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DANCE STUDIES

NSC EXAMINATION GUIDELINES

GRADE 12

2015

These guidelines consist of 28 pages.

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CAPS	Curriculum and Assessment Policy Statement
FET	Further Education and Training
NCS	National Curriculum Statement
NSC	National Senior Certificate
PAT	Practical Assessment Task
SBA	School-based Assessment

1. INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Dance Studies outlines the nature and purpose of the subject Dance Studies. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Dance Studies.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the school-based assessment (SBA) or the practical assessment tasks (PATs) as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dance Studies*
- *The National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

2. ASSESSMENT REQUIREMENTS IN GRADE 12

The formal assessment requirements for CAPS Grade 12 Dance Studies are:

External examination	200 marks
The final NCS examination in term 4 includes a practical examination and a theory examination. This makes up 50% of the final grade 12 mark and is externally set and marked.	
TOTAL:	400 marks

The formal programme of assessment from the Dance Studies CAPS document, p. 38 is:

Term 4:	Practical exam:	100 marks
	Theory exam:	100 marks

3. COGNITIVE LEVELS

Formal assessments must cater for a range of cognitive levels and abilities of learners in both the practical and theory examinations. Bloom's taxonomy provides some guidance, e.g.:

3.1 Theory

Questions should be scaffolded to include low, medium and high cognitive levels to cater for all learners.

The Dance Studies CAPS (p. 39) provides the weighting of questions for the theory paper:

- Low (30%) level
- Medium (50%) level
- High (20%) level

Examination/Test papers should start with easier questions to build learners' confidence. Within a question include easier low-level questions building up to more difficult high-level questions.

Below are general descriptions of three cognitive levels although they may overlap at times, e.g. one can analyse at a Grade 1 level and at a Grade 12 level.

Cognitive levels	Description	Types of questions
Low 30%	Recognising Remembering	<ul style="list-style-type: none"> • Recalling information • Identifying • Defining • Listing • Matching • Describing • Naming • Finding • Labelling • Filling in missing words • True or false • Multiple choice

Medium 50%	Comprehension Analysing Applying	<ul style="list-style-type: none"> • Breaking information into parts to explore, deconstructing • Summarising • Classifying • Explaining ideas or concepts • Elaborating, give examples • Using information in another familiar situation • Writing in a format, e.g. letter/review/programme notes/biography/press release • Organising
High 20%	Creating Evaluating Solving problems	<ul style="list-style-type: none"> • Generating new ideas, products, or ways of viewing things, experimenting • Designing, constructing, planning, producing, inventing • Justifying a decision or course of action • Judging/Giving and substantiating own opinion • Critiquing, interpreting • Comparing – finding similarities and differences • Discussing – giving more than one opinion • Reflecting, interrogating, interviewing

3.2 Practical

The table below is just a guide. The level of the action may vary according to the level of complexity of the task, e.g. there are low, medium and high levels of musicality.

Cognitive levels	Description	Types of actions
Low 30%	Imitation Recall	Technique: imitate and recall exercises; rhythms and dances
Medium 50%	Application Analysis	Technique, performance: application of technical skills; awareness of own and others' space; safe use of the body and comprehension of components of fitness; musicality; integration of mind and body
High 20%	Composition Create Analyse Synthesis Interpret Reflect Integrate mind and body Evaluate Judge Lead/Manage	<p>Improvisation: abstracting; developing an intent on the spot; international music</p> <p>Solo performance: interpretation; making meaning of movement; coordination; kinaesthetic awareness; communication; synthesis of style and principles in performance; creativity; musicality; agility</p>

4. PREPARING LEARNERS FOR THE EXTERNAL THEORY EXAMINATIONS

To prepare the Grade 12 learners adequately the theory examinations in the second and third terms should be based on the same principles and format as the final external theory examinations.

Guidelines for Paper 1: Theory Examinations

The final external theory paper is set externally by a national examination panel appointed by the Department of Basic Education (DBE), moderated by an external moderator appointed by Umalusi, and marked by a nationally or provincially appointed marking panel.

The term 2 and 3 theory papers are set and marked internally and moderated externally.

The Dance Studies paper is set out of 100 marks and learners have THREE hours to complete the paper. The majority of the questions should be drawn from the Grade 12 curriculum, supplemented by a limited amount of content from Grades 10 and 11 as laid out in the CAPS term plans.

The examination paper should have some choice questions. For instance, the section on the main muscle groups and their anatomical actions is optional content (see Grade 11 in the CAPS document, p. 13). There also needs to be choices in the dance literacy section as there is a wide range of dance works that can be studied.

The CAPS document (p. 42) suggests a format for the theory paper with possible topics. This is a guide only and is not a formula for the question papers. Not all of these topics may appear and others may be used that are not listed here but are part of the Dance Studies curriculum.

The paper consists of two sections with a higher weighting for dance theory and history (60%) and a lower weighting for safe dance practice and health care (40%).

SECTIONS	POSSIBLE TOPICS	MARKS
SECTION A: Safe dance practice and health care	<ul style="list-style-type: none"> • Principles, purposes and processes of warming up and cooling down • Posture, stance and alignment • Synovial joints • Muscles and anatomical actions (optional question) • Structure, movement and safe use of the spine • Components of fitness: strength, flexibility, endurance, core stability, neuromuscular skills • Injuries: causes, care and prevention • Benefits of good nutrition, balanced diet and hydration • Eating disorders, stereotyping • Mental health: tension, stress, relaxation, concentration 	40

SECTION B: Dance history and literacy	<ul style="list-style-type: none"> • Dance history • Functions and values of dance in society • Forms, principles and characteristics of dance major and another dance form • Comparison of dance forms • Careers in dance and related industries • Community dance projects • Choreographic structures and performance spaces • Dance production and marketing • Music elements, terms, instruments • Dance literacy: prescribed international and South African dance works, choreographers and composers (see list on p. 8 of this document) 	60
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[Excerpt from the *Dance Studies CAPS*, p. 42]

Questions should be substantial and may include integrated topics, e.g. combining 'functions of dance in society' with 'careers' or 'community projects'.

5. CONTENT OF THE THEORY PAPER

5.1 Dance Genres

Learners need to be able to identify and compare at least two dance genres in terms of their characteristics, principles and styles. One of these dance genres should be African dance for the non-African dance majors and cross-cultural dance forms for the African dance majors. They should understand the underlying movement principles of their own dance form in depth. They should be familiar with the dance terminology of both dance genres studied.

5.2 Dance History

Learners cover the evolution and development of their dance major in Grade 10. They should revisit this section in Grade 12.

5.3 Dance Literacy: Selection of Prescribed Works

In order to be culturally fair, the Dance Studies curriculum has been designed to accommodate a wide range of dance forms and styles. The CAPS document identifies a draft list of a wide range of South African and international dance works by well-known choreographers (see page 43). A number of these dance works are no longer available for study and the list needs to be updated from time to time to include new works.

In Grades 10, 11 and 12 learners should be exposed to at least TWO dance works, ONE South African and ONE international work each year. In total SIX choreographers and their works should be covered over the three years of FET. This means therefore that learners have a choice between any of the SIX that they have studied and not just the two studied in Grade 12. **At least TWO of those six works should be studied in depth in Grade 12.**

Depending on the availability of resources, suitable prescribed works are identified and recommended by the national examination panel together with the Umalusi moderator for a three-year period. These recommended works are communicated to provinces, districts and schools offering Dance Studies by the DBE Examinations Directorate, within the Examination Guidelines. This will make it possible to structure deep and specific questions based on specific dance works. It will also expose teachers and learners to new works.

Question papers will offer learners a choice to write on the identified dance works below or on the older prescribed dance works.

For 2016–2018 the following dance works are recommended for study in Grade 12:

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS	INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Gregory Maqoma	<i>Four Seasons</i>	Jiri Kylian	<i>Stamping Ground</i>
Alfred Hinkel	<i>I am Cinnamon</i>	Christopher Bruce	<i>Ghost Dances</i>
Vincent Mantsoe	<i>Gula Matari</i>	Petipa	<i>Swan Lake</i>
		Corrali	<i>Giselle</i>

Learners must see the dance works live or on video/DVD to develop their dance literacy. It is impossible to appreciate a dance work without seeing it. They need to see the works a number of times to analyse them in depth. They need to be able to recognise symbolism within the dance works and find how the choreographer has used the movement and production elements to give meaning to the dance.

Teachers must give learners many opportunities to read and write in order to improve their literacy levels. Learners must be encouraged to do their own research in books, journals and on the Internet rather than relying only on the textbook and study guides. Learners must practise writing clearly and coherently and in depth. They should be able to select relevant information and give opinions that substantiate their answers. Learners should be given an opportunity to apply their knowledge in authentic tasks, e.g.

- Write a review
- Design programme notes
- Prepare an interview
- Prepare a presentation
- Write an article for a magazine/newspaper
- Plan a performance

5.4 Indigenous Dance for Non-African Dance Majors

Learners research and learn to perform indigenous dances for their PATs in Grades 10 and 11. This topic is also included in the theory examinations in Grades 10, 11 and 12.

In Grade 12 indigenous dance is integrated into the theory through issues of symbolism, the use of cultural dance as imitation versus inspiration and through comparisons of dance forms.

African dance majors who study another 'cross-cultural' dance genre for their PAT must still study the theory of one or more indigenous African ceremonial dances for the theory examination.

For 2016–2018 the background of AT LEAST ONE of the following indigenous African dances should be studied in preparation for the theory examination:

Domba	San Trance Dance	Umzanzi	Reed Dance	Indlamu	umTshotsho
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5.5 Careers

This section needs to be practical in order to assist learners in planning their futures. Learners should engage in dance-related jobs in preparation for their choreography or group dance performances. They should be given projects to research dance-related careers in terms of the kind of work, the abilities required, the training and qualifications required as well as being able to define the career. Learners should research where training for various careers is available and how to access funding for tertiary training.

5.6 Planning of a Community Dance Project

Grade 12's need to have real experience in the planning of an appropriate dance-related project in their communities. Although this should be a very creative exercise, learners need to be **realistic**. They are expected to have a degree of knowledge and understanding on what is required to run a dance project that will add meaning to, as well as uplift their community.

5.7 Functions and Value of Dance in Society

Learners need to reflect on why they dance and why others dance. They should be able to identify and discuss the social, cultural, physical, emotional, political and economic functions and values of dance and be able to advocate the art of dance.

5.8 Improvisation, Composition/Choreography

Learners need to be able to reflect on their experiences in improvisation and composition. They should be able to answer questions on the dance elements of time, space and force. They should be able to discuss choreographic structure and approaches. They need to have the vocabulary to talk about their choreographies such as locomotors, motifs, phrases, canon, unison movement, etc. They should also be able to write about production elements such as costumes, sets, props, lighting, choice of music, stage settings, etc. They should be able to evaluate how production elements are used in symbolism.

5.9 Production

Learners should have experienced organising, planning and marketing their own public dance performances. They should be able to write about the processes, the roles and the responsibilities involved.

5.10 Safe Dance Practice and Health Care

The anatomy section of the work must be relevant and applied consistently in the dance class so that the learners have a broad understanding of its importance. Learners should apply anatomical terms and understand anatomical actions within the dance class. They need to be able to apply health care information in authentic dance situations/environment.

The content of this section progresses from Grade 10 to 12 around similar topics deepening the learners' knowledge with each year. Learners should be able to communicate a clear understanding of the purposes, principles and processes for **warming up** and **cooling down**. They should know the principles and **safe use** of **posture**, **core stability** and **alignment**. They should have a basic knowledge of the **skeleton** and **joints**. The **muscle groups** and **actions** are **optional**. Teachers should try to include this section for enrichment but if they are struggling with time and curriculum overload, they can leave this out. This section will always be part of a question containing choices.

Learners need to know how to look after their bodies as their instruments, i.e. understand and apply the **components of fitness** and should know about the **care of their feet**. They need to research common **dance injuries**, their causes, their prevention and their treatment. They also need to know about **life style choices**, **nutrition**, **stereotyping** and **mental health issues**.

5.11 Music

Since dance and music are so closely interrelated it is very important for learners to have a basic knowledge and understanding of music and its relationship to dance. To minimize overload, the music section is embedded in all three topics. In their techniques classes and during improvisation learners will explore different **music genres** and rhythms. They will learn how to work with music during their choreography and have a basic understanding of **motifs, phrasing** and **instruments**. In dance literacy they will learn about composers and musicians and how they contribute to the dance compositions.

Music elements to be studied include:

- Rhythm
- Tempo
- Dynamics
- Duration
- Pace

Instrument classifications include:

- Chordophone, idiophone, membranophone, aerophone
- Strings, brass, wind, percussion, electronic

6. CONSOLIDATION AND REVISION

Curriculum coverage of the theory topics should be completed by July/August to allow time for consolidation. *In addition to the Grade 12 content*, candidates will be expected to have knowledge and understanding of the Grades 10 and 11 content. Teachers are required to assist learners with revision of Grade 10, 11 and 12 theory.

Learners should be encouraged to practise answering past examinations papers. These are available on the WCED website: <http://wced.school.za/documents/Matrices2012> and the Thutong national Department of Basic Education website: www.thuthong.doe.gov.za/supportformatics. Learners should check their answers against the marking memorandum to see what is expected.

Provide opportunities for discussion so that learners develop their vocabulary. Learners should be reading and writing every day to improve their writing skills. Give them small questions or topics to complete for homework in their workbooks. Teachers should correct spelling and grammatical errors in essays, homework, projects and tests. Although marks are not subtracted for spelling and grammatical errors, learners cannot be awarded full marks for an answer that has these errors.

Work covered in the PATs often has a huge impact on the learners' ability to adequately answer certain questions in the paper, e.g. Indigenous Dance, Choreography.

7. TIPS FOR SETTING YOUR QUESTION PAPERS

- Always start by asking yourself what are the essential areas to be covered at this level.
- Questions should be substantial and may include integrated topics, e.g. combining 'functions of dance in society' with 'careers' or 'community projects'.
- Do NOT be vague. Learners must know exactly what is expected from them.
- As you set a question, work out the answer/memo immediately.
- Often a question seems great until you try to answer it. Answer your own papers (without a memo or textbook) to make sure that the questions have been asked clearly and include learner-friendly language and are possible to complete in the given time frame. This is a very valuable exercise.
- You must have a memo for every test and examination paper. Check translations carefully. Do both versions say and ask the same thing?
- The examination paper should have some choice questions. For instance in Grade 11 the section on the main muscle groups and their anatomical actions is optional content (see the Grade 11 column in the CAPS document on p. 13).
- Your question paper must be moderated by your head of department or by the subject advisor.
- Set your exam papers in advance, preferably by the beginning of the term as this will guide your teaching and ensure you cover the curriculum for the term.
- Make sure the same section of work is not repeated in different questions/sections.
- Be realistic about mark allocations.
- Make sure you use accessible language for your learner.
- Check that there is enough information available to learners for the mark allocations given.
- Your memorandum should be open-minded and cater for diverse answers.
- Avoid awarding marks for superficial responses/answers not addressing the actual question.
- Make detailed notes on your memorandum when marking to use as feedback for learners as well as improving on your paper for yourself in the future.
- When using images make sure they are clear when reproduced.
- Check all the spelling and grammar in your paper. You need to set an example.
- Start your own exam bank of questions from peer teachers and from Internet searches.
- It is very creative to set exam papers, but it takes a very long time. Work with your colleagues and share the load.
- Make sure you go over the answers with your learners after you have marked them.

8. GENERAL GUIDELINES FOR MARKING

- The marking memorandum needs to provide detailed assistance to markers.
- Teachers should read through the exemplar marking memoranda carefully to understand the standard of answers expected as well as familiarising themselves with the kind of marking rubrics used.
- The marking memorandum should be comprehensive and clear.
- It is preferable to mark question by question rather than whole papers to obtain a standard.
- Candidates forfeit one or two marks if they have not written in the required format, e.g. letter/review/essay/press release, etc.
- Learners are not penalised for wrong spelling unless the words are indecipherable.
- Full marks cannot be awarded for an answer that has the information but is written poorly with numerous spelling and grammatical errors.
- Candidates may not be given full marks unless they have answered all the sections of a question.
- If a learner numbers an answer incorrectly, but the information is correct, he/she should only be penalised by 10%.

- Markers must check the cognitive levels expected before marking each section of each question. Full marks should not be awarded for low-level answers to high-level questions.
- If one answer is required, but two are given by the candidate, only the first one will be marked, irrespective of which one is correct.
- Markers should mark positively rather than negatively, i.e. marks are given for correct information and are not subtracted if incorrect information is also given.
- Markers should check the mark allocation for each part of each question. If a question is worth 10 marks look for 10 salient points. One fact is not always equal to one mark. Award marks based on the quality of the answer. Avoid the use of half marks unless the marking memorandum specifies the use of half marks. Note that candidates may have given more information in one section than in another. Evaluate the whole answer to determine what the candidate knows and award marks accordingly.
- Candidates must answer on a dance form they have learnt in school.
- The dance form has to be on the recommended dance form list, according to the policy document.
- The marking memo should clarify which cognitive level is addressed in each aspect of each question, e.g.

FOCUS OF QUESTION + <i>cognitive level descriptors</i>	TOPICS			ABILITY LEVELS		
	1	2	3	LOW	MEDIUM	HIGH
Safe dance practices						
1.1 Warm up (knowledge + comprehension)	√	√	√	4		
1.2 Dance injuries (analysis)	√	√	√		6	

9. PREPARING LEARNERS FOR THE EXTERNAL PRACTICAL EXAMINATIONS

9.1 Internal Tests and Examinations

The preliminary examination in term 3 should be a rehearsal for the final practical examination and should include all the components, i.e.:

- Learners should be assessed in groups of 4/5 as if in a mock final examination
- An outside teacher/peer teacher could attend these exams to help learner preparation
- 30-minute technique class
- 2-minute solo
- Improvisation

The final practical examination should take place between late August and October depending on the number of candidates. The Grade 12 final practical examination is internally set according to the guidelines below and externally marked and moderated.

9.2 Preparation for the Practical Examinations

9.2.1 Class Work

During the year learners should be given a **full** technique class in their dance major at least twice or more per week. The technique and style of the dance major should be examined as a **full** technique class during the June internal examinations.

The 30-minute class work for the external examination should be a summary of what was learnt over the three years. The class work should demonstrate the learner's technical ability and the level of complexity they he/she mastered. It should therefore include exercises that:

- Demonstrate principles of good body use such as posture, alignment, safe landings from jumps/leaps, etc.
- Developed components of fitness, strength, flexibility, core stability, endurance and neuromuscular skills, over the three years
- Demonstrate the principles of the dance form
- Demonstrate the level of complexity reached in the technique and performance skills

The class work should contain sufficient repetition to allow the examiners an opportunity to evaluate the ability of each learner in the group.

Tips for Setting an Examination Class

The following needs to be considered when you are setting an examination class for assessment:

- The class should be set at a standard that allows the learners to present all the skills and knowledge they have learnt during terms 1 and 2 at their level of competence, e.g. the exam class should allow the weaker learners to cope and yet allow the stronger learners to challenge their physical skills and competencies.
- Start with a warm-up suitable for the dance style you teach that is not too involved; this will allow the learners to focus their minds and get their bodies into a state of readiness.
- Set a creative class with a variety of dynamics that allows the learners to present a personalised style and brings their particular strengths to the fore, BUT do not combine too many exercises into one choreographed sequence. The exercise should include sufficient repetition to allow the learners to create body memory.
- Include exercises that train all aspects, e.g. arms, legs, torso, body conditioning exercises, floor exercises, centre practice and simple combinations moving across the floor.
- Ensure that the exercises are performed on both sides of the body.
- Use interesting and different genres of music that are inspiring for the learners.
- Ensure that learners are suitably groomed and teach them how to enter and exit the examination class in the appropriate manner.
- Examine your learners in groups of 4 or 5 that will help them to prepare for their final practical examinations. If possible, bring in a peer teacher so that learners get used to a more formal examination process.

9.2.2 The Solo

- The 1–2 minute solo should be choreographed by the teacher, a guest choreographer or it can be an excerpt from a professional work.
- The solo must be in the dance major.
- By Grade 12 learners should have reached a high level of complexity in their dance vocabulary. The solo needs to demonstrate the level of complexity reached by the learner. It should not be too easy or too difficult and should show off the learner's talent or achievements.
- Each learner should personalise the solo and give it his/her own unique expression and interpretation.

Tips for Setting the Solo

- You could teach different solos to different learners depending on their abilities and preferences or you could teach the whole class the same solo.
- You might also teach one solo but allow the learners a choice of which music they would perform to. Each learner will have a different way of moving and interpreting. This will allow for fast, medium, slow or dramatic interpretations of the solo.
- Your learners need to be aware of the following in the solo dance:
 - The style
 - Technique performed at the highest possible level
 - Personalisation of dance – beginning, middle and endings
 - The specific movements
 - Musicality
 - The use of space – directions, levels, etc.
 - The dynamics – light and shade
 - Focus, projection and performance
- By term 3 each learner should have personalised the dance.
- For high achievers you or they can add to the solo and incorporate more complex techniques and steps.

9.2.3 The Improvisation

The improvisation section is highly important in the examinations as it provides an opportunity to demonstrate the highest cognitive level (creative thinking, decision making, problem solving) and provides an insight into the candidate's mastery of his/her body, spontaneity and dance fluency.

If learners have been improvising throughout Grades 10–12, this section should gain them high marks. Teachers should prepare learners by giving them many opportunities to improvise in a safe and structured environment, using ideas, props and all kinds of music.

The learners do not have to improvise in their dance major. They may use any or a combination of dance styles. The idea is to use improvisation to create unique and new movements. Examiners will look for freedom of movement, quality of movement, imagination, confidence, and musicality.

In the Grade 12 final examination learners are given a choice to improvise alone or in a duet, trio or group. If a learner improvises alone it should be about ONE minute long. If learners improvise with others the improvisation should be about TWO minutes long to allow examiners time to see all the candidates.

Learners will be given a choice of stimulus on the day which might be pictures, props, poems, text or words and they will be given music to accompany the chosen topic. Examiners can choose whether to play learners a snippet of the music in advance or not. Teachers should give learners opportunities to improvise in this way. Teachers and examiners need to have a range of music available on a CD/iPod.

Tips for Setting the Improvisation Task

- Give the learners a stimulus, e.g. a word/phrase/poem/prop.
- Encourage them to be spontaneous, daring, to avoid using any known steps, to have a clear beginning, middle and ending.
- Use a broad range of music encouraging them to respond to the speed, atmosphere and rhythms of the music rather than trying to dance to the music.

10. ADMINISTRATION OF THE FINAL EXTERNAL PRACTICAL EXAMINATIONS AND FACE MODERATION

Provinces will appoint an external examination panel to include:

1. Provincial internal moderator
2. Provincial chief examiner
3. Co-examiner(s)

The panel may vary for different schools to ensure the inclusion of at least one expert in the relevant dance form. Provinces will make all the arrangements. This includes the communication with the teachers and schools, arranging the venues, the times, the examining panel and anything else that needs to be done in the management of the practical NSC examinations for Grade 12.

Before the final practical exams begin, the provincial internal moderator will meet with the provincial examiners in order to orientate them on examination matters and finalise the improvisation action. The provincial internal moderator will visit a sample of examination sites during the examinations in order to quality assure the exam process.

The teachers responsible for the teaching of the practical component being examined will be required to be present with the examiners to facilitate and examine their candidates. They must present their practical year marks for moderation.

Note that the provincial chief examiner makes the final decision on the assessment mark.

See ANNEXURE B for guidelines on performance levels for benchmarking

Timing of the External Examinations

EXTERNAL EXAMINATION ITEMS	COMPONENT	APPROXIMATE TIME INCLUDING BREAKS AND MARKING	MARKS
Class work	30-minute class per group of 4/5	55 minutes	50
Solo	4 learners x 2 minutes each	15/20 minutes	30
Improvisation	1 minute per learner or 2 minutes per group	10 minutes	20
	Marking time	15 minutes	
TOTAL		Approximately one hour 15/20 minutes per group	100

11. CONCLUSION

This examination guideline document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which teachers should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.

ANNEXURE A: GRADE 12 PRACTICAL EXAMINATION INSTRUMENT

NAME OF SCHOOL: DATE: GROUP NUMBER: MODERATOR/EXAMINER:	Candidates	1	2	3	4	5
Set technique class						
Safe body use (posture, alignment, landings)	5					
Fitness (flexibility, strength, stamina)	5					
Coordination, control, precision, accuracy, clarity, attention to detail	5					
Level of complexity (e.g. balances, quick changes of direction or level, contrast, advanced vocabulary)	10					
Movement quality (transitions, fluidity, dynamics, consistency)	5					
Musicality and reproduction of rhythms	5					
Principles and style of the dance form	5					
Presentation (confidence, expression, energy, focus, presence, projection, grooming, exam etiquette)	5					
Overall impression	5					
Subtotal	50					
Solo						
Level of complexity (e.g. balances, quick changes of direction or level, advanced vocabulary, accuracy, attention to detail)	5					
Principles of the dance form, style of genre and own unique style	5					
Movement quality (transitions, flow, commitment, energy, dynamics)	5					
Beginning and ending and personalisation of dance	5					
Musicality and varied dynamics	5					
Performance (expression, interpretation, confidence, focus)	5					
Subtotal	30					
Improvisation						
Structure: beginning, ending	2					
Creative use of space and relationships	3					
Interprets stimulus	3					
Imagination, creativity, innovative, takes risks	5					
Committed, energetic, focused, confident	5					
Response to music	2					
Subtotal	20					
External Exam Total	100					
2nd examiner	100					
3rd examiner	100					
FINAL MARK	100					

Use in conjunction with level descriptors in ANNEXURE B on next page.

ANNEXURE B: PERFORMANCE LEVEL DESCRIPTORS

LEVEL 7: OUTSTANDING	
95–100%	Advanced understanding and mastery of technique , performance and interpretation of movements. Above and beyond school requirements – learner has advanced experience of performance and a highly developed range of movement and ability.
90–94%	Advanced understanding and mastery of technique . Excellent performance quality. Highly engaging in all aspects of work. A wide range of movement established and demonstrated throughout.
85–89%	Technique well established throughout . Performance and interpretation of movements shown with meaning and understanding of intent. Shows special performance quality and a wide range of movement. Very confident and well prepared in all areas of the exam with attention to detail.
80–84%	Technique established and understood . Performance and interpretation of movements shown with meaning and understanding of intent. Shows performance quality throughout and a good range of movement. Has worked very hard to achieve this level at school. Well prepared in all areas of the exam with attention to detail.
LEVEL 6: MERITORIOUS	
75–79%	Technique established – learner has obviously worked hard to establish this. Performs with confidence and focus. Has done the best he/she can within his/her physical restraints and shows a range of movement. Shows ability. All areas of the exam managed well – attention to detail.
70–74%	Technique shows understanding . Performs with confidence. Has worked to the best of his/her abilities and a range of movement demonstrated. All areas of the exam presented with effort.
LEVEL 5: SUBSTANTIAL	
65–69%	Technique established in some places . Work is known and presented without mistakes – confident and established performance is shown in places. A range of movement demonstrated but limited in places.
60–64%	Technique established at a basic level . Performs confidently without mistakes. Range of movement is limited. Puts effort and focus into all work.
LEVEL 4: ADEQUATE	
55–59%	Technique established at a basic level . Performance in places. Some range of movement and effort shown.
50–54%	Technique not always evident . Performance shows confidence in places. Limited range of movement, but effort shown.
LEVEL 3: MODERATE	
45–49%	Technique and performance are minimal but shows some confidence in places . Work is fairly secure. Limited range of movement and effort shown.
40–44%	Technique is weak and performance is minimal but work is known . Limited range of movement and effort shown in places.
LEVEL 2: ELEMENTARY	
35–39%	Technique and performance is lacking . Learner knows his/her work and performs with minimal confidence and inconsistent effort. Limited range of movement.
30–34%	Technique and performance not evident . Learner knows most of his/her work. No range of movement, limited in all aspects of dance. Minimal effort shown.
LEVEL 1: NOT ACHIEVED	
20–29%	Work is not known and all elements of the exam show a lack of preparation. Technique not established throughout, lacks performance and has no range of movement.
1–19%	No evidence of three years' preparation . Work is not known throughout. Class work/Solo and improvisation skills are minimal. No understanding of the dance principles at all. No confidence and no performance shown.

ANNEXURE C: SPECIFIC REQUIREMENTS FOR PRACTICAL EXAMINATIONS**1. LATIN AMERICAN AND BALLROOM MAJORS**

- In dance genres such as ballroom and Latin American where dancers dance in couples, 'solo' refers to one couple; 'duet' refers to two couples.
- Partnerships generally refer to a male/female pair but can be the same gender, differentiated as leader and follower rather than male and female. Candidates may be partnered by professional dancers, teachers or higher level competent dancers.
- 'Group dance' in this case refers to 'formation dancing' where four or more couples dance together making various formations from straight lines to circles, 'V' shapes, etc. Changing partners and separations are all part of the dance. Various music rhythms can be interlinked into one recording and the dancers can then move from the one dance rhythm to the other in the same performance.
- The solo can also be a choreographed dance using the various rhythms. The music can be recorded using selected bars from various music recordings and blended into one track for the dancer to perform to, e.g. the couple may move from a samba rhythm into a rumba and possibly end with jive. Various combinations using the different rhythms are possible. The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length.
- If the group dance uses only one of the dance rhythms then this rhythm must be different to that performed in the solo:
 - In ballroom: If the solo dance is a waltz then the group dance must be quickstep, slow foxtrot, tango or Viennese waltz.
 - In Latin American: If the solo dance is a rumba then the group dance must be samba, cha-cha, paso doble or jive.
 - The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length.
- It must be noted that 'solo Latin' and 'line dances' cannot be used in this component. They can be incorporated into the choreographed class work as basic exercises.

2. BALLET: EN POINTE WORK

Learners studying classical ballet should be encouraged to do en pointe work only if their ankles and feet are strong enough. Doing en pointe work will contribute to their achievement of a higher complexity level and assist them if they want to pursue a career in ballet or if they wish to enrol in a tertiary ballet programme.

However, learners who have not been dancing for long and whose ankles and feet are not yet strong should not be expected or forced to dance en pointe as it is dangerous.

ANNEXURE D: TEACHER'S PREPARATION FOR FINAL PRACTICAL EXAMINATIONS

VENUE/EXAM PROCEDURES	REQUIREMENTS	CHECK LIST
Performance space	<ul style="list-style-type: none"> • Must be of a sufficient size for the learners to move comfortably as well as for the examiners to be accommodated at tables. • Mirrors must be covered. 	
Temperature	<ul style="list-style-type: none"> • Must be well ventilated if hot/warm if cold. 	
Floor	<ul style="list-style-type: none"> • Must be clean with a smooth level surface to perform on. 	
Noise	<ul style="list-style-type: none"> • Must be quiet and isolated from interruptions and outside noises. 	
Toilets/Change rooms	<ul style="list-style-type: none"> • Must provide a toilet/change room for the learners and a toilet for examiners that are close to the examining venue. • Must be clean and equipped with toilet paper towel and soap. 	
Light	<ul style="list-style-type: none"> • The venue must be well lit. If specialist lighting effects are used, there must be sufficient light on the examiners' tables for them to see their marking instruments. 	
Sound	<ul style="list-style-type: none"> • CD player and speakers must be supplied that can cope with the volume required for the performance space. • A person must be appointed to work the music for the examinations other than the teacher. • All music must be checked beforehand to ensure that all CDs play and no problems are encountered. 	
Examiners' requirements	<ul style="list-style-type: none"> • A table that is large enough to mark at for each examiner • A comfortable chair • Water and glasses on the tables • Sufficient light • All marking schedules on the examiners' tables in the correct order of marking • All learners' full names filled in on the marking schedules • SBA completed mark sheet 	
Learners	<ul style="list-style-type: none"> • Must be ready and warmed up before the examinations are scheduled to start. • Must have their numbers clearly and securely displayed on the front and back of their leotards – and must stand in numerical order from the examiners' left to right, i.e. 1/2/3/4. If working in two's, 1/2 together and 3/4 together, etc. • Must be well groomed in the appropriate attire for the dance major. • No jewellery, hair hanging in the face, etc. • All learners are expected to be at the exam venue for the duration of the exams. • All learners are expected to behave in a respectful manner while other learners are performing. • Water should be available for learners during the exams. 	
Refreshments/Food	<ul style="list-style-type: none"> • Teachers are requested to provide morning/afternoon tea/coffee as well as lunch for the examiners if your exam period extends over a whole day or is over the lunch period/or any part thereof. Find out what the dietary requirements of the examiners are beforehand. Remember that the examiners leave home very early and return home very late after many of the exam sessions and your hospitality is most appreciated. 	

ANNEXURE E: DANCERS WITH SERIOUS ILLNESSES OR INJURIES

The practical component of Dance Studies is an essential part of the subject. It counts for 50% of the final external examination marks, 50% of the school-based assessment and 75% of the PATs. Learners cannot pass Dance Studies on the theory papers alone. Teachers must take every precaution possible to prevent injuries from occurring during dance classes and rehearsals.

Occasionally, however, a learner finds he/she is unable to complete the practical components in Grade 12 due to a debilitating illness or injury. Each case will be evaluated individually by the provincial department based on the following guidelines:

Scenario 1:

A serious injury/illness prevents the candidate from performing the final external practical examination, as scheduled. The candidate presents a recent doctor's certificate (not more than one week old) and receives an *incomplete mark* and will be given three months after the end of the final practical examinations to recover from his/her injuries and complete his/her practical work. This means that he/she will not receive matriculation results along with his/her peers in January.

Note that pregnancy is neither an illness nor an injury. Pregnant learners may be permitted to take their practical examinations earlier if their teachers believe that they are ready or may delay their practical examinations until after their babies are born. They will receive an 'incomplete' matriculation result until they have completed the examination.

Scenario 2:

The injury occurs during the school year preventing the candidate from completing his/her PATs and internal practical examinations and tests. He/She will be expected to complete the work once recovered. A recent doctor's certificate must be presented to the teacher.

Scenario 3:

Should the learner be injured early in the school year to the extent that he/she cannot recover within the allowed time period, he/she could apply to the Head of Education and the Curriculum Directorate for permission to change to another subject. A recent doctor's certificate must accompany the application.

Scenario 4:

Should a serious illness or injury occur after the learner has completed most of the SBAs and PATs and if the learner is not likely to recover in time to complete the practical examinations within the Grade 12 year he/she may apply to present a major research project in lieu of his/her final practical examinations.

In this case the following procedures are required:

- Apply to the provincial Head of Education for permission for a dispensation with a motivating letter from the principal and the parents and accompanied by a doctor's certificate, not older than one week. The doctor's certificate must supply supporting evidence such as x-rays/ blood tests.
- The dispensation will allow for the school to submit a video/DVD of the learner's class or public performance within the last six months of Grade 12 and to present a research project orally and in writing in lieu of one or both of the PATs, or in lieu of the final practical examinations as described below.
- The research presentation and report will be marked by the external examiners.

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 Guidelines

- References need to be 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 the reference only includes 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 publish** (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

NOTE: The research project requires the same rigour as preparing for a practical examination. Teachers will be held responsible for learners who do not complete the practical examinations without sound evidence from a doctor/hospital that the candidate is not capable of completing the examination within the year or within three months after the matric examination. The evidence needs to be dated within one month of the matric examination. This evidence must be submitted to the provincial examination department for approval at least one month prior to the date of the final practical examinations, except in the case of an accident or emergency. Failure to do this will result in an incomplete examination result for the candidate/examination fraud by the teacher. The research project can only be considered in dire circumstances, e.g. an operation restricting body movement/break/fracture of a bone/torn ligaments, muscles/hospitalisation due to severe illness/severe mental illness requiring the candidate to be institutionalised, etc. Minor injuries will not be accepted as the candidate can ask for a delayed examination date within the year or do the examination in the first three months of the following year. *Pregnancy will not be an accepted reason for doing a research project under any circumstances.* Teachers are advised to take the needed precautions when applying for this concession for their learners.

ANNEXURE F: RESEARCH PROJECT – ASSESSMENT INSTRUMENTS**Name:****Candidate number:****School:****Date:**

ITEM	MARKS	CANDIDATE
Content page Introduction of the topic, why it was chosen and purpose/intention of the research.	10	
Main body of the project showing an in-depth knowledge of the topic, analysing the material, written clearly and coherently, giving opinions substantiated by the opinions of others/experts.	20	
Conclusion: Summary of the findings	10	
Written presentation: The project must be typed and bound or presented in a booklet for the final presentation. Work is presented with correct use of spelling and grammar in the chosen language with attention to format, headings, punctuation, spacing, etc.	10	
Visual presentation: Illustrations/Diagrams/Charts/Photographs/PowerPoint presentations/Physical demonstrations/Objects such as skeletons/bones, etc.	15	
Oral presentation: Able to communicate and present the topic to an audience with confidence/knowledge/engagement and evident preparation of the topic.	20	
Background research: Information for the research project needs to be accessed from many different sources to inform and collaborate the research and then be collated into one coherent project and presented in the final presentation. All reference material used for research etc. must be included in the project, i.e. Internet sources used, printed out/book pages – copies made/illustrations/articles included/clips included/ photos, etc.	15	
References to include author's surname and initial, date, name of the source (book/journal/magazine/newspaper/letter/programme/website address/other), page number, publisher, origin (town/country).		
Authenticity certificate Penalty for plagiarism = 0 marks		
TOTAL	100	

The external practical exam panel will examine the injured learners' presentations on the same day as the other candidates.

GRADE 12 DANCE STUDIES RESEARCH PROJECT RUBRIC

CRITERIA	Description of identifiable performance characteristics reflecting:
Exemplary 90%–100%	Topic mastered completely: Clear evidence of relevant background research that is rigorous and scholarly. The report should be superbly organised and presented and lucidly written. Excellently presented oral demonstrated meeting all the criteria for marking and more.
Accomplished 80%–89%	High level of performance in the topic: An outstanding written report and oral presentation. The learner will have presented a detailed analysis of the topic, showing high-level thinking and detailed research is evident in the project.
Shows understanding 70%–79%	Well-informed about the topic: Some issues may have been overlooked but there should be a well-developed project, which suggests the candidate did in-depth research into the topic. The report should be organised and written to a high standard. Confident oral presentation.
Moderate achievement 60%–69%	Knowledgeable about the topic: The presentation and organisation of the report should be clear. There may be some signs of weakness, but overall the grasp of the topic should be sound. Oral was presented without mistakes.
Developing an understanding 50%–59%	Some familiarity with the topic: The presentation and organisation of the report should be reasonably clear. There are signs of weakness, but overall the grasp of the topic should be sound in places. Oral was presented.
Shows some understanding 40%–49%	Basic understanding of the topic: The methods and how to organise and present the work in the report show a lack of understanding. The candidate has reproduced work from a source with little understanding. There are signs of confusion about more complex material. Oral was weak and candidate lacked confidence in delivery.
Shows minimal understanding 30%–39%	Minimal understanding of the topic: Minimal research has been covered with limited understanding of the topic/report. Oral presented but lacked coherence and delivery/was inconsistent – notes were required/read to help the candidate/mistakes made throughout.
Not achieved 0%–29%	No understanding of the topic: No research has been done to validate the topic. Presentation/Oral does not meet the required rigour of the project.

ANNEXURE G: GRADE 12 TECHNIQUE CHECK LIST ACROSS FOUR DANCE FORMS

Over the three years from Grade 10 to 12 all the content below should be included in the dance technique for Topic 1. As the learners become more advanced, the levels of complexity of the movements and the combinations of movements should increase adding changes in tempo, directions, dynamics, etc.

CONTEMPORARY DANCE	BALLET	AFRICAN DANCE	FLAMENCO/ SPANISH DANCE
Dance Conventions	Dance Conventions	Dance Conventions	Dance Conventions
Posture: Showing correct stance, strong lifted core	Posture: Showing correct stance, strong lifted core	Posture: Showing correct stance, strong lifted core	Posture and body alignment: Showing correct stance, strong lifted core
Principles of the dance form	Principles of the dance form	Principles of the dance form	Principles of the dance form
Spinal mobility: Rolling down, side bends, half circle, spiral	Spinal mobility: Forward, back, side and circular – half and full bends forward	Spinal mobility: Undulations, rolling down, side bends, spinal and hip dislocations	Spinal mobility: Using the torso, forward, back and side bends and circular, hip dislocations
Torso: Contractions, release, high release; table top	Torso: Épaulement	Torso: Contractions, release, high release	Torso: Contractions, release, high release, épaulement, spiral
Floor work: Contractions, release, high release, leg swings, falls, rolls, spirals and stretching	Floor ballet barre: Foot work, leg extensions, developing turnout, strengthening and stretching exercises	Floor work: Contractions, release and undulations, leg swings, falls, stretching and floor rolls (optional)	Floor work: None
Arms: Swings, reaches, successional arm movements	Arms: Port de bras	Arms: Swings, expansion of arms	Arms: Braceo, muñecas, co-ordination with castanets
Knee bends: Parallel and turned out, all positions; demi and full	Knee bends: In 5 positions of feet, demi and grands	Knee bends: Parallel, half and full turned out in second position	Knee bends: Included in marcaje and braceo exercises
Feet warm up: Rises, brushes on and off the floor, foot articulations and lifts	Feet warm up: Rises and relevés, battements tendu, glissés/dégagés, frappé, cou de pied, piques, retiré	Feet warm up: Articulation of the feet, brushes on and off the floor, digging foot work with flex and stretched feet, tapping, shuffling, footwork variations	Feet warm up: Combinations with golpes, plantas, tacones, talones, puntas, picas, etc.
Turnout parallel	Turnout	Turnout and turn-in	Turnout 45^o , parallel
Transference of weight: Lunges, walks, runs in all directions	Transference of weight: Lunges, walks, runs in all directions	Transference of weight: Lunges, walks, runs in all directions	Transference of weight: Pasos de vasco and marcajes: moving steps/routines with relaxed knees

CONTEMPORARY DANCE	BALLET	AFRICAN DANCE	FLAMENCO/ SPANISH DANCE
Circular leg movements: On the floor and in the air	Ronds de jambe: En l'air, à terre	Circular leg movements: On and off the floor	Circular leg movements: Rodazan and Jerezana
High brushes and leg swings: Front, side and back, fall and recovery, pitch and layout	Grand Battements: Devant, à la second, derrière, battement en cloche	Leg lifts: Stamps with variations	Castanets: Single, alternate, both, roll and combinations deepening in complexity
Balance: Unfolding the legs (développés), bending on one leg (fondu), slow leg extension, off balance/off axis, suspension, etc.	Adage: Développés, temps lié, fondu, arabesque, etc.	Balance: On one leg, off balance/off axis, unfolding legs	Balance: Marcajes with varying degrees of use of body – static
Turns: Swivels and spotting, spiral turns, continuous turns (chaînés), turns on one leg, jump turns	Turns: Spotting: en dehors, en dedans, posé en tournant, single (double optional), chaînés	Turns: Backward turns with hopping swivels and spotting	Turns: Basic flamenco turns, arms 4 th to 4 th , 3 rd to 3 rd , introducing castanets, turns of the body (de pecho, quebrada), chene
Small jumps: Hops, leaps and jumps: two feet to one, one to two, parallel and turned out, in all positions	Petit allégre, allégre, batterie: Sautes, soubresauts, changements, echappés, assembles, jetés, sissone ordinaire and fermée, temps levé, glissades, entrechat quatre, changement battu, echappé saute battu	Small jumps: With variations, big jumps	Palmas: Secas and sordas, various palos and tempos
Moving across space: Long walks, low walks, runs, prances, triplets	Moving across space: Walks, runs, bourrées, balancés, pas de bourrées, chassé, pose temps leve in arabasque, pas de chat	Moving across space: Walks and runs	Moving across space: Pasos de Vasco and moving marcajes, incorporating walks (long) and changing directions
Aerial movements: Large jumps, leaps, gallops, fotté, barrel leaps, step hops in all directions	Aerial movements: Grand allegro, gallops, fouetté, grand jeté, grand jeté en tournant	Aerial movements: Leaps, gallops and hops in a travelling mode	None

CONTEMPORARY DANCE	BALLET	AFRICAN DANCE	FLAMENCO/ SPANISH DANCE
Advanced skills: Falls and rolls, contact work	Advanced skills: Pointe work (optional) if learners are strong enough/planning to be ballet dancers or ballet teachers	Advanced skills: Contact work, complex rhythmic patterning, integration of singing and dancing	Advanced skills: Complex rhythmic patterning, speed, integration of singing and dancing
Dances: Combinations, solo, group dance 8–16 count unseen combinations of above steps	Dances: Enchaînements, solo, group dance 8–16 count unseen combination of above steps	Dances: Traditional ceremonial dance, social dances, solo 8–16 count unseen combination of above steps	Dances: Combinations, solo, group dance
Rhythms: Varied genres and tempos	Rhythms: Varied genres and tempos	Rhythms: Varied genres and tempos	Rhythms: Several palos and tempos plus contr-tiempo
Body part integration: Co-ordination of arms, legs, torso, head in movement	Body part integration: Co-ordination of arms, legs, torso, head in movement	Body part integration: Co-ordination of arms, legs, torso, head in movement	Body part integration: Co-ordination of arms, legs, torso, head in movement with additional aspect of castanets and palmas
Performance: Focus, projection, musicality, use of space, accuracy	Performance: Focus, projection, musicality, use of space, accuracy	Performance: Focus, projection, musicality, use of space, accuracy	Performance: Focus, projection, musicality, use of space, accuracy

ANNEXURE H: ESSAY WRITING SKILLS FOR LEARNERS

Getting started

When starting an essay, the best way is to get down on paper exactly what it is that you want to say – planning is important. To do this effectively, try making a mind-map beforehand as you will clearly see the connections between each point. This will help you to structure the essay properly.

Structuring your essay

The overall structure of your essay:

- **Heading and format:** Remember to check in which format you are being asked to write an essay (e.g. an article, tribute, letter, comparison, a biography, press release or review.) Provide an appropriate heading.
- **Introduction:** This will 'introduce' the reader to what you are about to discuss. Give a brief insight into what you are talking about and what you will go on to analyse.
- **Content:** This is the main section of your essay. It includes information, observations, opinions and connections – your main base of writing.
- **Conclusion:** This is your final section where you will summarise what you have spoken about and provide a finished paragraph of what you discovered/presented.

Checking your work

An important part of essay writing is self-analysis of what you have produced. Read your essay to yourself. This will highlight any mistakes you may have made that you would not otherwise notice reading in your head! Ask yourself:

- How are my punctuation, spelling, grammar and phrasing?
- Does everything make sense? Have I repeated myself? Does it flow effectively?
- Refer to your mind-map. Is there anything you have left out?

It is a good idea to do a mind map of your essay in the final examinations before you start to write your final answer.

ANNEXURE I: RESOURCES FOR DANCE STUDIES**Grades 10, 11 and 12 excellent Dance Studies learners' books and teachers' guides****Edumedia Resources**

The following resources are available to Dance Studies teachers and learners from Edumedia:

Tel: 021 689 9536 Fax: 021 685 7421; E-mail: Edumedia@westerncape.gov.za;

Website: <http://edumedia.wcape.school.za/catalog>:

- *Dance Theory and History Teachers' Resource Pack*
- *Dance Theory and History Study Guide Grades 10 - 12*
- *Anatomy and Health Care Study Guide Grades 10 – 12*
- *Dance Studies: Teaching Improvisation, Choreography & Production DVD and teacher guide*
- Contemporary dance set solo and African dance exemplar
- DVD and teacher guide: *Contemporary Dance common exam syllabus*
- DVD and teacher guide: *Practical ballet examination class*
- DVD and teacher guide: *Everybody Dance*
- DVD and teacher guide: *Warming Up and Cooling Down*

Useful Internet Websites

- www.drumcafe.org – Drum Café (book) – Indigenous music and dance in South Africa
- www.dancedirectory.co.za
- www.sarada.co.za – South African Rock Art (San culture)
- www.nasmus.co.za – San Medicine/Trance dance
- www.africaguide.com/culture/music.htm
- http://en.wikipedia.org/wiki/African_dance
- www.vuyani.co.za
- www.jazzart.co.za
- www.sekwaman.co.za – Vincent Mantsoe
- www.southafrica.info/about/arts/dance.htm
- <http://writing2.richmond.edu/writing/wweb/dance/danceguide.html>
- Answers.com – (when asked, type in the word 'Dance')
- WCED website for teachers – resource material and exam bank questions:
<http://curriculum.pgwc.gov.za/site/32/page/view/>