



# **basic education**

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

## **DANCE STUDIES**

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

**GRADE 12**

**2021**

**These guidelines consist of 49 pages.**

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## 1. INTRODUCTION

The 18 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

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

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make-up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

The subject **Dance Studies** has **ONE performance assessment task (PAT)**.

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

This 2021 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies. The purpose of this guideline is to provide detailed instructions for teachers and learners on how to administer and manage the PAT content to meet CAPS requirements for external moderation of compliance.

***The PAT (100 MARKS) constitutes a quarter of the final year marks (25%) and should be given the time and attention it deserves within the 4 hours allocated per week, per term, plus additional time after school as indicated in the CAPS.***

### 3. PAT IMPLEMENTATION

- The PAT should be implemented across the first two terms of the school year.
- **The PAT is ongoing as against a one-off test/examination and multiple opportunities should be provided by the teacher for the learners to keep improving as they receive guidance and develop skills.**
- The PAT assists teachers in determining learners' understanding right away as it involves active learning which makes learning visible.
- The PAT is a **compulsory component** of the final Grade 12 FET promotion mark.
- It is therefore important that schools ensure that all learners complete the PATs within the stipulated period – end of Term 2.
- Failure to complete the PAT will result in an incomplete/not resulted mark at the end of the year.

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT YEAR MARK (25%)
<ul style="list-style-type: none"> <li>• 30 marks written</li> <li>• 30 marks practical</li> </ul>	<ul style="list-style-type: none"> <li>• 20 marks written</li> <li>• 20 marks practical</li> </ul>	<b>100 MARKS</b>
<b>60 MARKS</b>	<b>40 MARKS</b>	

### 4. DISABILITY/ILLNESS/INJURY

- A disabled learner enrolled at the start of this FET subject (Grade 10) will be examined within their performance abilities and will not be discriminated against in any way.
- This could be extended to an able-bodied learner due to serious illness or injury in their Grade 12 year.
- Application in this regard must then be made to provincial directorates for any changed status in performance ability with regard to a learner with previous good health.
- Medical evidence and testimony from a professional must be submitted.
- This will not apply to the written or participation areas of the PAT requirements, only to the final performance mark.
- Pregnancy is not regarded as an illness or injury. A pregnant learner will be given every opportunity to complete her PAT before/after the birth of her child but **within the school year**.
- The PAT component can be adapted to allow participation of injured learners in the final performance, e.g. performing on a chair/wheelchair/standing/minimal movement.

### 5. LIST OF RESOURCES

- Learner's *Grade 12 Excellent Dance Studies* textbook
- Teacher's *Grade 12 Excellent Dance Studies* textbook – **teaching methodologies**
- CDs, a collection of suitable music and musical instruments, music system
- Literature/Articles/Textbooks on dance (books, magazines, internet)
- Access to research information on topics to be addressed in the learner choreographies, e.g. books, magazines, newspapers and the internet
- Reference books such as *Dance Studies: Teaching Improvisation, Choreography and Production* (WCED 2009 – available from Edumedia <https://www.yumpu.com>)
- Props, costumes, performance venue and other production elements, if available
- Video camera/Cellphone to record the process and product of the choreographies as evidence or for composing a work for video/film.
- Free editing programmes if the choreography is composed for video/film.
- Access to the school computer room/lab for researching/editing.

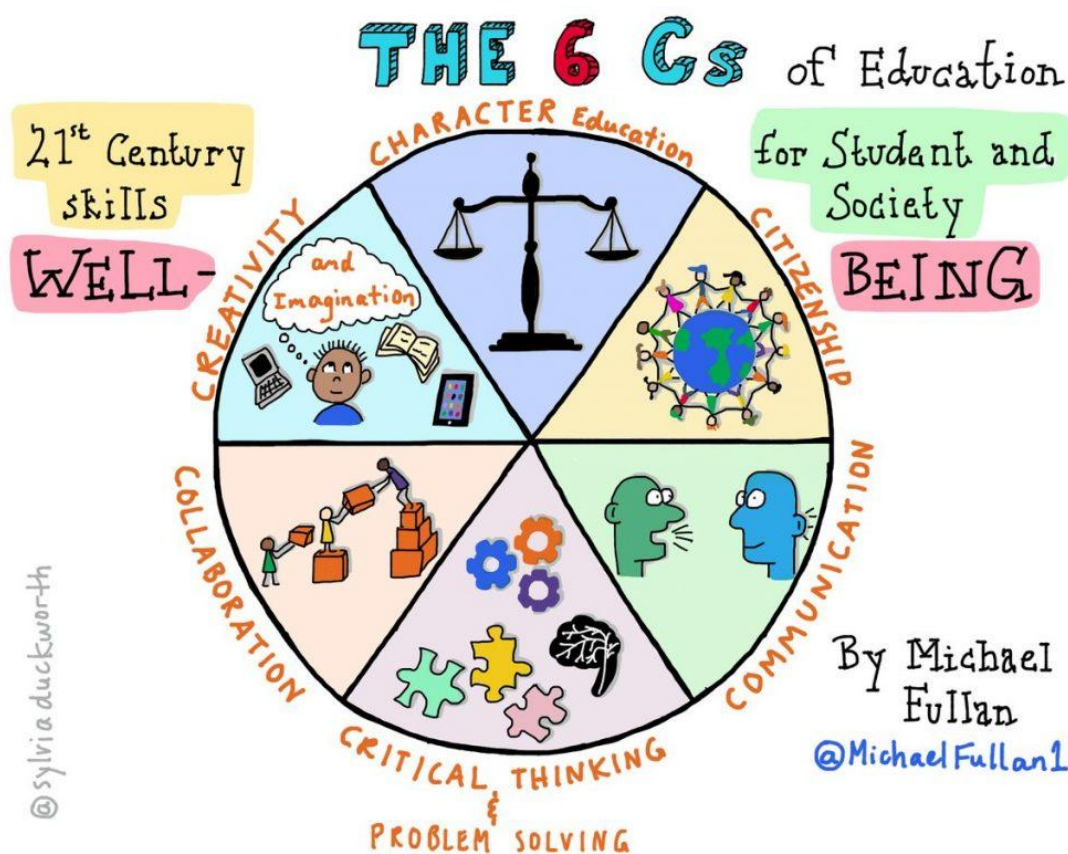
6. **PURPOSE/BENEFITS OF THE PAT (within the General Aims of CAPS – page 8 and within the Specific Aims of Dance Studies – page 9 in the CAPS document)**

**CONTENT, SKILLS, ATTITUDES AND VALUES**

The practical assessment task (PAT) consists of both theoretical and practical sections with a 50/50 weighting of allocated marks. The theory should be integrated and applied within the practical section.

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

Dance as a performing art needs to be experienced not only in the classroom and examination room but also in productions on stage, where possible. Performance lifts the standard of dance technique and performance quality.



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

The subject Dance Studies teaches learners essential life skills needed in the 21st century. The PAT teaches far more than dance and performance skills.

## The PAT Allows Learners to Develop Skills Experienced in Real-life Situations Such As:

### Critical thinking and problem solving:

Critical thinking is the process of filtering, analysing and questioning information/content found in various media, and then synthesizing it in a form that has a value to an individual. It allows learners to **make sense of the presented content** and to apply it to their daily lives.

### Collaboration:

Collaboration is a skill of utilising various personalities, talents and knowledge in a way to create a **maximum outcome**. The outcome must benefit the entire community or a group. Due to synergy, the common outcome has a greater value than a sum of values of each outcome.

### Communication:

Communication is a skill of presenting information in a clear, concise and meaningful way. It also designates careful listening and articulating thoughts. Communication **has various purposes**: informing, instructing, motivating and persuading.

### Creativity:

In the 21st century, an individual must be able to create something new or create something in a new way, utilising the knowledge he/she has already acquired. It does not just signify art, but also various solutions to a problem in real-life situations.

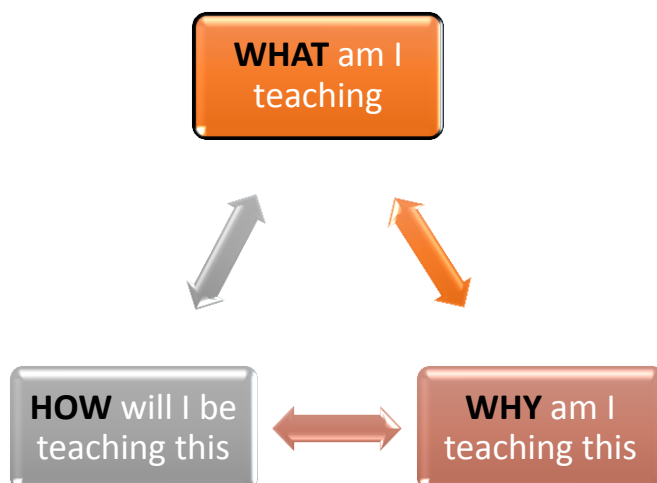
### Citizenship/Culture:

An individual needs to be in touch with everything that surrounds him/her – both culture and community.

### Character education/Connectivity:

Understanding the importance of human connectivity in the world filled with technology is a necessary skill. Character education includes school's commitment to helping young people become **responsible, caring and contributing citizens**.

## 7. TEACHER GUIDELINES ON HOW TO START LESSON PLANNING



### WHAT must be considered when planning?

- Recap the General Aims and Specific Aims of Dance Studies (as outlined in the CAPS) and identify areas where overlapping aims can be incorporated into the broad planning specific to the PAT.
- Read the guidelines in this document as well as the CAPS for completion of content for compliance.

- The weighting of practical and theoretical = 50/50 must be included in all planning.
- The PAT could be started in Grade 11 and then developed further in Grade 12. This could be an ideal way to manage large numbers of learners in a class and could eliminate undue stress in the learners and increase their development of confidence, creativity and performance quality.
- School timetables should indicate the correct amount of time allocated to the PAT over two terms. Learners need to be supervised throughout the process and may not be given work to do unsupervised on their own outside of the school timetable. This includes both the practical and written components which need to be factored into the term planning.
- Teachers are responsible for managing their learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety which means teachers must be on site with their learners.
- Teachers are responsible for keeping a register of attendance for all lessons (during school/after school/additional times) for all learners as well as their involvement for a **valid and reliable process/product mark**.
- Teachers are responsible for creating a DVD/electronic version of all learners' PATs for external moderation purposes. The filming should be included in the timeframe for planning as this is a compulsory requirement.

#### **WHY teachers need to plan carefully**

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

#### **HOW to implement this through teacher lesson planning**

- A breakdown of teaching methodologies/teaching strategies for each weekly lesson corresponding directly to the learner briefs for the term, indicating:
  - How each activity is an essential part of the building blocks for completion of the PAT and linking this to the final breakdown of the marks (see mark sheet).
  - LTSM (learner, teacher support material) to include inspirational reading, viewing, listening material as well as reference to pages in the learner textbook for further guidance/ideas and knowledge. Indicate how this will be used to empower personal growth/development of the learner for the completion of the PAT.
  - Adaptable tasks so they can challenge a wide range of learning styles and abilities.
  - Indicate how tasks/adjustments will be made for disabled/injured/ill learners and how this amended assessment will comply with the PAT requirements/time frames.
  - Intervention strategies on how to help learners achieve their goals.
  - A timeline of dates for sections to be completed to provide learners with feedback for improvement/growth in the process.
  - For learners to plan and prepare adequately, final assessment dates are to be provided in the brief.

## 8. TEACHER GUIDELINES FOR DEVELOPING A LEARNER BRIEF

### Areas to include:

#### Inspiration:

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

#### Instructions/Guidance:

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

#### Marking criteria:

- Learners must receive the marking criteria (mark sheet and rubric) **before** commencement of the PAT to guide their planning and preparation.
- Teachers need to read the written work on a regular basis and provide feedback for improvement. This should be evident in the remarks on work/dates/signatures in the learner journals.
- Teachers must provide regular feedback on the practical components for improvement in the practical components of the PAT.
- Once the PAT is completed all learner journals and evidence of the process must be available for internal HoD/provincial/DBE/Umalusi moderation.

## 9. TEACHER GUIDELINES FOR DEVELOPING THE CHOREOGRAPHY PAT

- In the case of large numbers of Grade 12 dance learners, the teacher is at liberty of placing the learners in groups of **3 to 6 learners**.
- Learners can choreograph one group dance collectively (especially if there are large numbers of Grade 12 learners) or choreograph individually.
- If choreographing in a group providing one choreographic work, all members of the group are to contribute towards this work.
- If there are only 1 or 2 Grade 12 learners, dancers from other grades could be used to dance in the choreography/dance work. The PAT requires learners to produce a group dance, they may not produce a solo or duet.
- The dance work should **not exceed 3 minutes** because of time restraints at school.
- Quality vs. quantity. Teachers should guide learners to select the most relevant material developed over their planning and improvisation processes for their final product.
- A letter of authenticity is required from each learner declaring that their choreography has not been plagiarized.



- Teachers should assist learners in providing a selection of music for learners/groups to choose from if they are unable to find their own music. Not all learners will have access to a wide range of suitable music. Teachers should also guide and assist in the final selection, fading, cutting and collection of music for final assessment and moderation.
- Teachers may use the school Wi-Fi connectivity/overhead projectors connected to a laptop or cellphones to access the relevant electronic examples of the content provided in this PAT document.

### 9.1 Time Frame

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

### 9.2 Constructing a Dance Work

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

- Putting a thought process into a concrete concept for evaluation.
- Researching/Investigating the chosen theme.
- Using improvisation/exploration/abstraction/symbolism to create a relevant movement vocabulary.
- Interpreting a given idea/theme/story into the movement vocabulary.
- Incorporating dance elements – space, time and force.
- Selecting and incorporating appropriate choreographic structures/devices.
- The choice of music for the work and how it will enhance the work.
- Selecting a suitable performance space for the dance work (conventional/non-conventional).
- Designing production elements for the dance work. **The planning for the use of production elements by each learner should not be limited to their actual performance.** Learners must be encouraged to design/create/conceptualise what they would use in a production having an unlimited budget. Relevance/Symbolism must be included as to how these elements will enhance the meaning of the work. This could be linked to prescribed dance works they are studying.
- Rehearsing and mastering of the dance work for a final performance to include safe dance practice, technique and performance quality.
- Designing a one-page programme note – this can be done in the journal or on a separate piece of A4 piece of paper or electronically. It should show relevance, meaning and understanding of a synopsis/intent/idea and be a creative, informative presentation.
- Reflection on how the group worked (interactions, giving positive and negative observations).
- Self-reflection on the process – own strengths/weaknesses/growth.

**9.3 Awarding a Process Mark to each Learner with Regard to:****9.3.1 Practical Content**

<p><b>1. Learner preparedness and commitment, participation and contribution to the group dance:</b></p> <ul style="list-style-type: none"> <li>• Keep a register of attendance during/after school for each learner.</li> <li>• Make regular comments in the report/register on learner commitment, participation, preparedness and contribution to the group during all lessons.</li> <li>• Comment on learner's creative input into the composition: introducing new ideas/preparedness/research/risk taking/contact work, etc.</li> </ul>
<p><b>2. Improvisation by learner showing critical thinking, creativity and experimentation relevant to the chosen theme:</b></p> <ul style="list-style-type: none"> <li>• Experimenting: the use of improvisation to create new/original innovative movement vocabulary/selection of music.</li> <li>• Improvising: working with props, pictures, poems, own stories, dance elements and choreographic structures, etc.</li> <li>• Experimenting with multi-disciplinary work or technology such as audio, video, film, computers and cellphones.</li> </ul>
<p><b>3. Learner experimentation with music/accompaniment – selection to enhance the theme:</b></p> <ul style="list-style-type: none"> <li>• Exploring different music possibilities using stillness, adding additional sound to the music, making use of percussion with a body, prop, etc.</li> <li>• Music can also be composed using computer programs.</li> <li>• Making use of the motif, dynamics, finding the phrasing in the music and making sure that the music guides the choreography.</li> </ul>
<p><b>4. Learner exploration of final performance presentation – production elements, film/conventional/non-conventional dance spaces:</b> <b>Experimenting with dance elements and choreographic elements/structures:</b></p> <ul style="list-style-type: none"> <li>• Interesting ways of using time, space and force to enhance the choreography.</li> <li>• Ensuring compositional structure is included such as a beginning, middle and ending, transitions, variation, stillness, repetition sequencing and climax.</li> <li>• Experimenting with how to film and edit dance choreography with a cellphone.</li> <li>• Exploring conventional and non-conventional spaces: the school hall, beach, stairs, etc.</li> </ul>
<p><b>5. Teamwork, collaboration and problem solving (people and time management skills)</b></p> <ul style="list-style-type: none"> <li>• Learner follows instructions/focussed/committed/resolves conflicts, etc.</li> </ul> <p><b>Leadership and organisational skills:</b></p> <ul style="list-style-type: none"> <li>• Learner is prepared/responsible/focused/develops strategies for improvement, etc.</li> </ul>
<p><b>6. Learner's use of safe dance practice during rehearsals:</b></p> <ul style="list-style-type: none"> <li>• Making sure dancers have been warmed up before rehearsals and cooled down at the end.</li> <li>• Making sure that dancers are not using dangerous movements that may cause injuries.</li> </ul>

**9.3.2 Written Content**

<p><b>1. Learner research/investigation into chosen theme/intent/idea:</b></p> <ul style="list-style-type: none"> <li>• Evidence of brainstormed ideas with the group: emotions/social issues/storyline, etc.</li> <li>• Evidence of research to find inspiration: images/poems/videos, etc.</li> <li>• Selected a theme and ensured it is clear/understandable/can translate into a dance work.</li> </ul>
<p><b>2. Learner reflection on how improvisation was used in developing relevant movement vocabulary/symbolism should include:</b></p> <ul style="list-style-type: none"> <li>• Reflection of improvising as a group and unaided/solo to develop new and exciting movements to bring the theme across clearly.</li> <li>• Genre/style(s) or fusion of styles used.</li> <li>• Symbolism/Meaning behind the movements.</li> </ul>

**3. The selection of music/accompaniment to include:**

- How the music/accompaniment enhanced the dance work/theme to include:
  - Genre/style, etc. of music as well as artist/composer/group, name of the track used, etc.
  - Instruments, lyrics, sounds/silence, genre, tempo, etc.
- How the music/accompaniment was used to include:
  - Use of motifs, dynamics, phrasing, etc. in the music.
  - How the music guided the choreography and did not dominate it.

**4. Reasons for the final choice of performance space/film to include:**

- Exploration of conventional and non-conventional spaces and final selection.
- An investigation into the suitability of the chosen space.
- Description of the exploration of the dance elements and choreographic structures used within the space.

**5. Planning for production elements and how they could enhance the dance work/symbolism to include:**

- **Costumes:** design/colour/appropriateness/creativity
- **Makeup:** design/meaning/effectiveness
- **Lighting:** design/colour/symbolism
- Set design: layout/function/effectiveness/is non-conventional space used to its full potential
- **Props:** effectiveness/symbolism
- **Production elements:** appropriate use for the selected theme.

**6. Learner's reflection on how the group worked to include:**

- Focus, commitment, attendance at rehearsals, contribution, etc.
- Learner's self-reflection on own participation and development to include:**
- Preparedness, creativity, leadership skills, team participation, improvement strategies, time management and planning, etc.
  - Strengths and weaknesses, areas for improvement.

## 9.4 Creative Ideas to Use in PAT Classes

### 9.4.1 Improvisation



#### PUSH PHYSICAL THEATRE

In this video several methods are explored to develop choreography using improvisation techniques.

Theatre/Dance Training During COVID-19 (Chair Choreography)  
[Source: <https://www.youtube.com/watch?v=o3bu3jhdzEE>]



#### GRINBERG METHOD – STOPPING MOVEMENT TRAINING

The Stopping Movement Training of the Grinberg Method, was developed by Avi Grinberg. This practice aims for dancers to get closer to their potential, in terms of health, wellbeing, strength, flexibility and other physical abilities.

[Source: <https://www.youtube.com/watch?v=IJsfwuf6-Ao>]

#### DAVID BROWN'S CONTACT IMPROVISATION CLASS 'FLYING AND FALLING'

[Source: <https://www.youtube.com/watch?v=AyXKeQSYhA0>]

How to teach contact improvisation.



#### IMPROVISATIONAL DANCE

[Source: <https://www.youtube.com/watch?v=hMdtrLXk8J0>]

This video explores contact improvisation.

### 9.4.2 Learners with Injuries



#### The Choreography | NBS Sharing Dance Day Choreography 2018

This video shows how a dance work can be adapted for an injured learner.

[Source: <https://www.youtube.com/watch?v=7ET2QSWpvx0>]

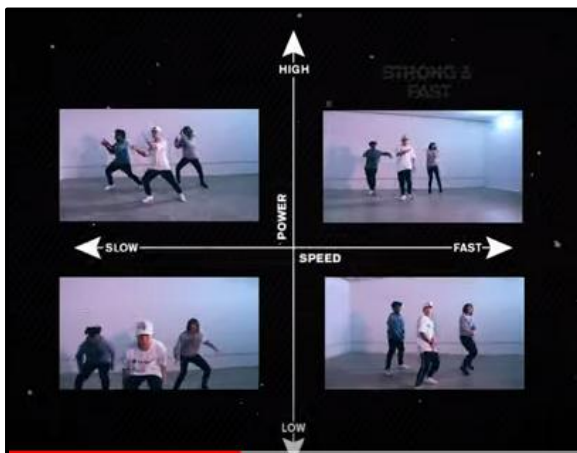
### 9.4.3 Dance Elements

#### QUALITIES OF MOVEMENT

[Source: <https://www.youtube.com/watch?v=XnelPHF1ZhU>]

#### This video demonstrates:

Sustained/vibratory/swing/suspension and percussive movements.



#### 'WHAT ARE DYNAMICS?' DANCE DICTIONARY STEEZY.CO

[Source: <https://www.youtube.com/watch?v=n2FRKFCKHOU>]

This video demonstrates how to use dynamics in dance.



#### THEATRE DEPARTMENT – MOVEMENT CLASS

[Source: <https://www.youtube.com/watch?v=7tNCbAb2o0o>]

This video demonstrates how to use space/tempo/repetition/gesture/form.

**OHAD NAHARIN DISCUSSES GAGA MOVEMENT**

[Source: <https://www.youtube.com/watch?v=OGPG1QL1vJc>]

Ohad Naharin, Artistic Director of Batsheva Dance Company and Batsheva Ensemble, describes the unique movement vocabulary he developed which is now the daily training for the dancers at Batsheva.

**9.4.4 Mixing Dance Genres/Styles****MUSIC COVERS AND CREATIONS**

[Source: <https://www.youtube.com/watch?v=BWairKgESbc>]

A dancer performs a magical improvisation mixing hip hop and classical ballet.

**9.5 Ideas to Guide Learners Wishing to Choreograph for Camera**

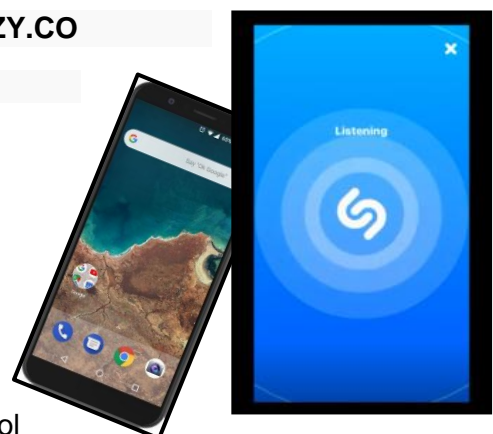
**1. Expose learners to examples of dance works specifically created for the camera (film)** as it is not the same as filming a work created for a performance space. Choreographing for the camera allows for a wide range of technology/multimedia, etc. to be included in the dance work. There are excellent examples included in the learner guide section.

**'5 Apps Every Dancer Should Have' – Dance Tips STEEZY.CO**

[Source: <https://www.youtube.com/watch?v=-RNPmFiARpY>]

**2. Equipment needed:**

- Cellphone or video camera
- Apps and editing programs for use on cellphone or school computer
- School computer labs for editing

**'How to Film Professional Videos with an Android Smartphone**

[Source: <https://www.youtube.com/watch?v=qoxihY5Buc8>]

**3. Location:**

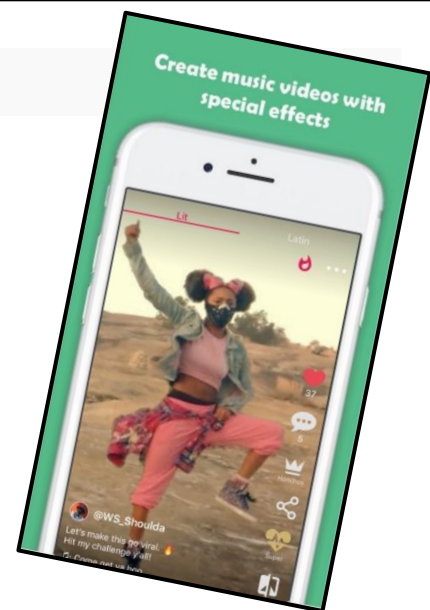
- Time restraints for filming availability of performers and the actual area (especially if filming in a non-conventional space).
- Suitability and safety of location(s).
- Consideration of lighting – time of day/sound or background noise/size of performance space/floor surface/weather, etc.



**'How to Make Cool Dance Videos' – Tips  
From STEEZY's Video Team | STEEZY.CO**

This video shows how to make dance videos using the correct location and lighting and how to edit.

[Source: <https://www.youtube.com/watch?v=bOus6rT52QU>]

**4. Subject:**

- Special effects that could be included/edited into final video to enhance the theme.
- How the content provides insight into the theme/intent.



**RenRico** is the social network that supports dancers, creators and artists.

**It's free.**

[Source: <https://appadvice.com/app/renrico-dance-edit-videos/1399788059>]



## 10. ASSESSMENT AND MODERATION

- **The mark sheets on pages 17 and 20** must be used to capture the marks for each section required in the completion of this PAT.
- **The marking rubrics on pages 18 and 21** explain the awarding of marks according to learner achievement.
- Teachers should create their learner briefs outlining step by step instructions for the learners (see page 6).
- **The weighting is 50/50** for the practical and written content **and may not be adjusted.**
- Each learner is marked individually reflecting their contribution and participation on the process and the final performance/outcome of the PAT.
- The process is often more revealing of the true worth of a learner's participation/preparation/knowledge/experimentation/creativity gained in this PAT than the final product produced.
- The PAT can be done as a public performance/school performance/assembly or in the dance class. It could be performed in a **conventional/non-conventional** performance space.
- The PAT could have been choreographed specifically for filming (if so all the requirements for completion remain the same). **Learners are not taught film techniques as part of the curriculum so this should not be factored into the awarding of marks.**
- **Teachers are responsible for compiling a DVD of each learner's choreography** and collecting all journals/programme notes if separate, for external moderation.
- Mark sheets with learners' names, date of assessment, signatures and marks must be in the teacher file along with the rubric used for assessing the choreographies.
- Guest teachers may be invited to assist in the PAT assessments.



### CHOREOGRAPHING FOR FILM OR PERFORMING IN NON-CONVENTIONAL SPACES

[Source: <https://www.seattleweekly.com/arts/ear-supply-dance-dance-revolution>]



**TERM 1 PAT PROCESS: CHOREOGRAPHY MARKING INSTRUMENT 2021**

NAME OF SCHOOL: NAME OF TEACHER(S): TEACHER(S) SIGNATURE(S): GROUP NUMBER: TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR SIGNATURE:	MAX MARK	LEARNER NAMES					
<b>PROCESS: WRITTEN WORK IN JOURNAL (5 to 10 pages)</b>							
1. Research of/Investigation into chosen theme/intent/idea.	5						
2. The use of improvisation in developing relevant movement vocabulary/symbolism.	5						
3. The selection of music/accompaniment and how it enhanced the dance work.	5						
4. The reasons for the final choice of performance space/film. The exploration and use of dance elements and choreographic structures.	5						
5. Planning of the production elements and how it strengthened the dance work/ symbolism.	5						
6. Reflection on how the group interact and collaborate. Self-reflection on participation and development.	5						
<b>SUBTOTAL</b>	<b>30</b>						
<b>PROCESS: DURING CLASS – DEVELOPMENT OF PAT</b>							
7. Preparedness and commitment, participation and contribution to a group dance.	5						
8. Improvisation showing critical thinking, creativity and experimentation relevant to the chosen theme.	5						
9. Experimentation with music/accompaniment – selection to enhance the theme.	5						
10. Exploration of final performance presentation – production elements, film/conventional/non-conventional dance spaces. Experimenting with dance elements and choreographic elements/structures.	5						
11. Teamwork, collaboration and problem-solving (people and time management skills), leadership and organisational skills.	5						
12. Safe dance practice during rehearsals.	5						
<b>SUBTOTAL</b>	<b>30</b>						
<b>TOTAL</b>	<b>60</b>						
<b>COMMENTS FOR IMPROVEMENT/TEACHER FEEDBACK:</b>							

How to award an individual low, medium and high mark out of 5 on the marking instrument above		
High = 4 to 5 marks	Medium = 2 to 3 marks	Low = 0 to 1 mark

TERM 1 PAT PROCESS MARKING RUBRIC FOR WRITTEN WORK IN JOURNAL – 30 MARKS		
TOTAL MARK = HIGH (21–30)	TOTAL MARK = MEDIUM (9–20)	TOTAL MARK = LOW (0–8)
1. In-depth <b>research/investigation</b> into the chosen theme/ideas/ story/intent for the dance work was done and assisted in the conceptualisation of the dance work.	Adequate <b>research/ investigation</b> into the chosen theme/ideas/story/intent for the dance work was done and assisted in the conceptualisation of the dance work.	Minimal/No <b>research/ investigation</b> into the chosen intent for the dance work evident. Could/Would not assist in the conceptualisation of the final dance work.
2. A wide variety of <b>improvisation</b> has been explored showing creative experimentation/understanding and explanation of how this assisted in developing new movement vocabulary/original ideas/ experimentation, analysis and abstraction of movement.	<b>Improvisation</b> has been used with a basic understanding and explanation of how this assisted in developing new movement vocabulary/original ideas/experimentation, analysis and abstraction of movement.	Minimal/No understanding of how to use <b>improvisation</b> when creating a dance work evident. Some/Minimal experimentation made in creating movement vocabulary.
3. Insightful explanations of how <b>music/accompaniment</b> was selected – process/reasons/and how this enhanced the dance work. Instrumentation/genre/composer/title, etc. included.	A basic explanation provided on the selection of <b>music/accompaniment</b> and how it enhanced the work to include instrumentation/genre/ composer/title, etc.	Minimal/No explanation provided for the selection of <b>music/accompaniment</b> . Minimal/No details of instrumentation/ genre/composer/ title, etc. included.
4. Insightful explanations why the final <b>performance space/film media</b> was selected. Excellent ideas/choices made in planning the use of space. The use of <b>dance elements</b> is understood and reflected clearly in the explanations of how they would be incorporated/used in the dance work/enhance the dance work. <b>Choreographic structures</b> are clearly understood/justification of choices made is provided with clear descriptions of how they were incorporated/used and how they enhanced the dance work.	A basic explanation of how <b>performance space/film media</b> was selected. Some ideas for planning the use of space. The use of <b>dance elements</b> shows a basic understanding of how they could be incorporated/used in the dance work/enhance the dance work. <b>Choreographic structures</b> are understood, some justification of choices made is provided, and how they enhanced the dance work.	Minimal/No understanding of how to select a relevant <b>performance space/film media</b> . No pre-planning. Minimal/No understanding of the use of <b>dance elements</b> , and how to enhance the dance work. Minimal/No understanding of <b>choreographic structures</b> . Minimal/No indication of choices made to enhance the dance work, only list choreographic structures.
5. Creative <b>production planning</b> and design to include: costume/lighting/ stage/performance space/set/ technology and analysis of how these will enhance the dance work/ symbolism intended.	Provides a basic <b>production plan</b> to include costume/lighting/ stage/ performance space/set. A basic explanation of why these were chosen.	Minimal/No <b>production planning</b> . Minimal/No explanation why these were chosen/can only describe.
6. Meaningful reflection on how the <b>group interacted</b> – power relations/ leadership roles/ teamwork/input/ preparedness/ attendance/ commitment/improvement strategies, etc. <b>Self-reflection</b> showing the evaluation of personal development as a dancer/person to include own strengths and weaknesses.	Basic reflection on how the <b>group interacted</b> with each other. Some improvement strategies provided. <b>Self-reflection</b> showing a basic understanding of personal development and growth as a dancer/person.	Minimal/no ability to reflect on how the <b>group interacted</b> . No improvement strategies provided. Minimal/No ability to <b>self-reflect</b> meaningfully. No indication how they have developed as a dancer/ person.

TERM 1 PAT MARKING RUBRIC FOR PRACTICAL PROCESS DURING CLASS – 30 MARKS		
TOTAL MARK = HIGH (21–30)	TOTAL MARK = MEDIUM (9–20)	TOTAL MARK = LOW (0–8)
7. Full attendance/fully <b>prepared</b> and engaged in all areas of <b>participation/commitment</b> during all lessons/rehearsals/performances. <b>Contributes</b> meaningfully to the work.	Attendance most times/ <b>prepared</b> and engaged in most areas of <b>participation/commitment</b> during most lessons/rehearsals/ performances. <b>Contributes</b> to the group.	<b>Poor attendance</b> /Not prepared with limited/no contributions to the group. Often absent/ill or sitting during lessons/rehearsals/performances.
8. A wide range of <b>improvisation strategies</b> used to develop relevant movement vocabulary using critical thinking, creativity and experimentation concerning the theme/intent.	Some <b>improvisation strategies</b> used to develop movement vocabulary. Creativity and experimentation concerning the theme/intent shown in places.	Minimal/No <b>improvisation strategies</b> used to develop movement vocabulary. Pre-learnt steps/combinations used not relevant to the work.
9. Experiments with <b>music/accompaniment</b> . Makes critical choices in selecting music/accompaniment relevant to the theme/intent. Shows excellent ability to interpret/understand the music/musicality.	Experiments with <b>music/accompaniment</b> . Can select music/accompaniment relevant to the theme/intent. Shows an ability to interpret/understand the music with some musicality.	Minimal/No experimentation with <b>music/accompaniment</b> . Selection is not relevant to the theme/intent.
10. Able to explore a wide range of ideas for <b>final performance presentation</b> – production elements, film/conventional/non-conventional dance spaces. Experiments with <b>dance elements</b> and <b>choreographic elements/structures</b> and can select suitable ideas for expressing the intent/idea/theme. Shows a deep understanding of composition.	Some ideas explored for <b>final performance presentation</b> – production elements, film/conventional/non-conventional dance spaces.  Basic experimentation with <b>dance elements</b> and <b>choreographic elements/structures</b> . Some suitable ideas selected to express intent/idea/theme. Basic understanding of composition.	Minimal/No exploration for <b>final performance presentation</b> .  Minimal/No experimentation with <b>dance elements</b> and <b>choreographic elements/structures</b> relevant to the theme.  Minimal/No understanding of composition.
11. <b>Collaborates</b> with group members and contributes fully to the overall success of the dance work through managing problems and excellent time management skills. <b>Strong leadership</b> and organisation skills showed resulting in successful group work.	<b>Collaborates</b> with group members and contributes to the overall success of the dance work most of the time.  <b>Leadership</b> and organisation skills shown in places. Contributes to the success of the group.	Minimal/No <b>collaboration</b> with group members and relies heavily on others to make decisions and manage the group.  Minimal/No <b>leadership</b> skills demonstrated. Needs to be guided constantly.
12. Understands and implements <b>safe dance practices</b> during rehearsals and performance. Can work alone safely.	Understands and implements <b>safe dance practices</b> during most rehearsals and performance. Can work alone with some guidance.	Minimal/No understanding of <b>safe dance practices</b> . Needs supervision at all times.

## TERM 2 PAT PRODUCT: CHOREOGRAPHY MARKING INSTRUMENT 2021

NAME OF SCHOOL: NAME OF TEACHER(S): DATE OF FINAL PAT PERFORMANCE: TEACHER(S) SIGNATURE(S): GROUP NUMBER: TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR SIGNATURE:	MAX MARK	LEARNER NAMES					
<b>PRODUCT: ONE A4 PAGE PROGRAMME NOTE</b>							
1. Synopsis/intent/idea/theme	5						
2. Information: Title of work/choreographer/dancers/music	5						
3. Layout/format and presentation – creativity, design elements and attention to detail	5						
4. Programme note is relevant to dance theme/intention/idea/title	5						
<b>SUBTOTAL</b>	<b>20</b>						
<b>PRODUCT: FINAL DANCE WORK</b>							
5. Movement vocabulary used symbolically portrays the synopsis/intent/theme with clarity and insight.	5						
6. The use of performance space/production elements to enhance the theme/intent.	5						
7. The use of dance and choreographic elements – creativity and relevance to the synopsis/intent/theme.	5						
8. Overall performance quality, the complexity of movements, commitment, focus and teamwork.	5						
<b>SUBTOTAL</b>	<b>20</b>						
<b>TOTAL</b>	<b>40</b>						
<b>FINAL MARK</b>	<b>100</b>						
<b>COMMENTS/MODERATION:</b>							

**How to award an individual low medium and high mark out of 5 on the marking instrument above**

High = 4 to 5 marks

Medium = 2 to 3 marks

Low = 0 to 1 mark

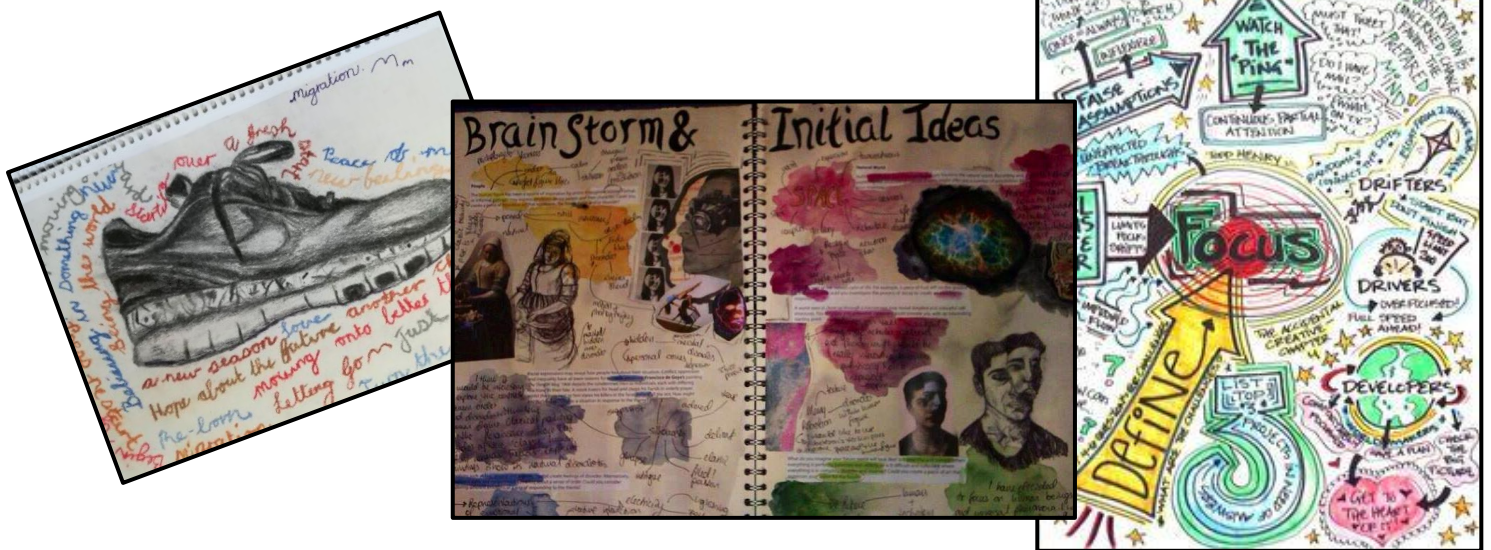
TERM 2 PAT MARKING RUBRIC FOR ONE-PAGE PROGRAMME NOTE – 20 MARKS		
TOTAL MARK = HIGH (15–20)	TOTAL MARK = MEDIUM (7–14)	TOTAL MARK = LOW (0–6)
1. <b>Synopsis</b> /Intent/Theme is relevant to the final dance work. Well written/selected with an excellent understanding of what is required for a synopsis.	<b>Synopsis</b> /Intent/Theme shows some relevance to the final dance work. Basic understanding of what is required for a synopsis.	<b>Synopsis</b> /Intent/Theme shows minimal/no relevance to the final dance work. Synopsis not understood.
2. <b>Information</b> includes: Creative title – relevant to theme/intent Name of the choreographer – some details/biography Names of dancers Title of music/track and composer/ group/artist	<b>Information</b> includes: Title Name of choreographer Names of dancers Some acknowledgement of music	<b>Information</b> is minimal with little/no thought put into the required details.
3. The <b>layout</b> is creative, well designed with attention to detail, font sizes, placement of information, design/ pictures/illustrations/ colour.	The <b>layout</b> is well designed with some attention to detail. Is relevant to the synopsis/them/intent of the dance work.	The <b>layout</b> is poorly designed with little/no attention to detail. Is not relevant to the synopsis/ theme/intent of the work.
4. The <b>programme note</b> is relevant to the synopsis/them/intent of the dance work. Shows an exemplary understanding of how to present a dance work in writing.	The <b>programme note</b> is relevant to the synopsis/them/intent of the dance work. Shows an understanding of how to present a dance work in writing.	The <b>programme note</b> shows little/minimal/no effort made. Unsuccessful in presenting the dance work in writing.

TERM 2 PAT MARKING RUBRIC FOR FINAL DANCE WORK – 20 MARKS		
TOTAL MARK = HIGH (15–20)	TOTAL MARK = MEDIUM (7–14)	TOTAL MARK = LOW (0–6)
5. <b>Movement vocabulary</b> has been carefully developed/abstracted and conceptualised portraying the symbolism of the synopsis/intent/theme with clarity and insight.	<b>Movement vocabulary</b> has been developed in places portraying the symbolism of the synopsis/intent/theme.	<b>Movement vocabulary</b> has little to do with the synopsis/ intent/ theme. Becomes a collection of learnt steps.
6. The dancers have been well-rehearsed in the selected <b>performance space</b> . Evidence of thorough and careful consideration of the production elements for the final performance of the work that enhances the theme and intent with clarity.	The dancers use the <b>performance space</b> with confidence in places. Some evidence of consideration of the use of production elements for the final performance of the work that enhances the theme/intent to some extent.	The dancers are under-rehearsed in the <b>performance space</b> . Little/No thought has been given to the production elements for the final performance of the work and does not enhance the theme/intent.
7. <b>Choreographic elements</b> : Excellent beginning and ending relevant to the theme. Deep understanding of how to use space, time and force creatively and meaningfully in choreography.	<b>Choreographic elements</b> : Suitable beginning and ending relevant to the theme. Some understanding of how to use space, time and force creatively in choreography.	Minimal/No understanding of how to use <b>choreographic elements</b> in a dance work. Minimal/no variations in the use of space, time and force.
8. <b>Overall performance</b> by the group shows attention to detail, accuracy, focus, projection, commitment, and performance quality. The complexity of movement well developed, musical sensitivity and timing showed throughout. <b>Excellent teamwork.</b>	<b>Overall performance</b> by the group shows accuracy, focus, commitment and performance quality. Some complexity of movement has been developed, musicality and timing shown. <b>Good teamwork.</b>	<b>Overall performance</b> is under-rehearsed and lacks commitment. Basic/Minimal movement vocabulary with minimal/no performance quality. <b>Poor teamwork.</b>

## 11. LEARNER GUIDELINES

### 11.1 Choreography Practical Assessment Task

- The PAT is worth 25% of your final Grade 12 marks and consists of 50 marks written content and 50 marks practical content.
- This PAT must be developed over term 1: the process, and term 2: the final product.
- Before commencing with the planning, your teacher should provide the final marking requirements to complete the PAT successfully.
- Failure to complete this PAT will result in an incomplete year mark.
- The PAT should take approximately 8 to 10 weeks to complete. You should have ONE lesson per week allocated during school time.
- Additional time should be allocated each week during intervals or after school and schedule individual time with your teacher to present a meaningful PAT choreography.
- You are required to supply a journal separate to your work/task book for the PAT.
- You can work in groups of 3 to 6 in your dance class to complete a 2-to-3-minute group choreography. You may perform in this choreography.
- Each group member must participate fully in the process of developing an idea from its initial stages to the final production of a completed work.
- You may also choreograph on your own with a group of dancers.
- This PAT will test your ability to work as a team and to show leadership qualities and initiative.
- As a group and individually you will be required to cooperate, communicate and solve problems.
- You should have a signed letter of authenticity pasted in your journal as proof that this is your work. Plagiarism will not be accepted and will result in a zero mark.
- A copy of your PAT brief provided by your teacher must be pasted in your journal.
- All written work should be dated to show your progression throughout this brief.
- The planning and creating you do in your journal is a process which needs regular reflection and documents all your ideas leading up to the final product.
- **Most importantly take this opportunity to develop your creativity, innovativeness and originality. INDIVIDUALITY IS SOMETHING TO BE CELEBRATED.**



### IDEAS FOR JOURNAL WRITING

[Source: <https://za.pinterest.com/pin/289778557264205629/>]



YOU CAN USE THE THEME INCLUDED BELOW OR USE ONE PROVIDED BY YOUR TEACHER

11.2 The Theme/Starting Point for Your Choreography Is ...

# In the Time of...



what are other words for quarantine?

isolate, separate, segregate, keep apart, segregation, isolation, seclude, sequestration, detention



YOU COULD USE THIS STARTING POINT TO CREATE A WORK AROUND YOUR OPINIONS, EMOTIONS OR EXPERIENCES DURING THE PANDEMIC.

Many examples are provided below as a stimulus to start you on your journey.

*Restrict Movements*

*School Closure*

*Workplace Closure*

*Stay at Home*

*Cordon Sanitaire*

*Police Road Block*

*Shutting Down Mass Transit*

*Facilities Closure*

*Loitering*

*Mass Gatherings Cancellation*

*Maintain Distance During Queue*

*Maintain Distance Inside Elevator*

*Stop Mingling Around*

[Source: <https://www.dreamstime.com/illustration/movement-restricted.html>]

11.3 Research Ideas for Selecting a Final Theme/Intent



**A. POSTERS/SLOGANS COULD BE AN INSPIRATION:**  
*'Let's make something together while we are apart to unite our community.'*

[By Holly LaRoche of Dance Informa]

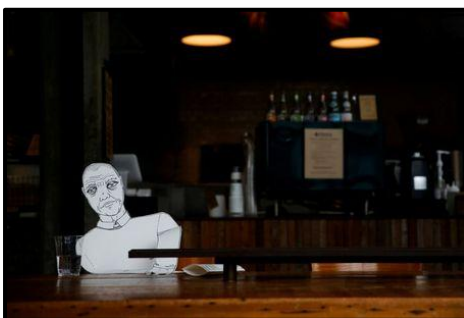


**B. SOCIAL DISTANCING:**

*The social distancing of this current world has made it necessary for everyone to make changes to their daily life.* "Everyone" includes dancers, who often depend on gathering together to get things done — to take class, to rehearse, to teach and to learn, to inspire and be inspired.' [By Tracie Stanfield]



[Source: <https://trokanski.org/2018/04/26/dancing-in-a-stretch-bag>]



**C. CLOSURES:**

Many cafés and restaurants have been forced to close to curb the spread of the virus. ***Paper cut-outs of customers are sitting at tables.*** (This could be an idea to incorporate into your work).



**D. IMAGES COULD BE AN INSPIRATION: FIGHTING A WAY OUT OF COVID-19**  
***A young boy looks out and wonders what lies beyond his prison.***  
***Is it worse? Better?***



[Source: <https://mg.co.za/friday/2020-06-11-fighting-a-way-out-of-covid-19/>]



**Edvard Munch – *The Scream***  
***An artwork which is now very relevant to the pandemic.***

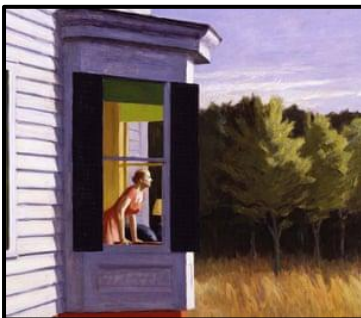
[Source: <https://fineartamerica.com/featured/destiny-calls-lyric-lucas.html>]

**E. READ THIS EXCELLENT ARTICLE ON SOLITUDE**

[Source: <https://www.theguardian.com/profile/jonathanjones>]

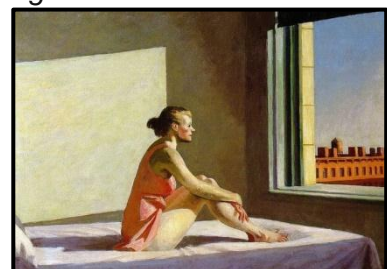
**'We are all Edward Hopper paintings now'**

Who can fail to have been moved by all the images of people on their doorsteps clapping for the NHS last night? They filled TV screens and news websites, presenting a warming picture of solidarity in enforced solitude – **all alone yet all together**. But there are some far less reassuring images circulating on social media. Some people are saying we now all exist inside an Edward Hopper painting. It doesn't seem to matter which one.



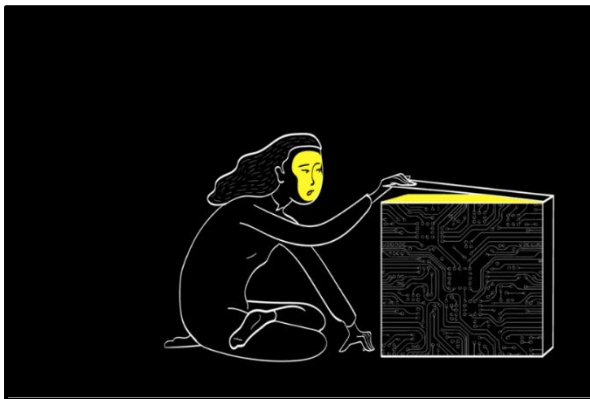
I assume this is because we are coldly distanced from each other, sitting at our lonely windows overlooking an eerily empty city, like the woman perched on her bed in *Morning Sun*, or the other looking out of a bay window in *Cape Cod Morning*.

With his deserted cityscapes and isolated figures, the US painter Edward Hopper captured the loneliness and alienation of modern life. But the pandemic has given his work a terrifying new significance.



## F. DANCE WORKS COULD BE AN INSPIRATION

**LAMENTATION** by Martha Graham is now relevant to feelings we might have during the pandemic.



### ***The Box Project***

Watch this YouTube documentary and dance work on depression.

*The Box Project*, created and directed by Julia James-Griffiths, explores the subject of depression and mental health issues through the medium of movement and dance.

[Source: [https://www.youtube.com/watch?v=3bQs\\_8qYxMc](https://www.youtube.com/watch?v=3bQs_8qYxMc)]

[Source: <https://www.youtube.com/watch?v=qgMeMiPPdFM>]

## G. YOU COULD ALSO USE A POEM OR WRITE YOUR OWN POEM:

### **AS WE KNOW IT**

People avoid each other,  
We all are in our own bubbles,  
No one meets your eye,  
No one greets you by the hand.

We look back to the shadows of former freedom,  
The times when we were the masters of our own,  
Our future is controlled by our leaders,  
Their decisions affect our lives.

[By Rupert Mathieson – high school learner]  
[Source: <https://www.abingdon.org.uk/poems-for-lockdown/>]

## H. SPACE COULD BE A STARTING POINT



[Source: <https://mediocrityisthenewgenius.wordpress.com/>]

### I. INTERESTING NEW WORDS APPEARING DURING THE LOCK DOWN:



#### 'PANICGOGY':

**Panicgogy means** understanding students' limitations. It also **means to** interact with students via text, phone and other ...

**'LOCKDOWN':** A state of isolation or restriction. Not being able to leave your premises.

[Source: Pixabay

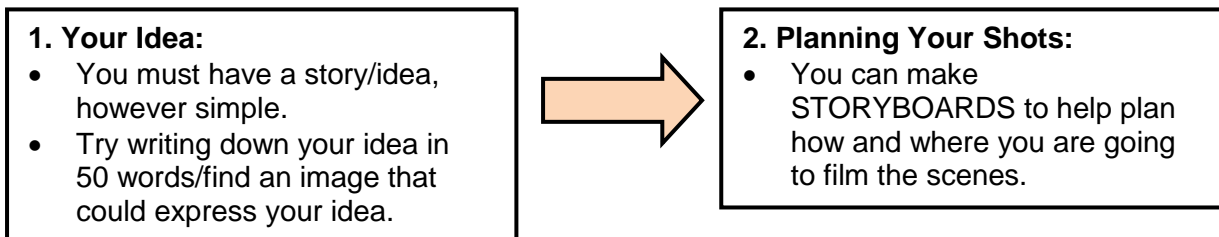
<https://thelogicalindian.com/news/coronavirus-lockdown-terms-20337>]






**11.4 Planning for Camera/Film**

- If you are planning to choreograph for film *it is different* to filming a dance work to have a record of it.
- You do not need expensive cameras and most times your cellphone can do a great job.
- The advantage of choreographing for a camera/a film is that you can shoot multiple scenes in different locations. You can add special effects, still images, adjust colours, etc.
- A good idea is to create a storyboard outlining the different locations/shots. Make sure these locations will work before you start filming.
- Once you have filmed the various sections you can use a variety of free apps to edit your work and create any special affects you want to include. Apps such as *Snapchat* have a variety of film filters.
- Make sure, however, that while you are filming you keep your original theme/intent in mind.
- Ask your teacher for advice before you proceed, as he/she will have lots of interesting tips/information to assist you.

**PLANNING (PRE-PRODUCTION) IN YOUR CHOREOGRAPHY JOURNAL:**



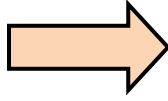
rising action	climax/turning point	falling action/resolution
		
<p>two girls get pulled to try out and try out.</p>	<p>when the girls get home the list of who made the dance team was relased and one of the three girls didn't make it</p>	<p>after that she then worked even harder to try out next year.</p>

Create your own at Storyboard That



**3. Locations:**

- Check out each location where you will film. Ask yourself the following:
  - Do you need permission to film there?
  - Is there space for all your camera positions/angles?
  - Are there any dangers?
  - Will there be interruptions?
  - Will background sounds interfere with your film?



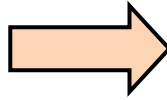
**4. Organising the Shoot:**

- You need to plan in detail what you are going to film and when.
- You need to make a call sheet that lists the dancers and things you will need for the shoot.

**Tips When Filming Your Choreography:**

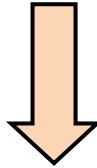
**1. Rehearsing on Location:**

- Decide on the frame/view/angles you would like to film before recording.
- Let the dancers rehearse the routine once or twice so that you can work out where to place the camera for each shot (blocking).



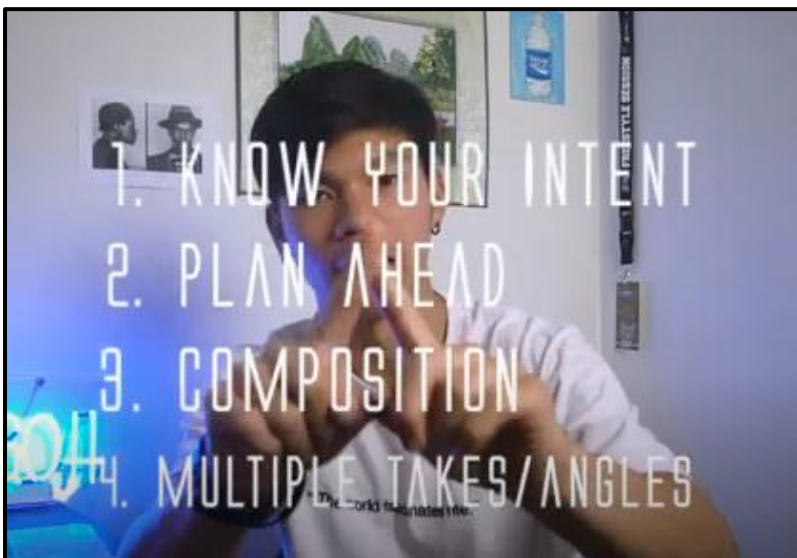
**2. Filming Everything You Need:**

- Coverage involves making sure you have all the shots you want for the choreography so there are no weird jumps/gaps when you edit the final product.
- **ALWAYS FILM A COUPLE MORE SHOTS THAN YOU BELIEVE YOU NEED.**



**WATCH THIS GREAT VIDEO ON HOW TO PREPARE:**

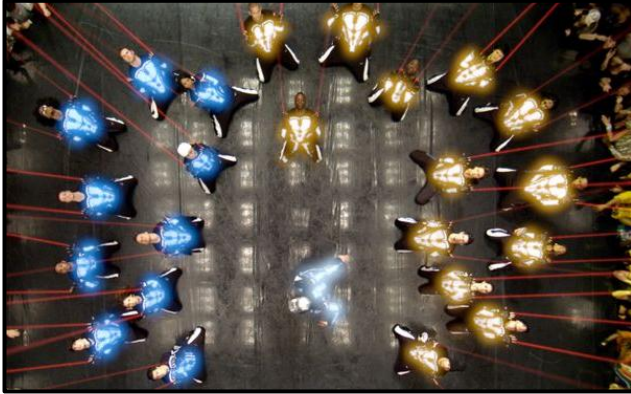
[Source: <https://www.youtube.com/watch?v=VXAK0vzWLzQ>]



### 3. Different Types of Shots:

#### Long shot:

- A view of a scene that is shot from a large distance, so that people appear as unclear shapes.



#### Medium Shot:

- A camera angle shot from a medium distance



#### Close up:

- A type of shot that tightly frames a person or object.



#### Master shot:

- A film recording of a full scene, start to finish, from a camera angle that keeps all the players in view.



#### Cutaway shot:

A shot that 'cuts away' from the main action to any shot that adds visual information, and then returns to the original shot with new meaning.

**WATCH THESE EXCELLENT EXAMPLES OF CREATING DANCE WORKS FOR FILM AND ALSO FOR INSPIRATION AND OR RESEARCH IDEAS**

**1. DANCERS IN LOCKDOWN WORLDWIDE – CIRCLE OF LIFE** [Source: <https://youtu.be/FRE1JEboA-0>]

Dancers around the world are used to move in large spaces, on stage, in the spotlight, with the cheers of the crowds....

In these days of self isolation and curfew - confined between our bedrooms and kitchens we wanted to **reach out** with a message of connection, hope and unity



**2. DANCERS UNITE IN LOCKDOWN FLASH MOB**  
[Source: <https://www.youtube.com/watch?v=NsnVwevfmGY>]



**3. LOCKDOWN WALTZ by Cape Town City Ballet**  
[Source: <https://www.youtube.com/watch?v=cAUwNcFjSt8>]





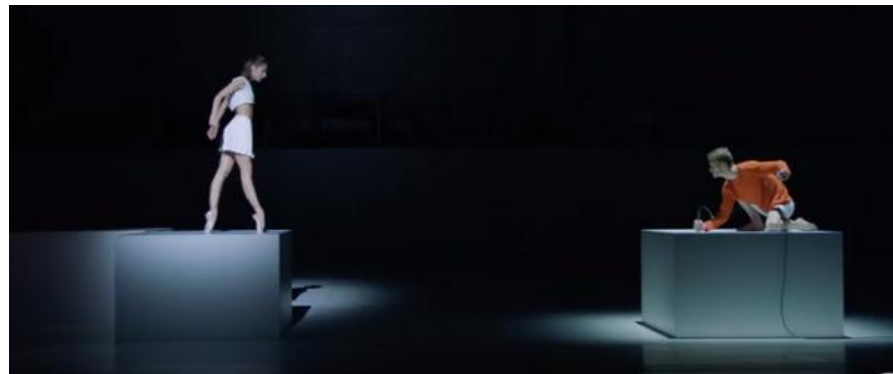
**4. THE CONTRADICTION OF SILENCE** [Source: <https://www.youtube.com/watch?v=5z5qCSwPtrw&t=32s>]  
[By Alexander Ekman and the Sidney Dance Company]



**5. THE MAKING OF LEFT RIGHT LEFT RIGHT** [Source: <https://www.youtube.com/watch?v=zfJkAq9MFZs>]  
[By Alexander Ekman] A short documentary with Netherlands Dance Theatre 2.



**6. PLAY** [Source: <https://www.youtube.com/watch?v=wdMDNvLUL44>]  
[By Alexander Ekman]



**7. BOX – WEE DANCE COMPANY HD** [Source: <https://www.youtube.com/watch?v=joh2WjLHJRI>]  
[By Alexander Ekman]





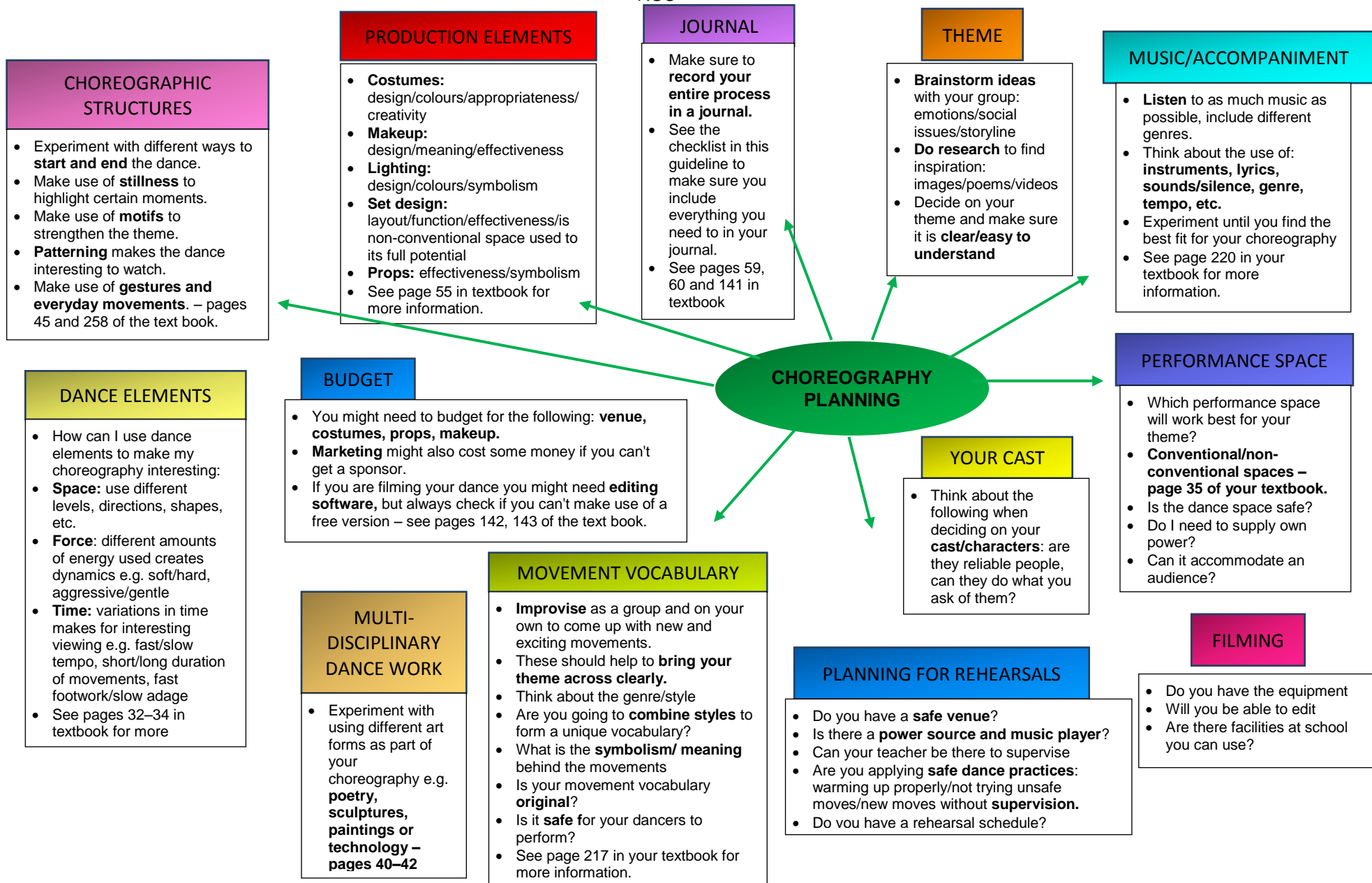
**8. BOXES – COISCÉIM DANCE THEATRE** [By David Bolger, 2009]

[Source: <https://www.youtube.com/watch?v=loO--tvghFo>]



Dance, imagination and spectacle are packed away in this touching duet for two men. With a pulsating sound score, animation and opulent design, *BOXES* reaches out to the heart and brings you on a journey of discovery. Cardboard boxes build an environment that sets off a chain of events for the dancers to play within. Ideas and discoveries are collected and transformed when two factory workers start a day at work with a difference.

**11.5 Mind Mapping in your Journal (see next page)**



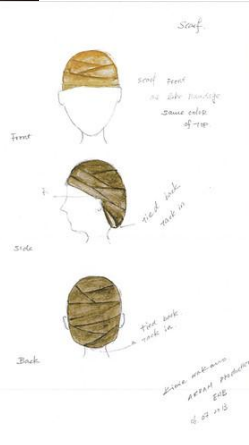
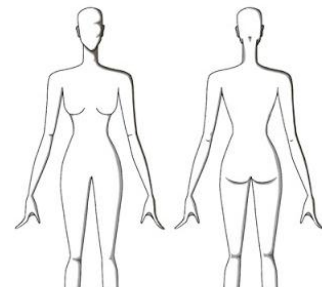
11.6 Check List

TERM 1 WRITTEN PROCESS IN YOUR JOURNAL = 30 MARKS		√
1.	<p><b>Research/investigation into chosen theme/intent/idea.</b> You can do this by viewing dance works, reading up information on the internet, looking at images, reading poems/quotes, newspaper articles, writing down words that would inspire movement that relates to the final theme you choose for your work. All these ideas should be placed in your journal. You can use the ideas provided as a starting point or find your own from scratch.</p>	
2.	<p><b>How you used improvisation</b> to develop the movement vocabulary you will use in your dance work. You need to write about your journey starting to create the movements for selection in your dance work. These movements should be able to tell your story through abstraction of movements to create symbolic meaning. You could use gestures, everyday movements, emotions to create motifs as a starting point. You might have experimented with contact work, a fusion of dance styles, etc.</p>	
3.	<p>You need to write about how or why you selected <b>the music/accompaniment</b> for your dance work and how it enhanced the dance work. Include the name of the composer/artist/group as well as the name of the piece. Analyse the style/genre of the music, instrumentation and how the composition created emotion/meaning that helped to tell the story of your work/enhance your work.</p>	
4.	<div style="display: flex; align-items: flex-start;"> <div style="flex: 1;">  </div> <div style="flex: 2; padding-left: 10px;"> <p>You need to write about how and why you decided on your <b>final performance space</b> for the work. If you do not have a choice and have to perform in your dance studio, where would you have performed the work and why?</p> <p>It could be a <b>conventional dance space</b>, such as a theatre or the school hall, or a <b>non-conventional space</b>, such as the corridors in the school, the beach, a dirt road, a box, etc.</p> <p>If you chose to choreograph for a film you need to document the locations where you will film the sections/whole work and why?</p> <p>Once you have chosen your performance space you will need to write about how you will use <b>dance elements</b> – space, time and force. The area you are performing in will affect how you use these elements.</p> <p>You will need to write about how you incorporated <b>choreographic elements</b> into space, time and force e.g. unison, canon, symmetry, stillness, pattern, placement, direction, etc. as well as beginning, middle, end.</p> </div> </div>	

5. You need to plan for the **production elements** you will use in your work. Even if you do not have a budget and will only perform in the studio in rehearsal gear, you need to imagine what you would use if you had an unlimited budget. You also need to provide reasons for your choices and how they would enhance your dance work, create symbolic meaning e.g.:
- **Costumes** and the symbolism they will evoke in an audience e.g. white for purity, etc.
  - **Sets/Props/Backdrops** – describe or draw them and explain the reason for them being used/incorporated into the movements.
  - **Special effects/technology/lighting** – such as projections onto a cyclorama, colours used in the lighting, special lighting effects, etc. and how these would add to the dance work.
  - Any other ideas you may have for the staging of your dance work. **Dream big.**



You can find blank models on the internet to draw your costume designs on if you cannot draw well.





Base Pantone 44-07-00  
Kaki  
1st-07-2021  
male  
Ginca/afana  
END  
AERH  
production

**Design sketches for Akram Khan's Dust, part of English National Ballet's Lest We Forget © Kimie Nakano**

16.07.2021  
some changes  
AERH  
production 2

6. You will need to **reflect on how your group worked as a team**. Did you all contribute equally, did you show respect and listen to each other's ideas, did you commit fully to the process, come prepared for each lesson, be punctual, etc. You will need to **self-reflect** on your own participation and development as a dancer and as a person. What strengths have you discovered about yourself such as leadership, conflict management, taking the lead, being able to follow, motivating others, etc.

<b>YOUR CHECKLIST</b>	
<b>TERM 1 PRACTICAL PROCESS DURING CLASS = 30 MARKS</b>	
1.	<p><b>Preparedness and commitment, participation and contribution:</b></p> <ul style="list-style-type: none"> <li>• Come <b>prepared</b> with ideas, movements, stimuli, music, etc. for each lesson so no time is wasted. You could improvise movement ideas at home or on your own to be prepared for the next lesson so that you contribute movement ideas. This will also ensure confidence and place less pressure on you as 'thinking on the spot' is not always easy.</li> <li>• You need to be <b>committed</b> to your group as well as to yourself so that you will do your best – 100% in every lesson. Self-discipline and managing your own time is important.</li> <li>• Ensure that you attend dance classes/rehearsals regularly so that you may develop, learn, contribute and <b>participate</b> in group discussion and ideas. Your <b>contribution</b> to the group is not only bringing ideas but listening and considering others ideas. You need to be part of solving problems/obstacles and finding creative solutions. You need to think critically about what you and your group are creating. A positive attitude.</li> </ul>
2.	<div style="display: flex; align-items: flex-start;">  <div style="margin-left: 20px;"> <p><b>Improvisation showing critical thinking, creativity and experimentation relevant to the chosen theme:</b></p> <p>You need to research then select a theme first. Once this is done, you need to improvise around that theme to develop a suitable movement vocabulary. Your movements will tell the story/theme/emotions behind your ideas so need to be carefully selected.</p> <ul style="list-style-type: none"> <li>• You could use a wide range of stimuli as a starting point, such as images, poems, words, props, e.g. boxes/chairs/tables.</li> <li>• You could develop motifs around words/gestures/every-day movements that express the intent/idea behind your work. These can then become the foundation of your movement vocabulary to be repeated with variations.</li> </ul> </div> </div> <div style="text-align: center; margin: 20px 0;">  </div> <ul style="list-style-type: none"> <li>• You need to experiment with dance elements and choreographic structures – space time and force when you are improvising and keep changing their dynamics.</li> <li>• Experiment with new, different dance styles/genres or even fusing dance styles. You can create your own new dance style. It might inspire something really exciting.</li> <li>• Record your ideas on your cellphone to evaluate, remember and use, as a reference when developing your choreographic ideas further with the group members.</li> </ul>



3.



### Experimentation with music/accompaniment – selection to enhance the theme:

Listen to a variety of music/accompaniment – do not limit yourself to popular music you like to listen to or one genre/style as this can be restrictive. If you don't have access to a wide range of music genres ask your teacher to assist you.

- The music/accompaniment you select should enhance/add to your dance work and help bring across the mood/emotion you want to create.
- You could also choose not to use music and choreograph to a poem/words/a conversation that is spoken while you perform. The words could be the motifs you develop. Silence can be incorporated into your choreography.

#### WATCH THIS EXCELLENT VIDEO:

***The Statement* performed by Nederlands Dans Theater with choreography by Crystal Pite**



[Source: [https://www.youtube.com/watch?v=V0cUalTut\\_o](https://www.youtube.com/watch?v=V0cUalTut_o)]



#### NDT IN REHEARSAL

[Source: <https://www.youtube.com/watch?v=8b095vf30Mk>]

- Experiment with different music/accompaniment selections before you make your final choice. **The following areas are considerations you should take into account:**
  - Music based on different tempos, e.g. a slow song which could create a feeling of sadness or a fast/upbeat song about joy.
  - Music based on the different genres e.g. classical, African traditional music, jazz.
  - Vocal sounds/chants and body percussion, e.g. clapping hands /finger snaps/stamping feet/slaps.
  - Instrumentation as each instrument has a particular sound/timbre, e.g. violin, drum and flute.
- Once you have selected your music/accompaniment you will adapt/experiment with your movement ideas.
- Each piece of music will have a specific mood, dynamic that you will have to consider as well.
- Page 116 in textbook describes different methods for experimentation.

#### 4. Exploration of final performance presentation: **PRODUCTION ELEMENTS**

- You need to incorporate any production elements you plan on using into your movement vocabulary, e.g. if you are using props such as sticks, boxes, chairs or costumes such as jackets/hoodies/dresses, they need to be improvised with while you are developing your movement vocabulary.



#### **CONVENTIONAL VS NON CONVENTIONAL SPACES**

- Depending on where you have chosen to perform your dance work – conventional or non-conventional spaces – you will need to consider this during rehearsals so you are practising in the same size area as you will be performing in. A good idea is to mark off the floor in your dance studio/classroom while rehearsing. This will prevent you from having to change directions, positions, etc. when you get to rehearse in your chosen performance space

#### **EXPERIMENTING WITH DANCE AND CHOREOGRAPHIC ELEMENTS**

When you are choreographing these two elements cannot be separated as they are linked. While you are exploring **space**, consider the following choreographic structures:



- Positive space:** space that has something in it
- Negative space:** space with nothing in it
- Levels:** high, medium and low positions/ groupings
- Pattern:** a movement that is repeated/predictable
- Direction:** the way you are facing or the direction in which your body is moving

- Symmetry:** refers to a sense of harmonious and beautiful proportion and balance. Usually the same on one side as the other (mirror image)
- Asymmetry:** is when the two halves of something don't match or are unequal/each side of the body is doing something different
- Interlocking forms:** forms and shapes created by two dancers
- Size:** the amount of space used could be very large or very small

While you are exploring **time** consider the following choreographic structures:

- Timing:** performing steps/sequences that perfectly match to music beats.
- Tempo:** this is the speed of the music which determines how quickly or slowly movements will be performed.
- Metre/beats:** this is the time signature – how many beats per bar, e.g. 3 beats to the bar used in a triplet/waltz/balance movements. This gives regularity of timing and a predictable structure, e.g. 3/4 and 4/4.
- Speed:** how quickly or slowly a dancer moves.

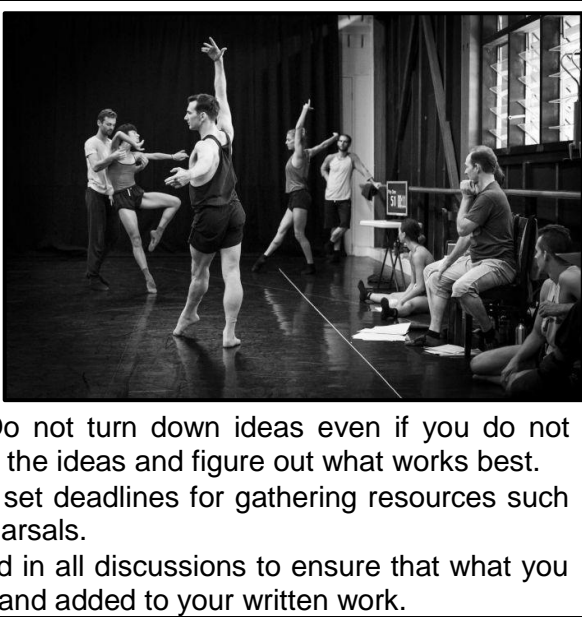

- **Stillness:** this does not mean a dancer has stopped dancing. It creates suspense, anticipation and a means to linger, hold or pull. Stillness helps with phrasing. It is used to re-draw attention and to accent something.
- **Duration:** the length of time that a movement is held or how long it takes to perform. This ranges from a short duration to a long duration.
- **Rhythms:** the pattern of stressed and unstressed beats.
  - **Regular** - structured, repetitive, easy, predictable, stable
  - **Irregular** - unpredictable, uncertain, chaotic, unsettling
  - **Natural** - birds tweeting, heartbeat, rain, storm
- **Timing relationships:** dancers working in unison, canon, before/after other dancers, slower/faster than other dancers, timing within movements/ lifts/ partnering  
While you are exploring **force** consider the following choreographic structures:


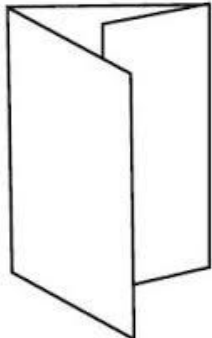




- **Accent:** To emphasise or stress a movement. This can be done through changes to the movement quality, force, level or shape – making it different.
  - **Weight:** This is the weight of the movement. It ranges from light to heavy.
  - **Energy** -This is the application of energy applied to the movement. It ranges from low to high.
  - **Force:** This is the force applied to the movement. It ranges from gentle to strong.
- Some examples of movement qualities:**
- **Sustained:** These movements are continuous, constant and flowing
  - **Swinging:** These movements sway, shift and are pendulum like
  - **Suspended:** These movements are pulled, hovering or hanging
  - **Collapsing:** These movements are often falling, relaxed, faint, flopping or a release
  - **Percussive:** These movements are sudden, chopping, jagged and sharp
  - **Vibratory:** These movements are buzzing, shaky, wobbly or quivering.

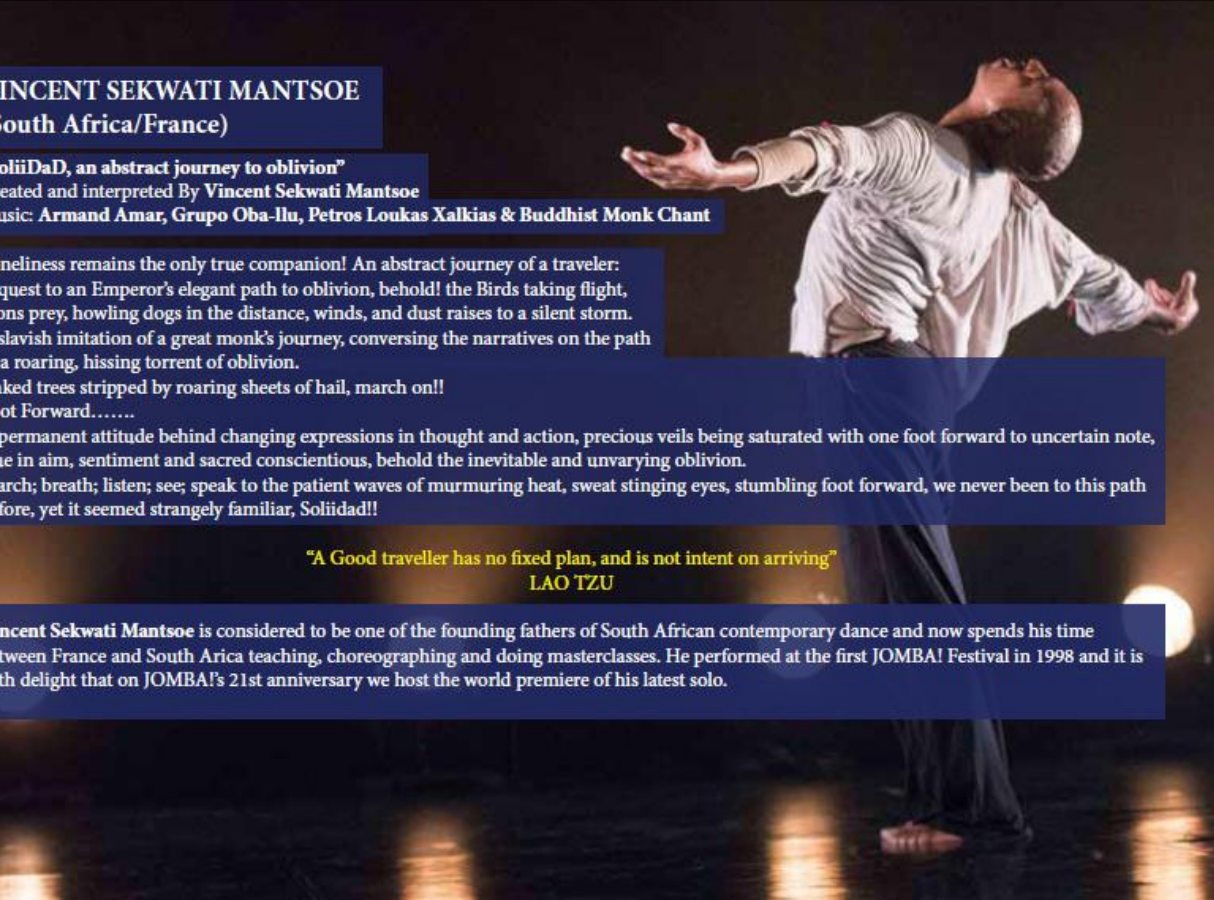
You also need to consider your beginning, ending and if there is a climax in your piece.



5.	<p><b>Teamwork, collaboration and problem solving (people and time management skills) Leadership and organisational skills:</b></p> <ul style="list-style-type: none"> <li>• To ensure good teamwork and collaboration with peers always listen and partake in all elements regarding the choreographic process. No idea is a bad idea. Your ideas might be a starting point for discussion and experimentation.</li> <li>• Be kind to one another. Do not talk while others are sharing their ideas. Do not turn down ideas even if you do not agree with these ideas. Experiment with the ideas and figure out what works best.</li> <li>• To ensure you manage your time well, set deadlines for gathering resources such as music, production elements and rehearsals.</li> <li>• Keep your journal/mobile device at hand in all discussions to ensure that what you decide on practically could be recorded and added to your written work.</li> </ul>	
6	<p><b>Safe dance practice during rehearsals:</b></p> <ul style="list-style-type: none"> <li>• Always remember to warm up properly before any dance activity.</li> <li>• Ensure you wear comfortable and free moving clothing for rehearsals.</li> <li>• Ensure that your dance educator is around or nearby if you scheduled afternoon rehearsals on your own.</li> <li>• Practice correct dance techniques e.g. correct posture and alignment, etc.</li> <li>• Do not attempt unfamiliar/uncontrolled/risky movements without supervision.</li> </ul>	

<b>YOUR CHECKLIST</b>		
<b>TERM 2 ONE-PAGE PROGRAMME NOTE = 20 MARKS</b>		√
1.	<p>Compose your <b>synopsis</b> or find a suitable quote, poem article that outlines or enhances the theme/intent of your work. It should make your audience think about what they are about to see, e.g.:</p> <p><b><i>'Most of us live our lives in ridiculous obligation to a machine that ... is always telling us to do more, have more, go places, make more money. This is a wonderful time in which those imperatives are loosened. And we have to ask ourselves: What do we care about? What do we value? What do we love?'</i></b></p> <p><small>[Sir Antony Gormley, like many artists, is documenting life during the Coronavirus pandemic.]</small></p>	
2.	<p><b>Information:</b> Title of work/choreographer/dancers/music</p> <ul style="list-style-type: none"> <li>• Create an excellent title for your dance work related to your theme. E.g. if you used the image and quote above your title could be ...</li> </ul> <p><b><i>What do we value? What do we love?</i></b></p> <ul style="list-style-type: none"> <li>• Include your name as the choreographer and the group's names as the dancers. You could add a short interesting biography about <b>YOURSELF</b>.</li> <li>• Include the name/title of the music, the composer/artist/band</li> </ul>	
3.	<p><b>Layout/format and presentation</b> – creativity, design elements and attention to detail</p> <ul style="list-style-type: none"> <li>• Choose an image relating to your theme. It could also be a photograph of your group or yourself.</li> <li>• Make use the school computer if you want to do it electronically or have paper, pens, colours, cut-outs, etc. to use when making your programme note.</li> <li>• Do a rough layout first so that you can see the design elements – use of space on the page and balance.</li> <li>• You can do a poster style design or you could fold the A4 paper and do a brochure style design.</li> <li>• It can be done on a computer or handmade especially by you.</li> <li>• Experiment before you select your final presentation ideas.</li> </ul>	 
4.	<p><b>FINALLY:</b> Check that your programme note is relevant to your dance theme/intention/idea/title. The programme note will be used to assess the theme of your choreography.</p>	

## EXAMPLE OF A PROGRAMME NOTE FROM THE JOMBA DANCE FESTIVAL 2019



**VINCENT SEKWATI MANTSOE**  
(South Africa/France)

**"SoliiDaD, an abstract journey to oblivion"**  
Created and interpreted By Vincent Sekwati Mantsoe  
Music: Armand Amar, Grupo Oba-Ilu, Petros Loukas Xalkias & Buddhist Monk Chant

Loneliness remains the only true companion! An abstract journey of a traveler:  
A quest to an Emperor's elegant path to oblivion, behold! the Birds taking flight,  
Lions prey, howling dogs in the distance, winds, and dust raises to a silent storm.  
A slavish imitation of a great monk's journey, conversing the narratives on the path  
to a roaring, hissing torrent of oblivion.  
Naked trees stripped by roaring sheets of hail, march on!!  
Foot Forward.....  
A permanent attitude behind changing expressions in thought and action, precious veils being saturated with one foot forward to uncertain note,  
true in aim, sentiment and sacred conscientious, behold the inevitable and unvarying oblivion.  
March; breath; listen; see; speak to the patient waves of murmuring heat, sweat stinging eyes, stumbling foot forward, we never been to this path  
before, yet it seemed strangely familiar, Soliidad!!

**"A Good traveller has no fixed plan, and is not intent on arriving"**  
LAO TZU

Vincent Sekwati Mantsoe is considered to be one of the founding fathers of South African contemporary dance and now spends his time between France and South Arica teaching, choreographing and doing masterclasses. He performed at the first JOMBA! Festival in 1998 and it is with delight that on JOMBA!'s 21st anniversary we host the world premiere of his latest solo.

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<b>YOUR CHECKLIST</b>		
<b>TERM 2 FINAL DANCE WORK = 20 MARKS</b>		√
1.	<p><b>Movement vocabulary used symbolically portrays the synopsis/intent/ theme with clarity and insight:</b> You need to go back to the beginning, read your one page programme note and ask the question: What the audience seeing, is it the same as what I have written in my synopsis? This applies to a live performance of the choreography as well as choreography for camera/film.</p> <ul style="list-style-type: none"> <li>• Does my beginning set the scene and my ending conclude the work?</li> <li>• Is there a climax highlighting the most important part of the work?</li> <li>• How do my movements convey the emotions/intent idea of the work?</li> <li>• Have I used the principles and techniques in the dance genre/s to assist in conveying the message?</li> </ul>	
2.	<p><b>Use of performance space:</b> Before the final performance of your choreography you need to have a <i>dress rehearsal</i> to iron out any problems you might not have thought about. Here are some guidelines:</p> <ul style="list-style-type: none"> <li>• If you are using a <b>conventional</b> performance space be sure to check: <ul style="list-style-type: none"> <li>○ The floor is clean, ready to perform on</li> <li>○ All props/backdrops/scenery are in the correct position</li> <li>○ Entrances and exits onto/off the stage are clear</li> <li>○ The sound system and your music work. Check volume balances</li> <li>○ The lights work/are programmed for your performance</li> <li>○ Any special effects/video projections etc. have been tried/tested before the performance</li> </ul> </li> <li>• If you are using a <b>non-conventional</b> space be sure to check: <ul style="list-style-type: none"> <li>○ It is available at the time you are planning to perform. This would also apply if you are using your dance studio/room</li> <li>○ The area is safe to dance in/floor is clean ready to perform on</li> <li>○ You have taken into consideration where your audience will stand/be seated</li> <li>○ You have made allowances for how the music/accompaniment will be played</li> <li>○ The time of day – you might need natural light. If not, have you made allowances for lighting as this is not a stage</li> <li>○ Entrances and exits to the performance area are clear</li> <li>○ If you are using props – how will they get onto the performance area</li> </ul> </li> </ul> <p><b>Use of production elements to enhance the theme/intent:</b> Two things need to be considered here:</p> <p>2.1 You <b>have not</b> been able to use production elements in your final performance due to lack of availability/finances, etc. You might be performing your choreography in the dance studio in rehearsal gear. This is quite okay. However, part of your final mark is how <b>you planned for this in your journal</b>. The marker/teacher should be able to imagine after reading your planning designs in your journal what the production elements would have been if you could have used them. You will not be penalised in any way if you have planned well.</p> <ul style="list-style-type: none"> <li>• You must have the music ready on the day in the correct format for your teacher to play. Discuss this beforehand. Have a rehearsal to check it all works/is compatible to the system it is played off.</li> </ul> <p>2.2 You <b>have</b> been able to incorporate production elements into your final choreography performance. Be sure to check the following:</p> <ul style="list-style-type: none"> <li>• You must have the music ready on the day in the correct format for your teacher/sound technician to play. Discuss this beforehand. Have a rehearsal to check it all works/is compatible to the system it is played off.</li> <li>• Ensure that all group members have their costumes, props, make up, etc.</li> <li>• Make sure all on-stage props/special effects are in place</li> <li>• Check the lighting is the correct colour/s you requested during your dress rehearsal. Any other special effects needed such as projections. etc.</li> </ul>	

	<p><b>If you are presenting a video/film as your final choreography the following areas will be considered when marking:</b></p> <ul style="list-style-type: none"> <li>• Your use of <b>performance space(s)</b> in your film. How suitable were the chosen areas for filming? How did they enhance the dance work/theme/intent?</li> <li>• How successfully you prepared the dancers for performing in these spaces</li> <li>• How creatively the space(s) was used.</li> <li>• Your use of <b>production elements</b> will include how you: <ul style="list-style-type: none"> <li>○ Costumed your dancers</li> <li>○ If you considered the light when you were filming</li> <li>○ If you included stills, photos, images, special effects to assist in enhancing your theme</li> <li>○ The angles/positions in which you filmed your dancers</li> <li>○ The music/accompaniment was effectively included in the film/video.</li> </ul> </li> </ul> <p><b>NOTE:</b> Learners choreographing for camera/film will not be marked on editing or filming techniques as this is not included in the curriculum training of learners. The same mark sheet and rubric will be used to determine the success of the work.</p>	
3.	<p><b>Use of dance and choreographic elements:</b> Your final dance work will be assessed on your ability to use dance elements and choreographic elements/structures creatively and effectively. This will link directly with your movement vocabulary outlined above. These are some areas you might consider:</p> <ul style="list-style-type: none"> <li>• <b>How did I use the space?</b> Did I take risks, use it to enhance the theme/intent or did I have all the dancers performing facing the front in a set formation and nothing much else happened?</li> <li>• <b>How did I use time?</b> Did I interpret the music with artistic sensitivity and musicality or did I just present all my dancers doing the same movements in time to every beat of the music?</li> <li>• <b>How did I use force?</b> Did I show variations in force to symbolically represent my theme or did my dancers do all the movements with the same intensity throughout?</li> </ul>	
4.	<p><b>Overall performance quality, complexity of movements, commitment, focus and team work:</b> The success of the final presentation will depend on how well you worked as a group. These are areas you will need to demonstrate in your final performance:</p> <ul style="list-style-type: none"> <li>• <b>Performance quality:</b> This is the ability of the group to make meaning of the movements you/they have selected. To dance with musicality and sensitivity. To make an emotional impact on an audience/viewer. The quality that takes a dance work from recall to personal interpretation.</li> <li>• <b>The complexity of movements:</b> This is the ability of the dancers to show high levels of coordination, transitions, agility, control, range of movement, strength, endurance, technique, principles of the dance genre/s presented.</li> <li>• <b>Commitment:</b> This is the ability of the dancers to fully commit to the intent/theme of the work as well as to each movement and the other dancers in the performance. To lose themselves in the work.</li> <li>• <b>Focus and team work:</b> This is the ability to be totally in the moment. Nothing else distracts you as a dancer. You are present in the work and fully aware of those you are performing with and as such can react to changing situations/emotions/conditions.</li> </ul>	



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

## 12. CONCLUSION

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

## 13. REFERENCES

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'The 6 Cs of Education': <http://blog.awwapp.com/6-cs-of-education-classroom/>

Theatre/Dance Training During COVID-19 (*Chair Choreography*):  
<https://www.youtube.com/watch?v=o3bu3jhdzEE>

Grinberg Method: Stopping Movement Training: <https://www.youtube.com/watch?v=Ijsfwuf6-Ao>

David Brown's Contact Improvisation Class: *Flying and Falling*:  
<https://www.youtube.com/watch?v=AyXKeQSYhA0>

Improvisational dance: <https://www.youtube.com/watch?v=hMdrLXk8J0>

The Choreography | NBS Sharing Dance Day Choreography 2018:  
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