



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2024

**These guidelines consist of 32 pages.
These guidelines must be printed in colour.**

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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
ATP	Annual Teaching Plans

1. INTRODUCTION

The 18 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; Technical Mathematics
- **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 ONE practical assessment task (PAT).

This document deals with the NSC P2 examination and the Grade 12 PAT which are COMPULSORY national requirements all provinces should adhere to.

This document should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dance Studies* (the general aims of the South African curriculum can be found on pages 4 and 5)
- The national policy concerning the programme and promotion requirements of the *National Curriculum Statement Grades R–12*
- The policy document, *National Protocol for Assessment Grades R–12*
- Revised Grade 12 CAPS Amendments 2020
- Revised National Recovery, CAPS, Section 4: 2021–2023
- National Recovery ATPs (Annual Teaching Plans) Grades 10–12: 2023–2024

Dance Studies aims to:

- Develop the body as an instrument of expression
- Promote safe dance practices
- Develop the learner's dance technique, style, form and performance capabilities in a chosen dance form
- Expose learners to dances of different cultures
- Develop improvisation and problem-solving skills
- Enable learners to create, produce and present their own choreographies
- Develop the ability to critically analyse, respond, enjoy, and make discerning judgements about dance
- Develop the ability to engage with social, cultural, environmental and community issues through dance

2. ANNUAL PROGRAMME OF ASSESSMENT

There are FIVE formal tasks for the year:

- **Tasks 1, 2 and 3** are school-based assessments (SBA)
- **Task 4** is a practical assessment task (PAT) which is part of the final examination mark
- **Task 5** is the NSC Paper 2 examination and the NSC Paper 1 written examination

GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL BASED ASSESSMENT – SBA = 25% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 1 Written test = 50 marks (minimum) 10% weighting	TASK 2 Written test = 100 marks (minimum) 15% weighting	TASK 3 Trials Paper 1 examination = 150 marks 25% weighting	
Evaluation task = 50 marks (minimum) 10% weighting	Practical test = 100 marks 15% weighting	Evaluation task – trials Paper 2 examination = 100 marks 25% weighting	
The three tasks weighting = 100% of total SBA year mark			
SBA = 25% OF YEAR MARK (50% written and 50% practical)			
EXAMINATIONS = 75% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 4 PAT		TASK 5	
PROCESS Practical = 25 marks Written = 25 marks 15%	PRODUCT Practical = 25 marks Written = 25 marks 15%	NSC Paper 2 examination = 100 marks 35%	NSC Paper 1 examination = 150 marks converted to 100 marks 35%
The two tasks weighting = 100% of total EXAMINATION year mark			
PAT = 100 marks: 25% OF EXAMINATION MARK (50% written and 50% practical) FINAL EXAMINATIONS = 200 marks: 50% OF EXAMINATION MARK (50% written and 50% practical)			

3. ADMINISTRATION OF THE PAT AND TEACHER GUIDELINES

The purpose and benefits of the PAT are to teach learners content, concepts, skills, competencies, attitudes, values and essential life skills needed in the 21st century. The PAT encourages an active and critical learning approach for learning, rather than rote learning of given truths. Teachers are responsible for guiding and navigating this process with learners.

3.1 PAT compliance with regard to NSC results

- This 2024 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.
- Teachers are responsible for presenting evidence of the PAT (video recordings, journals and programme notes) for external moderation purposes.

3.2 Assessment and moderation requirements

- The weighting is 50/50 for the practical and written content and may not be adjusted.
- The choreography should be 2–3 minutes in length.
- The recording sheets on pages 26 and 29 must be used to capture the marks for each section required in the completion of this PAT.
- The marking rubrics on pages 27, 28, 30 and 31 guide the awarding of marks according to learner achievement.
- A zero mark may not be awarded unless a learner was absent from all areas of assessment in which case the necessary documentation is to be provided substantiating the reasons for non-submission.
- Each learner is marked individually. These marks should reflect their contribution and participation in 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 than the final product produced so this section should be carefully monitored by teachers.
- The PAT can be done as a public performance/school performance/assembly or in the dance class.
- Teachers are responsible for compiling video recordings of each learner's/group's choreography and collecting all journals and programme notes for external moderation.
- Mark sheets with learners' names, date of assessment, signatures and marks must be in the teacher's portfolio.
- Once the process has been completed, all learner journals and video evidence must be available for internal HOD/provincial/DBE/Umalusi moderation.

3.3 PAT implementation for Dance Studies

- The PAT is a compulsory component of the final Grade 12 FET promotion mark.
- Failure to complete the PAT will result in an incomplete mark and the learner will not be resulted at the end of the year.

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT YEAR MARK (25%)
<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	100 MARKS
50 MARKS	50 MARKS	

3.4 Time frame

- It is suggested that the PAT is done in Terms 1 and 2. Time must be allocated within the school timetable for both terms. This should include both the practical and written sections.
- Additional time during intervals/breaks and after school may be organised between the teacher and the learners for feedback and individual attention. This will allow teachers to assist/guide groups with any area/mental blocks they may encounter as well as provide advice for improvement.
- Final assessment dates must be provided to learners/the school in advance.

3.5 Journal requirements

- Each learner should have a designated journal for the written content of the process and product of the PAT. The PAT should not be done in the task book used for general study purposes.
- The learner guidelines (instructions to learners) on pages 23–25 of the PAT document must be provided to learners to make them aware of all the requirements.
- Learners must receive the marking criteria (mark sheets and rubrics) on pages 26–31 before starting the PAT to guide their planning and preparation.
- While the written work is a personal account of a learner's own experiences, the teacher can guide the reflection process.
- Teachers are required to read the learners' written work regularly and provide feedback for improvement in the journals. Regular feedback for improvement should also be provided during class time.
- Teachers should ensure that every learner has a journal and that it is brought to every PAT lesson.
- The journal can be done in a hardcopy book or digitally via applications such as Google Docs/Slides, Canva.
- Teachers should discuss the importance of the journal with the learners.
A journal is useful to:
 - Track progress
 - Plot general planning and preparation
 - Plan the use of dance elements and choreographic structures
 - Design production elements
 - Write group and self-reflections throughout the process
 - Plan and design a one-page programme note
- Teachers should provide guidance for the one-page programme note which includes:
 - A title
 - Synopsis/Intent
 - The choreographers, performers and production team
 - Creative design (colour, layout, font and image choices)
- The design of the programme note should link directly to the chosen theme/intent.

3.6 Preparation

- Teachers are required to design a teaching plan suited to the teaching and learning context of their particular school. Examples of plans could include:
 - Weekly plan (one lesson per week)
 - A plan for 15 minutes at the end of each practical lesson
 - Module plan (every lesson for one week per term)
- Learners need to be supervised throughout the process and should not be given the PAT to do unsupervised outside of the school timetable. Both the practical and written components need to be factored into the term planning.
- Teachers are responsible for managing the learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety. This requires that teachers are on site while learners are rehearsing.
- Teachers are responsible for keeping a register of attendance of all lessons for all learners.
- Teachers are required to monitor the process to ensure that marks are valid and reliable.

3.7 Lesson planning

- An effective lesson plan enhances the learning power of learners. In doing so, it assists in moving learners from knowledge receivers to active seekers of learning and engagement.
- Teachers should create detailed lesson plans that outline the process that the learners should follow:
 - Deciding what resources (videos, music, props, etc.) are needed
 - Planning the practical and written activities to be conducted with the learners. The written aspect should reflect what is being done in the practical class.
 - Planning for research activities, e.g., reading articles, watching videos, listening to podcasts, creating mind maps.
 - Facilitating improvisation activities exploring dance elements (space, time, and force) and choreographic structures (canon, stillness, unison, repetition, motifs, symmetry, and asymmetry).
- Examples of lesson plans are provided on pages 11–18 for teachers to use as a starting point for further development.

3.8 Organising the learners

- Each learner must be provided with a copy of the PAT brief. If only black and white printing is available, provide another option to showcase the brief in colour, e.g., project on the board, send an electronic version of the PAT via e-mail or WhatsApp, print one colour version and paste it onto the classroom wall.
- Teachers are to decide how to manage the grouping of learners. Letting the learners choose for themselves may present the following challenges:
 - Feelings could be hurt if someone is left out
 - Best friends do not always work well together
 - A group of leaders working together could clash
 - A group of followers may not know where to begin, etc.
- Organise the learners in groups of 3–6 where required.
- If choreographing in a group, learners provide ONE choreographic work with all members of the group contributing towards this work. However, each learner should submit their own individual journal and provide a written account of their personal contribution to the group's choreography.
- In the case where there may be only 1 or 2 Grade 12 learners, dancers from other grades could be used to dance in the choreography/dance work.
- The PAT requires learners to produce a group dance. They may not produce a solo or duet.
- Teachers must discuss the importance of learners keeping to their choice to ensure adherence to time frames and deadlines.

3.9 Developing 21st century skills

- The 21st century learning space fosters the 4Cs – collaboration, critical thinking, creativity, and communication.
- 21st century learning involves high levels of thinking, social interaction, engagement, exploring digital literacy and developing visual literacy.
- The 21st century teacher encourages discussion, creates a sense of community and allows learners to voice their own ideas and explore learning through digital platforms.
- The 21st century learner commits to developing skills through working in groups, building their capacity to be innovative and being curious knowledge-seekers to solve problems.
- Lessons should aim to include opportunities to boost 21st century skills, the 4Cs.

SUGGESTED ACTIVITIES TO FOSTER 21ST CENTURY LEARNING**Communication boosters**

- Include activities where learners are able to make the PAT relevant to their own lives. The choreography PAT is the ideal place for expressing personal stories.
- Introduce various forms of communication. Think of including all forms of communication to respond to tasks set in the PAT, such as books, visual materials, podcasts, videos, discussions, debates, journaling, essays.

Creativity boosters

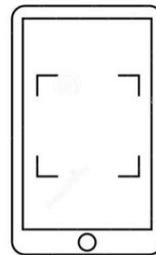
- Provide learners with a choice about where to perform their choreography or how to present their choreography to spark their creativity.
- Introduce a choice board for learners to decide how they want to learn the content.
- This aims to accommodate multiple learning styles.

Critical thinking boosters

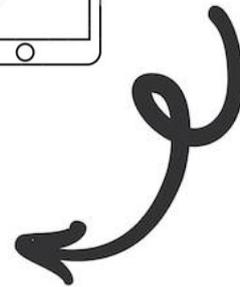
- Create space for learners to ask questions. Asking the right questions develops a deeper understanding of the content.
- Use questioning to elicit information. Include opportunities to develop visual literacy. Watch and discuss a short video or view an image.
- Include regular self-reflection and sharing of knowledge and experiences.

Collaboration boosters

- Include activities where learners can achieve learning outcomes in pairs or teams. The PAT is a collaborative project.
- Online collaboration learning tools are useful during groupwork.
- Instead of creating a classroom wall chart, try, for example, creating a digital sharing wall on Padlet.

Online collaborative and design resource links

Scan me

**3.10 Inquiry-based learning**

Inquiry-Based Learning (IBL) is an educational approach where learners actively participate in learning and discover new knowledge. IBL is based on the 5Es framework, which includes Engage, Explore, Explain, Elaborate and Evaluate. Each 'E' represents an important part of the learning process, providing a clear path for teachers and learners to work together to create knowledge. This concept encourages investigation and inquiry while also enabling learners to take charge of their learning process. This model encourages self-directed learning. Herein learners can discover a roadmap that not only improves the educational experience, but also fosters the development of skills required for success in a constantly changing world.

ENGAGE	Promotes curiosity and interest in the topic. Prepares learners for new knowledge
EXPLORE	Investigation through hands-on experience and interactive learning activities
EXPLAIN	Teachers guide the explanation of new content, concepts or terms. Learners share findings and ideas with others
ELABORATE	Opportunities to deepen understanding. Applying knowledge through learning activities
EVALUATE	Assessing understanding or demonstrating knowledge through reflection, journaling or presentations

3.11 Examples of lesson plans

ENGAGE

**ENGAGE LESSON PLAN
RESEARCH**

LESSON OBJECTIVES

By the end of this lesson/unit:

- Learners will be able to research their theme by consulting a variety of sources.
- Learners will demonstrate their understanding of the themes, concepts, emotions, and symbolism found in the choreography PAT stimulus.

PRACTICAL ACTIVITIES

ACTIVITY 1: RESEARCHING USING MULTIPLE SOURCES

Provide learners with guidelines on how to conduct research effectively. Encourage learners to explore different sources such as books, websites, podcasts, artworks, videos, etc. to deepen their understanding of their chosen theme. Explain that effective research requires a deep dive into different sources to gather knowledge and help create an idea for their choreography.

GOOGLE SEARCH
Copy one of the quotes/texts provided and place it into a Google search to find out more information about the quote/text. For example: Who is the author? Why was it written? Where has it been extracted from? Have any artists used this quote/text in their works?

RESEARCH MULTIPLE SOURCES
Instruct learners to select three different types of sources and bring these to class in the next lesson.

ACTIVITY 2: ENGAGING WITH MULTIPLE SOURCES**READING AND NOTE-TAKING**

Instruct learners to read the book/article/text they have sourced, take notes and extract key ideas and then to decide if it could inspire their choreography.

WATCHING, LISTENING AND ANALYSING

Instruct learners to attentively watch the video they have sourced and take note of the movements, emotions and visual elements that connect with their chosen theme.

OBSERVING AND ANALYSING

Instruct learners to carefully observe the artwork/visual they have sourced, noting the use of colour, shape, line, emotion, etc. and how they can connect these visual elements to their choreographic ideas.

CREATIVE EXPRESSION

Encourage learners to experiment with movements inspired by the visual elements they observed and discuss their interpretations with the class.

WRITTEN ACTIVITIES**THEME EXPLORATION**

Allow learners to share their research and insights related to their themes with the rest of the class. This can be done through brief presentations or discussions. Listening to their peers' research is another form of research. Encourage learners to take notes while the presentations are being done.

GROUP ACTIVITY: JOURNAL ENTRY

Instruct learners to gather all their information, share and post it in Padlet. Scan the QR code that will direct you to use Padlet or use a low-tech approach by creating a collaboration wall with sticky notes in the classroom.

INDIVIDUAL ACTIVITY: JOURNAL QUESTIONS

Discuss how the research you have done thus far could assist you in developing your theme. Explain how your research may influence your choreography in terms of movement vocabulary and production elements.

EXPLORE**EXPLORE LESSON PLAN
DANCE ELEMENTS AND
CHOREOGRAPHIC STRUCTURES****LESSON OBJECTIVES**

By the end of this lesson/unit:

- Learners will be able to use dance elements and choreographic structures to create movements.
- Learners will be able to use/choose choreographic structures to enhance their theme.

PRACTICAL ACTIVITIES**ACTIVITY 1: INTRODUCTION TO DANCE ELEMENTS**

Revise the movements created from the previous lesson. Explore creating movement phrases using the dance elements.

SPACE

Guide learners in exploring different pathways in space, such as straight lines, curves and levels, while emphasising the use of the entire dance area.

TIME

Incorporate rhythmic exercises and variations in tempo to help learners understand the significance of timing in dance.

FORCE

Demonstrate and encourage learners to explore various uses of energy or movement qualities, such as smooth, sharp, sustained and explosive, to add depth and emotion to their movements.

ACTIVITY 2: INTRODUCTION TO CHOREOGRAPHIC STRUCTURES

Present different choreographic structures, such as repetition, unison, canon, motifs and beginning/middle/ending. Use examples from the dance works learners study as part of Topic 3: Dance History and Literacy.

GROUP EXPLORATION

Divide learners into small groups and assign each group a specific choreographic structure. Allow learners time to experiment and create short dance sequences/phrases using the assigned structure.

GROUP PRESENTATION

Have each group present their dance sequence/phrase to the rest of the class. Follow this with a discussion on the effectiveness of the choreographic structure in conveying the intended message or intent.

GROUP EXPLORATION

Provide time for individual learners to plan and brainstorm their own choreography, choosing a choreographic structure that aligns with their chosen theme or intent.

WRITTEN ACTIVITIES

Read the reflection questions at the beginning of each lesson. This will ensure the learners remain engaged and understand what they need to achieve by the end of the lesson. Also, as the choreography process continues learners may adapt their responses. Encourage learners to go back to questions and make the necessary adjustments as their choreography develops.

Journal Questions:

1. How did the use of space contribute to the overall choreography?
2. How did you incorporate variations in energy, such as sharpness, fluidity, tension and relaxation, into your choreography?
3. How did you create connections, contrasts or partnerships to enhance the visual storytelling?
4. Did you incorporate canon, unison, moments of stillness? How did these elements contribute to the overall dynamics and visual appeal of your dance?
5. How did you use repetition of movements or motifs? How did you balance repetition with variations to create interest and coherence in your choreography?
6. How did you capture the audience's attention at the beginning, maintain engagement in the middle and provide a satisfying conclusion at the end?

EXPLAIN

EXPLAIN LESSON PLAN MUSIC/ACCOMPANIMENT FOR DANCE

LESSON OBJECTIVES

By the end of this lesson/unit:

- Learners will be exposed to different music genres.
- Learners will experiment with dance movements that reflect the unique characteristics and emotions of each genre.
- Learners will be able to make informed decisions about how music enhances a theme.

PRACTICAL ACTIVITIES

ACTIVITY 1: INTRODUCTION TO MUSIC GENRES

GENRES SHOWCASE

Prepare a playlist with a diverse selection of music genres, including classical, hip-hop, jazz, rock, pop, electronic, Latin, the spoken word and poems.

GENRES IDENTIFICATION

Play short excerpts of each genre and have learners identify the genre based on its characteristics, rhythm and instrumentation.

EMOTIONS AND THEMES

Discuss the emotions and themes commonly associated with each genre, e.g., jazz may evoke feelings of improvisation and freedom, while electronic music may inspire futuristic and robotic movements.

MOVEMENT EXPLORATION

Divide learners into small groups and assign each group a specific music genre. Allow them time to freely experiment with dance movements that resonate with the assigned genre.

ACTIVITY 2: CREATING DANCE MOVEMENTS TO DIFFERENT GENRES**GENRES DANCE WORKSHOP**

Divide the class into stations, each representing a different music genre. At each station, learners will explore and practise movements that reflect the specific genre.

IMPROVISATION SESSION

In pairs or small groups, allow learners to participate in an improvisation session where they take turns playing different genres of music while others interpret the music through dance movements.

CHOREOGRAPHY DEVELOPMENT

Provide time for individual learners to choose one or more music genres with which they particularly connect and develop short choreographic pieces that showcase their understanding and interpretation of the music.

PERFORMANCE AND FEEDBACK

Give each learner the opportunity to perform their choreographic piece to the class. After each performance, encourage feedback and discussion on how the movements aligned with the chosen music genre and emotions.

WRITTEN ACTIVITIES**Journal Questions:**

1. Discuss the important connection between dance and music to enhance the choreography.
2. What genres of music complement the theme of your choreography? Provide reasons for your choices.
3. How did the different music genres influence your movements? Did you notice any specific patterns or styles that emerged with each genre?
4. Reflect on the emotions and themes associated with each music genre. How did you incorporate these elements into your choreography?

ELABORATE**ELABORATE LESSON PLAN
PRODUCTION ELEMENTS****LESSON OBJECTIVES**

By the end of this lesson/unit:

- Learners will understand the importance of planning production elements for a dance work, including costumes, lighting, music and props.
- Learners will be able to analyse how these elements contribute to the overall performance and enhance the audience experience.
- Learners will be able to create a well-crafted programme note that communicates the intent of the choreography.

PRACTICAL ACTIVITIES**ACTIVITY 1: INTRODUCTION TO PRODUCTION ELEMENTS**

Begin with a discussion about the various production elements that contribute to a dance performance, such as costumes, lighting, music and props. Explain how these elements can enhance the storytelling and visual appeal of choreography.

COSTUME DESIGN AND SELECTION

Discuss the role of costumes in conveying characters, emotions and themes. Show examples of different costume styles and their potential impact on the choreography. Let learners brainstorm costume ideas for their choreography, considering colour palettes, styles and accessories.

LIGHTING AND MOOD

Introduce the concept of lighting design in dance performances. Discuss how lighting can set the mood, emphasise focal points and enhance the visual elements of the choreography. Show examples of lighting setups that align with different dance styles and emotions.

MUSIC SELECTION AND EDITING

Explain the significance of music in dance choreography, including rhythm, tempo and emotional resonance. Guide learners in selecting music that complements their choreography theme and style. Discuss basic music editing techniques to ensure the music fits the desired length and mood.

PROPS AND SET DESIGN

Discuss the use of props and set pieces to enhance storytelling and visual interest. Provide examples of creative ways to integrate props into choreography. Encourage learners to brainstorm ideas for props that align with their choreography concept. Provide learners with a checklist for preparing their production elements:

- Costumes finalised and fitted
- Lighting cues planned and tested
- Music edited and ready
- Props organised and rehearsed

Allow time for learners to rehearse their choreography with production elements.

EVALUATE**EVALUATE LESSON PLAN
DESIGNING A PROGRAMME NOTE****LESSON OBJECTIVES**

By the end of this lesson/unit:

- Learners will be able to conceptualise and create a programme note
- Learners will be able to reflect and prepare for the final performance

PRACTICAL ACTIVITIES**ACTIVITY 1: DESIGNING A PROGRAMME NOTE****INTRODUCTION**

Start by discussing the purpose of a programme note in a dance performance. Explain that it provides the audience with insights into the choreography concept, inspiration and context.

EXAMPLE ANALYSIS

Distribute hand-outs with examples of well-written programme notes from previous performances. In pairs or small groups, have learners read and analyse the examples. Encourage them to identify key elements, such as the choreographer's statement, themes, and any background information provided.

IDENTIFYING KEY ELEMENTS

Lead a class discussion to identify the key elements: the choreographer's statement, perspective on the meaning and significance of the piece.

THEME AND CONCEPTS

What the choreography is about and the emotions or ideas it aims to convey. Influences and inspiration: Any sources, artists or experiences that inspired the choreography.

CONTEXT

Information about the music, costumes and any other relevant production elements

WRITTEN ACTIVITIES**Journal Questions:****PRODUCTION PLANNING**

1. How did you choose your costumes and how do they contribute to the overall message of your choreography?
2. How did you use lighting to enhance specific moments or create a certain mood in your choreography?
3. Describe the music you selected and how it complements the movements and emotions you convey.
4. Did you face any challenges when integrating props into your choreography? If so, how did you overcome these challenges?
5. How did collaborating with your peers on production elements impact the outcome of your dance piece?

Work through the final checklist with each group/learner to ensure they meet the requirements for performance

FINAL PERFORMANCE CHECKLIST

- **Costumes** are well-fitted, clean and appropriate for the choreography.
- **Lighting** cues are planned, tested and aligned with the choreography dynamics.
- **Music** is edited to the correct length and supports the mood and pacing of the dance.
- **Props** are rehearsed and integrated seamlessly into the choreography.
- Dancers are familiar with the production elements and their **cues** during the performance.

By guiding learners through these steps, discussions and reflections, you can help them understand the significance of production elements and prepare them for a successful dance performance.

PROGRAMME NOTES

BRAINSTORMING

Have learners imagine they are choreographers presenting their pieces in a dance performance. Ask them to jot down their thoughts on each key element identified earlier. They can use bullet points or short sentences.

WRITING EXERCISE

Instruct learners to use their brainstormed ideas to craft a concise programme note for their dance choreography. Remind them to focus on clarity, coherence and capturing the essence of their piece in a few paragraphs.

SHARING AND FEEDBACK

Invite volunteers to share their programme notes with the class. Provide constructive feedback on clarity, content and overall impact. Encourage peers to offer suggestions for improvement.

HOMEWORK

Ask learners to revise and finalise their programme notes based on the feedback received during the activity. Encourage them to keep their programme notes as a reference for future performances. By engaging learners in this activity, you will help them develop the skills to effectively communicate their artistic intent and create a meaningful connection between their choreography and the audience through a well-written programme note.

3.12 Steps to guide learners in constructing a final product

1. Putting thought processes into a concrete concept through researching/ investigating the chosen theme

- Teachers should guide learners with their research and help them plan and experiment to portray their theme/intent in choreography.

2. Interpreting the given idea/theme/story into relevant movement vocabulary

- Teachers should remind learners of and explain to them how to use improvisation and exploration to create relevant movement vocabulary that is symbolic of their chosen theme.
- Teachers should guide how this can be explored using gestures, motifs, short movement phrases, etc.

3. Incorporating dance elements (space, time and force)

- Teachers should incorporate the use of dance elements into all classes so that learners have an in-depth understanding of how they can be used.
- Examples: space – exploring different levels, positive and negative space, directions, unison, beginnings and endings.
- Time – exploring the speed of movements, stillness, canon and unison, etc.
- Force – exploring dynamics, contrast, movement quality (e.g. soft, hard, rough and gentle).

4. Incorporating choreographic structures/devices

- Note that these overlap with dance elements.
- Teachers should facilitate activities that explore different choreographic structures (e.g. canon, unison, patterning, stillness, motifs, technology, repetition) and assist learners to select and apply choreographic structures that are appropriate to the theme/intent of their choreography.

5. Exploring various types of music and/or accompaniment

- Teachers are encouraged to use a range of different types of music and accompaniment in practical classes.
- Teachers should guide learners in selecting music and/or accompaniment that is appropriate to the theme/intent of their choreography.

6. Selection and Editing

- Teachers should guide learners on how to select the most relevant movement vocabulary that they have developed during the experimentation process.
- Teachers should guide learners on how to select a suitable performance space for the choreography (conventional/non-conventional spaces).

7. Designing production elements

- Planning for the use of production elements by each learner should not be limited to their actual performance.
- Learners should be encouraged to design/create/conceptualise what they would use in the production if they had access to unlimited resources.
- The relevance/symbolism of how production elements will enhance the meaning of the work should be explained in the learner journals.
- Teachers should discuss symbolism and remind learners how it can be used to enhance the choreography.

8. Rehearsing and polishing the dance work for a final performance

- Teachers should encourage learners to find additional time outside of class time to rehearse and polish their work.

9. Designing a one-page programme note

- Teachers should provide guidance on the requirements and contents of the programme note.

10. A letter/declaration of authenticity is required from each learner declaring that their choreography has not been plagiarised.

11. Learner reflections

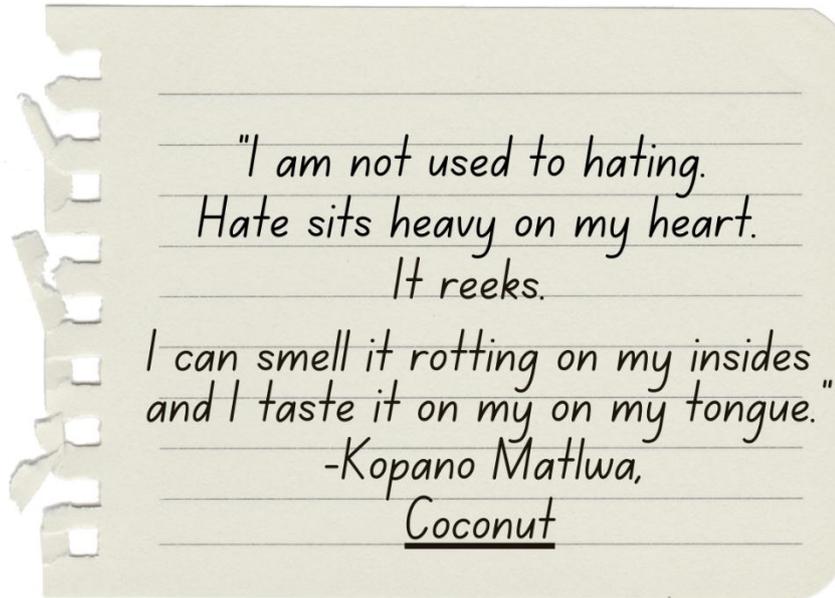
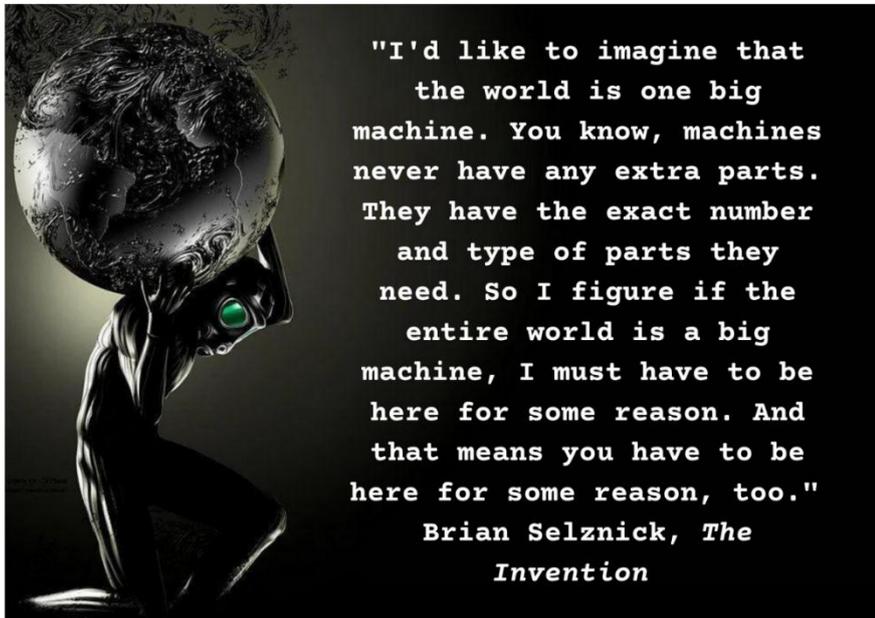
- Teachers should guide the learners in conducting group reflections on the process throughout the PAT. A final group reflection on how the group worked (interactions, giving positive and negative observations) should be completed in the journal when the final product is presented.
- Teachers should guide the learners in conducting self-reflections on the process throughout the PAT. A final self-reflection (strengths/weaknesses/growth) should be completed in the journal when the final product is presented.

4. PAT THEMES FOR 2024**IDEA 1:**

“ I used to float, now I just
fall down
I used to know but I'm not
sure now
What I was made for
What was I made for?”
-Billie Eilish, What was I
made for

**IDEA 2:**

*Maybe anger is like a river.
Maybe it crumbles everything
around it. Maybe it hides so
many skeletons beneath the
rolling surface.
-Elizabeth Acevedo, Clap When
You land*

 **IDEA 3:** **IDEA 4:**

5. LEARNER GUIDELINES

CHOREOGRAPHY PAT



**DEVELOPING
MOVEMENT**

Your teacher will conduct practical exploration lessons for you to develop movement vocabulary.

Imagine | Explore | Create

Think outside of the box and use your research to guide your new movement vocabulary.



Scan or click the play button for some tips!



START

RESEARCH Watch this video on how to create a concept map



You can now begin your research process for your PAT. There are many different ways to research and anything that you research is valid. Use books, websites, podcasts, videos to help create an idea or concept for your choreography. Document everything in your journal!

SPACE | TIME | FORCE



Look at how these dancers use space, time and force

Space:
Using different levels, directions, patterning, etc. can make your dance look more interesting

Time:
Exploring with different types of music can influence how fast or slow your movements will be - select music that will do justice to your theme

Force:
Using different amounts of energy in your movements will help portray your theme



EXPLORE

CHOREOGRAPHIC STRUCTURES

Choreographic structures are closely linked to dance elements and add dimension to your choreography. Using canon, unison, stillness, contact work and various other choreographic structures will add emphasis to your theme. When you are exploring movement with your group, experiment with different choreographic structures to strengthen your chosen theme.

MUSIC

Your selection of music is an important part of your process as it allows you to connect movement to music. Do not be afraid to explore various genres of music as they may inspire you and help to portray the intent of your choreography. It is important for you group to develop musicality in order to show interpretation and connection to the music

EXPLAIN

ELABORATE

PROGRAMME NOTE EXAMPLE:

Scan or click me

PERFORMANCE CHECKLIST

Once you have completed the checklist below you should be performance ready

- Music is cut and prepared
- Performance space is prepared
- Costumes are ready
- Programme note complete
- Journal is complete
- Choreography is performance ready

PRODUCTION ELEMENTS

Planning your production elements is an exciting task.

| The sky is the limit! |

- Design costumes
- Plan lighting
- Edit music
- Plan your set design
- Organise an event
- Create a poster
- Design an advertisement on social media

EVALUATE

|Finish!|

**A DECLARATION OF AUTHENTICITY MUST BE PASTED IN
THE FRONT OF YOUR JOURNAL**

DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name en surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASK is my own work and does not include any work by anyone other than me or my group. I have completed this task by following instructions and within the stipulated time limits	
Learner signature:	Date:
Teacher confirmation	
On behalf of (school name), I declare 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:

6. PAT MARKING INSTRUMENTS

6.1 Term 1: PAT Process Mark Sheet

NAME OF SCHOOL:	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6					
NAME OF EDUCATOR(S):											
TEACHER(S) SIGNATURE(S):											
TITLE OF THE CHOREOGRAPHY:											
HOD/MODERATOR'S SIGNATURE:											
TERM 1 PROCESS: WRITTEN WORK IN JOURNAL											
1. Research/investigation into chosen theme/intent/idea to conceptualise a dance work											
2. Explaining the use of improvisation in developing relevant movement vocabulary/symbolism											
3. Explaining the selection of music/accompaniment and how it enhanced/added to the dance work											
4. The reasons for the final choice of performance space/film. The exploration and use of dance elements and choreographic structures											
5. Planning of the production elements and how it strengthened the dance work/symbolism											
6. Reflection on how the group interacts and collaborates. Self-reflection on participation and development											
SUBTOTAL 25											
TERM 1 PROCESS: PRACTICAL DEVELOPMENT OF PAT IN CLASS											
7. Preparedness, commitment, and contribution to a group dance											
8. Improvisation showing critical thinking, creativity and experimentation of the brief											
9. Experimentation with music/accompaniment – selection to enhance the dance											
10. Exploration of production elements, film/conventional/non-conventional dance spaces. Experimenting with dance elements and choreographic elements/structures											
11. Production planning shows a clear vision for the final product											
12. Teamwork (people and time management skills). Leadership and organisational skills											
SUBTOTAL 25											
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT 50											

6.2 Term 1: PAT Process Marking Rubric – Written Work

. TERM 1: WRITTEN WORK IN JOURNAL - 25 MARKS		
<i>The learner can write about the following areas with insight and understanding:</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
1. Research/Investigation: Conceptualisation of thought processes through research/ investigation/viewing, etc. into a concrete concept for the chosen theme	Research/Investigation: Adaption of thought processes through research/investigation into a concept for the chosen theme	Research/Investigation: Guided response to research/investigation into a concept for the chosen theme.
2. Improvisation: Analysis of improvisation/ experimentation and abstraction of movement strategies to develop a movement vocabulary appropriate to chosen theme	Improvisation: Explanation of improvisation strategies to develop a movement vocabulary through experimentation for chosen theme	Improvisation: Listing improvisation strategies done with guided instructions
3. Music/Accompaniment: Evaluation of how music/ accompaniment was selected – process/reasons and how this enhanced the chosen theme	Music/Accompaniment: Explanation of how music/ accompaniment was selected and how this enhanced the chosen theme	Music/Accompaniment: Identification of music/ accompaniment used for the chosen theme
4. Exploration of production elements: Analysis of how performance space/film/dance elements/ choreographic structures were explored and final selections made to enhance the chosen theme	Exploration of production elements: Explains the choice of performance space/film/dance elements/ choreographic structures to be incorporated/used in the chosen theme	Exploration of production elements: Identifies performance space/film/dance elements to be used in the chosen theme
5. Production planning: Creates a cohesive plan to incorporate all areas of production and how this will enhance the dance work/symbolism intended	Production planning: Demonstrates knowledge of production elements and how to include them in the chosen theme	Production planning: Identifies production elements
6. Reflection on group/self: Evaluates strengths and weakness/power relations/ leadership roles/ teamwork/ input/preparedness/ commitment and can recommend strategies for improvement for Term 2	Reflection on group/self: Describes strengths and weakness/ teamwork/ input/preparedness/ commitment and can identify areas for improvement in Term 2	Reflection on group/self: Names strengths and weakness during the process of creating the dance work. Unable to reflect meaningfully

6.3 Term 1: PAT Process Marking Rubric – Practical

TERM 1: PAT PROCESS PRACTICAL – 25 MARKS		
<i>The learner can engage in improvisation and experimentation with vision/insight on how to develop a dance work (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>7. Preparedness/Commitment/Contribution: Dedicated participation in developing a meaningful dance work. Shows meaningful contribution to each lesson with insightful understanding of how to prepare</p>	<p>Preparedness/Commitment/Contribution: Disciplined participation in developing a dance work. Shows contribution to each lesson indicating understanding of how to prepare</p>	<p>Preparedness/Commitment/Contribution: Indifferent participation in developing a dance work, indicating minimal contribution to each lesson and no understanding of how to prepare</p>
<p>8. Improvisation: Articulation of multiple/creative improvisation strategies to develop relevant movement vocabulary for the chosen theme</p>	<p>Improvisation: Experimentation with multiple improvisation strategies to develop a movement vocabulary for the dance work</p>	<p>Improvisation: Guided response to improvisation strategies to develop a movement vocabulary for the dance work</p>
<p>9. Music/Accompaniment: Interpretation and exploration of the chosen music/accompaniment to develop musicality and performance quality</p>	<p>Music/Accompaniment: Experimentation with the chosen music/accompaniment to develop the chosen theme</p>	<p>Music/Accompaniment: Unenthusiastic participation providing no self-opinion and agrees with the music/accompaniment provided by the group</p>
<p>10. Exploration of production elements: Creative exploration of suitable production elements for expressing the chosen theme showing a deep understanding of compositional structures (performance spaces/ dance elements/choreographic structures/ technology)</p>	<p>Exploration of production elements: Exploration of production elements for expressing the chosen theme showing an understanding of performance spaces/dance elements/choreographic structures/technology</p>	<p>Exploration of production elements: Minimal/no exploration of production elements for expressing the chosen theme providing no evidence of three years FET preparation</p>
<p>11. Production planning: Exploration of all areas during the process before making final decisions for the chosen theme</p>	<p>Production planning: Some areas have been explored during the process before making final decisions for the chosen theme</p>	<p>Production planning: Minimal/no consideration has been given during the process for making final decisions for the chosen theme</p>
<p>12. Teamwork, leadership, and organisational skills: Collaboration with group members contributing fully to the overall success of the dance work through managing problems and excellent organisational skills</p>	<p>Teamwork, leadership, and organisational skills: Contributes to the overall success of the dance work through participation and collaboration with group members</p>	<p>Teamwork, leadership, and organisational skills: Follows group members and struggles to contribute towards the overall success of the dance work</p>

6.4 Term 2: PAT Product Mark Sheet

NAME OF SCHOOL: NAME(S) OF TEACHER(S): TEACHER(S) SIGNATURE(S): <u>THEME SELECTED:</u> TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR'S SIGNATURE:						
	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
TERM 2 PRODUCT: ONE A4 PAGE PROGRAMME NOTE <i>Each learner must produce a programme note encapsulating their chosen theme. This could be submitted in hard copy or electronically to show three years' FET development in design skills.</i>						
1. Synopsis: The brief has been understood and the chosen theme has been captured and expressed through words/poem/quote/images, etc.						
2. Content: <ul style="list-style-type: none"> • Title of the dance work • The choreographer (learner in the group submitting) and brief background information • Dancers – names of the other performers in the group dance • Music/accompaniment to include acknowledgements of artist/group, track used, etc. 						
3. Design elements: appropriate to chosen theme, creativity, attention to detail (layout, fonts imagery, spacing, knowledge of visual literacy when presenting a programme note)						
4. Overall impression: Programme note shows a coherent presentation with thought and effort put into the final product						
SUBTOTAL 25						
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE						
5. Interpretation of the 2024 PAT learner brief: <ul style="list-style-type: none"> • The chosen theme is clearly recognisable in the final dance work • The use of dance and choreographic elements shows creativity and relevance to the chosen theme • The movement vocabulary is used symbolically to portray the chosen theme • Production elements and music/accompaniment are relevant and enhance the chosen theme • Performance space (conventional or non-conventional space) or performance presentation (filmed/live performance) 						
6. Performance quality: <ul style="list-style-type: none"> • Teamwork: interpretation of movements and ability to connect to an audience/impact • Focus and commitment 						
7. Overall impression of the final dance work taking all areas into consideration						
SUBTOTAL 25						
HOLISTIC MARK OF ACHIEVEMENT (Written and Practical) 50						
TOTAL MARK OVER <u>TWO TERMS</u> 100						

6.5 Term 2: PAT Product Marking Rubric – One-page Programme Note

<p style="text-align: center;">TERM 2: PAT PRODUCT WRITTEN – ONE-PAGE PROGRAMME NOTE – 25 MARKS</p> <p style="text-align: center;"><i>The learner can produce a meaningful programme note with insight and understanding of design elements:</i></p>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>1. Synopsis: Conceptualisation and production of a relevant/insightful note that would create interest for the viewer and captures the chosen theme</p>	<p>Synopsis: Producing a programme note that would provide information for the viewer</p>	<p>Synopsis: Basic note provided/no understanding of design elements and purpose of a programme note</p>
<p>2. Content:</p> <ul style="list-style-type: none"> • A relevant title that is thought-provoking concerning the chosen theme • Interesting insight into the choreographer • Dancers acknowledged • Music/accompaniment acknowledged 	<p>Content:</p> <ul style="list-style-type: none"> • A title has been provided with some regard of the chosen theme • Choreographer is included • Dancers acknowledged • Music/accompaniment acknowledged 	<p>Content:</p> <ul style="list-style-type: none"> • Some of the required areas of a programme note have been included • Minimal understanding of requirements
<p>3. Design elements: Appropriate to chosen theme showing creativity and attention to detail: layout, fronts, imagery, spacing, knowledge of visual literacy in presentation</p>	<p>Design elements: Chosen theme shows attention to detail: layout, fronts, imagery, spacing, presentation</p>	<p>Design elements: Basic understanding of design elements/poorly presented programme note showing minimal effort in producing the programme note</p>
<p>4. Overall impression: Outstanding presentation in all aspects with attention to detail and high levels of visual literacy/creativity demonstrated</p>	<p>Overall impression: Good presentation with all aspects included/attention to detail demonstrated/ levels of creativity shown</p>	<p>Overall impression: Poorly presented with minimal effort demonstrated/creativity lacking</p>

6.6 Term 2: PAT Product Marking Rubric – Final Dance Performance

TERM 2: PAT PRODUCT FINAL DANCE PERFORMANCE – 25 MARKS		
<i>The learner can produce a final dance work which brings across the chosen theme with intent and meaning (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>5. Interpretation of the 2024 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a clearly recognisable message and interprets the brief with insight The use of dance and choreographic elements have been developed to enhance the chosen theme Symbolism in the movement vocabulary is clearly demonstrated to enhance the chosen theme Production elements selected are relevant and enhance the chosen theme Creative use of performance space that clearly enhances the theme and intent of the dance work 	<p>Interpretation of the 2024 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a vague message, and the brief has not been followed with understanding, but a well-constructed dance work has been presented Dance and choreographic elements have been incorporated but do not enhance the theme The movement vocabulary does not clearly demonstrate the chosen theme Production elements selected/used have no relevance to the chosen theme Use of performance space does not clearly enhance the theme 	<p>Interpretation of the 2024 PAT learner brief:</p> <ul style="list-style-type: none"> Minimal engagement with the brief Minimal understanding of the three-year FET process in developing a dance work – PAT Minimal engagement/interest in the process and product of working with a group to create a final product Use of performance space limited and does not enhance the theme
<p>6. Performance quality:</p> <ul style="list-style-type: none"> Teamwork well established to produce a high performance quality, to produce movements that connect to an audience/impact/focus and commitment Focus and commitment shown throughout and engages the audience 	<p>Performance quality:</p> <ul style="list-style-type: none"> Some teamwork to produce adequate performance quality, interpretation of movements lacks connection to an audience in places Focus and commitment shown in places 	<p>Performance quality:</p> <ul style="list-style-type: none"> Teamwork is minimal and produces a low performance quality: interpretation of movements limited and cannot engage an audience Focus and commitment minimal
<p>7. Overall impression:</p> <ul style="list-style-type: none"> Naturalised performance by the group showing attention to detail, accuracy, projection, and high performance quality throughout the dance work 	<p>Overall impression:</p> <ul style="list-style-type: none"> Precise performance by the group showing accuracy, projection and performance quality in the dance work 	<p>Overall impression:</p> <p>Under rehearsed performance by the group showing limited performance quality in the dance work.</p>

7. INSPIRATION AND RESOURCES

Listed below are a few resources to use as a starting point for the learner research journey. Teachers may use this as a starting point or source their own materials that are appropriate to their context.

IDEA 1:	<ul style="list-style-type: none"> • https://youtu.be/O02JZBLJnXQ • https://youtu.be/BG68AcqHV0s • https://youtu.be/0ia2qO3ZqJ8 • https://youtu.be/gocZfMJIs3o
IDEA 2:	<ul style="list-style-type: none"> • https://youtu.be/QLykINP4_Mo • https://youtu.be/BG68AcqHV0s • https://youtu.be/Jjl4akqJmSl
IDEA 3:	<ul style="list-style-type: none"> • https://youtu.be/BD-z8ZqVpP8 • https://youtu.be/pBpcq0cD4Ag • https://youtu.be/rg1UzZnpeWw • https://youtu.be/E0Wwol6mVO4
IDEA 4:	<ul style="list-style-type: none"> • https://youtu.be/JYuOFhFrEMw • https://youtu.be/Q-sK-s_TzN0 • https://youtu.be/z4qmRhjDYXI • https://youtu.be/ZwOb0cP6VCY

8. REFERENCES

1. <https://www.youtube.com/watch?v=sZJj6DwCqSU>
2. <https://www.youtube.com/shorts/RqanaeZihzY>
3. https://www.youtube.com/watch?v=iZ_ofzcJLfs
4. <https://sites.google.com/view/programmenote/home>
5. <https://padlet.com/>
6. <https://jamboard.google.com/?pli=1>
7. <https://info.flip.com/en-us.html>
8. <https://www.canva.com/login>

9. 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 the learner's life skills and provides opportunities for learners to engage in their own learning.