



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2015

These guidelines consist of 33 pages.

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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	

1. INTRODUCTION

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

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

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented 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 programme of assessment for Grade 12 consists of school-based assessment (SBA), practical assessment Tasks (PATs) and final external examinations:

School-based assessment:

- | | |
|---|-----------|
| • ONE theory test | 50 marks |
| • ONE practical test | 50 marks |
| • One June practical examination | 100 marks |
| • One June theory examination | 100 marks |
| • One preliminary practical examination | 100 marks |
| • One preliminary theory examination | 100 marks |

Two practical assessment tasks (PATs) 50 marks each

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

Final examinations

- | | |
|--------------------------------------|-----------|
| • One internal practical examination | 100 marks |
| • One external theory examination | 100 marks |

Term-by-Term Plan
EXCERPT FROM THE DANCE STUDIES CAPS, PAGE 38

FORMAL ASSESSMENT GRADE 12			
TERM 1	TERM 2	TERM 3	TERM 4
Theory test: 50 marks Practical test: 50 marks 100 marks	Practical examination: 100 marks Theory examination: 100 marks 200 marks	Practical examination: 100 marks Theory examination : 100 marks 200 marks	Practical examination: 100 marks Theory examination : 100 marks SBA = 500 marks ÷ 5 = 100 marks
PAT 1: 50 marks	PAT 2: 50 marks		PATs : 100 marks
SBA 100 + PAT 100 + final examinations 200 = Total 400 marks			

NOTE THE FOLLOWING IMPORTANT CHANGES IN THE PATs

- In the Curriculum and Assessment Policy Statement (CAPs) the PATs are part of the formal programme of assessment but the PATs are now separated from the actual school-based assessment (SBA).
- The weighting of the PATs has increased substantially. In the past it was 25% of the SBA which was 25% of the total mark. The PATs are now worth 25% on their own. The PATs are now equivalent in weighting to all the internal tests and examinations making up the SBA.

Therefore both PATs need to be treated with a great deal more seriousness.

The weighting of internal tests and examinations is 50% practical and 50% theory
The weighting of the PATs is 60% practical and 40% theory

Recording and reporting:

There is a difference between how term marks are calculated and how the final SBA and PAT marks are calculated.

- Calculation of the term marks for Dance Studies** (See CAPS p. 39)
Each term add **the RAW marks** and convert to a percentage for the term mark, e.g.:
Total raw marks for term 1 = 150 marks (this includes 2 tests and 1 PAT)
Example of a learner's marks:
 $\frac{96}{150} \div 150 \times 100 = 64\%$
- Calculation of the final promotion marks:**
The **electronic marks sheets** should recalculate the final internal marks, converting the SBA to 25%, and the two PAT marks to 25% of the final marks.

In some provinces learners might be awarded a progress mark for their PATs in the first two terms. Once the final moderated mark has been awarded, the term PAT marks can be adjusted.

2. TEACHER GUIDELINES

2.1 How to administer PATs

The two PATs include both practical and theoretical components.

- **PAT 1: Choreography** includes the practical choreographic process and performance, the choreographic journal and the one-page programme note.
- **PAT 2: Group dance** includes a performance plus a written report on the process of planning and marketing a production.

The written component of the planning and marketing may take place in either or both PAT 1 and PAT 2 but the marks must be *allocated to PAT 2*. The written component of both PATs and the production and marketing planning can be done in one journal.

The Grade 12 year is very full and really only allows for practical dancing in the first two and a half terms. Once preliminary examinations begin in the third term, learners struggle to keep up with practical classes and may become unfit. Preparing for the PATs takes up a great deal of time. They are large sections of the curriculum that have been contained in a module to aid time management. This is why the PATs are scheduled for term 1 and 2/3.

TIMEFRAMES may vary according to the different contexts in different provinces.

PAT 1

According to the CAPS document, p. 38, choreography is scheduled for Term 1. There are two reasons for this:

1. Rehearsals for each learner's choreography takes up so much time that it is better to complete it in the first term so that the rest of the year can focus on the technique class and performance work.
2. Preparation for the Grade 12 choreography begins in the 4th term of Grade 11 (See p. 29, CAPS document).

PAT 2

According to the CAPS, p. 38, PAT 1 is scheduled for Term 2 or Term 3. Learners might have started learning the group dance in Term 1, but it will be finally assessed in Terms 2 or 3. However, the order of either PAT 1 or 2 need not be done in the specified order per term as stated in the CAPS document and can be changed around provided they are assessed one per term to avoid running out of time or overburdening learners towards the end of the year.

Planning and preparation: Teachers need to plan the PATs in advance. Learners must be given a detailed brief, to be pasted into their journals, of what is required of them. The brief must contain:

- The exact aim or end product expected of the task, remembering to give scope for innovation and personal interpretations
- Assessment procedures
- Assessment criteria
- Exact non-negotiable dates with check points along the way to show progress
- Any possible limitations and/or guidelines
- Appropriate media, techniques and/or approaches for the assignment
- Resources and facilities available

Both the informal and formal preparations for the two **PATs should be recorded in a journal**, kept specifically for Dance Studies. The written preparation should comprise research, assignments, planning, reflection and any other record-keeping required to prepare for a performance in Dance Studies.

The PAT performances 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 (preferred). Schools need to carefully plan these performances to fit the requirements of the curriculum, bearing in mind the moderation dates set in the province.

2.2 **How to assess the PATs**

The PATs are internally set, internally assessed and externally moderated (CAPS, p. 38). The teacher conducts the formal assessment with a peer teacher to bring an objective opinion, where possible.

The PATs can be marked finally in terms 1 and 2 or progressively as they develop in terms 1 and 2 with a final assessment and moderation in term 3, as determined provincially. If the final marks in term 3 change, the marks awarded in terms 1 and 2 should be adjusted.

- Learners should be informed in advance of the criteria for their choreographies
- The choreography will be assessed internally by the teacher with a peer teacher/provincial official, if possible.
- The choreographies must be filmed and made available on DVD for moderation.
- The assessment may take place in a public performance, together with other schools or in a studio environment.
- Dates for the choreography assessment and the names of the moderating peer teachers should be submitted for approval to the provincial subject head as required.

2.3 **Moderation of PATs**

External moderation may take place during the year or at the same time as the final practical external examination. Moderation of the PATs should be face to face (preferred). Where face to face moderation is not possible (due to distances between schools and towns and shortage of dance officials/moderators) a DVD of the Choreography and Group Dance PATs must be submitted with the journal and one-page programme for external moderation. Each province will determine their moderation process.

Refer to CAPS, ANNEXURE E (pg. 48) for dancers who are unable to complete their PATs due to serious illness or injury

2.4 **Declaration of authenticity**

An **AUTHENTICITY CERTIFICATE** must be placed in the journal guaranteeing that the choreographic work is the learner's own and that the teacher has witnessed it being rehearsed. It must be signed by both teacher and learner.

Learners should avoid fraudulent actions such as:

- Using excerpts from the work of other dancers/choreographers/teachers/ music videos
- Using their dancers to choreograph their dance
- Presenting improvised work as choreography

Fraudulent actions will be severely dealt with by the Department and can constitute a learner being awarded a zero mark for the task.

The learner guidelines on the next page can be photocopied and provided to learners or teachers can design their own briefs.

PAT 1: CHOREOGRAPHY

This PAT consists of three sections, viz. the choreography, the journal and the one-page programme note.

NOTE: There are set topics for choreography in 2015.

Learners are expected to do a choreography PAT each year in Grades 10 to 12 developing their skills further each year. This section is generally the most demanding section of the Dance Studies curriculum because it requires higher-order thinking skills such as:

- Creativity, i.e. design of dance, costumes, production elements
- Analysis, evaluation and selection of music
- Critical thinking, i.e. evaluating and giving feedback to dancers
- Problem solving, decision making
- Time management
- People management
- Organisational skills
- Self-reflection

Learners should not be expected to produce a choreography *without* guidance from the teacher. Each aspect of choreography needs to be taught such as:

- How to create original movement through improvisation
- How to develop the selected topic
- How to start
- How to find music
- How to construct the dance
- How to select dancers
- How to plan for rehearsals
- How to manage one's time
- What to include in the journal, etc.

Teachers must supervise rehearsals to guide learners and ensure that the work is the learner's own and not copied. This will also ensure learners are not injured performing movements they may not be capable of.

In Grade12 each learner choreographs a **2–3 minute** dance work using **3 or more dancers**, preferably not including them.

It is preferred that each learner take individual responsibility for choreographing an entire 2-3 minute piece. This is an opportunity to develop learners' higher-order cognitive skills. Ensuring a standard across all schools requires that all learners have the same requirements.

Only in *extenuating circumstances* and at the teacher's discretion should learners be allowed to choreograph with a partner, e.g.:

- There are not enough dance learners in the school to dance in all the choreographies
- There are too many Grade 12 dance learners and rehearsal space and time is limited
- A concept requires more than one choreographer.

Learners who want to work together to choreograph must motivate why they want to do this in their journals and *obtain signed approval from their dance teacher*. They must keep separate journals and their individual contributions must be visible in the choreography. This needs to be monitored by the teacher and explained in each learner's individual journal.

Teachers must use their judgement in extreme cases such as when learners struggle with commitment from their dancers, they may be permitted to present a duet that includes themselves. Teachers must monitor the situation and ensure the piece is choreographed at a Grade 12 level and not improvised. The marks may then reflect the inability of the choreographer to manage his/her dancers.

Learners should have started preparing for their Grade 12 choreography PAT during the 4th term of Grade 11. The teacher should have been guiding the development of movement material through improvisation, exploring words, symbols, text, sculptures or pictures (see the Grade 12 Dance Studies textbook).

Teachers need to guide learners on how to select their topic from the list below:

Choreography SET topics for 2015:

1. Geometric shapes in motion
2. Seven deadly sins
3. The cycle of life
4. My country, South Africa
5. Choose a poem or picture as inspiration
6. Use non-conventional dance spaces
7. Colour
8. Change your thoughts ... change your world

Guiding the choreographic process:

By the end of Grade 11 or in the first weeks of Grade 12 learners should have already selected their topic for their Grade 12 choreography and presented their ideas to the teacher.

Each learner should receive their own copy of 'Instructions to learners'.

Teachers should give feedback and guide the learners where necessary on the following:

- **Development of their topic** through research, analysis and abstraction of ideas into movement.
- **Genre/style/form:** The choreography is not limited to the dance major or any particular genre or style. Learners should have free range, be encouraged to move away from known formations and to explore and create new movement vocabulary and structures through improvisation.
- **Accompaniment:** Can be music, voice, body percussion, silence or sounds. Note that music with words should be avoided as it tends to be interpreted literally.
- **Use of dancers:** It is suggested that each learner choreographer uses Grade 10–12 Dance Studies learners as dancers. To encourage these learners to be committed and consistent it is suggested that marks are awarded for participation in Grade 12 choreographies as part of their practical examination/test mark.
- **Organising of rehearsals:** Note that teachers must take responsibility for assisting learners with organising dance rehearsals and the sharing of space. Teachers must monitor and be present during the rehearsal process. This will also ensure choreographers do not injure their dancers.
- **Consideration of the use of production elements,** e.g. props, costumes, lighting and accompaniment (music, voice, percussion instruments or body percussion). If schools do not have access to lighting facilities learners should be encouraged to envisage their lighting design and write about it in their journals. Learners should be encouraged to use a range of technologies or integrate cross-disciplinary aspects.

The choreography marks should be based on the following criteria:

- Communicates the selected topic through movement
- Shows experimentation and originality
- Shows choreographic structures, style and dance elements (space, time, force)
- Shows appropriate use of accompaniment/music
- Engages with elements of production

Guiding the development of the journal:

Teachers should guide learners on how to self-reflect in their journals and encourage them to write as much as possible. Teachers should read, comment and date these journals on a regular basis giving feedback to learners on their progress, their challenges and how to proceed. The emphasis is on the quality of the learners' insight and development and not on the décor. The journal should be a written presentation which includes the following:

- Planning and preparation
- Time management, rehearsal schedule and attendance register
- Development of the choreographic ideas and structure
- Design e.g. costumes, props, lighting, etc.
- Selection of music/accompaniment
- Drawings, sketches, photographs or illustrations
- Leadership role and team work: how they cope with their dancers
- Self-reflection on their process including what has been learnt from the choreographic process

Guiding the development of the one-page programme for the choreography performance:

This should be well laid out and neatly presented. Free of spelling/grammatical errors and presented at the choreography assessment.

This should include:

- Title of the work – choreographer's name
- Synopsis of the work: should give the audience the main theme/concept/message behind the choreography
- Performers
- Music to include title/artist
- Illustrations/poem/photos if needed

GRADE 12: PAT 1: CHOREOGRAPHY MARKING INSTRUMENT

NOTE: The instrument below differs from the example in the CAPS document on pg. 45 to improve the weighting between the practical and theoretical aspects.

NAME OF SCHOOL: NAME OF TEACHER: DATE OF PERFORMANCE: TEACHER'S SIGNATURE: HOD/MODERATOR'S SIGNATURE AND DATE:	Possible mark	Learner Name
The journal: Planning and preparation including: <ul style="list-style-type: none"> • Rehearsal schedule and time management • Development of the choreographic ideas and structures • Design: costumes, props, lighting, etc. • Selection process for music • Leadership role and team work • Self-reflection on their process including what has been learnt from the choreographic process 	2 3 3 1 3 3	
SUBTOTAL	15	
A one page programme note: <ul style="list-style-type: none"> • Synopsis • Layout • Titles (title of the piece, choreographer, music, dancers) 	3 4 3	
SUBTOTAL	10	
CONVERTED TO 5	5	
SUBTOTAL	20	
The final choreography in performance: <ul style="list-style-type: none"> • Communicates an intent, specific subject or theme selected from the set topics • Shows experimentation and originality • Shows choreographic structure, style and dance elements (space, time, force) • Shows appropriate use of accompaniment/music • Engages with elements of production • Use of dancers and dance quality/complexity of movement • Overall impact of the work 	4 5 5 3 3 5 5	
SUBTOTAL	30	
TOTAL MARKS	50	
MODERATED MARK	50	
COMMENTS:		

PAT 2: PERFORMANCE OF A SET GROUP DANCE, PRODUCTION AND MARKETING

This PAT has two sections: a practical group dance section and a production and marketing section. The production and marketing section can be linked to the group dance performance or to the choreographic performance or both. However, the marks form part of PAT 2.

GROUP DANCE

Learners perform a group dance, of a minimum length of 3 minutes, in the dance major. There should be no more than 4-6 learners per group.

Each group should be encouraged to personalise the set group dance.

This group dance could be performed in class or in a public performance. It could be performed in the same public performance with the learner choreographies.

The group dance could be choreographed by the teacher or a professional choreographer or could be an excerpt from a professional dance work. **Learners may not choreograph this PAT.**

The group dance should develop and expand the learners dance vocabulary and technique in the dance major and should **challenge** the learners. The dance should show learners' ability to communicate and relate to one another, using partnering (lifts are optional), spatial patterning and timing. The group dance should allow learners to show variations in dynamics and build an atmosphere. Emphasis should be placed on movement quality, transitions and expression.

Learners should be informed in advance about the criteria that will be used to assess them individually in the group dance.

PRODUCTION AND MARKETING

In Grade 12 learners should participate in the planning of a public dance performance at some time during the school year. This performance could include the group dances and/or the choreographies. Learners should work as a team to ensure their various tasks contribute to a successful production. The learners must actively take responsibility for both the planning and the marketing of the production.

The performance could take place in a formal or informal setting, e.g. in the studio or school hall for peers, parents or public audience. If the production is not to be held publicly, learners should simulate the production and marketing tasks.

Guiding the production and marketing section:

1. Teachers should discuss all the roles, responsibilities and tasks involved in the planning and mounting of a production with the class.
2. Teachers should discuss ideas for marketing strategies (see CAPS, p. 32 and 33 and the Grade 12 Dance Studies text book)
3. Each learner should choose or be delegated a production organisational role, e.g.
 - Production planning, e.g. budget, financial management and fund raising
 - Booking venues, arranging ticket sales, ushering, listing technical equipment needed
 - Front of house, ushers, ticket sales, etc.
 - Stage management
 - Lighting technician
 - Sound technician
 - Wardrobe management
 - Props management
 - Programme design, printing and selling
 - Venue preparation
 - Public relations
 - Stage hands
 - Gopher
4. Each learner must produce one example of a marketing tool/material, e.g. poster, flyer, press release, advert, ticket design, electronic networking, radio interview, etc.
5. Each learner should produce a 2–3 page written **production and marketing report** in their PAT journal documenting the following production roles and responsibilities in their own words (not copied from the Internet or textbook), e.g.:
 - Production planning (budgeting, fund-raising proposal, front of house management, stage management)
 - Public relations and marketing strategy and its successes and challenges
 - Their personal involvement in their production role and reflecting on the outcome of the production
 - An example of marketing material they have designed (see 4 above).

GRADE 12: PAT 2: GROUP DANCE MARKING INSTRUMENT

NOTE: The instrument below differs from the example in the CAPS document on p. 46 in order to improve the weighting between the practical and theoretical aspects.

NAME OF SCHOOL: NAME OF TEACHER: DATE OF PERFORMANCE: TEACHER'S SIGNATURE: HOD/MODERATOR'S SIGNATURE AND DATE:	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
Principles of the dance major applied accurately; interpretation of dance genre and style	5						
Accurate reproduction of sequence, musicality and attention to detail	5						
Complexity of dance vocabulary and technique, strength, flexibility and stamina, coordination and control, safe use of the body	5						
Quality of movement: dynamics, fluidity and agility, transitions, committed movement, confidence and consistency; focus, presence, projection and energy	5						
Attitude, participation and progress during rehearsals/classes	5						
Working with others in a group, awareness of self and others in space; expressive interaction with other dancers, sensitive partnering	5						
SUBTOTAL	30						
Planning of the production and report: <ul style="list-style-type: none"> • Overall production planning • Marketing strategy • Personal role in the production. • Marketing material design 	5 5 5 5						
SUBTOTAL	20						
TOTAL	50						
MODERATED MARK	50						
COMMENTS:							

2.5 **Absence/non-submission of tasks**

The practical component of the Dance Studies PAT is an essential part of the subject. It counts for 60% of the PATs. Should one or both PATs not be completed, learners will receive an incomplete result, which will prevent them from matriculating.

Dancers with serious illnesses or injuries

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

A recent doctor's certificate, that is not more than one week old, must be presented to the teacher at the time of the PAT assessment.

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

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

In this case the following procedures are required:

- Apply to the provincial Head of Education with a motivating letter from the principal and the parents, and accompanied by a doctor's certificate of not older than one week, for permission for a dispensation. The doctor's certificate must supply supporting evidence such as X-rays/blood tests.
- The dispensation will allow for the learner to present a research project orally and in writing in lieu of each of the PATs missed.
- External examiner(s) will mark the research presentation and report.

Guidelines for a research topic:

Candidates research a dance topic in depth. This may be based on dance history, dance literacy or dance theory, anatomy or health care for dancers. Learners are required to present their research orally and in writing. The written research must be a minimum of 1 500 words and should include illustrations.

Marking criteria:

- Suitability of the topic
- Planning and conducting of the research
- Thorough knowledge and understanding of the topic
- Structure of the writing (introduction of the topic and motivation, main body of the research, conclusion)
- Relevant selection of information
- Visual presentation of information
- Oral presentation of the research to the class/examination panel
- Logical and coherent writing
- References

Referencing guideline:

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

In full it should look as follows:

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

All candidates must present a certificate of authenticity signed by the teacher and the learner.

Penalty for plagiarism = 0 marks

3. LEARNER GUIDELINES

3.1 Instructions to the learner

The programme of assessment for Grade 12 consists of:

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

Value of the PATs

The PATs are equal in value to all the internal tests and examinations put together. It therefore needs to be treated with great seriousness. The PATs requirements are both practical and theoretical.

All Grade 12 learners must receive a copy of the practical assessment task (PAT) requirements to be placed in the workbook/file for reference purposes in term 4 of 2014.

PAT journal

The informal and formal preparations for **both PATs should be recorded in a journal**, kept specifically for Dance Studies. The written preparation should comprise:

- Research
- Assignments
- Planning
- Reflection
- Any other record-keeping required to prepare for a performance in Dance Studies.

Journal guidelines are provided below for each PAT.

3.2 Tasks

PAT 1: CHOREOGRAPHY

This PAT consists of three sections: the choreography, the journal and the one-page programme note.

You must choreograph a dance work of 2–3 minutes for 3 or more dancers, not including yourself.

It is preferred that each learner choreographs his/her own dance. Only under certain circumstances is it acceptable for two learners to work together on one choreography. If you feel you need to work with a partner, you would have to motivate in writing why you want to work in two's. It will be your teacher's decision to allow this, provided that each person contributes equally and can show their individual contributions. You would need to explain how you worked together in your own separate journals. Your individual contributions must be visible.

Selecting a concept:

For 2015 learners must select a topic from the list below:

Choreography SET topics for 2015:

1. Geometric shapes in motion
2. Seven deadly sins
3. The cycle of life
4. My country, South Africa
5. Choose a poem or picture as inspiration
6. Use non-conventional dance spaces
7. Colour
8. Change your thoughts ... change your world

Guidelines for your choreography:

By the end of Grade 11 or in the first weeks of Grade 12 you should have already selected your topic for your Grade 12 choreography and presented your ideas to your dance teacher so that you do not run out of time.

Consider the following aspects:

- **Develop your topic** through research, analysis and abstraction of ideas into movement.
- **Explore through improvisation and create a new movement vocabulary.** Your choreography is not limited to your dance major or any particular genre or style. Move away from known steps and formations as much as possible. Use all you have learnt from improvisation explorations in Grades 10–12.
- **Select your accompaniment creatively.** You can use music, voice, body percussion, silence or sounds. Note that music with words should be avoided as they tend to make choreography too literal. Teachers can also provide you with a music selection.
- **Select your dancers carefully:** It is best to use Grades 10–12 Dance Studies learners from your school. Remember Grade 12 dancers can dance in each other's dance works. You will need to encourage your dancers to be committed and consistent in their attendance. It is suggested that you set up a contract with your dancers and their parents at the start.

- **Organise regular rehearsals** and be prepared for each rehearsal so you do not waste your dancers' time. Your teacher will assist you with the organising of rehearsals and rehearsal space and must be present as much as possible to monitor your rehearsals. Show your work to your teacher regularly to get advice.
- **Work safely** with your dancers to prevent injuries.
- **Consider the use of production elements**, e.g. props, costumes, lighting and accompaniment (music, voice, percussion instruments or body percussion). If your school does not have access to lighting facilities you should plan for the lighting design you would have used and write about it in your journal. Think about using a range of technologies or combining with different disciplines such as poetry/mime/singing/drama, etc.
- **Organise the filming of your choreography on DVD for moderation (with your teacher's help)**

Writing your journal:

Your journal should be a written presentation which includes the following:

- Planning and preparation
- Time management: rehearsal schedule and attendance register
- Development of your choreographic ideas and structure
- Design e.g. costumes, props, lighting, etc.
- Your drawings, sketches, photographs or illustrations
- Selection of music/accompaniment
- How you lead and interact with your dancers
- Self-reflection on your process including what you have learnt from this choreographic process

The most important aspect of your journal is your writing and self-reflection rather than the decorations.

Your journal forms part of your choreography assessment. Make sure it is available on the day of your assessment.

You need to hand in your journal to your teacher from time to time for feedback.

Preparing a one-page programme note:

You need to design a one-page **programme note** for the performance of your choreography.

It should be well laid out and neat, free of spelling and grammatical errors and presented at the choreography assessment.

Your programme note should include:

- Title of the work – choreographer's name (you)
- Synopsis of the work: should give the audience the main theme/concept/message behind the choreography
- Names of performers
- Name of the music to include title and artist
- Illustrations/poem/photos if needed

PAT 2: PERFORMANCE OF A SET GROUP DANCE, PRODUCTION AND MARKETING

This PAT has two sections: a practical group dance section and a production and marketing section. The production and marketing section can be linked to the group dance performance or to the choreographic performance or both. However the marks form part of PAT 2.

GROUP DANCE

You will learn and perform a group dance, of a minimum length of 3 minutes, **in your dance major**. There should be no more than 4–6 learners per group. The group dance could be choreographed by your teacher or a professional choreographer or could be an excerpt from a professional dance work. You should not choreograph the group dance.

The group dance should develop and expand your dance vocabulary and technique in your dance major and should **challenge** you. The dance should show your ability to communicate and relate to one another, using partnering (lifts are optional), spatial patterning and timing. It should allow you to show variations in dynamics and build an atmosphere. The most important aspects are your movement quality, transitions and expression.

You and your group should learn the dance and then develop/personalise it by giving it your own interpretation.

PRODUCTION AND MARKETING

You will need to participate in the planning of a public dance performance at some time during your Grade 12 school year. This performance could include the group dances and/or the choreographies. You and your peers should work as a team to ensure your various tasks contribute to a successful production. You must actively take responsibility for both the planning and the marketing of the production. Your teacher will discuss all the roles, responsibilities and tasks involved in the planning and mounting of a production and how to plan a marketing strategy.

Your tasks will include the following:

1. You will choose or be delegated a production organisational role, e.g.:
 - Production planning e.g. budget, fund-raising, financial management listing technical equipment needed, booking venues
 - Venue preparation
 - Front of house, ushers, ticket sales
 - Stage manager, stage hand, gopher
 - Lighting technician
 - Sound technician
 - Wardrobe management
 - Props management
 - Programme design, printing and selling
 - Public relations

2. You will be expected to produce one example of a marketing tool/material, e.g. poster, flyer, press release, advert, ticket design, electronic networking, radio interview, etc. to place in your journal.
3. You must produce a 2–3 page written **production and marketing report** in your PAT journal documenting the following roles and responsibilities in your own words (not copied from the internet or textbook.) e.g.:
 - Budgeting, fund raising
 - Front of house management
 - Stage management
 - Public relations
 - Marketing strategy and its successes and challenges
 - Your personal involvement and production role including reflecting on the outcome of the production
 - The example of the marketing material you have designed

3.3 **Assessment tools**

The criteria you will be assessed on are shown below.

GRADE 12: PAT 1: CHOREOGRAPHY MARKING INSTRUMENT

NAME OF SCHOOL: NAME OF TEACHER: DATE OF PERFORMANCE: TEACHER'S SIGNATURE: HOD/MODERATOR'S SIGNATURE AND DATE:	Possible mark	Learner Name
The journal: Planning and preparation including: <ul style="list-style-type: none"> • Rehearsal schedule and time management • Development of the choreographic ideas and structures • Design: costumes, props, lighting, etc. • Selection process for music • Leadership role and team work • Self-reflection on their process including what has been learnt from the choreographic process 	2 3 3 1 3 3	
SUBTOTAL	15	
A one page programme note: <ul style="list-style-type: none"> • Synopsis • Layout • Titles (title of the piece, choreographer, music, dancers) 	3 4 3	
SUBTOTAL	10	
CONVERTED TO 5	5	
SUBTOTAL	20	
The final choreography in the performance: <ul style="list-style-type: none"> • Communicates an intent, specific subject or theme selected from the set topics • Shows experimentation and originality • Shows choreographic structure, style and dance elements (space, time, force) • Shows appropriate use of accompaniment/music • Engages with elements of production • Use of dancers and dance quality/complexity of movement • Overall impact of the work 	4 5 5 3 3 5 5	
SUBTOTAL	30	
TOTAL MARKS	50	
COMMENTS:	MODERATED MARK 50	

GRADE 12: PAT 2: GROUP DANCE MARKING INSTRUMENT

NAME OF SCHOOL: NAME OF TEACHER: DATE OF PERFORMANCE: TEACHER'S SIGNATURE: HOD/MODERATOR'S SIGNATURE AND DATE:	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
Principles of the dance major applied accurately; interpretation of dance genre and style	5						
Accurate reproduction of sequence, musicality and attention to detail	5						
Complexity of dance vocabulary and technique, strength, flexibility and stamina, coordination and control, safe use of the body	5						
Quality of movement: dynamics, fluidity and agility, transitions, committed movement, confidence and consistency; focus, presence, projection and energy	5						
Attitude, participation and progress during rehearsals/class	5						
Working with others in a group, awareness of self and others in space, expressive interaction with other dancers, sensitive partnering	5						
SUBTOTAL	30						
Planning of the production and report: <ul style="list-style-type: none"> • Overall production planning • Marketing strategy • Personal role in the production. • Marketing material design 	5 5 5 5						
SUBTOTAL	20						
TOTAL	50						
MODERATED MARK	50						
COMMENTS:							

3.4 Requirements for presentation of the PATs

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

The performance could take place in a formal or informal setting, e.g. in the studio or school hall for peers, parents or public audience. If the production is not to be held publicly, learners should simulate the production and marketing tasks.

3.5 Timeframes

Timeframes may vary according to the different contexts in different provinces.

PAT 1 choreography is generally scheduled for term 1. There are a number of reasons for this:

1. Rehearsals for each learner's choreography takes so much time, it is better to complete it in the first term so that the rest of the year you can focus on your technique and performance work.
2. Preparation for the Grade 12 choreography should be started in the 4th term of Grade 11 so that you will not run out of time.
3. PAT 2 can be completed in term 2 or term 3. You will probably start learning the group dance at the beginning of the year or even at the end of Grade 11 so that you know it well by the performance. This way you will be able to dance with expression and your own interpretation. The more you rehearse your dance the stronger you will become and your technique will improve by leaps and bounds.
4. However, the order of either PAT 1 or 2 need not be done in the specified order per term. Your teacher might decide to swop the order.
5. Your journal writing should be done throughout the year to guide and track your own development.

3.6 Absence/non-submission of tasks

The practical component of the Dance Studies PAT is an essential part of the subject. It counts for 60% of the PATs. Should one or both PATs not be completed, learners will receive an incomplete result which will prevent them from matriculating.

Dancers with serious illnesses or injuries

Should injuries occur during the school year preventing candidates from completing their PATs they will be expected to complete the work once recovered.

A recent doctor's certificate, not more than one week old, must be presented to the teacher at the time of the PAT assessment.

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

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

In this case the following procedures are required:

- Apply to the provincial Head of Education with a motivating letter from the principal and the parents, accompanied by a doctor's certificate not older than one week, for permission for a dispensation. The doctor's certificate must supply supporting evidence such as x-rays/blood tests.
- The dispensation will allow for the learner to present a research project orally and in writing in lieu of each of the PATs missed.
- The external examiner(s) will mark the research presentation and report.

Guidelines for a research topic:

Candidates research a dance topic in depth. This may be based on dance history, dance literacy or dance theory, anatomy or health care for dancers. Learners are required to present their research orally and in writing. The written research must be a minimum of 1 500 words and should include illustrations.

Marking criteria:

- Suitability of the topic
- Planning and conducting of the research
- Thorough knowledge and understanding of the topic
- Structure of the writing (introduction of the topic and motivation, main body of the research, conclusion)
- Relevant selection of information
- Visual presentation of information
- Oral presentation of the research to the class/examination panel
- Logical and coherent writing
- References

Referencing guideline:

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

In full it will look like this;

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

All candidates must present a certificate of authenticity signed by the teacher and the learner.

Penalty for plagiarism = 0 marks

3.7 Declaration of authenticity

Place an **authenticity certificate** in your journal guaranteeing that the choreographic work is your own and that your teacher has witnessed it being rehearsed. It must be signed by both you and your teacher.

You must avoid fraudulent actions such as the following:

- Using excerpts from other dancers/choreographers/teachers/music videos
- Using your own dancers to choreograph the dance
- Presenting improvised work as choreography (learners may help by improvising and creating movement sequences under your direction during rehearsals but as choreographer you need to make the choices for the final performance).

Fraudulent actions will be severely dealt with by the Department and can constitute a learner being awarded a zero mark for the task.

4. LIST OF RESOURCES

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

Resources and equipment:

- Learner and teacher Grade 12 Dance Studies textbooks
- CDs and musical instruments, music system
- Literature/Articles/Textbooks on dance (books, magazines, Internet)
- Access to research information on topics to be addressed in the learner choreographies, e.g. books, magazines, newspapers, Internet
- *Dance Studies: Teaching Improvisation, Choreography and Production* (WCED 2009)
- Repertoire for the chosen dance genre
- Props, costumes, performance venue and other production elements if available, e.g. lighting
- Video camera to record the indigenous dances, group dances and the choreographies

Facilities:

- Performance venue with sprung-wood dance floor
- Rehearsal room/dance studio (mirrors an advantage) with sprung-wood dance floor
- Dressing rooms

Human resources:

- Learners to take part in peer choreographed dances
- Staff and learners and community support

5. CONCLUSION

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

ANNEXURE A: ADDITIONAL ASSESSMENT INSTRUMENTS AND RUBRICS

PERFORMANCE INDICATORS: PAT 1: CHOREOGRAPHY	
Outstanding Level 8 90–100%	<p>Journal:</p> <ul style="list-style-type: none"> • Documented evidence of development of ideas for choreography through research/experimentation/investigation • Choreographer self-motivated, self-disciplined, well organised, outstanding leadership skills • Insightful reflection on the choreographic process • Manages dancers and rehearsals very well • Thoughts and process of design of costumes, props, selection of music <p>Programme note:</p> <ul style="list-style-type: none"> • Excellent one-page programme note that includes all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Dance has 3 or more performers; is at least 2 minutes long • Inspiring, highly imaginative, original, well structured • Sophisticated use of dance elements and devices, appropriate use of production elements, carefully considered choice of music/accompaniment/props/costumes • Uses complex movement vocabulary appropriately • Clearly and creatively communicates the topic • Dancers perform the work with confidence, energy and dynamics
Meritorious Level 7 80–89%	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer self-motivated, self-disciplined, made an effort, well organised, very good leadership skills • Very good reflection on the choreographic process • Manages dancers and rehearsals well <p>Programme note:</p> <ul style="list-style-type: none"> • Very good one-page programme note that includes all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Dance has 3 or more performers; is at least 2 minutes long • Imaginative, original, well structured • Very good use of dance elements and devices, appropriate use of production elements, very good choice of music/accompaniment/props/costumes • Uses a high level of movement vocabulary appropriately • Clearly communicates the topic • Dancers perform the work with confidence, energy and dynamics
Substantial Level 6 70–79%	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer self-motivated, self-disciplined, made an effort, well organised, good leadership skills • Good reflection on the choreographic process • Manages dancers and rehearsals well <p>Programme note:</p> <ul style="list-style-type: none"> • Good one-page programme note that includes all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Dance has 3 or more performers; is at least 2 minutes long • Imaginative, well structured, creative • Good use of dance elements and devices, appropriate use of production elements, good choice of music/accompaniment/props/costumes • Uses a good movement vocabulary appropriately • Clearly communicates the topic • Dancers perform the work with confidence, energy and enthusiasm

Adequate Level 5 60–69%	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer made an effort, organised, some leadership skills shown • Choreographic process shows reflection • Manages dancers and rehearsals <p>Programme note: One-page programme note that includes all criteria</p> <p>Performance:</p> <ul style="list-style-type: none"> • Dance has 3 or more performers; is at least 2 minutes long • Well structured, creative • Clear, interesting and appropriate beginning and ending. Acceptable selection of music/accompaniment/props/costumes. • Movement vocabulary appropriately used • Communicates the topic • Dancers perform the work with confidence
Moderate Level 4 50–59%	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer made an effort, organised, limited leadership skills shown • Choreographic process shows some reflection • Manages dancers and rehearsals with support <p>Programme note:</p> <ul style="list-style-type: none"> • One-page programme note that includes all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Dance has 3 or more performers; is at least 2 minutes long • Limited structure • Beginning and ending included. Acceptable selection of music/accompaniment/props/costumes. • Basic movement vocabulary used • Communicates the topic in places • Dancers perform the work with confidence
Elementary Level 3 40–49%	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer shows limited effort, not well organised, minimal leadership skills shown • Choreographic process shows limited reflection • Struggles to manages dancers and rehearsals <p>Programme note:</p> <ul style="list-style-type: none"> • One-page programme note does not include all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Incorrect number of performers/incorrect length • Limited structure • Beginning and ending included. Limited selection of music/accompaniment/props/costumes. • Limited movement vocabulary used • Topic vaguely communicated • Dancers perform the work with limited confidence
Just passed Level 2 30–39	<p>Journal:</p> <ul style="list-style-type: none"> • Choreographer shows very little effort, not well organised, no leadership skills shown • Choreographic process shows minimal reflection • Struggles to manages dancers and rehearsals <p>Programme note:</p> <ul style="list-style-type: none"> • One-page programme note does not include all criteria <p>Performance:</p> <ul style="list-style-type: none"> • Incorrect number of performers/ incorrect length • Minimal structure used • Beginning and ending included. Inappropriate selection of music/accompaniment/props/costumes. • Limited movement vocabulary used • Topic not communicated clearly • Dancers lack confidence in the performance

Not achieved Level 1 1–29%	PAT IS INCOMPLETE Journal: <ul style="list-style-type: none">• Choreographer shows no effort, not well organised, no leadership skills shown• Choreographic process shows no reflection• Unable to manage the dancers and rehearsals Programme note: <ul style="list-style-type: none">• One-page programme note does not include all criteria/no effort made Performance: <ul style="list-style-type: none">• Incorrect number of performers/incorrect length• Limited/No structure• Weak/No beginning and ending. Selection of music/accompaniment/props/costumes not suitable/no effort made.• Movement vocabulary not appropriate• Topic not communicated• Dancers unsure/under rehearsed. The choreography could have been improvised.
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PERFORMANCE INDICATORS: GROUP DANCE	
Performed in the dance major by 4–6 dancers: Three or more minutes in length.	
Outstanding Level 8 90–100%	<p>Performance:</p> <ul style="list-style-type: none"> • Complex dance vocabulary. Exceptional technique, control, strength, endurance, coordination. • Outstanding awareness of the principles of the dance style shown • Outstanding interaction and eye-contact shown between the group members • Outstanding awareness of spacing and timing, patterning ,unity and transitions • Dances with clarity, accuracy, attention to detail, musicality, agility, fluidity, dynamics • Very confident, expressive, focused and performs with energy and commitment to the group <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Outstanding overall production planning • Outstanding marketing strategy shown • Outstanding commitment to own personal role in the production • Outstanding use/design of marketing material
Meritorious Level 7 80–89%	<p>Performance:</p> <ul style="list-style-type: none"> • Complex dance vocabulary. Very good technique, control, strength, endurance, coordination. • Excellent awareness of the principles of the dance style shown • Excellent interaction and eye-contact shown between the group members • Excellent awareness of spacing and timing, patterning ,unity and transitions • Dances with clarity, accuracy, attention to detail, musicality, agility, fluidity, dynamics • Very confident, expressive, focused and performs with energy and commitment to the group <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Excellent overall production planning • Excellent marketing strategy shown • Excellent commitment to own personal role in the production • Excellent use/design of marketing material
Substantial Level 6 70–79%	<p>Performance:</p> <ul style="list-style-type: none"> • Very good dance vocabulary. Good technique, control, strength, endurance, coordination. • Good awareness of the principles of the dance style shown • Good interaction and eye-contact shown between the group members • Good awareness of spacing and timing, patterning • Dances with clarity, accuracy, attention to detail, musicality • Confident, performs with commitment to the group <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Very good overall production planning • Very good marketing strategy shown • Very good commitment to own personal role in the production • Very good use/design of marketing material
Adequate Level 5 60–69%	<p>Performance:</p> <ul style="list-style-type: none"> • Good dance vocabulary. Good technique, control, strength, endurance, coordination. • Principles of the dance style understood • Interaction shown between the group members • Awareness of spacing and timing, patterning • Dances with clarity, accuracy, musicality • Confident, performs with commitment to the group <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Good overall production planning • Good marketing strategy shown • Good commitment to own personal role in the production • Good use/design of marketing material

Moderate Level 4 50–59%	<p>Performance:</p> <ul style="list-style-type: none"> • Moderate dance vocabulary. Moderate technique, control, strength, endurance, coordination. • Principles of the dance style understood in places • Some interaction shown between the group members • Some awareness of spacing and timing, patterning • Knows dance and dances in time to the music • Confident <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Moderate overall production planning • Moderate marketing strategy shown • Moderate commitment to own personal role in the production • Moderate use/design of marketing material
Elementary Level 3 40–49%	<p>Performance:</p> <ul style="list-style-type: none"> • Limited dance vocabulary. Limited technique, control, strength, endurance, coordination. • Principles of the dance style not well understood • Limited interaction shown between the group members • Limited awareness of spacing and timing, patterning • Knows dance and dances in time to the music • Lacking confidence • Dance not correct length <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Limited overall production planning • Limited marketing strategy shown • Limited commitment to own personal role in the production • Limited use/design of marketing material
Just passed Level 2 30–39%	<p>Performance:</p> <ul style="list-style-type: none"> • Very basic dance vocabulary. Minimal technique. • Principles of the dance style not understood • Minimal interaction shown between the group members • Minimal awareness of spacing and timing, patterning • Dance known • No confidence • Dance not the correct length <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Minimal overall production planning • Minimal marketing strategy shown • Minimal commitment to own personal role in the production • Minimal use/design of marketing material
Not achieved Level 1 1–29%	<p>PAT IS INCOMPLETE/GROUP DANCE NOT PERFORMED IN THE DANCE MAJOR</p> <ul style="list-style-type: none"> • Minimal dance vocabulary. No technique. • Principles of the dance style not understood • No interaction shown between the group members • No awareness of spacing and timing, patterning • Dance not known • No confidence • Dance not the correct length <p>Planning of the production and report:</p> <ul style="list-style-type: none"> • Little/No overall production planning • Little/No marketing strategy shown • Little/No commitment to own personal role in the production • Little/No use/design of marketing material