



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2025

**These guidelines consist of 27 pages.
These guidelines must be printed in full colour.**

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ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
FET	Further Education and Training
NCS	National Curriculum Statement
NSC	National Senior Certificate
PAT	Practical Assessment Task
POA	Programme of Assessment
SBA	School-based Assessment
ATP	Annual Teaching Plans

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. tests or examinations. 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 PAT.

This document deals with the Grade 12 NSC PAT. All provinces should administer these guidelines as the PAT is a COMPULSORY national requirement.

This document should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dance Studies* (the general aims of the South African curriculum can be found on pages 4 and 5)
- The national policy concerning the programme and promotion requirements of the *National Curriculum Statement Grades R–12*
- The policy document, *National Protocol for Assessment Grades R–12*
- Revised Grade 12 CAPS Amendments 2020
- Revised National Recovery, CAPS, Section 4: 2021–2023
- National Recovery ATPs (Annual Teaching Plans) Grades 10–12: 2023–2024

Dance Studies aims to:

- Develop the body as an instrument of expression
- Promote safe dance practices
- Develop the learner's dance technique, style, form and performance capabilities in a chosen dance form
- Expose learners to dances of different cultures
- Develop improvisation and problem-solving skills
- Enable learners to create, produce and present their own choreographies
- Develop the ability to critically analyse, respond, enjoy and make discerning judgements about dance
- Develop the ability to engage with social, cultural, environmental and community issues through dance

2. ANNUAL PROGRAMME OF ASSESSMENT

There are FIVE formal tasks for the year:

- **Tasks 1, 2 and 3** are school-based assessments (SBA)
- **Task 4** is a practical assessment task (PAT) which is part of the final examination mark
- **Task 5** is the NSC Paper 2 examination and the NSC Paper 1 written examination

GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL-BASED ASSESSMENT – SBA = 25% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 1 Written test = 50 marks (minimum)	TASK 2 Written test = 100 marks (minimum)	TASK 3 Trials Paper 1 examination = 150 marks	
10% weighting	15% weighting	25% weighting	
Evaluation task = 50 marks (minimum)	Practical test = 100 marks	Evaluation task – Trials Paper 2 examination = 100 marks	
10% weighting	15% weighting	25% weighting	
The three tasks weighting = 100% of total SBA year mark			
SBA = 25% OF YEAR MARK (50% written and 50% practical)			
EXAMINATIONS = 75% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 4 PAT		TASK 5	
PROCESS Practical = 25 marks	PRODUCT Practical = 25 marks	NSC Paper 2 examination = 100 marks	NSC Paper 1 examination = 150 marks converted to 100 marks
Written = 25 marks	Written = 25 marks		
15%	15%	35%	35%
The two tasks weighting = 100% of total EXAMINATION year mark			
PAT = 100 marks: 25% OF EXAMINATION MARK (50% written and 50% practical) FINAL EXAMINATIONS = 200 marks: 50% OF EXAMINATION MARK (50% written and 50% practical)			

3. ADMINISTRATION OF THE PAT AND TEACHER GUIDELINES

The purpose and benefits of the PAT are to teach learners content, concepts, skills, competencies, attitudes, values and essential life skills needed in the 21st century. The PAT encourages an active and critical learning approach for learning, rather than rote learning of given truths. Teachers are responsible for guiding and navigating this process with learners.

3.1 PAT compliance regarding NSC results

- This 2025 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies.
- The purpose of these guidelines 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 presenting evidence of the PAT (video recordings, journals and programme notes) for external moderation purposes.

3.2 Assessment and moderation requirements

- The weighting is 50/50 for the practical and written content and may not be adjusted.
- The choreography should be 2–3 minutes in length.
- The recording sheets on pages 21 and 24 are to be used to capture the marks for each section required in the completion of this PAT.
- The marking rubrics on pages 22, 23, 25 and 26 guide the awarding of marks according to learner achievement.
- A zero mark may not be awarded unless a learner was absent from all areas of assessment, in which case the necessary documentation is to be provided substantiating the reasons for non-submission.
- 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 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.
- Teachers are responsible for compiling video recordings of each learner's/group's choreography and collecting all journals and programme notes for external moderation.
- Mark sheets with learners' names, date of assessment, signatures and marks must be in the teacher's portfolio.
- Once the process has been completed, all learner journals and video evidence must be available for internal HOD/provincial/DBE/Umalusi moderation.

3.3 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 mark and the learner will not be resulted at the end of the year.

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT YEAR MARK (25%)
<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	100 MARKS
50 MARKS	50 MARKS	

3.4 Time frame

- It is suggested that the PAT is done in Terms 1 and 2. Time should be allocated within the school timetable of both terms. This should include both the practical and written sections.
- Additional time during intervals/breaks 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/mental 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 Developing 21st century skills

- The 21st century learning space fosters the 4Cs – collaboration, critical thinking, creativity, and communication.
- 21st century learning involves high levels of thinking, social interaction, engagement, exploring digital literacy and developing visual literacy.
- The 21st century teacher encourages discussion, creates a sense of community, and allows learners to voice their own ideas and explore learning through digital platforms.
- The 21st century learner commits to developing skills through working in groups, building their capacity to be innovative and being curious knowledge-seekers to solve problems.
- Lessons should aim to include opportunities to boost 21st century skills, the 4Cs.

3.6 Step 1: Preparation

- Teachers are required to design a teaching plan suited to the teaching and learning context of their particular school. Examples of plans could include:
 - Weekly plan (one lesson per week)
 - A plan for 15 minutes at the end of each practical lesson
 - Module plan (every lesson for one week per term)
- Learners need to be supervised throughout the process and should not be given the PAT to do unsupervised outside of the school timetable. Both the practical and written components need to be factored into the term planning.
- Teachers are responsible for managing the learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety. This requires that teachers are on site while learners are rehearsing.
- Teachers are responsible for keeping a register of attendance of all lessons for all learners.
- Teachers are required to monitor the process to ensure that marks are valid and reliable.

3.7 Step 2: Lesson planning

- An effective lesson plan enhances the learning power of learners. In doing so, it assists in moving learners from knowledge receivers to active seekers of learning and engagement.
- Teachers should create detailed lesson plans that outline the process that the learners should follow when choreographing.
 - Deciding what resources (videos, music, props, etc.) are needed
 - Planning the practical and written activities to be conducted with the learners. The written aspect should reflect what is being done in the practical class.
 - Planning for research activities, e.g., reading articles, watching videos, listening to podcasts, creating mind maps
 - Facilitating improvisation activities exploring dance elements (space, time and force) and choreographic structures (canon, stillness, unison, repetition, motifs, symmetry, and asymmetry)

3.8 Step 3: Organising the learners

- Each learner must be provided with a copy of the PAT instruction brief. If only black and white printing is available, provide another option to showcase the brief in colour, e.g. project on the board, send an electronic version of the PAT via e-mail or *WhatsApp*, print one colour version and paste it onto the classroom wall.
- Teachers are to decide how to manage the grouping of learners. Letting the learners choose for themselves may present the following challenges:
 - Feelings could be hurt if someone is left out
 - Best friends do not always work well together
 - A group of leaders working together could clash
 - A group of followers may not know where to begin, etc.
- Organise the learners in groups of 3–6 where required.
- If choreographing in a group, learners provide ONE choreographic work with all members of the group contributing towards this work. However, each learner should submit their own individual journal and provide a written account of their personal contribution to the group's choreography.
- In the case where there may be 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.
- Teachers must discuss the importance of learners keeping to their choice to ensure adherence to time frames and deadlines.

3.9 Step 4: Journal requirements

- Each learner should have a designated journal for the written content of the process and product of the PAT. The PAT should not be done in the task book used for general study purposes.
- The learner guidelines (instructions to learners) on pages 11–19 of the PAT document must be provided to learners to make them aware of all the requirements.
- Learners must receive the marking criteria (mark sheets and rubrics) on pages 21–26 before starting the PAT to guide their planning and preparation.
- While the written work is a personal account of a learner's own experiences, the teacher should guide the reflection process.
- Teachers are required to read the learners' written work regularly to monitor progress and provide feedback for improvement in the journals. Regular feedback for improvement should also be provided during class time.
- Teachers should ensure that every learner has a journal and that it is brought to every PAT lesson.
- The journal can be done in a hardcopy book or digitally via applications such as Google Docs/Slides, Canva.
- Teachers should discuss the importance of the journal with the learners.

A journal is useful to:

 - Track progress
 - Plot general planning and preparation
 - Plan the use of dance elements and choreographic structures
 - Design production elements
 - Write group and self-reflections throughout the process
 - Plan and design a one-page programme note
- Teachers should provide guidance for the one-page programme note which includes:
 - A title
 - Synopsis/Intent
 - The choreographers, performers and production team
 - Creative design (colour, layout, font and image choices)
- The design of the programme note should link directly to the chosen theme/intent.

3.10 Step 5: Guiding learners in constructing a final product

1. Putting thought processes into a concrete concept through researching/ investigating the chosen theme

- Teachers should guide learners with their research and help them plan and experiment to portray their theme/intent in choreography.

2. Interpreting the given idea/theme/story into relevant movement vocabulary

- Teachers should remind learners of using improvisation and exploration to create relevant movement vocabulary that is symbolic of their chosen theme.
- Teachers should guide how this can be explored using gestures, motifs, short movement phrases, etc.

3. Incorporating dance elements (space, time and force)

- Teachers should incorporate the use of dance elements into all classes so that learners have an in-depth understanding of how they can be used.
- Examples:
 - Space – exploring different levels, positive and negative space, directions, unison, beginnings and endings
 - Time – exploring the speed of movements, stillness, canon and unison, etc.
 - Force – exploring dynamics, contrast, movement quality (e.g. soft, hard, rough and gentle)

4. Incorporating choreographic structures/devices

- Note that these overlap with dance elements.
- Teachers should facilitate activities that explore different choreographic structures (e.g. canon, unison, patterning, stillness, motifs, technology, repetition) and assist learners to select and apply choreographic structures that are appropriate to the theme/intent of their choreography.

5. Exploring various types of music and/or accompaniment

- Teachers are encouraged to use a range of different types of music and accompaniment in practical classes.
- Teachers should guide learners in selecting music and/or accompaniment that is appropriate to the theme/intent of their choreography.

6. Selection and Editing

- Teachers should guide learners in selecting the most relevant movement vocabulary that they have developed during the experimentation process.
- Teachers should guide learners in selecting a suitable performance space for the choreography (conventional/non-conventional spaces).

7. Designing production elements

- 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 if they had access to unlimited resources.
- The relevance/symbolism of how production elements will enhance the meaning of the work should be explained in the learner journals.
- Teachers should discuss symbolism and remind learners how it can be used to enhance the choreography.

8. Rehearsing and polishing the dance work for a final performance

- Teachers should encourage learners to find additional time outside of class time to rehearse and polish their work.

9. Designing a one-page programme note

- Teachers should provide guidance on the requirements and contents of the programme note.

10. A declaration of authenticity is required from each learner declaring that their choreography has not been plagiarised.

11. Learner reflections

- Teachers should guide the learners in conducting group reflections on the process throughout the PAT. A final group reflection on how the group worked (interactions, giving positive and negative observations) should be completed in the journal when the final product is presented.
- Teachers should guide the learners in conducting self-reflections on the process throughout the PAT. A final self-reflection (strengths/weaknesses/growth) should be completed in the journal when the final product is presented.

4. PAT THEME FOR 2025



Memories

Through dance, memories become more than mere recollections. Each memory carries its own weight, texture and emotion, waiting to be woven into movement. Memories intertwine echoes of the past with realities of the present, bridging the gap between what once was and what is to come. Through choreography we are able to capture recollections into fluid, expressive movements. In this process, memories, with their fragile threads weaving through time, become the stimuli for choreography.

Examples of stimuli and approaches:

1. *Personal memories:*

Reflect on your own experiences and emotions.

Draw inspiration from significant moments, people, places, or feelings that resonate with you.

Use movement to express joy, sorrow, nostalgia or any other emotions associated with memories.

2. *Photographs and visual art:*

Explore old family photos, personal albums or visual art (paintings, sculptures) that evoke memories.

Analyse the composition, colours and emotions portrayed in these visuals. Translate them into movement phrases.

3. *Music and soundscapes:*

Choose music that triggers memories or emotions.

It could be a favourite song, a melody from childhood or ambient sounds.

Let the rhythm, tempo and mood of the music guide your choreography.

4. *Objects and props:*

Select objects or props related to specific memories. For example, a childhood toy, a letter or a piece of clothing.

Incorporate these props into your movements. How does interacting with them affect your choreography?

5. *Emotional states:*

Explore different emotional states associated with memories: happiness, sadness, longing, anger, etc.

Use movement qualities (sharp, flowing, sustained) to convey these emotions.

6. *Spatial exploration:*

Recall specific places tied to memories. For example, a park, a childhood home, a school.

Explore spatial patterns, pathways and levels that represent these locations.



5. LEARNER GUIDELINES: PAT BRIEF

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Memory House Dance film 2020



[<https://bit.ly/3THmB67>]

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PODCAST
Club

[<https://bit.ly/3XsGsHa>]

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Home > Listening Lists > Memory: Podcast Playlist

Memory: Podcast Playlist



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HAND-ME-DOWNS

January 14, 2021

Read

HAND-ME-DOWNS

In January, birthdays are celebrated with a bucket of KFC, a simple cake and Coca-Cola. Schools open in January, so do not even consider throwing a party; if you were allowed to invite your friends from next door, you were lucky.

But even with January syndrome, we made sure to not attend the first day of school in our November uniform or December braids, even if they were still in good condition. Everything had to be brand new: hair relaxed or shaved, Vaseline so thick it could withstand any and all weather. We were shiny and hopeful.

KOLEKA PUTUMA

READ MORE [<https://bit.ly/3XwG22N>]

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5.1 Learner instructions

- You can work individually or in groups of 3–6 to complete this PAT.
- You are required to choreograph a 2–3-minute choreography using the **stimulus/theme** provided.
- This PAT will be choreographed for **live performance** on a **conventional stage**. You may also rework it for a **site-specific space** and/or **film**.
- This PAT could be performed as a public/school performance/assembly/in the dance class or online.
- A copy of your PAT brief will be given to you. This brief must be included in your journal.
- You will also be given the recording sheets and rubrics that will be used to assess your work.
- You are required to keep a separate choreography journal to document your PAT process from beginning to end, by following the PAT process and checklists provided.

5.2 Group work

- 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. Each individual journal needs to clearly document their contribution to the development of the idea.
- This PAT will test your ability to work in a team and show leadership qualities and initiative. You will be required to cooperate, communicate and solve problems, both as a group and individually.

5.3 Time frame

- The PAT should take approximately 8–10 weeks to complete. During school hours, you will have lesson time allocated for improvisation and rehearsal.
- 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 your teacher will provide multiple opportunities for you to keep improving as you receive guidance and develop your skills.

5.4 Unpacking the choreographic process

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

Process

Conceptualising through the development and realisation of creative ideas

Here, you will find your inspiration, gather research, experiment and explore your ideas.

You will be awarded marks for:

- Journal writing/planning = 25 marks
- Practical experimentation = 25 marks

Product

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

Here 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, what setting/props/costumes/lighting you will use to enhance your work.

You will be awarded marks for:

- One-page programme note = 25 marks
- Practical completed dance work = 25 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 plans for bringing 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 that all written work is dated to show your progression throughout the process.

Planning and creating in your journal is a process that requires regular reflection, and you should write down all your ideas leading up to the final product.

PAT Process = 50 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.



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 can't 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 what **dance style(s) or genre(s)** you specialise in and what area(s) of these disciplines you will be focusing on, e.g. 'I am a contemporary dancer who also does hip-hop outside of school. 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, using as much detail as possible, what you want your dance work to express (the story or idea behind the work) and how you went 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 Checklist	✓
1. Identify/Ask <ul style="list-style-type: none"> • I engaged with the theme/question of the brief. 	
2. Collect/Learn/Play <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. 	
3. Analyse/Look/Think <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 show(s) my choreographic process. 	

Creativity is seeing what
 everyone else has seen,
 and thinking what no one
 else has thought

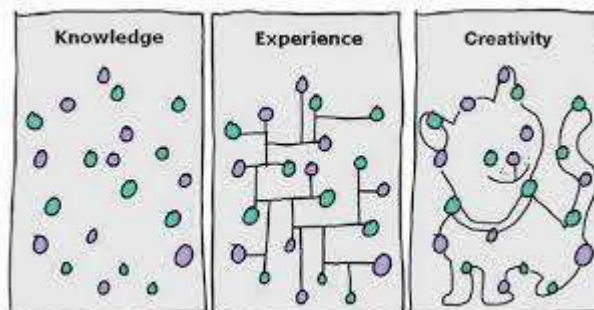
ALBERT EINSTEIN

PAT Product = 50 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.



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 and concludes the message/feeling/emotion you wanted to express.
- Decide 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.

The text 'make your own Magic' is written in a large, black, cursive script. The word 'make' is at the top, 'your' is below it, 'own' is to the right of 'your', and 'Magic' is at the bottom, written in a larger, more prominent font.

10 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, contrast, etc., play an important part in creating 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. Don't 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 medium (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.

10 key points to consider when designing a one-page programme note for a dance performance

1. **Title and theme:** Clearly state the title of the performance and briefly describe the overall theme or concept. This sets the context for the audience.
2. **Choreographer's note:** Include a message or note from the choreographer, explaining their inspiration, creative process and what they hope the audience will take away from the performance.
3. **Performance details:** List the date, time and location of the performance. This information should be prominently displayed for easy reference.
4. **Cast list:** Provide a list of the performers, including their names and roles. This acknowledges the dancers and allows the audience to identify them.
5. **Music and sound:** Name the music or soundtracks used in the performance, including composers, musicians or bands. This credits the original artists and adds to the audience's understanding of the performance.
6. Offer a brief **synopsis** or description of the dance piece. This helps the audience follow the narrative or thematic elements of the performance.
7. **Acknowledgements:** Include a section to thank individuals, organisations or sponsors who contributed to the production. This shows appreciation and recognises their support.
8. **Biographies:** Provide short biographies of key contributors, such as the choreographer, lead dancers and artistic director. This gives the audience insight into their backgrounds and achievements.
9. **Visual appeal:** Design the programme note with a visually appealing layout, using images, graphics or colours that complement the theme of the performance. This enhances the overall presentation.
10. **Contact information:** Include contact details for the dance company or production team, such as a website, e-mail address or social media handles. This encourages audience members to connect and follow future performances.

Examples of programme notes:

[<https://bit.ly/programmenotes>]



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 the process, 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.

Choreography Product Checklist	✓
4. Develop/Fuse <ul style="list-style-type: none"> • I made a creative dance work. • I have documented my process. 	
5. Reflect/Choose <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. 	

6. DECLARATION OF AUTHENTICITY

**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 my own work and does not include any work by anyone other than me or my group. I have completed this task by 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:



7. PAT MARKING INSTRUMENTS**7.1 Term 1: PAT Process Mark Sheet**

NAME OF SCHOOL: NAME(S) OF TEACHER(S): TEACHER SIGNATURE(S): TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR'S SIGNATURE:	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6	
	TERM 1 PROCESS: WRITTEN WORK IN JOURNAL						
	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 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 interacts and collaborates; Self-reflection on participation and development							
SUBTOTAL: 25							
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 of the brief							
9. Experimentation with music/accompaniment – selection to enhance the dance							
10. Exploration of production elements, film/conventional/non-conventional dance spaces; Experimenting with dance elements and choreographic elements/structures							
11. Production planning shows a clear vision for the final product							
12. Teamwork (people and time management skills); Leadership and organisational skills							
SUBTOTAL: 25							
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT: 50							

7.2 Term 1: PAT Process Marking Rubric – Written Work

TERM 1: WRITTEN WORK IN JOURNAL - 25 MARKS		
<i>The learner can write about the following areas with insight and understanding:</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
1. Research/Investigation: Conceptualisation of thought processes through research/ investigation/viewing, etc. into a concrete concept for the chosen theme	Research/Investigation: Adaption of thought processes through research/investigation into a concept for the chosen theme	Research/Investigation: Guided response to research/investigation into a concept for the chosen theme
2. Improvisation: Analysis of improvisation/ experimentation and abstraction of movement strategies to develop a movement vocabulary appropriate to chosen theme	Improvisation: Explanation of improvisation strategies to develop a movement vocabulary through experimentation for the chosen theme	Improvisation: Listing improvisation strategies done with guided instructions
3. Music/Accompaniment: Evaluation of how music/ accompaniment was selected – process/reasons and how this enhanced the chosen theme	Music/Accompaniment: Explanation of how music/ accompaniment was selected and how this enhanced the chosen theme	Music/Accompaniment: Identification of music/ accompaniment used for the chosen theme
4. Exploration of production elements: Analysis of how performance space/film/dance elements/ choreographic structures were explored and final selections made to enhance the chosen theme	Exploration of production elements: Explains the choice of performance space/film/dance elements/ choreographic structures to be incorporated/used in the chosen theme	Exploration of production elements: Identifies performance space/film/dance elements to be used in the chosen theme
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 chosen theme	Production planning: Identifies production elements
6. Reflection on group/self: Evaluates strengths and weakness/power relations/ leadership roles/teamwork/ input/preparedness/ commitment and can recommend strategies for improvement for Term 2	Reflection on group/self: Describes strengths and weakness/teamwork/input/ preparedness/commitment and can identify areas for improvement in Term 2	Reflection on group/self: Names strengths and weakness during the process of creating the dance work Unable to reflect meaningfully

7.3 Term 1: PAT Process Marking Rubric – Practical

TERM 1: PAT PROCESS PRACTICAL – 25 MARKS		
<i>The learner can engage in improvisation and experimentation with vision/insight on how to develop a dance work (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>7. Preparedness/Commitment/Contribution: Dedicated participation in developing a meaningful dance work Shows meaningful contribution to each lesson with insightful understanding of how to prepare</p>	<p>Preparedness/Commitment/Contribution: Disciplined participation in developing a dance work Shows contribution to each lesson indicating understanding of how to prepare</p>	<p>Preparedness/Commitment/Contribution: Indifferent participation in developing a dance work, indicating minimal contribution to each lesson and no understanding of how to prepare</p>
<p>8. Improvisation: Articulation of multiple/creative improvisation strategies to develop a relevant movement vocabulary for the chosen theme</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>9. 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 chosen theme</p>	<p>Music/Accompaniment: Unenthusiastic participation providing no self-opinion and agrees with the music/accompaniment provided by the group</p>
<p>10. Exploration of production elements: Creative exploration of suitable production elements for expressing the chosen theme, showing a deep understanding of compositional structures (performance spaces/dance elements/choreographic structures/technology)</p>	<p>Exploration of production elements: Exploration of production elements for expressing the chosen theme showing an understanding of performance spaces/dance elements/choreographic structures/technology</p>	<p>Exploration of production elements: Minimal/No exploration of production elements for expressing the chosen theme, providing no evidence of three years' FET preparation</p>
<p>11. Production planning: Exploration of all areas during the process before making final decisions for the chosen theme</p>	<p>Production planning: Some areas have been explored during the process before making final decisions for the chosen theme</p>	<p>Production planning: Minimal/No consideration has been given during the process for making final decisions for the chosen theme</p>
<p>12. 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 towards the overall success of the dance work</p>

7.4 Term 2: PAT Product Mark Sheet

NAME OF SCHOOL:	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
NAME(S) OF TEACHER(S):						
TEACHER SIGNATURE(S):						
<u>THEME SELECTED:</u>						
TITLE OF THE CHOREOGRAPHY:						
HOD/MODERATOR'S SIGNATURE:						
TERM 2 PRODUCT: ONE A4-PAGE PROGRAMME NOTE						
<i>Each learner must produce a programme note encapsulating their chosen theme. This could be submitted in hard copy or electronically to show three years' FET development in design skills.</i>						
1. Synopsis: The brief has been understood and the chosen theme has been captured and expressed through words/poems/quotes/images, etc.						
2. Content:						
<ul style="list-style-type: none"> • Title of the dance work • The choreographer (learner in the group submitting) and brief background information • Dancers – names of the other performers in the group dance • Music/Accompaniment to include acknowledgements of the artist/group, track used, etc. 						
3. Design elements: Appropriate to chosen theme, creativity, attention to detail (layout, fonts, imagery, spacing, knowledge of visual literacy when presenting a programme note)						
4. Overall impression: The programme note shows a coherent presentation with thought and effort put into the final product.						
SUBTOTAL: 25						
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE						
5. Interpretation of the 2025 PAT learner brief:						
<ul style="list-style-type: none"> • The chosen theme is clearly recognisable in the final dance work. • The use of dance and choreographic elements shows creativity and relevance to the chosen theme. • The movement vocabulary is used symbolically to portray the chosen theme. • Production elements and music/accompaniment are relevant and enhance the chosen theme. • Performance space (conventional or non-conventional space) or performance presentation (filmed/live performance) 						
6. Performance quality:						
<ul style="list-style-type: none"> • Teamwork: interpretation of movements and ability to connect to an audience/impact • Focus and commitment 						
7. Overall impression of the final dance work taking all areas into consideration						
SUBTOTAL: 25						
HOLISTIC MARK OF ACHIEVEMENT (Written and Practical): 50						
TOTAL MARK OVER <u>TWO TERMS</u>: 100						

7.5 Term 2: PAT Product Marking Rubric – One-page Programme Note

TERM 2: PAT PRODUCT WRITTEN – ONE-PAGE PROGRAMME NOTE – 25 MARKS <i>The learner can produce a meaningful programme note with insight and understanding of design elements:</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
1. Synopsis: <ul style="list-style-type: none"> Conceptualisation and production of a relevant/insightful note that would create interest for the viewer and captures the chosen theme 	Synopsis: <ul style="list-style-type: none"> Producing a programme note that would provide information for the viewer 	Synopsis: <ul style="list-style-type: none"> Basic note provided/no understanding of design elements and purpose of a programme note
2. Content: <ul style="list-style-type: none"> A relevant title that is thought-provoking concerning the chosen theme Interesting insight into the choreographer Dancers acknowledged Music/Accompaniment acknowledged 	Content: <ul style="list-style-type: none"> A title has been provided with some regard of the chosen theme Choreographer is included Dancers acknowledged Music/Accompaniment acknowledged 	Content: <ul style="list-style-type: none"> Some of the required areas of a programme note have been included Minimal understanding of requirements
3. Design elements: <ul style="list-style-type: none"> Appropriate to chosen theme, showing creativity and attention to detail: layout, fonts, imagery, spacing, knowledge of visual literacy in presentation 	Design elements: <ul style="list-style-type: none"> Chosen theme shows attention to detail: layout, fonts, imagery, spacing, presentation 	Design elements: <ul style="list-style-type: none"> Basic understanding of design elements/poorly presented programme note showing minimal effort in producing the programme note
4. Overall impression: <ul style="list-style-type: none"> Outstanding presentation in all aspects with attention to detail and high levels of visual literacy/creativity demonstrated 	Overall impression: <ul style="list-style-type: none"> Good presentation with all aspects included/attention to detail demonstrated/levels of creativity shown 	Overall impression: <ul style="list-style-type: none"> Poorly presented with minimal effort demonstrated/creativity lacking

7.6 Term 2: PAT Product Marking Rubric – Final Dance Performance

TERM 2: PAT PRODUCT FINAL DANCE PERFORMANCE – 25 MARKS		
<i>The learner can produce a final dance work which brings across the chosen theme with intent and meaning (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>5. Interpretation of the 2025 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a clearly recognisable message and interprets the brief with insight. The use of dance and choreographic elements have been developed to enhance the chosen theme. Symbolism in the movement vocabulary is clearly demonstrated to enhance the chosen theme. Production elements selected are relevant and enhance the chosen theme. Creative use of performance space that clearly enhances the theme and intent of the dance work is evident. 	<p>Interpretation of the 2025 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a vague message, and the brief has not been followed with understanding, but a well-constructed dance work has been presented. Dance and choreographic elements have been incorporated, but do not enhance the theme. The movement vocabulary does not clearly demonstrate the chosen theme. Production elements selected/used have no relevance to the chosen theme. Use of performance space does not clearly enhance the theme. 	<p>Interpretation of the 2025 PAT learner brief:</p> <ul style="list-style-type: none"> Minimal engagement with the brief Minimal understanding of the three-year FET process in developing a dance work PAT Minimal engagement/interest in the process and product of working with a group to create a final product Use of performance space limited and does not enhance the theme
<p>6. Performance quality:</p> <ul style="list-style-type: none"> Teamwork well established to produce a high performance quality, to produce movements that connect to an audience/impact/focus and commitment Focus and commitment shown throughout and engages the audience 	<p>Performance quality:</p> <ul style="list-style-type: none"> Some teamwork to produce adequate performance quality; interpretation of movements lacks connection to an audience in places Focus and commitment shown in places 	<p>Performance quality:</p> <ul style="list-style-type: none"> Teamwork is minimal and produces a low performance quality; interpretation of movements limited and cannot engage an audience Focus and commitment minimal
<p>7. Overall impression:</p> <ul style="list-style-type: none"> Naturalised performance by the group showing attention to detail, accuracy, projection and a high performance quality throughout the dance work 	<p>Overall impression:</p> <ul style="list-style-type: none"> Precise performance by the group showing accuracy, projection and performance quality in the dance work 	<p>Overall impression:</p> <ul style="list-style-type: none"> Under-rehearsed performance by the group, showing limited performance quality in the dance work

8. REFERENCES

1. Blink Dance Theatre. (22 May 2022) *Memory House Dance film 2020* [Video]. YouTube. <https://www.youtube.com/watch?v=pxeewBqoCPg>
2. Cuncic, A, MA. (29 June 2020) *Neurolinguistic programming for social anxiety disorder*. Verywell Mind. <https://www.verywellmind.com/neurolinguistic-programming-treatment-3024213>
3. Trust, DDM, & Trust, DDM. (12 April 2023) *HAND-ME-DOWNS - DGMT. DGMT - The DG Murray Trust*. <https://dgmt.co.za/hand-me-downs/>
4. Volcone. (16 February 2019) *#Memory: Podcast Playlist from #Podcast Brunch Club*. Podcast Brunch Club. <https://podcastbrunchclub.com/memory/>

9. 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.