques of the dance major applied accurately.</li> <li>• Creative interpretation of dance genre and style.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Participation/contribution/ commitment</b> during most lessons/rehearsals/performances.</li> <li>• <b>Collaborates</b> with group members and contributes most times to the overall success of the dance work.</li> <li>• Some understanding of <b>working safely</b> with others during rehearsals and performance.</li> <li>• Principles/techniques of the dance major applied accurately most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• Minimal/no <b>participation</b></li> <li>• <b>Minimal/no collaboration</b> with group members.</li> <li>• Minimal/no understands of <b>working safely</b> with others.</li> <li>• Principles/techniques of the dance major show minimal/no understanding.</li> </ul>
MARKING RUBRIC FOR FINAL PERFORMANCE – 15 MARKS		
HIGH (11-15)	MEDIUM (5 – 10)	LOW (0 – 4)
<p><b>Accuracy, attention to detail, spatial awareness:</b></p> <ul style="list-style-type: none"> <li>• Excellent spatial awareness of self and others in space.</li> <li>• Excellent partnering, patterning and timing.</li> </ul> <p><b>Level of technical ability (complexity of dance vocabulary and components of fitness):</b></p> <ul style="list-style-type: none"> <li>• Deep understanding of principles and style of the dance major applied accurately throughout.</li> <li>• Complex movement vocabulary and technique demonstrated throughout.</li> <li>• Highly developed components of fitness.</li> <li>• Applies safe dance practices throughout.</li> </ul> <p><b>Performance quality:</b></p> <ul style="list-style-type: none"> <li>• Accurate reproduction of steps and attention to detail.</li> <li>• Fully committed to all movements.</li> <li>• Sensitive musical interpretation.</li> <li>• Excellent projection, focus, eye contact and presence.</li> <li>• Sensitive, expressive interaction with other dancers/sensitive partnering.</li> <li>• Variation in dynamics and building an atmosphere/energy.</li> </ul>	<p><b>Accuracy, attention to detail, spatial awareness:</b></p> <ul style="list-style-type: none"> <li>• Good spatial awareness of self and others most of the time.</li> <li>• Good awareness of partnering, patterning and timing.</li> </ul> <p><b>Level of technical ability (complexity of dance vocabulary and components of fitness):</b></p> <ul style="list-style-type: none"> <li>• Shows understanding of principles of the dance major.</li> <li>• Developed movement vocabulary and technique demonstrated most of the time.</li> <li>• Well-developed components of fitness.</li> <li>• Applies safe dance practices most of the time.</li> </ul> <p><b>Performance quality:</b></p> <ul style="list-style-type: none"> <li>• Accurate reproduction of steps</li> <li>• Committed to movements.</li> <li>• Good musical interpretation.</li> <li>• Confident projection, focus and interaction with other dancers/sensitive partnering.</li> <li>• Good interaction with other dancers/sensitive partnering.</li> <li>• Some variation in dynamics and building an atmosphere/energy.</li> </ul>	<p><b>Accuracy, attention to detail, spatial awareness:</b></p> <ul style="list-style-type: none"> <li>• Minimal/no spatial awareness.</li> <li>• Minimal/no awareness of partnering, patterning and timing.</li> </ul> <p><b>Level of technical ability (complexity of dance vocabulary and components of fitness):</b></p> <ul style="list-style-type: none"> <li>• Minimal/no understanding of principles of the dance major.</li> <li>• Underdeveloped movement vocabulary and technique.</li> <li>• Underdeveloped components of fitness.</li> </ul> <p><b>Performance quality:</b></p> <ul style="list-style-type: none"> <li>• Inaccurate reproduction of steps.</li> <li>• Minimal/no musicality.</li> <li>• Minimal/no interaction with other dancers.</li> </ul>

## 10.5 Instructions to Learners

### PAT 2 GROUP DANCE PERFORMANCE TASK

- The PATs are worth 25% of your final Grade 12 mark.
- PAT 2 consists of 25 marks written content and 25 marks practical content.
- This PAT must be completed in either term 1 or term 2.
- Failure to complete this PAT will result in an incomplete year mark.
- You need to make additional time each week during intervals or after school to present a meaningful PAT group dance.
- You are required to supply a journal separate to your task book for the PATs.
- You will work in groups in your dance class to complete a 3-minute group dance.
- This PAT will also test your ability to work in a team and show leadership qualities and initiative. As a group and individually you will be required to cooperate, communicate and solve problems.
- Your teacher might encourage you to personalize the group dance using the knowledge you gained from the PAT 1 choreography, e.g. beginning, ending, dance elements, choreographic elements such as patterns/levels/partnering/ symmetry, etc.
- A copy of your PAT brief must be pasted in your journal.
- You need to receive the final marking requirements to complete this PAT successfully.
- All written work should be dated to show your progression throughout this task. Planning and creating is a process which needs regular reflection on your progress and documents all your ideas leading up to the final product.

### STRUCTURE OF YOUR GROUP DANCE

- The group dance will be set in your dance major.
- The group dance will be 3 minutes.
- The group dance will strengthen and develop your technique and enhance your performance quality.
- You should include the following in your group dance:
  - Spatial awareness/working with others in space
  - Transitions
  - Patterning and timing
  - Sensitive/expressive interaction with other dancers/ partnering
  - Eye contact/focus/projection/presence
  - Variations in dynamics and building an atmosphere/energy
  - Musicality



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**WRITTEN CONTENT IN THE JOURNAL SHOULD INCLUDE:**

- Naming and explaining the main principles, characteristics and dance techniques used in your dance major and in the group dance.
- Reflecting on and explaining how good dance technique can be achieved. This could include:
  - Flexibility
  - Strength
  - Core stability
  - Endurance
  - Neuromuscular skills
  - Practice/repetition
  - Attendance
  - Safe dance practice
  - Commitment
  - Application of corrections, etc.
- Analysing performance quality in dance, how it can be achieved and how it enhances dance technique. This could include areas such as:
  - Musicality
  - Eye contact/focus/presence
  - Agility
  - Reactivity
  - Making meaning of movement
  - Dynamics
  - Fluidity
  - Transitions
  - Fluency
  - Well-developed neuromuscular skills, etc.
- Analysing **dance conventions and values**, and the importance of this in developing good technique as well as good relationships in and outside the class.

**See *Excellent Dance Studies* learner textbook pages: 12, 13, 17, 18, 25–29, 68–73, 98, 99, 102–112, 184–188, 189, 195–196, 227–231**

**See *Excellent Dance Studies* learner textbook pages: 19, 116–117, 130–131, 185–186, 188–191**

**See *Excellent Dance Studies* learner textbook pages: 3. The Grade 10 and 11 Learner textbooks also have excellent information.**

**REMEMBER TO PRACTISE REGULARLY AND WORK EFFECTIVELY AS A TEAM.****ALVIN AILEY DANCE COMPANY IN REHEARSALS**

- **Production planning for a performance.** Each learner will choose or be allocated a **production organisational role** which you must then analyse, clearly outlining what it involves and how it is essential to contributing to a successful performance.

**Organisational roles could include:**

- Fund raiser
- Budgeting
- Financial planner
- Marketing manager
- Public relations manager
- Booking of venue and technical equipment
- Any other

See *Excellent Dance Studies* learner textbook pages: 135–136, 142–143

- **Production roles in a theatre.** Each learner will choose or be allocated a **career/role in organising a professional performance** which you must then analyse, clearly outlining what it involves and how it is essential to contributing to a successful performance.

**Production roles could include:**

- Director
- Front of house manager
- Stage manager
- Designers
- Wardrobe manager
- Dance captain
- Any other

See *Excellent Dance Studies* learner textbook pages: 137–138

- **Marketing strategies.** Each learner will choose or be allocated a strategy which you must then creatively design and present.

**Marketing strategies could include:**

- Adverts/radio/television interview
- Poster/pamphlets/flyers
- Press release
- Radio/television interview
- Website page/blog/networking, etc.

See *Excellent Dance Studies* learner textbook pages: 139–143

**LOOK AT THE EXAMPLES BELOW OF  
LEVELS, PATTERNING, PARTNERING, FOCUS AND ENERGY**



**ALVIN AILEY DANCE COMPANY** <https://www.mercurynews.com>



## 11. CONCLUSION

On completion of the practical assessment task 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.

## 12. REFERENCES

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Paul Taylor Dance Company – images

Alvin Ailey Dance Company - images <https://www.mercurynews.com>