



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2022

These guidelines consist of 27 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

2.1 PAT compliance with regard to NSC results

- This 2022 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies.
- The purpose of this guideline is to provide detailed instructions for teachers and learners on how to administer and manage the PAT content to meet CAPS requirements for external moderation of compliance.
- Teachers are responsible for creating a video recording of all learner PATs for external moderation purposes.

2.2 PAT implementation for Dance Studies

- The PAT is a **compulsory component** of the final Grade 12 FET promotion mark.
- Failure to complete the PAT will result in an incomplete/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"> • 30 marks written • 30 marks practical 	<ul style="list-style-type: none"> • 20 marks written • 20 marks practical 	100 MARKS
60 MARKS	40 MARKS	

2.3 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 components can be adapted to allow participation of injured learners in the final performance, e.g. performing on a chair/wheelchair/standing/minimal movement.

2.4 List of resources

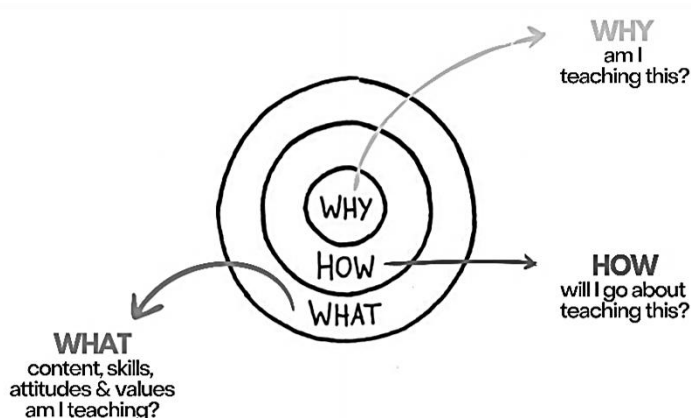
- Learner's *Grade 12 Excellent Dance Studies* textbook
- Teacher's *Grade 12 Excellent Dance Studies* textbook – **teaching methodologies**
- CDs, a collection of suitable music and musical instruments, music system
- Literature/Articles/Textbooks on dance (books, magazines, internet)
- Access to research 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
- 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.

2.5 Purpose/Benefits of the PAT

- It serves 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.
- It encourages an active and critical learning approach to learning, rather than rote learning of given truths.
- It teaches content, concepts, skills, competencies, attitudes and values - essential life skills needed in the 21st century.

3. TEACHER GUIDELINES

3.1 How to start lesson planning



The WHY:

- Identify core values to be incorporated into the PAT planning: life skills, as well as performance skills should 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 and varied teaching strategies so that all learners can reach their full potential.

The HOW:

- Lesson plans need to contain a breakdown of teaching methodologies, strategies and learner activities for each weekly lesson. Teacher lesson plans need to correspond directly to the learner brief for the term.
- Teacher and learner lesson plans should indicate the following:
 - Final dates for assessment so that learners are prepared in advance.
 - A timeline of dates for sections to be completed so that learners can pace themselves and receive feedback for improvement/growth in the process.
 - How activities will be sequenced and how each activity is an essential part of the building blocks for completion of the PAT. Link this to the final breakdown of the marks (see mark sheet).
 - LTSM (learner and teacher support material) to include inspirational reading, viewing, listening material, as well as the reference to pages in the learner textbook for further guidance/ideas and knowledge. Indicate how this will be used to empower the personal growth/development of the learner for the completion of the PAT.

- Adaptable tasks that challenge a wide range of learning styles and abilities.
- How amendments/adjustments will be made for disabled/injured/ill learners and how amended assessment will comply with the PAT requirements/time frames.
- Intervention strategies to facilitate achievement of learner goals.

The WHAT:

- Have a wide range of improvisation activities to guide learners in creating appropriate movement vocabulary for their compositions.
- Provide visual stimuli instilling 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/innovative trends in choreography/the use of dance fusion/production elements/music/accompaniment and technology.
- Find dance works that will inspire learners in developing their technique, performance quality and creativity.

3.2 Guidance for developing a learner brief and teacher brief**Teacher guidance:**

- Reiterate the General Aims and Specific Aims of Dance Studies (as outlined in 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.
- 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 the PAT to do unsupervised 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.
- Filming of PATs should be included in the timeframe for planning as it is a compulsory requirement for moderation.
- Refer to PAT 2020 if you would like further guidance.

Requirements for the journal:

- Each learner should have a designated journal for the written content of the process and product of the PAT. This should not be done in the task book used for general study purposes.
- Teachers should provide a detailed learner brief at the start of each term outlining how each lesson/step will progress and be assessed = timeline.
- 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/learner's own experiences concerning 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.

Requirements for moderation:

- 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 regularly 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 during class for improvement of the practical components of the PAT.
- Once the PAT is completed all learner journals and video evidence of the process must be available for internal HOD/provincial/ DBE/UMALUSI moderation.
- A copy of the teacher brief outlining how the teaching of skills, attitudes, values will be taught should be outlined in the learner brief.

3.3 Guidance to manage the PAT

- In the case of large numbers of Grade 12 dance learners, the teacher is at liberty to place learners in groups of 3–6.
- If choreographing in a group, learners provide one choreographic work with all members of the group contributing 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 and may not produce a solo or duet.
- Quality v/s 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 plagiarised.
- Teachers should assist learners by 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 cellphone to access the relevant electronic examples of the content provided in this document.

3.4 Time frame

- This PAT is done in terms 1 and 2. It should take approximately 8 to 10 weeks to complete. One lesson per week should be allocated to this PAT on the school timetable. This should include both the practical and written sections.
- Each group's choreography should be 2 to 3 minutes in total length.
- 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 assist/guide groups with any area/blocks they may encounter as well as provide advice for improvement.
- Final assessment dates must be provided to learners/the school in advance.

3.5 How to guide learners to construct a dance choreography

- Putting a thought process into a concrete concept through researching/investigating the chosen theme
- Using improvisation/exploration/abstraction/symbolism to create a relevant movement vocabulary
- Interpreting the given idea/theme/story into a relevant movement vocabulary
- Incorporating dance elements – space, time and force
- Selecting and incorporating appropriate choreographic structures/devices
- Choosing suitable music for the work/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 should be encouraged to design/create/conceptualise what they would use in the production having an unlimited budget. Relevance/symbolism must be included as to how these production 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 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

4. ASSESSMENT AND MODERATION

- The marking instruments on pages 9 and 12 must be used to capture the marks for each section required in the completion of this PAT.
- The marking rubrics on pages 10 and 13 guide the awarding of marks according to learner achievement (the intended learning outcomes).
- The weighting is 50/50 for the practical and written content and may not be adjusted.
- Each learner is marked individually. These marks should reflect their contribution and participation in the process and the final performance/outcome of the PAT.
- The process is often more revealing of the true worth of a learner's participation/preparation/knowledge/experimentation/creativity gained in this PAT than the final product produced so this section should be carefully monitored by teachers.
- The PAT can be done as a public performance/school performance/assembly or in the dance class. It could be performed in a conventional/non-conventional performance space.
- The PAT could have been choreographed specifically for the camera (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.
- Marking Instruments ('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.

4.1 Term 1 PAT process: Choreography marking instrument 2022

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

4.2 Term 1 PAT process: Marking rubrics (60 MARKS)

TERM 1 PAT PROCESS MARKING RUBRIC FOR WRITTEN WORK IN JOURNAL – 30 MARKS		
HIGH (21–30)	MEDIUM (9–20)	LOW (0–8)
1. Research/Investigation: Conceptualisation of thought processes through research/investigation into a concrete concept for a dance work	Research/Investigation: Adaptation of thought processes through research/investigation into a concept for a dance work.	Research/Investigation: Guided response to research/investigation into a concept for a dance work.
2. Improvisation: Analysis of improvisation strategies to develop new movement vocabulary/ original ideas through experimentation and abstraction of movement.	Improvisation: Explanation of improvisation strategies to develop new movement vocabulary through experimentation.	Improvisation: Listing improvisation strategies to develop movement.
3. Music/Accompaniment: Evaluation of how music/ accompaniment was selected – process/ reasons and how this enhanced the dance work.	Music/Accompaniment: Explanation of how music/ accompaniment was selected and how this enhanced the dance work.	Music/Accompaniment: Identification of music/ accompaniment used for the dance work.
4. Performance space/ film/dance elements/ choreographic structures: Integrates the choice of performance space/film/ elements through investigation/ experimentation as to how they would be incorporated/ used to enhance the dance work.	Performance space/film/ dance elements/ choreographic structures: Explains the choice of performance space/film/ elements and how they would be incorporated/used in the dance work.	Performance space/film/ dance elements/ choreographic structures: Describes/identifies the choice of performance space/film/ elements to be used in the dance work.
5. Production planning: Creates a cohesive plan to incorporate all areas of production and how this will enhance the dance work/symbolism intended.	Production planning: Demonstrates knowledge of production elements and how to include them in the dance work.	Production planning: Identifies production elements that could be used in the dance work.
6. Reflection on group/self: Evaluates strengths and weaknesses/power relations/ leadership roles/teamwork/ input/preparedness/ commitment and can recommend areas for improvement in the development of the dance work.	Reflection on group/self: Describes strengths and weaknesses/teamwork/input/ preparedness/commitment and can identify areas for improvement in the dance work.	Reflection on group/self: Names strengths and weaknesses during the process of creating a dance work.

TERM 1 PAT MARKING RUBRIC FOR PRACTICAL PROCESS DURING CLASS – 30 MARKS		
HIGH (21–30)	MEDIUM (9–20)	LOW (0–8)
<p>7. Improvisation: Articulation of multiple/creative improvisation strategies to develop relevant movement vocabulary for the dance work.</p>	<p>Improvisation: Experimentation with multiple improvisation strategies to develop a movement vocabulary for the dance work.</p>	<p>Improvisation: Guided response to improvisation strategies to develop a movement vocabulary for the dance work.</p>
<p>8. Music/Accompaniment: Interpretation and exploration of the chosen music/accompaniment to develop musicality and performance quality.</p>	<p>Music/Accompaniment: Experimentation with the chosen music/accompaniment to develop the dance work.</p>	<p>Music/Accompaniment: Unenthusiastic to explore the chosen music/accompaniment for the dance work.</p>
<p>9. Final performance presentation: Creative selection of suitable ideas for expressing the intent/idea/theme showing a deep understanding of composition.</p>	<p>Final performance presentation: Informed selection of suitable ideas for expressing the intent/idea/theme of the dance work.</p>	<p>Final performance presentation: Guided response in the selection of ideas for the dance work.</p>
<p>10. Teamwork, leadership and organisational skills: Collaboration with group members contributing fully to the overall success of the dance work through managing problems and excellent organisational skills.</p>	<p>Teamwork, leadership and organisational skills: Contributes to the overall success of the dance work through participation and collaboration with group members.</p>	<p>Teamwork, leadership and organisational skills: Follows group members and struggles to contribute to the overall success of the dance work.</p>
<p>11. Safe dance practices: Application of safe practices learnt in theory during rehearsals and performance.</p>	<p>Safe dance practices: Understanding of safe practices learnt in theory, needs guidance during rehearsals and performance.</p>	<p>Safe dance practices: Unaware of safe practices learnt in theory, needs supervision during rehearsals and performance.</p>

4.3 Term 2 PAT product: Choreography marking instrument 2022

NAME OF SCHOOL:	LEARNER NAMES					
	1.	2.	3.	4.	5.	6.
NAME OF TEACHER(S):						
TEACHER(S) SIGNATURE(S):						
TITLE OF THE CHOREOGRAPHY:						
HOD/MODERATOR SIGNATURE:						
TERM 2 PRODUCT: ONE A4 PAGE PROGRAMME NOTE						
1. Synopsis/Intent/Idea/Theme and title of the dance work						
2. Information: choreographer/dancers/music						
3. Layout/Format and presentation – creativity, design elements and attention to detail						
4. Overall impression: Programme note shows an understanding of design principles						
SUBTOTAL		20				
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE						
5. Movement vocabulary used symbolically portrays the synopsis/intent/theme with clarity and insight.						
6. The use of performance space/production elements to enhance the theme/intent.						
7. The use of dance and choreographic elements – creativity and relevance to the synopsis/intent/theme.						
8. Overall impression of performance quality, the complexity of movements, commitment, focus and teamwork.						
SUBTOTAL		20				
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT		40				
TOTAL MARK		100				


























4.4 Term 2 PAT product: Choreography rubric 2022 (40 MARKS)


TERM 2 PAT MARKING RUBRIC FOR ONE-PAGE PROGRAMME NOTE – 20 MARKS		
HIGH (15–20)	MEDIUM (7–14)	LOW (0–6)
1. Synopsis/Intent/Theme/Title: Conceptualisation of a synopsis and title relevant to the final dance work.	Synopsis/Intent/Theme/Title: Explanation of a synopsis and selection of a title relevant to the final dance work.	Synopsis/Intent/Theme/Title: Generalised synopsis and title with minimal relevance to the final dance work.
2. Information: Acknowledged all relevant participants/music/accompaniment in the dance work.	Information: Listed some of the participants/music/accompaniment in the dance work.	Information: Limited understanding of listing/acknowledging participants/music/accompaniment in the dance work.
3. Layout: Creative programme with attention to detail.	Layout: Well-designed programme with attention to detail.	Layout: Limited programme design with minimal attention to detail.
4. Overall impression: Developed understanding in all aspects of how to present a dance work in writing.	Overall impression: Generalised understanding of how to present a dance work in writing.	Overall impression: Limited understanding of how to present a dance work in writing.

TERM 2 PAT MARKING RUBRIC FOR FINAL DANCE WORK – 20 MARKS		
HIGH (15 – 20)	MEDIUM (7 – 14)	LOW (0 – 6)
5. Movement vocabulary: Conceptualised to symbolically portray the synopsis/intent/theme with clarity and insight in the dance work.	Movement vocabulary: Developed to portray the synopsis/intent/theme appropriate to the dance work.	Movement vocabulary: Reproduces known movements that do not portray the synopsis/intent/theme of the dance work.
6. Performance space/Production elements: Creative use of space and production elements that clearly enhance the theme and intent of the dance work.	Performance space/Production elements: Thoughtful use of space and production elements relevant to the theme and intent of the dance work.	Performance space/Production elements: Generalised use of space and production elements not relevant to the theme and intent of the dance work.
7. Choreographic and dance elements: Developed understanding of how to use space, time and force creatively and meaningfully in the dance work.	Choreographic and dance elements: Understanding of how to use space, time and force meaningfully in the dance work.	Choreographic and dance elements: Generalised use of space, time and force in the dance work.
8. Overall performance: Naturalised performance by the group showing attention to detail, accuracy, focus, projection, commitment, and performance quality throughout the dance work.	Overall performance: Precise performance by the group showing accuracy, focus, projection, commitment, and performance quality in the dance work.	Overall performance: Under rehearsed performance by the group showing limited performance quality in the dance work.

5. LEARNER GUIDELINES

As a 21st century *learner*, I strive to...

 Create	 Empathize	 Persevere	 Communicate	 Envision
 Be Patient	 Observe	 Explore	 Adapt	 Collaborate
 Problem Solve	 Manage Time	 Critically Think	 Lead	 Be Resilient
 Motivate	 Take Risks	 Show Initiative	 Be Productive	 Show Craftsmanship
 Reflect	 Organize	 Be Inquisitive	 Listen Well	 Advocate

 the art of education Chart design inspired by @tracyclark08

[Source: <https://theartofeducation.edu/2017/01/12/63288/>]

5.1 Programme of assessment for Grade 12

SBA = 25% 100 MARKS (FORMATIVE)	PAT = 25% 100 MARKS (FORMATIVE)	FINAL EXAMINATIONS = 50% Written Examination 100 MARKS (150 converted to 100) + Practical Examination 100 MARKS = 200 MARKS (SUMMATIVE)
100 (SBA) + 100 (PAT) + 200 (FINAL EXAMS) = 400		

- The practical assessment task (PAT) is worth 25% (100 marks) of your final Grade 12 marks and is compulsory for all candidates.
- This PAT will be developed over two terms:

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT TOTAL 25% of the year mark
Practical: 30 marks + Written: 30 marks	Practical: 20 marks + Written: 20 marks	100 MARKS
60 MARKS	40 MARKS	

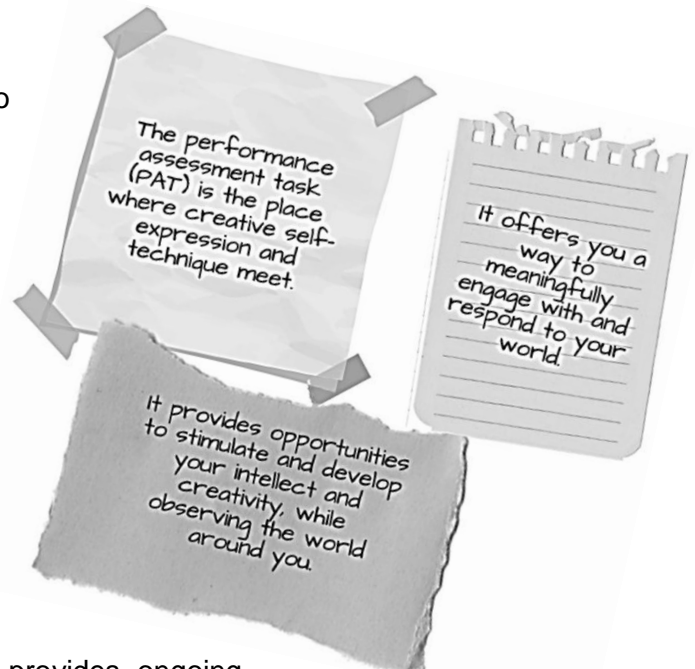
- In term 1 you will be assessed on your process and in term 2 your final product.
- The PAT consists of 50 marks for the practical component and 50 marks for the written component.
- Failure to complete the PAT will result in an incomplete/not resulted year mark.

5.2 Learner instructions

- You are required to keep a separate choreography journal to document your PAT process from beginning to end.
- A copy of your PAT brief will be given to you by your teacher. This brief must be included in your journal.
- Your teacher will provide you with the marking instruments and rubrics needed to complete the PAT successfully.
- You can work individually or in groups of 3–6 in your dance class to complete a 2 to 3-minute group choreography. You may perform in your own choreography.
- If working in a group, each group member must participate fully in the process of developing an idea from the beginning stages to the final production of the completed work.
- The PAT could be choreographed specifically for the camera (if so, all the requirements for completion remain the same).
- You should include a signed declaration of authenticity in your journal as proof that the work is your own. Plagiarism will not be accepted and will result in a zero mark.
- This PAT will test your ability to work as a team and show leadership qualities and initiative. As a group and individually you will be required to cooperate, communicate and solve problems.
- The PAT can be done as a public performance/school performance/assembly/in the dance class/online.

5.3 Time frame

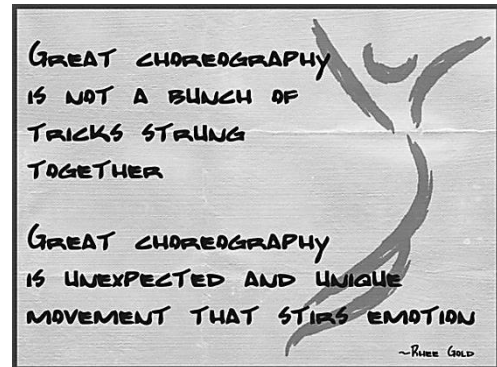
- The PAT should be completed during the first two terms of the school year.
- The PAT should take approximately 8–10 weeks to complete. You should have one lesson per week allocated during school time.
- You will need to make additional time each week if you wish to deepen your understanding of improvisation and choreography and present a meaningful final product.
- The PAT is ongoing and multiple opportunities will be provided by your teacher for you to keep improving as you receive guidance and develop your skills.
- The PAT will allow you to be assessed regularly and will also allow for the assessment of skills that cannot be measured in a test or examination.
- The PAT is a formative assessment task that provides ongoing feedback to improve teaching and learning.



5.4 Unpacking the choreographic process

Let's look at the **format** of your PAT task:

You have **TWO** terms to complete your PAT task. In both terms you will complete a practical and written part. (You should be familiar with this format as you have followed the same process in your Grade 10 and 11 choreography PAT tasks).



Term 1: The Process

Conceptualising through the development and realisation of creative ideas

During this term you will find your inspiration, gather research, experiment and explore your ideas. You will be awarded marks for:

- Journal writing/planning = 30 marks
- Practical experimentation = 30 marks

Term 2: Final Product

Making, presenting, documenting and reflecting on your final creative work

During this term you will work towards presenting your final dance. You will also need to consider safe dance practices, how to document your process and final choreography and what setting/props/costumes/lighting you will use to enhance your work. You will be awarded marks for:

- One-page programme note = 20 marks
- Practical completed dance work = 20 marks

The Journal

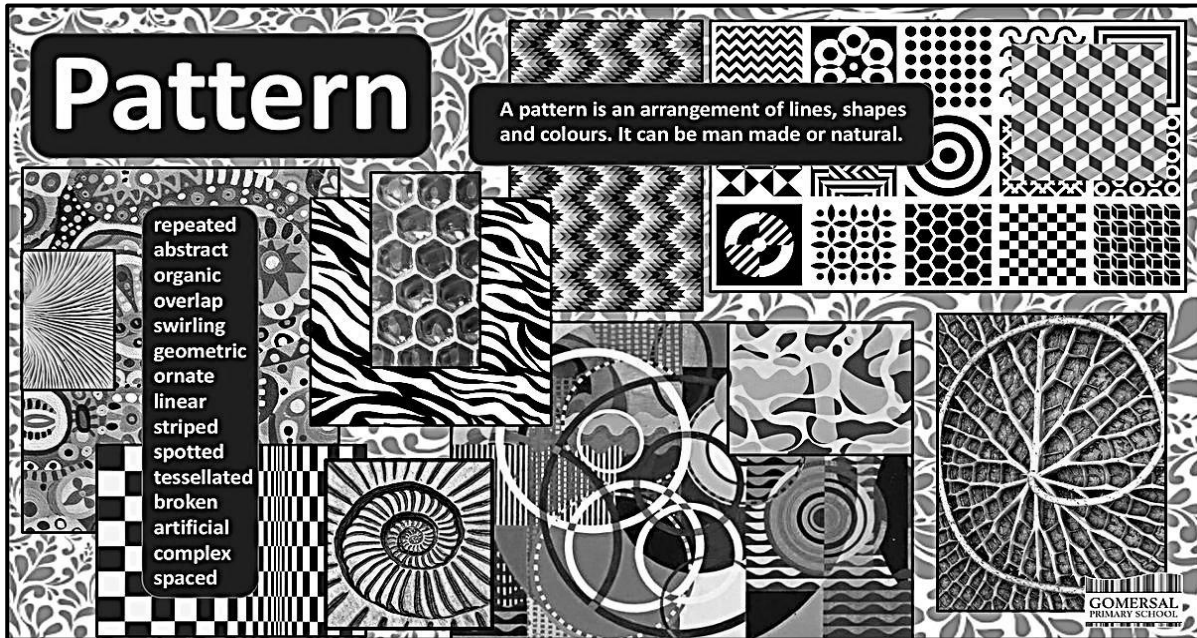
Your PAT journal is where you will record the development of your dance work from the inception/start of the brief until the realisation of your final ideas.

It will include all your ideas, research, reflection and planning. Your journal should:

- Be a **record of your personal journey**. It should contain your inspiration, research and how you plan to bring your ideas to life.
- Provide insight into how you intend to fulfil the requirements of the PAT brief.
- Contain images, quotes, articles, a video, etc. of your ideas as they develop during the choreographic process.
- **Clearly communicate all your thought processes** leading to the making of your final dance work.
- Reflect your **individuality, understanding** and **creativity** as a Dance Studies learner.
- Show your progression throughout the two terms by having all written work dated...
- Show that the planning and creating you do is a process that needs regular reflection, and therefore all your ideas leading up to the final product should be written down.

5.5 Learner brief

Choreographers are often inspired to create from the world around them. In this PAT you need to create a dance work of your choice inspired by the theme **PATTERN**.

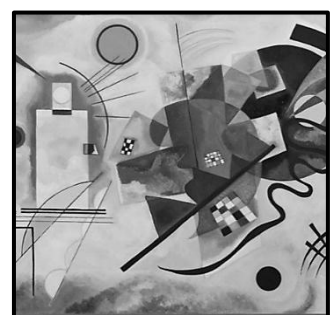


[Source: <https://twitter.com/gomersalart/status/1268823884826099712>]



Some ideas from where inspiration could come:

- Patterns of/in your life
- A re-occurring dream
- Patterns in nature, spaces or places
- Current social patterns of behaviour
- It could even symbolise a state of mind
- Elements of patterns used in other subjects at your school
- Patterns created by the dance elements (SPACE, TIME and FORCE)



[Images sourced from various internet sites.]

TERM 1: PAT PROCESS = 60 MARKS

1. Identify/Ask

- The first thing you usually engage with is the theme and what it means to you.
- Secondly you will analyse the brief and determine what you have been asked to do. Look for the specifications (the specific things you must do) informed in the brief. (This can be done in a mind map/brainstorm.)
- What is your response to the brief? Ask yourself the following questions:
 - What must I do?
 - What are my first ideas?
 - What am I excited about?
 - What am I afraid of?
 - How will I present it?
- What is the final outcome? You must create a written/visual record with a **starting point** (the brief) and a **conclusion** (your final choreography) and the **journey** in between (your improvisation/experimentation with movement/dance elements/choreographic structures and your journal).

2. Collect/Learn/

PLAY

Start doing your research

- The next stage in the process is where you begin to collect inspiration in response to the theme and the brief.
- **Research** at least SIX images/poems/articles/quotes/videos etc. related to your theme. Include them in your journal and comment on what you find interesting about each.
- Make a **mood board** that expresses the types of movements/gestures/colours/performance space, etc. you want to work with, that combine to show the overall 'mood' of your choreography.



[Images sourced from various internet sites.]



3. Analyse/Look/Think

Refine your direction

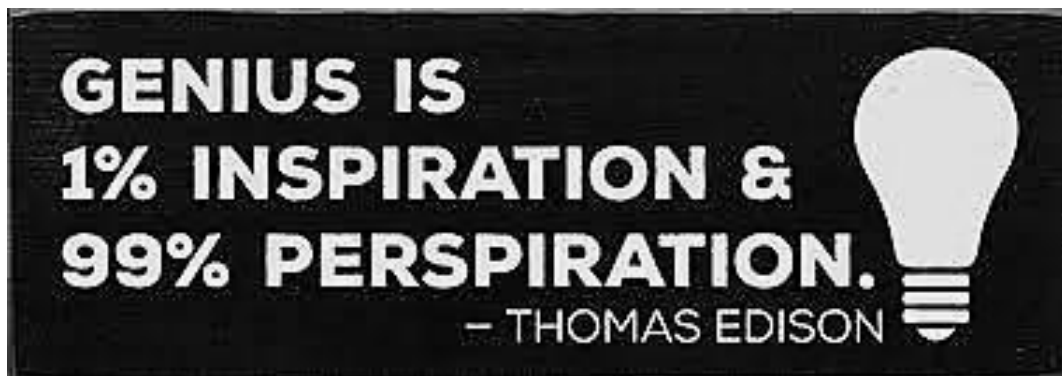
- You now should have **refined** the direction that you will choose to take for your dance work (you cannot include everything).
- Finalise your **intention** by writing a short reflection in which you clearly indicate how you will fulfil the brief. Be specific!

This should include the following:

- Start by **describing yourself** as a dancer and the **specific skills** you have. Indicate in what **dance style(s) or genre(s)** you specialise and what area(s) of these disciplines you will be focusing on, e.g. I am a contemporary dancer who also does hip hop after school hours. I will be working with a mix/fusion of dance styles. I am also interested in videography and will be creating a dance work for the camera.
- Lastly, describe your **intention**. Explain in as much detail as possible what you want your dance work to express (the story or idea behind the work) and how you will go about putting these ideas into movement.

At this point you want to include **evidence** of originality – this includes photos/video footage of you working on your choreographic ideas.

CHOREOGRAPHY PROCESS CHECK LIST – TERM 1	
<p>1. Identify</p> <ul style="list-style-type: none"> • I engaged with the theme/question of the brief. 	□ □
<p>2. Collect</p> <ul style="list-style-type: none"> • I gathered related information in my journal. • I have included research related to the theme. • I experimented with these ideas through improvisation and experimentation • I have made a mood board that expresses my choreographic ideas. 	
<p>3. Analyse</p> <ul style="list-style-type: none"> • I personalised my idea in the form of a reflection. • I have clearly communicated my intent and how I plan to put my ideas into movement. • I have included photos/video footage that shows my choreographic process. 	

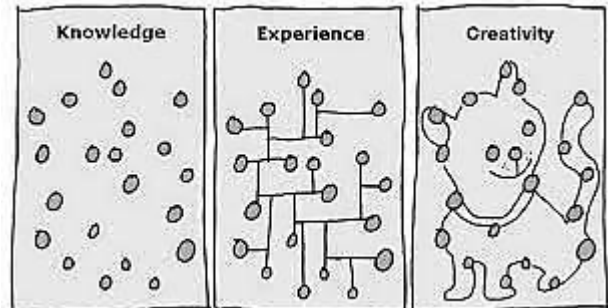


TERM 2: PAT PRODUCT = 40 MARKS

4. Develop/Fuse

Connect the dots

This is an important part of the process where you start bouncing ideas together, looking for **unexpected combinations**. Connecting lots of dots, eliminating some and adding others. Successful creativity never comes from only one idea: rather, from a combination of several.



Reference of the visual

Now that you have collected your inspiration and experimented with your choreographic approach, you can start preparing your dance work for its final presentation.

- Start by considering how you want to begin and end the work. This is important as it sets the scene as well as concludes the message/feeling/emotion you wanted to express.
- Decide on how you are going to sequence your idea, the order in which they will appear.
- Finalise how you are interpreting the music/accompaniment/effects and any edits/cuts that need to be made.
- If you are filming, all locations should have already been selected. Decide on the order of filming your sequences.
- Even if you are not choreographing for the camera, you should film your final product so you can view the visual effect your audience will have and make final adjustments.

5. Reflect/Choose

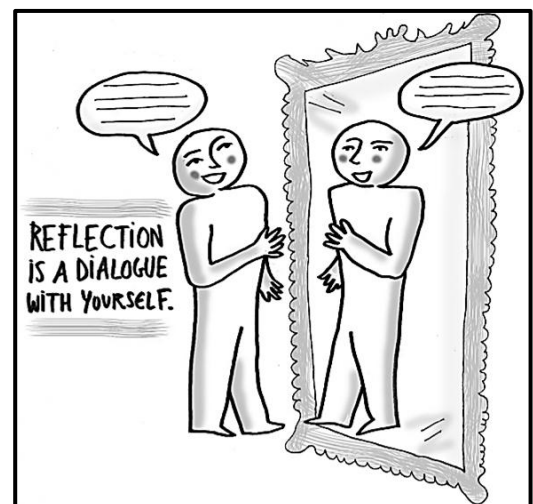
Explain your decisions

Well done! You have now decided and chosen your final ideas for the presentation!

Lastly, **reflect on your choreographic process** in the form of an essay.

Answer the following questions:

- What did I like and what would I do differently?
- Have I fulfilled the requirements set out for me in the brief?
- Do I like what I choreographed?
- What new skills/techniques did I learn?



Final choreography product

- ✓ Your final dance work will be more successful if your conceptualising/planning is thorough.
- ✓ You have now worked on your journal and dance work for quite a while and should have developed a clear concept for the final practical product.
- ✓ Now it is time to start with the production/performance of your final dance work.
- ✓ Remember there should be a clear link between your journal and your final product.

6. Make/Present

As you have seen in your study of dance works and literature the message and meaning are open to interpretation. You may have developed a very specific idea or message in your dance work, but the viewer might find another meaning. That is the power of dance – that it is open to interpretation. So, your final work might be interpreted in many ways.



make
your
own
Magic

Ten points to consider in the creation of the final product to ensure a successful dance work:

1. **Technical skills:** An idea is only as good as its execution. Poorly made work will ruin a good idea. You should have developed adequate choreographic skills over the three-year FET period.
2. The product should meet the **requirements** of the brief and **marking rubric**.
3. **Style:** There are no specific prescriptions regarding the style of the dance work.
4. **Formal dance elements and principles:** Remember the importance of the elements and principles of dance such as space, time and force.
5. **Choreographic structures:** These can make or break a dance work. Composition is the arrangement or organisation of the visual components in a way that is pleasing to the viewer. They can also encourage or lead the viewer's eye to the **focal points in the work**. The principles of composition, such as unity, movement, proportion, balance, rhythm and contrast, play an important part to create visual interest.
6. Be a **risk-taker**. Do not be afraid to take chances. You must embrace the chance to experiment and try new things. Always strive to be creative and innovative.
7. **Personal:** Let the work include the fingerprint of your individual style. Do not be afraid to have your own style. Stereotypical works get average marks.
8. Work with your **strengths:** Choose to work in the dance genres/performance mediums (conventional/non-conventional spaces, film or live performance, etc.) that you are the most comfortable with.
9. **Enjoy** what you are doing and create something with visual interest.
10. **Time** is a factor when you are doing the practical work, so do not waste it otherwise you will be handing in and performing unfinished work.

Remember to aim for that **WOW!!!** factor. This means creating a work that is personal while responding to the constraints and specifications in the brief. You want to create a work that is engaging to the viewer and draws them in.

At the end of term 2, you will need to present your dance and written final products. This will also include presenting/submitting it in a digital format.

MOST IMPORTANTLY, you must work hard, but also enjoy what you are doing. Remember how fortunate you are to be able to express yourself creatively and produce original ideas.

***You can't use up creativity.
The more you use, the more you have.***

Maya Angelou

A declaration of authenticity must be pasted in the front of your journal.

DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name and surname:	Date:
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.	
Learner signature:	Date:
Teacher confirmation On behalf of (school name), I declare that the above-mentioned learner, to the best of my knowledge, is the choreographer of the completed assignment attached and the assessment has been completed under the required conditions.	
Teacher signature:	Date:
Principal signature:	Date:

CHOREOGRAPHY PRODUCT CHECK LIST – TERM 2	<input type="checkbox"/> <input type="checkbox"/>
4. Develop <ul style="list-style-type: none"> • I made a creative dance work. • I have documented my process. 	
5. Reflect <ul style="list-style-type: none"> • I reflected on the final work. • I reflected on how I OR the group has worked. • I have done self-reflection on my own strengths and weaknesses and growth during this process. 	
6. Make/present <ul style="list-style-type: none"> • I have completed my one-page programme note. • I have carefully considered how I will present the final product. 	

5.6 Resources to inspire the PATTERN theme

Dance works that use patterns in varying ways:

TUTTING

GEOMETRIE VARIABLE

Choreography and Concept: Sadeck Berrabah, Bouzid Ait-Atmane and Ammar Benbouzid



[Source: <https://youtu.be/JfDVVJgls34>]

URBAN THEORY CREW

Tutting Compilation



[Source: <https://youtu.be/4GK3Vz-QS40>]

DANCE FOR THE CAMERA

WEAKNESS OF THE FLESH

Max Cooper ft Samad Khan
Performed by Jacob Jonas Dance Company



[Source: <https://youtu.be/YzS0d9K1Xs0>]

16:1

Dance choreography by Constant Vigier



[Source: https://youtu.be/KGEoy_1JErl/]

USING PROPS/STUDIO MIRRORS

Elastic Heart

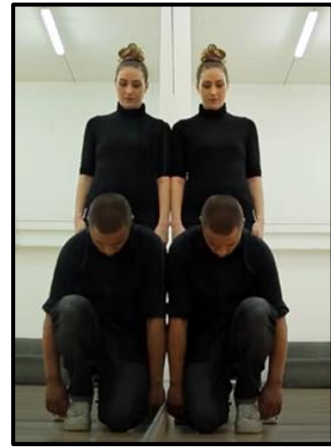
Contemporary Solo choreographed by
Emily Rowles



[Source: <https://youtu.be/xNAJQyVpF5c>]

2x2 Mirror Dance

Marie Poppins x
Sadeck



[Source: <https://youtu.be/YiRPGncy8xk>]

DANCE ELEMENTS AND CHOREOGRAPHIC STRUCTURES

CRY ME A RIVER Justin Timberlake Dance Video

Directed and choreographed by Andrew Winghart



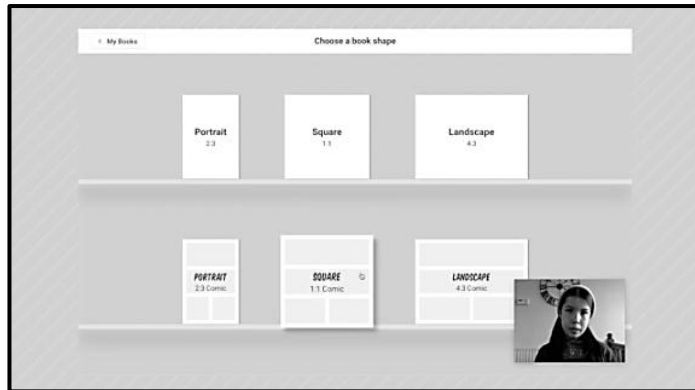
[Source: <https://youtu.be/-I-SE6Q9Le0>]

ONLINE JOURNALS



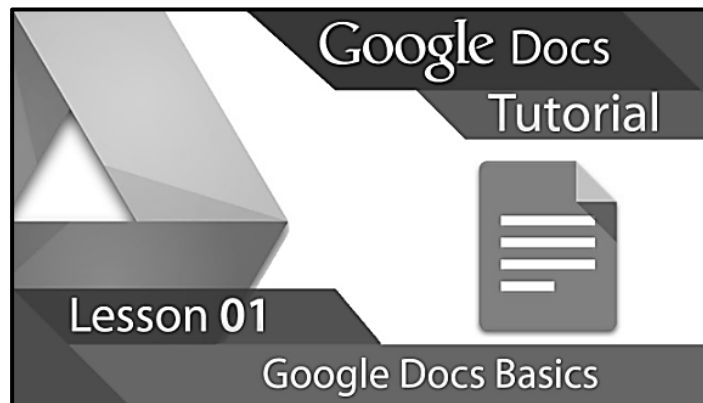
1. BOOK CREATOR APP Book Creator Tutorial for Students

[Source: <https://youtu.be/vMYLaGD9Xjs>]



2. GOOGLE DOCS Docs Tutorial 01 Learn the Basics

[Source: https://youtu.be/s6V_h43-BIY]



6. TEACHER RESOURCES TO ASSIST IN TEACHING METHODOLOGIES

6.1 The importance of improvisation in the CAPS curriculum

It helps a dancer to:

- Dance freely and with abandon
- Make choices and decisions quickly
- Develop focus and concentration
- Create movements without rules and regulations
- Develop new movements and movement styles

There are many online tutorials if you feel you need further professional development.

Below is a series of **FOUR** master classes in improvisation techniques



Master class Episode 1:

<https://youtu.be/Ed7nghlBkjq>

Master class Episode 2:

<https://youtu.be/hiNluWuj3UU>

Master class Episode 3:

<https://youtu.be/RSuX8nZzSxg>

Master class Episode 4:

<https://youtu.be/KReLpCLwtm8>

6.2 Ideas to guide learners wishing to choreograph for the camera:

- Provide dance works specifically created for the camera for your learners to view 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.

Equipment needed:

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

Examples of videos to share with learners wishing to choreograph for the camera:

(There are so many)

Dance videos on your phone



[Source: <https://youtu.be/yxrDiS0ZtYc>]

How to film a dance video – 10 easy steps



[Source: <https://youtu.be/uE5Wy29fb9I>]

7. CONCLUSION

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

8. REFERENCES

- *Curriculum 2012. Curriculum and Assessment Policy Statement Grades 10–12.* Pretoria: Department of Basic Education.
- Botha, S and Levy, R. (2014) *Excellent Dance Studies Learner Book Grade 12.* South Africa: Cambridge University Press.
- Edumedia: Western Cape Education Department LTSM <https://www.yumpu.com>
- 21st century skills: <https://theartofeducation.edu/2017/01/12/63288/>
- Pattern – <https://twitter.com/gomersalart/status/1268823884826099712>
- *Geometrie variable* – <https://twitter.com/gomersalart/status/1268823884826099712>
- *Urban theory crew* – <https://youtu.be/4GK3Vz-QS40>
- *Weakness of the flesh* – <https://youtu.be/YzS0d9K1Xs0>
- Dance choreography by Constant Vigier – https://youtu.be/KGEoy_1JErl/
- *Elastic heart* – <https://www.youtube.com/watch?v=YiRPGncy8xk>
- *2x2 mirror dance* – <https://www.youtube.com/watch?v=YiRPGncy8xk>
- *Cry me a river* – <https://youtu.be/-I-SE6Q9Le0>
- *Book creator app* – <https://youtu.be/vMYLaGD9Xjs>
- *Learn the basics* – https://youtu.be/s6V_h43-BIY
- Improvisation techniques:
 - Master class Episode 1: <https://www.youtube.com/watch?v=KReLpclwtm8>
 - Master class Episode 2: <https://www.youtube.com/watch?v=Ed7nghlBkig>
 - Master class Episode 3: <https://www.youtube.com/watch?v=hiNluWuj3UU>
 - Master class Episode 4: <https://www.youtube.com/watch?v=OFWJyYOCckY>
 - Dance video with your phone: <https://youtu.be/yxrDiS0ZtYc>
- *Dance video with your phone* – <https://youtu.be/yxrDiS0ZtYc>
- *How to film a dance video* – <https://www.youtube.com/watch?v=uE5WY29fb9I>