



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

EXAMINATION GUIDELINES

GRADE 12

2009

This guideline consists of 22 pages.

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INTRODUCTION

The new National Curriculum brought in a number of challenges for teachers and learners. The first National Senior Certificate (NSC) examination of 2008 has been a useful tool to measure the way in which teachers received and responded to the changes in the practical requirements of the new curriculum as well as the changes of 'differentiation' in the theory examination. This Dance Studies Examination Guideline has been generated in **response** to the findings of the first National Senior Certificate examination and should guide teachers in their preparations for the 2009 examinations and beyond.

Dance Studies requires the completion to two external examinations and School Based Assessment:

Paper 1: Theory	150 marks
Paper 2: Practical	150 marks
School Based Assessment	100 marks
Total	400 marks

This document focuses on the Theory and Practical external examinations. Guidelines for the School Based Assessment are available in the Performance Assessment Tasks (PAT) 2009 document.

Sources

The information contained in this document is based on the following policies and guidelines:

- Dance Studies National Curriculum Statement (NCS)
- Dance Studies Learning Programme Guidelines (LPG)
- Dance Studies Subject Assessment Guidelines (SAG)
- Dance Studies Performance Assessment Tasks (PAT)

Challenges in the Interpretation of the Curriculum

While many teachers worked very hard to absorb and implement the new curriculum to equip their learners, and many learners achieved excellent results, there was evidence of certain weaknesses in the interpretation of various aspects of the curriculum including:

These include:

- Variations in interpretation of the practical examination requirements
- Variations in interpretation of the PAT requirements
- Lack of information in some provinces about the prescribed dance works
- Schools introducing Dance Studies without employing a qualified dance teacher who is fluent in both the theoretical and practical components of the National curriculum
- Lack of resources in some schools
- Lack of district support in some provinces
- Unreliable school-based assessment
- Lack of selection of appropriate learners with an aptitude for dance

SECTION 1: DANCE THEORY

The format of the NSC theory question paper differs quite substantially from the *Dance Syllabus Report 550* question papers. The biggest difference is in the change from Higher Grade and Standard Grade papers, to **one paper for all** with **'differentiation'** within the questions. This means that within questions and across the paper there are sections that are easy, average and difficult thus catering for learners with different cognitive skills.

The ratio of cognitive levels looks like this:

30%	Low level questions	45 marks
40%	Medium level questions	60 marks
30%	High level questions	45 marks
Total marks		150

Bloom's Taxonomy below gives an indication of the different levels of questioning.

Knowledge (Remember)	Comprehension (Understand)	Analysis (Analyse)	Evaluation (Evaluate)	Creation (Create)
List Describe Identify Recognise	Explain Summarise Outline Application (Apply) Do Use Make	Discriminate Distinguish Critique Take Apart Deconstruct Work Out	Measure Assess Examine Judge Debate	Put together Compose Generate Plan Produce

The 2008 Dance Studies examination paper may have seemed quite easy to many learners but the way learners responded on the whole was disappointing. This was because learners tended to give **superficial** and **minimalist** 'general knowledge' answers. The instructions at the beginning of the paper explained that marks were not awarded on the basis of one mark per fact. Learners can only obtain the full complement of marks if **high quality answers** are written that demonstrate a command of the material. Marks were also awarded for the **application** of knowledge for example; writing in the style requested which may be an interview or a programme or an essay or many other formats.

Very few learners were able to demonstrate higher order thinking skills such as analysis, synthesis, application or evaluation, or discuss with clarity, insight and cohesion, as well as the depth of knowledge that should be expected from a Grade 12 learner. Much of the material presented in the answers came straight out of the Study Guides and it seems that learners did little research of their own.

It seems that learners that did not read the instructions at the beginning of the paper or the questions adequately made some serious errors; many learners reversed two dance history questions, writing about international choreographers for the local question and vice versa and lost 40 marks for that mistake.

The 2008 examination paper tried to include questions on all aspects of the curriculum. This resulted in too many questions for too few marks. In future papers, there may be fewer questions asked with a higher allocation of marks per question. This is to ensure that learners answer with some depth. The fact that all knowledge is not questioned in the final exam paper should not be of consequence. What should be of consequence is that the students have this knowledge whether it has been asked in an exam paper or not as **all sections of the curriculum overlap** and are essential if informed answers are to be given.

STRUCTURE OF THE GRADE 12 EXTERNAL THEORY PAPER

Learners should be familiar with the lay-out of the examination papers. It should be stressed that they must *read the instructions at the beginning of the paper carefully* and thoroughly. The exemplar papers and the past examination paper should be used for revision and practice in preparing learners for examinations.

Subject	Dance Studies
Paper 1	Dance Theory
Sections: 3	<p>Section A Theory and History: 70 marks Content would be based on the Assessment Standards from Grade 10 – 12 including:</p> <p>Dance History:</p> <ul style="list-style-type: none"> • Transformative ritual • Overview of dance history across periods • Evolutions of different dance forms and functions • Dance symbolism • Indigenous dance <p>Dance Literacy:</p> <ul style="list-style-type: none"> • Choreographers (see Annexure A for list of prescribed choreographers) • Companies • Productions / dance works <p>Dance Theory:</p> <ul style="list-style-type: none"> • Careers • Functions of dance in society • Principles of various dance forms • Planning of community projects • Dance terminology • Design / Production elements <p>Dance production:</p> <ul style="list-style-type: none"> • Advertising design • Marketing • Management

	<p>Section B Music Theory: 20 marks</p> <ul style="list-style-type: none"> • Styles/ genres • Note values, time signatures • Elements of music • Music terminology • Instruments • Composers and the musical relationship to the prescribed dance works
	<p>Section C Anatomy and Health Care: 60 marks</p> <p>Anatomy</p> <ul style="list-style-type: none"> • Muscles and their actions • Bones • Joints and actions • Principles of body conditioning <p>Health Care</p> <ul style="list-style-type: none"> • Safe use of body • Injuries • Nutrition • Lifestyle choices
<p>Example of instructions to learners</p>	<ul style="list-style-type: none"> • 1. Read through the whole paper before you start answering the questions • Read All the questions carefully • Note that there are choices within (or between) questions • If you answer more than the required number of questions, only the required number of questions will be marked. All work you do not want to be marked must be clearly crossed out • In Questions 5 and 6, you must select ONLY from the prescribed dance choreographers and works. In Question 4, 5 and 6 make sure you select a different choreographer and dance work for each question. • Leave THREE lines after EACH question • Start each SECTION on a NEW page • Number the answers correctly according to the numbering system used in this question paper • All answers must be written in the ANSWER BOOK • Marks are NOT allocated per fact but according to the quality of the answer. In your answers, elaborate and explain as much as possible. Let the mark allocation guide you not to write too much or too little. • Write neatly and legibly
	<p>Low 30% = 45 marks Medium 40% = 60 marks High 30% = 45 marks Total 150 marks</p>

PREPARATION OF STUDENTS - THEORY

Question papers set internally throughout the year by teachers should prepare the learners to answer the final papers in the NSC examination. Learners should gain practice in answering examination papers through engagement with the exemplar papers and past examination papers. Teachers should set their own internal examination papers in the same style, use similar terminology and format as the external papers and ensure that the internal papers are differentiated with low, medium and high cognitive level questions. Teachers should read through the exemplar marking memoranda carefully to understand the standard of answers expected as well as familiarising themselves with the kind of marking rubrics used.

Examples of examination questions are available in the Exam Bank on the WCED Dance Studies website. See Annexure B.

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

LO 3 Dance Literacy

Learners across all dance forms must study choreographers and their selected work from the prescribed list. See Annexure A.

In Grades 10, 11 and 12 learners should be exposed to at least 2 dance works, one South African and one international work each year. In total, 6 choreographers and their works should be covered over the three years of FET. This therefore means that the learner has the choice between any of the 6 that they have studied and not just the two studied in grade 12. **At least two of those 6 works should be studied in depth in Grade 12.**

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

Learners must be given many opportunities to read and write in order to improve their literacy levels. Learners must be encouraged to do their own research in books, journals and the Internet rather than relying only on the textbook and study guides. Learners must practice how to write clearly and coherently, be able to select relevant information and give opinions that substantiate their answers.

Learners should be given an opportunity to apply their knowledge in authentic tasks e.g. write a review, design programme notes, prepare an interview, prepare a presentation, write an article for a magazine / newspaper or plan a performance.

Although marks are not subtracted for spelling and grammatical errors, learners cannot be awarded full marks for an answer that has these errors. Teachers should correct spelling and grammatical errors in essays, homework, projects and tests.

LO 3 Careers

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

LO 3 Planning of a Community Dance Project

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

LO 3 Functions and Value of Dance in Society

Learners need to reflect on why they dance and why others dance. They should be able to identify and discuss the social, cultural, physical, emotional, political and economic functions and values of dance and be able to advocate the art of dance. This should also apply to their dance major as well as the L.O.4 component of the curriculum.

LO 3 Principles of Dance

Learners should understand the underlying principles and history of their own dance form in depth and also know something about other dance forms. Learners should have a sound knowledge on the L.O.4 dance form they have studied.

LO 3 Anatomy and Health Care

The anatomy section of the work must be relevant and applied consistently in the dance class so that the learners have a broad understanding of its importance. Learners should apply anatomical terms and understand anatomical actions within the dance class. They need to be able to apply Health Care information in authentic dance situations. They need to research common dance injuries, their causes, their prevention and their treatment. See Annexure C for a recommended list of muscles to study.

LO 3 Music

Since dance and music are so closely interrelated it is very important for learners to have a basic knowledge and understanding of music and its relationship to dance. The ability to understand a score, musical terms, musical genres, instruments and time signatures is also essential for the choreography section. Learners must be able to write about the composers of the dance works they have studied as well as describe the connection between the music / accompaniment and the dance work. There is not much information on this section included in the Study Guides, and teachers and learners need to research the music of the prescribed dances they are teaching in detail.

L.O. 4 Indigenous and Cross-cultural Dance

This component is done as a PAT but learners can be asked questions on this component in the external theory paper. Information is easily available for this component in the Grade 12 Focus textbook, the Dance History Study Guide, on a DVD available from WCED's Edumedia and the Internet. See Annexure C.

LO 1 Improvisation, Composition and Production

Learners need to be able to **self reflect (journal)** on their experiences in the subject. They should be able to discuss design elements for composition such as space, shape, time, force, structure and production elements such as costumes, props, lighting and sets. They should also have an understanding of the relationship between improvisation and choreography. They need to know how to mount a production in terms of funding, marketing and organisation. Learners should be delegated specific tasks and have had a real experience of producing a school production other than just performing in it.

SECTION 2: DANCE PRACTICAL

STRUCTURE OF THE GRADE 12 PRACTICAL EXAMINATIONS

Subject	Dance Studies
Paper 2	Dance Practical
# of components: 5	15 minute warm up class in Dance Major
	1- 2 minute Solo in Dance Major
	2 – 3 minute Group Dance in Dance Major
	1 minute Improvisation – not limited to Dance Major
	2 – 3 minute Choreography – not limited to Dance Major

PREPARATION OF STUDENTS - PRACTICAL:

The 5 components of the final practical examinations should be a culmination of the work done over the three years of Grade 10 – 12.

The Performance Assessment Tasks (PATs) prepare the learners for the final practical examination. Each aspect of the final external practical examination e.g. class work, solo, group dance, improvisation and choreography should be presented and marked during the year as a PAT and then improved upon for the final external examination.

Learners should be informed what the assessment criteria are for each component. Teachers should also check the wording of the assessment standards for quality indicators e.g. LO 2 clarity, style, consistency, precision, confidence etc.

LO 2 Class work

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

The 15 minute class work for the external examination should be a summary of what was learnt over the three years. The 15 minute warm up class should demonstrate the learner's technical ability and the level of complexity they have mastered.

It should therefore include exercises that:

- Demonstrate principles of good body use such as posture, alignment, safe landings from jumps / leaps etc
- Demonstrate the principles of the dance form
- Demonstrate the *level of complexity* reached in the technique

The warm up class should contain sufficient repetition to allow the examiners an opportunity to evaluate the learners' ability.

LO 2 Solo

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

LO 2 Group Dance

The group dance should be choreographed by the teacher or a guest choreographer or could be an excerpt from a professional dance work. It **must** be in **the dance major**. It should demonstrate team work including use of space, eye contact, cohesiveness of the group and timing. This dance should demonstrate each learner's performance ability in adding quality to the group dance rather than **following** the others in the group. Learners of similar ability should be grouped together and the dance tailored to their level of complexity.

LO 1 Improvisation

If learners have been improvising throughout FET, this section should gain them easy marks. Teachers should prepare learners by giving them many opportunities to improvise in a safe and structured environment, using ideas, props and all kinds of music. **The learners do not have to improvise in their dance major**. They may use any or a combination of dance styles. The idea is to use improvisation to create unique and new movements. Examiners will look for freedom of movement, quality of movement, imagination, confidence, and musicality. Learners need to be taught how to use improvisation constructively when starting their choreographies so that their ideas and movement vocabularies can be workshopped meaningfully.

LO 1 Choreography

In the 2008 NSC examination, this component often brought down candidates' marks. Learners need to be **taught** choreography. This component will be valuable experience for learners in their Grade 12 year.

It will teach learners many valuable life skills:

- How to think creatively and critically, make decisions and solve problems (Critical Outcome 1)
- Leadership skills - how to manage people (Critical Outcome 2)
- Resourcefulness, commitment and organisational skills (Critical Outcome 3).

Learners need to start choreography in Grade 10, starting first with short sequences, then solos and duets. In Grade 11 they experiment with duets and trios and by Grade 12 they must present a group dance with **at least three** dancers in it, not including themselves. This is to ensure they develop their 'eye' for choreography. Dance Studies learners in Grade 10 and 11 should be involved in the matric choreographies as this will serve as a valuable learning tool and will give them the insight and understanding needed in a practical environment on how to approach this very complex module of the curriculum when they get to Grade 12.

TEACHERS' ROLE IN PREPARING THE CHOREOGRAPHY

Teachers have a very large role to play in the teaching of choreography. Because there is little time available for one-on-one coaching during school-time, some of this guidance will need to be provided outside of school-time.

Teachers need to guide learners on:

- how to decide on an idea – intent
- how to find suitable music
- how to create and use vocabulary
- how to consider design elements e.g. time, space, force, phrasing
- how to structure dances
- the use of production elements such as costumes, props, sets, music, lighting, sound – they are not expected to use all of these for their final dance choreography
- how to set up rehearsals
- how to manage their peers / dancers
- how to organise a programme
- how to structure their journal

Intent

Learners should present their **ideas** to the teacher at the beginning of the Grade 12 year. Teachers must guide and assist with the selection of ideas and music. It is a good idea to steer learners to focus on issues close to their hearts and lives. They need to be encouraged to conduct research around their idea and present their research in their journals. They might need help using the Internet and finding relevant books and articles. They need to be guided on how to give meaning to their expression and how to communicate their idea through movement, which could be abstract or concrete / representative.

Time management

Teachers must provide the final Grade 12 choreographic project to learners at the end of Grade 11 so they have time to think about and plan for it. Most of the choreography preparation will happen outside of class time. This component is the most demanding cognitively, and is very time consuming. It is also the component that will teach the learners the most useful life skills (as listed above) as well as giving them the opportunity to find their own voice.

Dance Participants

Teachers must help with the allocation of learners for each candidate's dance. Many candidates in 2008 NSC examination complained about the consistency and commitment of their selected 'dancers'. It is a good idea to use Dance Studies learners from Grade 10 and 11, Dance Specific Learning Pathway learners from Grade 8 and 9, peers who dance extra-murally or even non-dancers **from their own school**. Invariably learners from other schools cannot be present for rehearsals during the school day, nor for the final exam.

Candidates should be informed that they will be evaluated on the ability of their dancers so using children or non-dancers is a risk. **Candidates may not dance in their own choreographies** as they need to train their 'eye'. Examiners may ask to see the choreography twice if they think the dance was improvised rather than choreographed.

Presenting the choreographies for a public / school performance is a good incentive to encourage the dancers in the choreographies to be involved and to consistently attend all rehearsals.

Rehearsal Times

Teachers must help with the drawing up of a rehearsal timetable with the Grade 12 learners as they usually have to share the use of the dance studio space / stage, as well as find other alternative venues to use such as the hall, drama room, school foyer etc. Teachers should be in the vicinity while rehearsals are happening as much as possible and to be on call if assistance is needed with the dance or with discipline.

Progress and feedback

Teachers should view the progress of the choreography on a regular basis and give constructive feedback and advice on how the learner can move forward if they have reached for example, a dead end, lost inspiration or lost the original intent of the work

Journals and Orals

The journal should demonstrate how learners have tracked, planned, reflected on and felt about their choreographic process as it was progressing. Each candidate must present their journal, and be able to answer in depth questions about their process and work in the final external examination.

Authenticity

In the journal there needs to be a pledge of authenticity **signed by the choreographer and the teacher**. This is to ensure that the choreography is the candidate's work and has not been plagiarised from another choreographer, teacher, dancer, or improvised by a group of competent dancers. Teachers will easily be able to verify this if they have been involved from the outset, in the Grade 12 choreographic process. Teachers should not be seeing the work for the first time on the day of the external examination.

PROCEDURES FOR DEALING WITH NON-COMPLIANCE DUE TO INJURIES

The practical component of Dance Studies is an essential part of the subject. It counts for 50% of the final examination marks and 50% of the school-based assessment. Learners cannot pass Dance Studies on the theory alone.

In the case of injuries preventing the candidate from performing the practical examination components, candidates with a recent doctor's certificate will receive an *incomplete mark* and will be given three months after the end of the final practical examinations to recover from their injuries and complete their practical work. This means that they will not receive their Matriculation results along with their peers in December.

Should the injuries occur during the school year preventing the candidates from completing their PATs and internal practical examinations and tests, they will be expected to complete the work once they have recovered. A recent doctor's certificate must be presented to the teacher.

Should the learner be injured to the extent that they cannot recover within the allowed time period, they should apply to the Head of Education and the Curriculum Directorate for permission to change to another subject. A recent doctor's certificate must accompany the application.

Teachers must take every precaution possible to prevent injuries from occurring during dance classes and rehearsals. The Assessment Standard on injury causes, prevention and treatment in the Grade 12 Anatomy component should be strongly emphasised.

MANAGEMENT OF THE FINAL EXTERNAL PRACTICAL EXAMINATIONS**Provinces will appoint an external examination panel to include:**

1. Provincial Internal Moderator across all dance forms
 2. Provincial Chief Examiner
 3. Co-examiner/s - the panel should include at least one **expert** in the relevant dance form.
- Schools with Dance Studies candidates must ensure that the provincial department's **examination section**, knows about them.

- Provinces will do all the arrangements for the practical examinations. This includes communication with the teachers and schools, arranging the venues, the times, the examining panel and anything else that needs to be done in the management of the practical examinations for Grade 12.
- Before the final practical exams begin, the Provincial Internal Moderator will meet with the provincial examiners in order to orientate them on examination matters and finalise the assessment instruments.
- The provincial internal moderator **will visit each examination site** during the examinations in order to quality assure the exam process and to ensure **equality of standards across schools and across dance forms**.
- The teachers responsible for the teaching of the practical component being examined will be expected to be present with the examiners to facilitate the conducting of the examination and to present their practical year marks for moderation. If they also mark, their marks will not count for the final external examination marks.
- Note that the provincial (chief) examiner will ultimately have final decision on the assessment mark.
- The maximum duration for the entire practical dance examination process is 6 -8 weeks in terms 3 and 4.

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

EXTERNAL EXAMINATION ITEMS	MINUTES
1. Class work 4 learners	15 - 20
2. Solo 4 learners x 1 – 2 minutes each	4 - 8
3 Group dance	3
4. Improvisation solos or group	4
5. Choreography: 4 learners x (3 minutes per choreography + 1 minute oral per candidate)	16
Plus allow time for marking, changeover of learners, breaks for the examiners	10
Total (approximately)	60 minutes

Calculation of External Practical Dance Examination

Below is the weighting of the practical components LO 1 and LO 2 for the final practical examination mark.

Components	Percentage and marks	Learner 1	Learner 2	Learner 3	Learner 4
LO 2 Class work	20				
LO 2 Solo	20				
LO 2 Group dance	20				
LO 1 Improvisation	10				
LO 1 Choreography	30				
Final percentage	100				
Convert to marks	150				

DANCE STUDIES PRACTICAL EXAMINATION REQUIREMENTS

Schools need to ensure that they are prepared for the following practical examination requirements:

VENUE / EXAM PROCEEDURE	REQUIREMENTS	CHECK LIST
<i>Size of performance space</i>	<ul style="list-style-type: none"> • Must be of a sufficient size for the students to move comfortably as well as for the examiners to be accommodated 	
<i>Temperature</i>	<ul style="list-style-type: none"> • Must be well ventilated and a reasonable temperature 	
<i>Floor</i>	<ul style="list-style-type: none"> • Must be clean with a smooth level surface to perform on 	
<i>Noise</i>	<ul style="list-style-type: none"> • Must be quiet and isolated from interruptions and intercom announcements 	
<i>Toilets / change rooms</i>	<ul style="list-style-type: none"> • Must provide a toilet / change room for the students and toilet for examiners that is close to the examining venue. Must be clean and equipped with toilet paper, towel and soap 	
<i>Light</i>	<ul style="list-style-type: none"> • The venue must be well lit 	
<i>Sound</i>	<ul style="list-style-type: none"> • C.D. player and speakers must be supplied that can cope with the volume required for the performance space • A person must be appointed to work the music for the examinations other than the teacher • All music must be checked before hand to insure that all CD's play and no problems are incurred on the day • All students' music for their choreographies must be checked by the teacher to insure that they are of a good quality and functional and do not exceed the three minutes 	
<i>Examiners' requirements</i>	<ul style="list-style-type: none"> • A table that is large enough to mark at for each examiner • A comfortable chair for each panelist • Water and glasses on the tables • Sufficient light to mark by • Students' portfolios, journals and one page programme of the choreographies ready in the exam venue • All marking schedules on the examiners tables in the correct order of marking • All students names filled in on the marking instruments and if available the mark computer printout • Educator and learners' portfolios for moderating the PATs 	
<i>Students</i>	<ul style="list-style-type: none"> • Must be ready and warmed up before the examinations are scheduled to start • Must have their number clearly and securely displayed on the front and back of their leotard • Must be well groomed in the appropriate attire for the dance major • No jewelry, hair hanging in the face, etc • All students are expected to be in the exam venue for the duration of the exams • All students are expected to behave in a respectful manner while other students are performing • Water should be available for students during the exams 	

DANCE STUDIES PRACTICAL EXAMINATION INSTRUMENT

Names of Candidates and corresponding number → Name of school: Name of teacher/s:	Possible Marks	1.	2.	3.	4.
LO 2 Choreographed Class work					
• Complexity of Movement (technique, memory, co-ordination, control, posture, alignment, accuracy)	5				
• Style (principles of dance form)	5				
• Quality of Movement (fluidity, dynamics, musicality)	5				
• Presentation (confidence, expression, focus, grooming)	5				
Subtotal	[20]				
LO 2 Solo					
• Complexity of movement (technique, memory, co-ordination, control)	5				
• Movement quality (transitions, flow, commitment, energy, musicality)	5				
• Style (own unique style and style of dance genre)	5				
• Performance (expression, confidence, focus)	5				
Subtotal	[20]				
LO 2 Group Dance					
• Teamwork (relationships, timing, spacing, eye contact, unity)	10				
• Performance (atmosphere, expression, presentation, complexity, integration)	10				
Subtotal	[20]				
LO 1 Improvisation					
• Structure (beginning & ending, repetition, stillness)	3				
• Movement quality (committed, confident, use of dynamics: time, space, force)	3				
• Creativity, originality	4				
Subtotal	[10]				
LO 1 Choreography					
• Clarity of idea / intent	5				
• Innovation (originality, experimentation)	5				
• Resolution (structure and design)	5				
• Movement Language	5				
• Use of dancers and production elements (music, decor, costumes)	5				
• Oral and written presentation (Programme, journal)	5				
Subtotal	[30]				
Total %	100				
Convert to marks	150				
Level out of 7 (check for professional judgement)	7				
RATING LEVELS TO	%				
7 Outstanding achievement	80 – 100				
6 Meritorious achievement	70 – 79				
5 Substantial achievement	60 – 69				
4 Adequate achievement	50 – 59				
3 Moderate achievement	40 – 49				
2 Elementary achievement	30 – 39				
1 Not achieved	0 – 29				

ANNEXURE A**LIST OF PRESCRIBED CHOREOGRAPHERS AND THEIR DANCE WORKS**

SOUTH AFRICAN CHOREOGRAPHERS NATIONAL	DANCE WORKS
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Tranceformations
Gary Gordon	Bessie's Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Caroline Holden	Imagenes

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dancers
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade

ANNEXURE B**An Example of an Analysis of Dance Works Template**

What	Title	
	Dance Form	
	Description of Dance	
	Synopsis/ theme	
	Symbolism used	
Where and When	Venue	
	Date	
	Period	
Who	Choreographer	
	Company	
	Dancers	
	Designers	
	Composers/ Musicians	
Why	Choreographic Intention	
	Context: politics, society	
	Background and influences	
	Culture	
	Own opinion	
How	Design: set, lighting, costumes	
	Relationship of music	
	Choreographic style	
	Impact	

ANNEXURE C**RESOURCES FOR DANCE STUDIES****Textbook**

There is currently a learner and teacher textbook for Grade 12: 'Focus' available from Maskew Miller Longman Publishers, www.mml.co.za ISBN 978 0 636 07228 2

Edumedia Resources

The following resources are available to Dance Studies teachers and learners from Edumedia: Tel 021 689-9536, Fax 021685-7421, Email: Edumedia@pgwc.gov.za, Web site: <http://edumedia.wcape.school.za/catalog/>:

- Dance Theory and History Resource Pack
- Dance Theory and History Study Guide Grades 10 - 12
- Anatomy and Health Care Study Guide Grades 10 - 12
- DVD and teacher guide: Contemporary dance Set solo African Dance Exemplar
- Video and teacher guide: Contemporary Dance Common Exam syllabus
- DVD and teacher guide: Everybody Dance
- DVD and teacher guide: Warming up and Cooling down

Other Resources

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

Curriculum Documents and Examination Papers' Website Addresses

2008 SAG document

<http://www.education.gov.za/Curriculum/SAGs2008/SAG%20DANCE%20STUDIES.pdf>

2008 LPG

<http://www.education.gov.za/Curriculum/LPGs2007/LPG%20DANCE%20STUDIES.pdf>

Grade 12 examination exemplar 2008

<http://www.education.gov.za/Curriculum/Exemplar2008/Dance%20Studies%20Eng.pdf>

Grade 12 exemplar memo 2008

<http://www.education.gov.za/Curriculum/Exemplar2008/Dance%20Studies%20Eng%20Memo.pdf>

ANNEXURE D

MUSCLES TO FOCUS ON IN DANCE STUDIES Grades 10 – 12

Highlighted – to know fully / Plain - need to know of / *Italics* - mention but don't need to know

Neck: (action on head)	➤ Sternocleidomastoid (bilateral cervical flexor: unilateral rotator to op. side)
Shoulder Girdle: (action on scapula)	<ul style="list-style-type: none"> ➤ Trapezius ➤ Serratus Anterior ➤ Rhomboids ➤ <i>Levator Scapula</i> ➤ <i>Pectoralis Minor</i>
Shoulder: (action on humerus) * Denotes multi joint muscles	<ul style="list-style-type: none"> ➤ Rotator Cuff – SITS - <ul style="list-style-type: none"> ○ Supraspinatus ○ Infraspinatus ○ Teres minor ○ Subscapularis ➤ <i>Teres Major</i> ➤ Latissimus Dorsi ➤ Deltoid – Anterior, Medial, Posterior ➤ Pectoralis Major ➤ Biceps Brachii * (weak flexor, & ELBOW flexor) ➤ Triceps Brachii *(extensor, & ELBOW extensor)
Elbow (action on radius & ulna) * Denotes multi joint muscles	<ul style="list-style-type: none"> ➤ Brachialis ➤ Biceps Brachii *(flexor, & SHOULDER flexor) ➤ Triceps Brachii *(extensor, & SHOULDER extensor)
Trunk:	<ul style="list-style-type: none"> ➤ Rectus Abdominus ➤ External Obliques ➤ Internal Obliques ➤ Transverse Abdominus ➤ Quadratus Lumborum (linked by reflex action to TA) ➤ Erector Spinae (Sacrospinalis)
Hip (action on femur) * Denotes multi joint muscles	<ul style="list-style-type: none"> ➤ Iliopsoas - (flexor, external rotator) <ul style="list-style-type: none"> ○ (<i>Iliacus; Psoas Major</i>) ➤ 6 Deep Hip rotators - (external rotators in standing) <ul style="list-style-type: none"> ○ <i>Quadratus Femoris</i> ○ <i>Gemellus Superior and Inferior</i>

	<ul style="list-style-type: none"> ○ <i>Obturator Internus</i> ○ <i>Piriformis</i> ➤ Gluteus Medius (abductor; <u>e</u>external rotator) ➤ Gluteus Minimus (abductor; <u>i</u>internal rotator) ➤ Tensor Fascia Latae (abductor; flexor in internal rotator) ➤ Gluteus Maximus (extension above 15°; external rotator) ➤ Rectus Femoris* (Quadriceps)- (flexor; & KNEE extensor) ➤ Sartorius* (attitude muscle- flexor with external rotation & KNEE flexion) ➤ Hamstrings*- (All Extensors & KNEE flexors) <ul style="list-style-type: none"> ○ Semimembranosus ○ Semitendinosus ○ Biceps Femoris ➤ Adductors - <ul style="list-style-type: none"> ○ Adductor Longus ○ Adductor Brevis ○ Adductor Magnus ➤ Gracilis* (adductor & weak KNEE flexor)
Knee: * Denotes multi joint muscles	<ul style="list-style-type: none"> ➤ Hamstrings* (flexors & HIP extensors) ➤ Gastrocnemius*(Flexor & Plantar Flexor of ANKLE) ➤ <i>Popliteus</i> (flexor) ➤ Quadriceps- Rectus Femoris* (extensors & HIP flexor) & Vastus L. I. M
Ankle, foot & toes: * Denotes multi joint muscles	<p>PLANTAR FLEXORS:</p> <ul style="list-style-type: none"> ➤ Gastrocnemius*(Ankle plantar Flexor & Flexor of KNEE) ➤ Soleus ➤ Tibialis Posterior (Ankle plantar Flexor & inverts foot) # ➤ Flexor Hallucis Longus* (as above and plantar flexes big TOE) ➤ Flexor Digitorum Longus* (as above and plantar flexes 4TOES) ➤ 3x Peroneus – (& everts foot- prevents sickle) <ul style="list-style-type: none"> ○ <i>Preoneus Brevis,</i> ○ <i>Peroneus Longus,</i> ○ <i>Peroneus Tertius</i> <p>DORSI FLEXORS:</p> <ul style="list-style-type: none"> ➤ Tibialis Anterior # <p>DORSI FLEXORS & TOE EXTENSORS:</p> <ul style="list-style-type: none"> ➤ Extensor Digitorum Longus# (and extends/dorsi flexes 4 TOES) ➤ Extensor Hallucis Longus(and extends/dorsi flexes big TOE)

NOTE:

* Denotes multi joint muscles

Denotes the 3 muscles affected by shin splints

ANNEXURE E**MUSIC TERMS REQUIRED FOR GRADE 12 EXAMINATIONS - 2009**

Forte	loud, strong
Fortissimo	very loud
Piano	soft
Pianissimo	very softly
Lento	slow
Largo	slow, stately, large – slowest musical movement
Allegro	quick / lively
Allegretto	moderately lively – less lively than allegro
Presto	quicker than allegro
Prestissimo	very quick – the quickest movement
Adagio	slow graceful movement
Crescendo	gradually louder
Decrescendo	gradually softer
Vivace	lively, briskly
Moderato	moderately
Andante	at a walking pace
Staccato	detached
Expressivo	expressive
Molto	much, extremely, very