

PERFORMANCE ASSESSMENT TASKS (PATs) FOR GRADE 12 DANCE STUDIES

1. GENERAL INTRODUCTION

The PAT is implemented across the terms of the school year and can be undertaken as one extended continuous task which is broken down into different phases or a series of smaller activities that make up the PAT. The planning and execution of each PAT will differ from subject to subject.

Dance studies will be as follows:

i.e. 3 PATs + exams and tests = 25% of year mark External practical / theory = 75% of final marks
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2. REQUIREMENTS: PAT TASKS FOR DANCE STUDIES

The Performance Assessment Task for Dance Studies consists of **three separate integrated PATs**, which are undertaken during the year and each includes two components: written preparation and the actual performance. Marks should be allocated to both the preparation and performance processes and both the informal and formal preparations for each **PAT should be recorded in a journal** kept specifically for Dance Studies. The written preparation should comprise of research, planning and any other record keeping required to prepare for a performance in Dance Studies.

The performance can take place in a controlled environment (such as a studio or a classroom) or in a real-life environment (such as a public performance). The learner demonstrates the integration of dance knowledge, skills and values into a single performance per term (PAT).

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

The PATs are part of the formal Programme of Assessment and are Task 1, Task 3 and Task 5 (Dance Studies SAG page 11, 12). **They can be done in any order between term 1 and term 3 and are not prescribed to a particular term.**

The format for integrated performance tasks in Grade 12:

- **PAT Task 1:** Performance of Indigenous or cross-cultural Dance (50 marks)

LO 4

Instructions for teachers:

1. Candidates who study African dance as their major, learn and perform a complete dance from a culture other than an African one such as Indian, Ballet, Spanish, Greek Dance or others, depending on the province and the area that you live in.

Non-African Dance Majors learn and perform an indigenous African ceremonial or ritual dance.

(The teacher may need to access the assistance of an outside expert in the selected dance to be learnt.)

2. Candidates research and present orally and in writing, the dance they have learnt including aspects such as dress/ costumes, props, music, performance contexts, theme, purpose, participants (number of dancers, gender, age), timing, analysis of movement and use of body parts, use of space, spatial relationships between dancers, formations and dynamics, the roles that people play within a dance and how these reflect characteristic roles and social relationships in cultures, past and present.

This research should help to prepare learners for possible examination questions in their final theory paper.

- **PAT Task 3:** Performance and production of a solo AND a group dance (2-6 in number) – each component 1-3 minutes in the dance major (50 marks)

LO 2

Instructions for teachers.

1. Set solo dance (20 marks)

Learners could begin to learn a set solo of 1 – 2 minutes from Grade 11 to ensure they can perform it well by Grade 12. Learners should be informed what criteria they will be assessed on based on the Assessment Standard and should aim for style, clarity, accuracy, precision, co-ordination, control, musicality, strength, stamina, endurance, focus, consistency, commitment, presence, flexibility, agility, and fluidity.

The solo should be choreographed by the teacher or a professional choreographer.

When practicing the solo dance, work on the following criteria:

- Reproduction and recall.
- Physical control and co-ordination.
- Expressiveness, movement quality and overall performance.

Learners should know who has choreographed the solo, research and be able to talk about the dance genre and style of the particular solo, the music genre or other accompaniment used in the solo and how it relates to the dance and be able to reflect on their own process and progress in their **journal** (the written aspect).

The same solo may be performed for the final external practical examination.

2. Set group dance (20 marks)

Learners could begin to learn a set group dance of 2 – 3 minutes from Grade 11 to ensure they can perform it well by Grade 12. Learners should be informed what criteria they will be assessed on based on the Assessment Standard.

The group dance can be choreographed by the teacher, a professional or a peer.

When practicing the group dance work on the following criteria:

- Reproduction and recall.
- Physical control and co-ordination.
- Expressiveness, movement quality and overall performance
- Working with others in a group

In addition to the quality criteria required as in the solo, the group dance should demonstrate ability to work in a team, awareness of self and others in space and expressive interaction with other dancers.

Learners should know who has choreographed the group dance, research and present in writing and orally (optional) about the dance genre and style of the particular group dance, the music genre or other accompaniment used in the group dance and how it relates to the dance and be able to reflect on their own process and progress in their journal.

The same group dance may be performed for the final external practical examination.

3. Production planning (10 marks) (Journal)

The solo and group dance should be performed in a formal or informal setting e.g. in the studio or school hall for a peer or public audience. Each learner should choose or be allocated a production organisational role e.g.

- Venue / set design / décor / costumes / props / lighting
- Marketing / advertising / poster design
- Programme including design and information
- Budgets / ticket sales / fund raisers

Learners should be required to work as a team to ensure their various tasks contribute to a successful production. Each learner should produce a written report documenting their tasks and their processes and reflecting on the outcome of the production.

Please note:

1. The performance could include or be replaced by the Choreography and / or Indigenous Dance works.
2. In dance genres such as Ballroom and Latin American where dancers dance in couples, 'solo' refers to one couple, 'duet' refers to two couples and 'group' refers to a formation of couples. Learners in these styles may be partnered by a teacher or a peer. Partnerships generally refer to a male / female pair but can be the same gender, differentiated as leader and follower rather than male and female.

- **PAT Task 5:** Improvisation around an idea or to accompaniment chosen by the teacher – 1 minute – AND individual choreography of a group dance 2-3 minutes. (50 marks)

LO 1

Instructions to teachers.

1. Improvisation (20 marks)

Practice in improvisation should have been on-going throughout the GET and FET years. For the purposes of formal assessment, this aspect of Learning Outcome 1 can be assessed in one unseen improvisation activity. The candidates should be given very clear parameters or ideas to work with. During the year teachers should experiment with effective ways of assessing improvisation that are fair, valid and consistent e.g.

- They could be given the stimulus and given 10 minutes to think about it before the assessment
- Each learner could be given a different stimulus on a piece of paper so that they do not influence one another. In this case they can watch each others' improvisation and even peer assess (in addition to the teacher's formal assessment)
- Learners come into the space **one by one** and perform their improvisation based on a common stimulus
- Learners improvise in groups of **two to four**, either working independently or working as a group
- Learners are given a stimulus and a piece of music to listen to immediately before they improvise.

Here are some stimulus ideas but teachers are not limited to using these ideas:

- Improvise on the ideas of impulse, momentum and falling
- Improvise around the idea of a social issue
- Improvise using geometric concepts of line, circles and angles
- Learners are given a picture / photograph / painting / mobile to look at and asked to improvise around anything that struck them to do with the object
- Learners are asked to remember a significant event in their lives and improvise around the event, or their response to it.
- Learners are given an everyday event to improvise e.g. playing sport / waking up / moving out – moving in

Following the improvisation candidates should reflect and prepare **a one page report in their journals on their improvisation, evaluating their own process and product.**

2. Individual choreography of a group dance 2-3 minutes. (30 marks) LO1

Many learners take a very long time to decide on a theme or idea for their final group choreography, wasting valuable choreography rehearsal time. It is recommended that teachers give learners a choice of about 4 broad ideas (this could include music tracks) to choose from. This also helps to standardise.

These ideas should be given by the first week of the school term in January so that the learners have plenty of time to work on their group choreography.

Each learner should **choreograph a 2-3 minute dance work on 2 to 6 people**, not including themselves. It is suggested that each learner-choreographer uses dance learners from other grades and not each other due to time constraints. Learners need to keep a **journal** of their process and should prepare a **short one-minute oral presentation** on their dance work. They should also prepare a programme note for the dance of not more than 150 words on a single A4 sheet of paper.

The assessment method and criteria should be explained by the educator in advance so they know how they will be assessed.

There is no limit to the possible choreography ideas / themes. Here are a few examples:

- A poem
- A painting / photograph
- A piece of music
- Choreograph a dance based on a plot or story in a novel or fairy tale
- Movement ideas e.g. Gesture / push-pull / active and passive / theme and variation / sport
- Significant issues in your community
- Environmentally friendly / sustainability / globalisation
- Explore the ideas and construction of a professional choreographer's work, and develop own interpretation of the work.

Take note of the following criteria for choreography:

- Structure of the dance
- Style, form and use of design concepts (e.g. space, time, force)
- Originality and exploration of issues
- Ability to work in groups
- Engagement with elements of production
- Written work in the journal and programme
- Oral presentation

The same choreography may be performed for the final external practical examination.

Please note that improvisation and choreography are not limited to the dance major or any particular genre or style. Learners should have free range, be encouraged to move away from known steps and formations and to explore and create new movement vocabulary and structures.

3. PLANNING FOR THE TASKS

Learners must show in writing all their planning and preparation work for each practical/ performance task in a journal. This must be detailed in such a way that the teacher/moderator can know the following:

- What practical work was selected
- Why was the above selected
- What amount of planning was done
- How the learner prepared for the practical work
- Difficulties experienced and how they were overcome

- What was enjoyable/exciting/positive about the practical work

4. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

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

- Literature/ articles/ texts on Dance (books, magazines, Internet) on:
 - Dance: technique and skills in the chosen dance genre
 - Anatomy and health care / history of dance / music theory text
 - Choreographic structure, approaches
 - Videos / DVDs of Indigenous dances, professional dance works
 - Warm up exercises to strengthen the body
 - Repertoire for the chosen dance genre
- Equipment:
 - Music instruments to use for accompaniment
 - CD Player to play the required music
 - Video camera to record the dance routine
 - Props, costumes
- Facilities:
 - Large room(mirrors an advantage)
 - Sprung-wooden dance floor
- Human Resources
 - Learners to take part in peer choreographed dances

5. ASSESSMENT TOOLS

Below are some examples of assessment checklists and rubrics that may be used to clarify expected levels of performance:

PAT Task 1: PERFORMANCE OF INDIGENOUS DANCE

This analytical rubric can be used for LO 4 (50 marks)

CRITERIA	1 Not achieved	2 Needs work	3 Satisfactory	4 Good	5 Excellent	levels
Has the learner demonstrated an understanding of the historical and cultural aspects of this dance, the theme and purpose?	Learner <i>has not been able to place the dance in context</i> or relate it to any period.	Learner <i>has either been able to place the dance in context</i> or relate it to a period.	Learner has <i>described</i> the theme and purpose and cultural or historical aspects of the dance.	Learner has <i>explained</i> the dance in terms of theme and purpose and described how the dance exemplifies the time and culture.	Learner has <i>analysed</i> the dance in terms of theme, purpose, symbolism and ritual and described how the dance exemplifies the time and culture.	
CRITERIA	1 Not achieved	2 Needs work	3 Satisfactory	4 Good	5 Excellent	
Can the learner describe the dress, costumes, props, music, location and participants?	Learner <i>has not been able to identify</i> the components of the dance.	Learner <i>has identified a few of</i> the components of the dance, but cannot describe them.	Learner has <i>described some</i> of the aspects of the dance.	Learner has <i>described most of</i> the aspects of the dance.	Learner has <i>described in detail</i> the dress, costumes, props, music, location and participants.	
CRITERIA	1-2 Not achieved	3-4 Needs work	5-6 Satisfactory	7-8 Good	9-10 Excellent	
Can the learner demonstrate an understanding of the use of movement, space, body parts, relationships, formation, dynamics and timing?	Learner <i>is unable to perform</i> the dance.	Learner <i>is unable to fully perform</i> the dance.	Learner <i>demonstrates some use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner <i>demonstrates use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner <i>demonstrates effective use of</i> movement, space, formations, body parts, relationships, formation, dynamics and timing in performance.	
Total	Possible total 20 converted to 50					

Note: The above assessment criteria may not be suitable for all dance forms. The criteria may need to be adjusted so that they are appropriate for the particular dance form being assessed. The numbers are only a guide to assist the teacher in placing the learner in the correct category.

PAT Task 3: Performance of a solo (1-2 minutes) and a group dance (2-4 in number) maximum-3 minutes using teacher's choreography or repertoire

LO 2 Practical assignment: checklist for repertoire SOLO (20 marks)

LEARNING OUTCOME 2	
Candidates perform a complete dance, formally or informally. This may be a dance set by the teacher or by a choreographer. It may be performed in a public setting or for the dance class or the school.	
SUGGESTED ASSESSMENT CRITERIA	
Interpretation of the dance genre and style and development of own unique dance style	10
Precision, clarity, body part articulation and attention to detail	10
Complexity of dance vocabulary and technique achieved	20
Quality of movement, dynamics, fluidity and agility	20
Musicality / reproduction of rhythms	10
Focus, presence and projection, confidence and commitment	10
Use of space	10
Professional Judgement	10
TOTAL	100
TOTAL out of 100 converted to 20	

The same assessment tool can be used for the external practical examination.

See Annexure C for a solo analytical rubric to be used with the checklist to verify levels.

LO 2 Practical assignment: checklist for repertoire GROUP DANCE (20 marks)

LEARNING OUTCOME 2	
Candidates perform a complete group dance, formally or informally in one of the stipulated dance genres. This may be a dance set by the teacher or by a choreographer. It may be performed in a public setting or for the dance class or the school. (2 - 4 people)	
SUGGESTED ASSESSMENT CRITERIA	
Interpretation of the dance genre and style	10
Precision, clarity, body part articulation and attention to detail	10
Complexity of dance vocabulary and technique achieved	20
Quality of movement, dynamics, fluidity and agility	10
Musicality and interpretation / reproduction of rhythms	10
Focus, presence, projection, confidence and consistency	10
Working with others, sharing space, interacting with others	20
Professional judgement	10
TOTAL	100
TOTAL out of 100 converted to 20	

The same assessment tool can be used for the external practical examination.

See Annexure C for a group dance analytical rubric to be used with the checklist to verify levels.

Analytical rubric for LO 1 Production (10 marks)

Assessment Criteria/ Professional judgement	Not achieved 1-2	Elementary achievement 3-4	Adequate achievement 5-6	Meritorious achievement 7-8	Outstanding achievement 9-10
Production competence in a specific role	Lack of planning. Task not carried out satisfactorily. Does not contribute to the team.	Carries out task minimally. Partially works as part of the production team	Plans and carries out task with supervision Works as part of the production team	Plans and carries out task thoughtfully, and with attention to detail. Works well as part of the production team	Takes a leadership role in planning and carrying out tasks unsupervised using thoughtful innovative ideas, and with attention to detail. Works well as part of the production team.

PRACTICAL TASK 5A

LO 1: Improvisation (group or solo) around ideas or to music or accompaniment chosen by the teacher (1 minute), and individual choreography of a group dance (2-3 minutes).

Rubric for solo or group improvisation (20 marks)

Criteria	1	2	3	4	5
Inventiveness in developing vocabulary	Participates minimally but lacks confidence to create	Little experimentation. Relies on learnt dance steps	Experiments tentatively with ideas. Shows some imagination	Experiments with inventiveness, imagination, commitment to movements	Experiments broadly with inventiveness, originality, imagination, and commitment to the movements
Communicates intent	Intention not visible	Lacks full understanding of intention	Demonstrates tentatively what the improvisation is intended to represent or address	Demonstrates what the improvisation is intended to represent or address	Convincingly demonstrates what the improvisation is intended to represent or address
Uses elements of space, time, force	Lacks any consideration of space or dynamics	Little use of space. Hardly any use of dynamics	Demonstrates a consideration of the space Some variation of the dynamics using energy, music, tempo, rhythm, phrasing or any other accompaniment	Uses the space/ environment fully. Varies the dynamics using energy, music, tempo, rhythm, phrasing or any other accompaniment	Uses the space/ environment in a meaningful and / or uninhibited way Innovatively varies the dynamics using energy, music, tempo, rhythm, phrasing or any other accompaniment
(Group improvisation only) Team work	Participates inconsistently	Passively participates in collaborative effort offering few ideas. Little response to others in the group.	Collaborates with peers. Responds to others in the group with some awareness of space.	Actively collaborates. Initiates ideas that are not fully developed Responds appropriately to others in the group Aware of others in space	Actively collaborates with peers to create. Initiates the group effort with own ideas or feelings Responds appropriately to others in the group Aware of others in space
Journal	Presents minimal information lacking clarity or legibility	Presents the information writing clear, legible, descriptions of rehearsal and performance processes,	Organises the information coherently, writing clear, legible, descriptions of rehearsal and performance processes, with appropriate style, using specialist vocabulary as needed	Organises the information coherently and creatively, writing clear, legible, descriptions of rehearsal and performance processes, with appropriate style, using specialist vocabulary as needed	Organises the relevant information coherently and creatively, writing clear, legible, detailed descriptions of rehearsal and performance processes, with appropriate style, using specialist vocabulary as needed

Convert the mark to 20

PRACTICAL TASK 5B

LO 1 Choreography assignment (30 marks)

Learners choreograph a two to three minute group dance choreographed on peers. (The dance should not include the candidate who is choreographing.) Support materials should be submitted including a journal that documents the choreographic process and a one page programme.	
SUGGESTED ASSESSMENT CRITERIA:	
Structure – beginning – middle – ending, climax, progression of idea or intent, use of structural concepts, e.g. theme and variation, rondo, canon, call and response	15
Design: style, genre, use of design concepts, e.g. space, time, force, unity, contrast, transition, sequencing, patterning	10
Originality e.g. experimentation and innovation with movement vocabulary and ideas, non-conventional performance space, incorporation of cross-disciplinary art forms, technology	15
Appropriate, imaginative and informed translation of ideas into dance	10
Appropriate use of accompaniment (music, sound, silence)	5
Ability to work with their dancers effectively	10
Organisation of rehearsals and performances	5
Engagement with elements of production, e.g. costumes, lighting, set, props	5
Journal effort, research and preparation programme, presentation and self-reflection	15
Oral presentation – clarity, depth of insights and vision	10
TOTAL	100
Convert to	30

See Annexure D for an example of an analytical rubric

6. RECORDING AND REPORTING

Teachers will use the required rubric or checklist or observation sheet and then place the learner accordingly. Record the final mark according to SAG requirements. Compile a report based on the learner's performance on the day. See example of task 1 on the following page:

Indigenous / cross-cultural dance CRITERIA	1	2	3	4	5
Has the learner demonstrated an understanding of the historical and cultural aspects of this dance, the theme and purpose?				X	
Can the learner describe the dress, costumes, props, music, location and participants?			X		
Can the learner demonstrate an understanding of the use of movement, space, body parts, relationships, formation, dynamics and timing?			X		

According to the x mark where learner was placed, the mark allocation will be 4+3+3 = 10 out of 15. This can then be reflected as 20 out of 30 which equals 66% or 33 out of 50 depending on the total required.

7. FINAL MODERATION OF THE PRACTICAL PERFORMANCE COMPONENTS

Moderation should take place and include standard setting in Grade 11 term 4 (or Grade 12, term 1), monitoring practical work in term 2 or 3 and moderation of portfolios in term 4. Provinces must arrange their own cluster meetings for moderation.

The final Grade 12 practical examination will be conducted by provincial panels and made up of the following:

	Eastern Cape Northern Cape Western Cape			Free State Gauteng KwaZulu Natal			Limpopo Mpumalanga North West		
National External Moderator	1			1			1		
Provincial Internal Moderator	1	1	1	1	1	1	1	1	1
Provincial Examiners (include at least one expert in the relevant dance genre)	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2
Appropriate Teacher	1	1	1	1	1	1	1	1	1

- Three **national external moderations** will be appointed. Each national external moderator will do sample moderation and will spend not more than one week in a province.
- Before the final practical exams begin, the National representatives will meet all the provincial examiners in order to orientate them on examination matters.
- The **provincial internal moderator** will visit each examination site during the examinations in order to quality assure the exam process.
- The provincial moderators and examiners will be selected by their own provinces.
- The **teachers** responsible for the teaching of the practical component being examined will be expected to be present with the examiners to facilitate the conducting of the examination and to present their practical year marks for moderation.
- **Note that the provincial (chief) examiner will ultimately have final decision on the assessment mark.**
- NB. The maximum duration for the entire practical dance examination process is 6 (six) weeks in term 3 and / or 4.
- Provinces will do all the arrangements after they have finalised the examination time table with the National Department of Education. This includes the communication to the teachers, arranging the venues, the examiners and anything else that needs to be done in the management of the practical examinations for Grade 12.

The final external practical examination of the performance components will consist of:

1. Approximately 15 minute comprehensive combination of class exercises in the dance major to evaluate technical ability (4 learners at a time)
2. A choreographed set solo of not longer than 1-2 minutes in the dance major. (Note to the teacher: This can be the same solo as in the PAT but should show progression since the PAT)
3. A set group dance of between 2 – 4 learners of not more than 3 minutes
4. A solo or group improvisation – candidates will be given the stimulus on the day

5. Each candidate will present their own choreographic work which should not exceed 3 minutes. Learners should not perform in their own dance. Candidates should present an oral about their choreographic process, a one-page programme and their journals. This can be an improved version of the same work presented for the PAT.

Timing of the external examination – approximately one hour per group of 4 learners

External Examination Items	Minutes
1 Class work 4 learners	15
2. Solo 4 learners x 1 minute each	4
3 Group dance	3
4. Improvisation solos or group	4
5. Choreograph 4 learners x (3 minutes choreography + 1 minutes talking)	16
Total	42 minutes (minimum)

INSTRUCTIONS FOR LEARNERS

- **PAT Task 1: LO 4 Performance of Indigenous Dance / Cross Cultural Dance (50 marks)**

Instructions to learners

1. Performance

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

1.2 Non-African Dance Majors, learn and perform an indigenous African ceremonial or ritual dance.

2. Research and presentation

Research the Indigenous Dance form and present your findings **orally** and/or in **writing** about the dance you have learnt. This is how theory is integrated with practice.

Include information on as many of the following aspects as possible such as:

- Performance contexts
- Theme, purpose
- Participants (number of dancers, gender, age)
- Analysis of movement and use of body parts
- Dynamics
- Use of space, formation and spatial relationships between dancers
- The roles that people play within a dance and how these reflect characteristic roles and social relationships in cultures, past and present
- Dress/ costumes, props, music

You will be assessed on your

- Understanding of the historical and cultural aspects of this dance, the theme and purpose
- Ability to present with clarity about a range of aspects
- Performance including understanding of the style, space, body parts, relationships, formation, dynamics and timing

- **PAT Task 3:** Performance of a solo (1 – 2 minutes) AND a group dance (2-4 in number) – maximum 3 minutes using teacher's choreography or repertoire AND a production task (50 marks total)

Instructions to learners

1. Set solo dance (20 marks)

When practicing the solo dance, work on the following criteria:

- Reproduction and recall.
- Expressiveness, movement quality and overall performance.
- Physical control and co-ordination.

Investigate and make sure you know who has choreographed the solo and be able to talk about the dance genre and style of the particular solo, the music genre or other accompaniment used in the solo and how it relates to the dance. Record your findings and reflect on your own processes and progress in your journal.

Note that the same solo may be performed for the final external practical examination.

2. Set group dance (20 marks)

You will need to rehearse and present a group dance with 2 - 4 other learners. The group dance can be choreographed by your teacher, a professional choreographer or a peer. The dance should not be longer than 3 minutes. You will be assessed on the following criteria:

- Reproduction and recall
- Physical control and co-ordination
- Expressiveness, movement quality and overall performance
- Working with others in a group. The group dance should show your ability to work in a team, your awareness of others in space and how you interact with other dancers

Prepare information about the choreographer of your group dance and be able to talk about the dance genre and style of the particular dance, the music genre or other accompaniment used and how it relates to the dance. Record your findings and reflect on your own process and progress in your journal.

Note that the same group dance may be performed for the final external practical examination.

3. Production planning (10 marks)

The solo and group dance should be performed in a formal or informal setting e.g. in the studio or school hall for a peer or public audience. To prepare for the production, you should choose or be allocated an organisational role e.g.

- Venue / set design / décor / costumes / props / lighting
- Marketing / advertising / poster design
- Programme including design and information
- Budgets / ticket sales / fund raisers

Work as a team to ensure your various tasks contribute to a successful production. Write a report documenting your tasks and processes and reflecting on the outcome of the production.

Note: The performance could include or be replaced by the Choreography and / or Indigenous Dance works.

- **PAT Task 5:** Improvisation to music or accompaniment chosen by the teacher – 1 minute – AND individual choreography of a group dance 2-3 minutes. (50 marks)

Instructions to learners

1. Improvisation (20 marks)

Practice in improvisation should have been on-going throughout the GET and FET years.

You will be given very clear parameters or ideas to work with.

- You may be given the stimulus and given 10 minutes to think about it before the assessment
- You may be given a different stimulus on a piece of paper so that they do not influence one another.
- You may be allowed to watch others' improvisation and even peer assess (in addition to the teacher's formal assessment) or you may be asked to come into the space one by one and perform your improvisation based on a common stimulus
- You may be asked to improvise in groups of three or four, either working independently or working as a group
- You may be given a stimulus and a piece of music to listen to immediately before the improvisation section.

Following the improvisation you should reflect on the process and **prepare a one page report.**

Take note of the following criteria for improvisation:

- Range of movement
- Use of movement elements.
- Creativity and originality
- Use of space.
- Variation in dynamics
- Confidence
- Collaboration (for group improvisations)

2. Individual choreography of a group dance 2-3 minutes. (30 marks)

You may be given a choice of about 4 broad ideas (this could include music tracks) to choose from.

You will have plenty of time to work on your group choreography because the agenda will be given to you in January.

Choreograph a 2-3 minute dance work on 2 to 6 people, not including yourself. It is suggested that you use learners from other grades to avoid rehearsal time clashes. Keep a journal of your process and prepare a short one-minute oral presentation on your dance work. (This is the written work).

Prepare a programme note for the dance of not more than 150 words on a single A4 sheet of paper.

Take note of the following criteria for Choreography:

- Structure of the dance.
- Style, form and use of concepts.
- Originality and exploration of issues.
- Ability to work in groups.
- Engagement with elements of production.
- Organisation of rehearsals
- Written work in the Journal.
- Oral presentation.

There is no limit to the possible choreography ideas / themes. Here are a few examples:

- A poem
- A painting / photograph
- A piece of music
- Choreograph a dance based on a plot or story in a novel or fairy tale
- Movement ideas e.g. Gesture / push-pull / active and passive / theme and variation / sport
- Significant issues in your community
- Environmentally friendly / sustainability / globalisation

Good luck!

Annexure A
LO 2: Classwork
Checklist for internal and external practical examinations

ASSESSMENT CRITERIA	Learner 1	Learner 2	Learner 3	Learner 4	
Learner names					Maximum marks
Quality of movement/Expression <ul style="list-style-type: none"> • Consistency • Fluidity • Power • Dynamics • Attention To Detail • Personal Style • Commitment • Projection • Presence • Communication 					10
Technique <ul style="list-style-type: none"> • Alignment and Posture • Agility • Control • Balance • Accuracy • Mobility • Endurance • Musicality • Coordination • Complexity 					10
Memory recall (out of 5) <ul style="list-style-type: none"> • Accurate • Efficient • Immediate 					5
Poise, grooming (out of 5) <ul style="list-style-type: none"> • Appropriate attire per style • Neat presentation • Confidence, focus 					5
Total					30

Annexure B

Calculation of External Practical Examination

Below is the weighting of the practical components LO 1 and LO 2 for the final practical examination mark.
The same assessment tools can be used as in the PATS and converted according to the weighting

Moderation components	Break down of components	Learner 1	Learner 2	Learner 3	Learner 4
LO 2					
1. Classwork	30				
2. Solo	20				
3. Group dance	20				
LO 1					
4. Improvisation	20				
5. Choreography	30				
Final Mark	120 convert to 150				

ANNEXURE C

Analytical Rubric for LO 2 solo dance to be used with the checklist to verify levels

Assessment Criteria/ Professional judgement	Not achieved 1-2	Elementary achievement 3-4	Adequate achievement 5-6	Meritorious achievement 7-8	Outstanding achievement 9-10
Reproduction and recall	Little or no response.	Responds randomly	Reproduces the dance with some accuracy	Reproduces the dance accurately with attention to detail.	Reproduces the dance accurately with attention to detail and with ease.
Expressiveness	Needs focus and expression	Performs with little confidence and style Makes an effort to communicate dance ideas	Performs with developing confidence and style Communicates dance ideas effectively Shows some musicality - fills out the time during the phrases	Performs with confidence and style Enhances the movement with personal feelings. Communicates dance ideas effectively Enhances the movement through musicality / rhythmical interpretation	Performs with confidence and style Brings excitement, commitment and variations in intensity to the performance Goes beyond the movement as demonstrated. Enhances the movement with through musicality / rhythmical interpretation and personal feelings. Communicates dance ideas effectively
Technique: Physical control and co-ordination	Little evidence of efficient articulation of the body, Lacking in all aspects of the work.	Use of the body sometimes lacks efficiency and clarity with inconsistent balance, control, co-ordination and flexibility	Can maintain a reasonable level of efficient use of body demonstrating balance, control, co-ordination, flexibility, agility, fluency and clearly contrasting movement	Can maintain a good level of articulate and efficient use of the body demonstrating clarity, balance, control, co-ordination, flexibility, agility, fluency and clearly contrasting movement	Can maintain highly articulate and extremely efficient use of the body demonstrating clarity, balance, control, co-ordination, flexibility, agility, fluency and clearly contrasting movement
Journal	Presents minimal information writing descriptions of rehearsal and performance processes, (thoughts, ideas, feelings, challenges)	Presents the information writing clear, legible, descriptions of rehearsal and performance processes, (thoughts, ideas, feelings, challenges)	Organises the information coherently, writing clear, legible, descriptions of rehearsal and performance processes, (thoughts, ideas, feelings, challenges) with appropriate style, using specialist vocabulary as needed	Organises the information coherently and creatively, writing clear, legible, descriptions of rehearsal and performance processes, (thoughts, ideas, feelings, challenges) with appropriate style, using specialist vocabulary as needed	Organises the relevant information coherently and creatively, writing clear, legible, detailed descriptions of rehearsal and performance processes, (thoughts, ideas, feelings, challenges) with appropriate style, using specialist vocabulary as needed

LO 2 Analytical Rubric for group dance

Same as above plus:

Assessment Criteria/ Professional judgement	Not achieved 1-2	Elementary achievement 3-4	Adequate achievement 5-6	Meritorious achievement 7-8	Outstanding achievement 9-10
Groupwork	Unaware of others in the space, no interaction with the others	Shares space but lacks interaction with others;	Shares space and interacts with others most of the time	Shares space sensitively and interacts with others; cooperates with others in unison work	Shares space sensitively and interacts with others meaningfully; cooperates with others in unison work. Enhances the performance through team awareness.

ANNEXURE D

Dance Studies

Outcome:

Activity:

Name of Learner:

Type of Assessment:

Date of Assessment:

Assessor:

Assessment Criteria	Outcomes	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7	Learner's Level
Structuring a dance composition	DSLO1	No attention to structure yet.		Some attention to structure is evident but much more is required.		Dance has a basic and simple structure that does not detract from the overall effect.		Dance is well-structured but creative, with a definite beginning, middle and end. There is continuity and flow throughout the dance.	
Exploring choreographic design concepts of space, time and force	DSLO1	Not yet able to explore choreographic design concepts of space, time and force.		Attempts to explore choreographic design concepts, but with limited success.		Explores choreographic design concepts of space, time and force with reasonable success.		Shows an extraordinary ability to explore successfully using space, time and force.	
Composing solo, duet and trio dance sequences using dimensions of time, space, force and contrast	DSLO1	Not yet able to compose solo, duet and trio dance sequences.		Composes solo, duet and trio dance sequences using only one design element.		Composes suitable solo, duet and trio dance sequences exploring the dimensions of time, space, force and contrast.		Composes innovative solo, duet and trio dance sequences; uses multiple dimensions of time, space, force and contrast creatively to richly texture the composition.	
Abstracting everyday movements to use in dance composition	DSLO1	Not yet able to abstract everyday movements for use in dance composition.		Attempts to abstract everyday movements for use in dance composition, but results are limited by lack of		Abstracts everyday movements to create a sound, fairly interesting dance composition.		Creates innovative dance compositions by abstracting everyday movements; shows the confidence to take risks.	

				imagination and confidence.				
Making use of external stimuli and objects to create innovative dance compositions	DSLO1	Not yet able to make use of external stimuli or objects to create dance compositions.		Attempts use of external stimuli or objects to create simple dance compositions but success is limited; requires assistance.		Makes appropriate use of external stimuli or objects such as props, costumes, characterisation, non-dancers or stories to create fairly innovative dance compositions.		Makes excellent use of external stimuli or objects such as props, costumes, characterisation, non-dancers or stories to create innovative dance compositions; shows a high level of creativity and vision.
Producing a choreographic journal	CO5	Choreographic journal book is senseless, poorly presented, with little technical quality and/or continuity.		Choreographic journal lacks technical quality and continuity; is confusing and visually unappealing.		Choreographic journal is simple but informative, with good technical quality, continuity and visual appeal.		Choreographic journal is comprehensively informative, with excellent technical quality and continuity; visually exciting.

Comments:

DANCE STUDIES PROGRAMME OF ASSESSMENT

Grade 10 7 tasks

CASS MARK - 100 marks (400 divided by 4)			400 marks
Term 1 2 tasks	Term 2 2 tasks	Term 3 2 tasks	Term 4 1 task 300 marks
PAT 1(Task) LO 1 <ul style="list-style-type: none"> • Improvisation • Choreography 50 marks	PAT 2(Task 3) LO 4 Research - Oral, written and practical presentation of Indigenous dance <ul style="list-style-type: none"> • Preparation • Performance 50 marks	PAT 3(Task 5) LO 2 <ul style="list-style-type: none"> • Solo • Group • Production 50 marks	
Task 2 Tests 50 marks	Task 4 Written (75) Performance(75) Exam(150)	Task 6 Test 50 marks	Examination Written 150 Practical 150
100 marks	200 marks	100 marks	300 marks

DANCE STUDIES PROGRAMME OF ASSESSMENT

Grade 11 7 tasks

CASS MARK - 400 divide by 4 = 100 marks			300 marks
Term 1 2 tasks	Term 2 2 tasks	Term 3 2 tasks	Term 4 1 task 300 marks
PAT 1(Task) LO 1 <ul style="list-style-type: none"> • Improvisation • Choreography 50 marks	PAT 2(Task 3) LO 4 Research - Oral, written and practical presentation of Indigenous dance <ul style="list-style-type: none"> • Preparation • Performance 50 marks	PAT 3(Task 5) LO 2 <ul style="list-style-type: none"> • Solo • Group • Production • 50 marks	
Task 2 Tests 50 marks	Task 4 Written (75) Performance(75) Exam(150)	Task 6 Test 50 marks	Examination Written 150 Practical 150
100	200	100	300

DANCE STUDIES PROGRAMME OF ASSESSMENT

Grade 12 6 tasks plus external examination

CASS MARK - 850/8.5 = 100 marks			300 marks
Term 1 2 tasks	Term 2 2 tasks	Term 3 2 tasks	Term 4 1 task 300 marks
PAT 1(Task 1) LO 1 <ul style="list-style-type: none"> • Improvisation • Choreography 50 marks	PAT 2(Task 3) LO 4 Oral, written and practical presentation of classical indigenous dance 50 marks	PAT 3(Task 5) LO 2 <ul style="list-style-type: none"> • Solo • Group • Production 50 marks	
Task 2 Tests 50 marks	Task 4 Theory 150 Practical 150 Exam 300	Task 6 Tests 50 marks	
		Task 7 Written exam 150 Practical 150 Trial exam 300	External Assessment Exam Written 150 Practical 150
100	350	400	300