



**education**

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL CURRICULUM STATEMENT  
GRADES 10-12 (GENERAL)**

**LEARNING PROGRAMME GUIDELINES**

**DANCE STUDIES**

**JANUARY 2008**

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# SECTION 1

## INTRODUCTION

### 1.1 INTRODUCING THE NATIONAL CURRICULUM STATEMENT

#### 1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R-9) and the National Curriculum Statement for Grades 10-12.

#### 1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 twenty-four subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 13 non-official languages
- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology
- Accounting; Business Studies; Economics
- Geography; History; Life Orientation; Religion Studies
- Consumer Studies; Hospitality Studies; Tourism
- Dramatic Arts; Dance Studies; Design; Music; Visual Arts
- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Civil Technology; Mechanical Technology; Electrical Technology; Engineering Graphics and Design

### **1.1.3 NATIONAL SENIOR CERTIFICATE**

The *National Senior Certificate: A Qualification on Level 4 of the National Qualifications Framework (NQF)* provides the requirements for promotion at the end of Grades 10 and 11 and the awarding of the National Senior Certificate at the end of Grade 12. This document replaces two of the original National Curriculum Statement documents: the *Overview* and the *Qualifications and Assessment Policy Framework*.

### **1.1.4 SUBJECT ASSESSMENT GUIDELINES**

The Subject Assessment Guidelines set out the internal or school-based assessment requirements for each subject and the external assessment requirements. In addition, the *National Protocol for Recording and Reporting (Grades R-12)* (an addendum to the policy, *The National Senior Certificate*) has been developed to standardise the recording and reporting procedures for Grades R to 12. This protocol came into effect on 1 January 2007.

## **1.2 INTRODUCING THE LEARNING PROGRAMME GUIDELINES**

### **1.2.1 PURPOSE AND CONTENT OF THE LEARNING PROGRAMME GUIDELINES**

The Learning Programme Guidelines aim to assist teachers and schools in their planning for the introduction of the National Curriculum Statement. The Learning Programme Guidelines should be read in conjunction with the National Senior Certificate policy and the National Curriculum Statement Subject Statements.

Section 2 of the Learning Programme Guidelines suggests how teaching the particular subject may be informed by the principles which underpin the National Curriculum Statement.

Section 3 suggests how schools and teachers might plan for the introduction of the National Curriculum Statement. The Department of Education encourages careful planning to ensure that the high skills, high knowledge goals of the National Curriculum Statement are attained.

The Learning Programme Guidelines do not include sections on assessment. The assessment requirements for each subject are provided in the Subject Assessment Guidelines which come into effect on 1 January 2008.

### **1.2.2 WHAT IS A LEARNING PROGRAMME**

#### **INTRODUCTION**

A Learning Programme assists teachers to plan for sequenced learning, teaching and assessment in Grades 10 to 12 so that all Learning Outcomes in a subject are achieved in a progressive manner. The following three phases of planning are recommended:

- Phase 1 – develop a *Subject Framework* for grades 10 to 12
- Phase 2 – develop a *Work Schedule* for each grade
- Phase 3 – develop *Lesson Plans*

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a year long Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of the national curriculum.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

## **DESIGNING A LEARNING PROGRAMME**

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the Subject Statements. The quality and rigour of this engagement will determine the quality of teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

### **Developing a Subject Framework (Grades 10-12)**

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
- A three-year assessment plan for the subject
- The list of LTSM required for the subject

## **Designing Work Schedules**

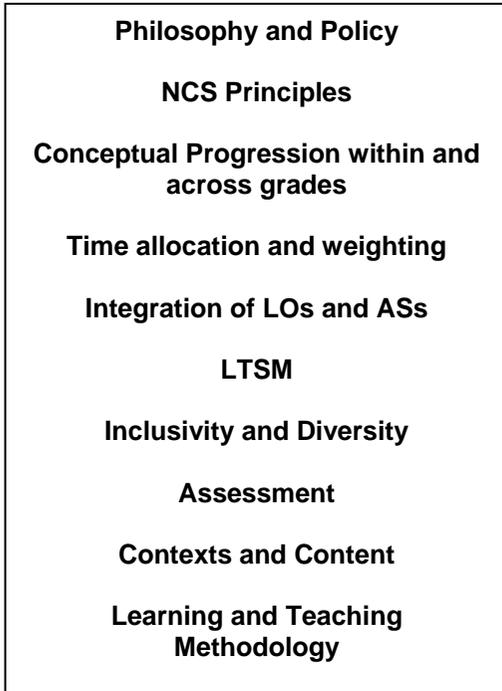
This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

## **Designing Lesson Plans**

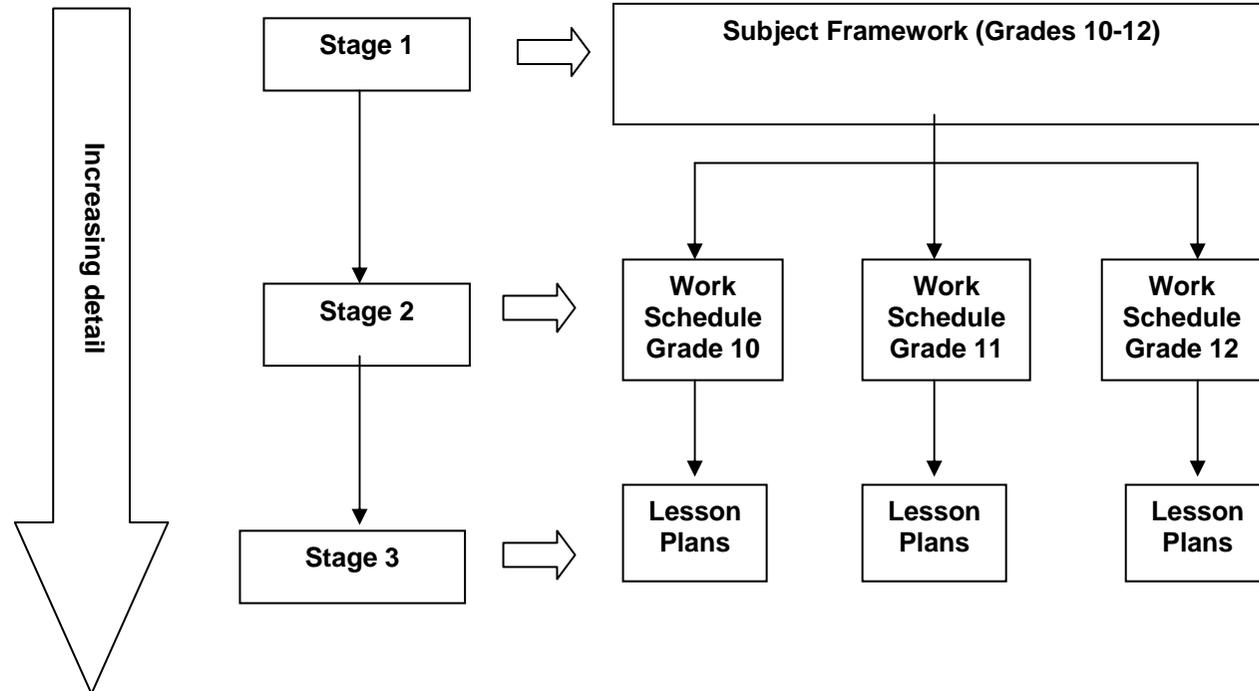
Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. Lesson Plans are not equivalent to periods in the school timetable. Each Lesson Plan should contain a coherent series of teaching, learning and assessment activities. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

**FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME**

**ISSUES TO BE CONSIDERED**



**STAGES**



## SECTION 2

### INTRODUCING DANCE STUDIES

#### 2.1 WHAT IS DANCE STUDIES?

**Dance Studies** encompasses the study of dance technique, styles, performances, choreography and dance theory, health care, history and music for dance. Dance Studies contributes to the development of dancers, choreographers and dance researchers. Through dance, learners acquire specific skills, knowledge and values and an understanding of professional practice. The acquisition of these competencies equips learners to consider careers in many dance-related activities such as choreography, teaching, dance history and criticism, and research.

The Dance Studies programme provides the opportunity for learners to develop their individual strengths and interests in dance.

#### 2.2 WHAT IS THE PURPOSE OF DANCE STUDIES?

The purpose of Dance Studies is to develop learners' dance competencies. It introduces and expands learners' choreographic abilities, dance literacy, dance-related knowledge and professional practice. Dance Studies at the Grade 10-12 level prepares learners to enter higher education and work in dance-related industries.

Dance Studies builds values and attitudes of respect and inclusivity and provides access for learners with physical and social barriers to learning. It promotes diverse South African cultural and artistic practices. Through exploring dance, learners reflect on ways of promoting cultural fairness and learn to respect cultural and other diversities in keeping with the constitutional principles and the Bill of Rights. Through the inclusion of indigenous dance, learners realise the important contribution that Indigenous Knowledge Systems (IKS) make to the understanding of dance and its practices.

Through Dance Studies learners are encouraged to develop multiple intelligences (cognitive, kinaesthetic, emotional and social) as well as entrepreneurial abilities. It provides both individual and interactive challenges, contributing to personal maturation, social development and spiritual enrichment.

#### 2.3 WHAT IS THE RELATIONSHIP BETWEEN DANCE STUDIES AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES

The Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades 10-12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum. The Dance Studies curriculum supports the application of the nine NCS principles as follows:

### **2.3.1 Social transformation**

Personal transformation is a pre-requisite for social transformation. Through Dance Studies, learners develop self-esteem, a sense of identity, confidence and self-discipline. They develop social responsibility by developing a respect for their own and others' bodies and explore individual and collaborative learning (LO 2). Learners develop a cultural sensitivity by exploring and performing dances of cultures other than their own. In this way they affirm their own and others' cultural identities.

Learners affirm, challenge and reflect on assumptions, biases, perceptions, beliefs and value systems (LO 1, 3 & 4) by critically responding to and making dances. They are encouraged to engage with issues such as HIV/AIDS, violence against men, women and children, homophobia, environmental issues, as well as other personal and social values that are communicated through dance.

Dance Studies promotes inclusivity by providing opportunities for all learners to participate, irrespective of their abilities (LO 3). In order to provide for this, teachers should adapt dance forms and assessment practices to accommodate the needs of learners who experience barriers to learning (LO 1, 2, 3 & 4).

Outcome 4 focuses on indigenous dance. In working towards achieving this outcome, learners investigate the contribution of IKS in making and interpreting all forms of dance. Learners also focus on ways in which dances evolve and impact on people at different stages of their lives (LO 4).

### **2.3.2 Outcomes-based education**

Dance Studies makes use of learning outcomes and assessment standards to describe what a learner should know and be able to demonstrate i.e. the skills, knowledge, and values that are the results of learning. The NCS encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grade 10-12 on the Critical and Development Outcome that were inspired by the Constitution and developed through a democratic process.

### **2.3.3 High knowledge and high skills**

The Assessment Standards for Dance Studies set high standards for learners to achieve in the areas of dance, choreography, direction, production, marketing, research and writing about dance. Learners should expect to spend many more than the allocated four and a half hours per week working towards the achievement of the Dance Studies Learning Outcomes.

### **2.3.4 Integration and applied competence**

Dance education and training are taught interactively. This involves the integration of theory, practice and reflection. In developing learning programmes teachers should ensure that skills, knowledge and values are considered in an integrated way. Teachers should also plan to integrate Dance Studies with other subjects. There are many links that can be made in an unforced way. For example, notions of spatial dance design, group interaction, musicality, and the social functions of dance, all provide opportunities for cross curriculum study.

### **2.3.5 Progression**

The development of dance technique is taught by increasing the complexity of the activities whilst ensuring that dance fundamentals are continuously practised. In this way, skills such as strength, dexterity, agility, fluency, and elevation are ensured. Learning programmes should also systematically and progressively develop and support learners' confidence and competence in creating, researching, writing about and presenting dance.

### **2.3.6 Articulation and portability**

The FET Band promotes access from the General Education and Training Band to the Higher Education and Training Band. The Learning Outcomes and Assessment Standards of Dance Studies in the Grade 10-12 phase link with those in the Arts and Culture learning area in the General Education and Training Band in that Dance Studies in the *National Curriculum Statement Grades 10-12 (General)* focuses on similar areas of skills, knowledge and values to Arts and Culture in the *Revised National Curriculum Statement Grades R-9 (Schools)*. See 2.5.2 in this document for more detail.

### **2.3.7 Human Rights, Inclusivity, and Environmental and Social Justice**

Dance Studies provides an excellent vehicle for exploring, expressing and commenting on human rights, social justice and environmental issues, when:

- Investigating social contexts (LO3)
- Exploring steps for indigenous dance (LO4)
- Describing social and cultural contexts (LO4)
- Creating dances that focus on significant social and environmental issues (LO1)

Culture fairness and gender equality are fundamental principles of the Dance Studies Subject Statement. Learners should be provided with ample opportunities to explore a diversity of dance forms and cultural practices and to identify, acknowledge and understand their commonalities and differences. The intent and effect is to create learners who have a questioning spirit and are anti-discriminatory in their worldview.

The subject Dance Studies adopts an inclusive approach, ensuring that all learners, including those with special educational needs, will be actively and creatively engaged in the learning process. The Dance Studies curriculum allows for flexibility in accommodating learner diversity.

### **2.3.8 Valuing Indigenous Knowledge**

Dance Studies celebrates and promotes Indigenous Knowledge Systems when:

- Working with cultural dance forms (LO4)

### **2.3.9 Credibility, quality and efficiency**

The NCS subject Dance Studies will ensure that learners are equipped to meet internationally acceptable standards and that there will be comparability in the qualifications gained at various learning sites and institutions. Learners who select Dance Studies for Grades 10-12 will be equipped with extensive skills for entry into institutions of higher education. Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in Dance Studies when entering a range of career fields.

## **2.4 PROFILE OF A DANCE STUDIES LEARNER**

### **2.4.1 Proposed Curriculum Pathways**

All learners taking Dance Studies will have experienced Arts and Culture in the GET Band in the National Curriculum Statement (NCS) for Grades R-9. Learners who have experienced the NCS Grades R-9 may have chosen the ‘additional’ assessment standards in Dance in order to study the area in greater depth and to achieve a higher level of technical expertise.

### **2.4.2 The Profile of the Dance Studies Learner entering GRADE 10-12**

In developing teaching and learning practices, teachers must take into account learners’ developmental stage, interests and abilities. Grade 10-12 learners have a renewed sense of identity and are able to think in an increasingly abstract and complex way. They are also interested in re-examining themselves, their existing values, and those of a larger world. This interest promotes a seriousness of purpose, together with an increased personal investment in art making. The potential for development is immense for instance:

#### **From an intellectual perspective learners:**

- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesising;
- examine the logic and consistency of existing personal beliefs and establish own belief systems;
- should have the ability to separate issues from self; and
- can engage in meta-cognition (thinking about thinking) on a wide range of topics\think about global issues and what they can do about them.

#### **From a physical perspective learners’:**

- body growth stabilises, with most body systems reaching maturity;
- metabolism remains high, especially in males; and
- bodies are biologically capable of reproduction.

#### **From social and emotional perspectives learners:**

- have a deepened sense of self and personal power. (Personal agency in some learners experiencing barriers to learning may be threatened or under-developed);
- are eager to explore a ‘new’ world with their bodies;
- participate in large group gatherings and various sub-cultures and interests in which adult values are expressed and tested, i.e. sports, bands, clubs, dance, cliques, etc.;
- address themes such as drugs, sex, pregnancy, HIV/Aids, career goals, world peace;
- develop friendships with one or two best friends of either sex;
- develop intense romantic relationships;
- develop a feeling of personal invulnerability and a sense of immortality, leading to taking chances;
- may return to a respect for parents, teacher and adults;
- feel that they are redefining and creating a new and better world; and
- enjoy a strong sense of independence.

When developing themes, learning materials, activities and projects, teachers should build on the abilities, challenges and pre-occupations described above. This includes extending the conceptual boundaries of learners by using other materials.

In Dance Studies teachers need to assess prior learning at the beginning of Grade 10 by conducting a baseline assessment in order to plan bridging programmes where necessary.

In developing the base line assessment teachers should assess the following competencies:

- a basic understanding of the relationship of dance to culture;
- a general sense of dance as a subject;
- an ability to create and present dance that demonstrates a basic dance vocabulary, an awareness of choreographic design, an ability to link movements and an awareness of a range of local and national dance forms;
- a general knowledge of career opportunities in the dance industry and allied professions;
- a general appreciation of all the other arts (music, drama, and visual arts) and how they function separately and together;
- a knowledge of different South African cultures and how these are reflected in dance;
- an ability to solve problems, make decisions and work co-operatively;
- an ability to reflect on dances using basic dance terminology; and
- an ability to use movement to express and communicate an intention.

In building a bridging programme teachers need to acknowledge that provision in Grades R-9 is varied and that some learners will need bridging support before they can proceed with Grade 10 learning. In translating the National Curriculum Statement Grades 10-12 (General) into Learning Programmes teachers should keep the following in mind:

- learners may have very limited dance technique and may have very little or no performance experience;
- they may have had a superficial introduction to anatomy, dance history, dance theory and music; and
- they may not have developed the necessary concentration, self-discipline or dance conventions that are part of the discipline of dance.

To fill the gaps in dance learning, teachers might like to consider the following:

- identify those learners in Grade 8 and 9 who are likely to select dance and begin bridging dance classes after school or encourage learners to attend outside dance classes;
- jointly arrange intense holiday dance workshops with other schools, curriculum advisors or dance practitioners;
- ensure that learners attend dance performances and develop choreographic projects that they can work on in their own time;
- structure the theoretical component in such a way that learners complete these projects in their own time. This will free up contact teaching time for practical dance development; and
- reinforce theatrical work through experiential learning e.g. principles governing music, anatomy, style, and dance histories can be illustrated and referred to in practical classes.

Teachers should meet with those learners who have not sufficiently achieved the competencies expected of a Grade 9 learner in order to advise them of the additional work expected of them in Grade 10. It is also a good idea to meet with the learner's caregivers or parents so that, together, they can make an informed choice about continuing with the study of dance.

## 2.5 RELATIONSHIP BETWEEN DANCE STUDIES LEARNING OUTCOMES AND CRITICAL AND DEVELOPMENTAL OUTCOMES

### 2.5.1 Relationship between Learning Outcomes and Critical and Developmental Outcomes

There are seven cross-curricular Critical Outcomes and five cross-curricular Developmental Outcomes. These outcomes are derived from the Constitution and indicate the desired profile of a learner leaving the schooling system. The Critical and Developmental Outcomes in turn inform the Learning Outcomes that are set for each subject and therefore inform the learning, teaching and assessment process in Dance Studies.

The Learning Outcomes and Assessment Standards for Dance Studies are linked with Critical and Developmental Outcomes in the following ways:

Critical Outcomes	Dance Contribution
<b>CO1 Identify and solve problems, and make decisions using critical and creative thinking</b>	Learners engage with creative thinking, problem solving and decision making when dealing with composition/choreography, projects, group work, performing and directing. They engage in critical thinking when reflecting on their own and others' work. (LO 1, 2, 3, 4)
<b>CO 2 Work effectively with others as members of a team, group, organisation and community</b>	Dance is always communal and taught and performed in groups. This provides frequent opportunities for trust exercises, teamwork, negotiation, democratic decision-making and examination of power issues. (LO 1)
<b>CO 3 Organise and manage themselves and their activities responsibly and effectively</b>	Learners develop self-discipline, improved concentration and focus in dance training. They learn to organise and manage themselves, to develop commitment, personal responsibility, self esteem, confidence and self discipline (LO 1, 2, 4)
<b>CO 4 Collect, analyse, organise and critically evaluate information</b>	Dancers collect and analyse data from a variety of sources for research projects. They need to access ideas, information, movements and materials; select from them, analyse, compare, sequence, and synthesise them into choreographic works (LO 1, 3)
<b>CO 5 Communicate effectively using visual, symbolic and/or language skills in various modes</b>	Dance involves many forms of communication which may be visual, non-verbal, kinaesthetic, aural, oral and symbolic. They learn to decode nuances of meaning in body language. (LO 1,2,3,4)
<b>CO 6 Use science and technology effectively and critically showing responsibility towards the environment and the health of others</b>	Dancers learn to care for their bodies as instruments of expression. Dance is also used to communicate ideas and issues of concern or significance such as HIV Aids, violence against women, pollution, etc. (LO 1,2,3)
<b>CO 7 Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation</b>	Learners investigate the influence of South Africa, Africa and the world on one another's cultures and arts (LO 3,4)
Developmental Outcomes	Dance Contribution
<b>DO 1 Reflect on and explore a variety of strategies to learn more effectively</b>	Dance learners learn experientially and theoretically, applying their learning in authentic contexts. (LO 1,2,3,4)
<b>DO 2 Participate as responsible citizens in the life of local, national and global communities</b>	Dance learners learn to negotiate, share, take responsibility and participate in their communities, societies and country. They learn about cultures, world trends in dance, and can address social issues through choreography (LO 1, 3, 4)
<b>DO 3 Be culturally and aesthetically sensitive across a range of social contexts</b>	The emphasis of dance in this curriculum is to enhance cultural sensitivity and affirmation and develop a broad aesthetic appreciation (LO 1, 2, 3, 4)
<b>DO 4 Explore education and career opportunities</b>	Assessment Standards address career opportunities and training requirements. This subject will open up a wide variety of career opportunities and contribute to the development of the dance industry and tourism (LO 3, 2, 1)
<b>DO 5 Develop entrepreneurial opportunities</b>	Through the arts management component, learners will learn how to initiate projects and market their skills (LO 3)

See ANNEXURE A for careers associated with Dance Studies.

In order to engage creatively with the learning outcomes, it is useful for the teacher to study the information behind the critical and developmental outcomes. This will assist in the alignment of the design, development and delivery of learning experiences and the critical outcomes. This will also make more transparent the assumptions and values underpinning the teacher’s planning, selection and ordering of skills and cultural issues to be focussed on during lessons.

An example of a Critical Outcome as applied in Dance Studies is given below:

<b>Critical Outcome 4:</b>		
Collect, analyse, organise and critically evaluate information		
<b>Explanation:</b>		
Making decisions and completing tasks often requires information that can be used as a support. Learners, therefore, must be able to access current, relevant and useful information including dance practices and dances and to organise that information in understandable ways. In achieving this outcome, learners will have developed and used strategies to locate and gather (learn) a wide range of information and dance practices, including through technological means. They will have learned how to select pertinent information and visual dance clues and to assimilate this information, so it can be displayed (performed) in meaningful and accessible formats. This information can then be used to support decisions and to assist in the completion of tasks.		
<b>Elements of the performance</b>		
<ul style="list-style-type: none"> <li>• Identify the nature of the information required;</li> <li>• Investigate a variety of sources of information (including people, dance performances, texts, databases and the Internet;</li> <li>• Gather information from the most appropriate sources using various data collection techniques, including a sensitivity to anthropological dance investigations;</li> <li>• Examine the information and select what is relevant, important and useful;</li> <li>• Employ a variety of techniques to organise the information (e.g. graphs, charts, dances, recordings of dances, notation, posters, spreadsheet, databases);</li> <li>• Draw conclusions about the information that can be used;</li> <li>• Evaluate the processes used; and</li> <li>• Cite sources according to the convention of the medium used.</li> </ul>		
<b>Sample learning activities in Dance Studies for Grades 10-12</b>		
<b>Activity 1</b> As part of the research into Indigenous Dances, consult with expert practitioners and members of the community in which the dance is performed. Consult available resources such as musicological and/or anthropological texts. Create a dance lecture demonstration which depicts the findings.	<b>Activity 2</b> Outline a research strategy to be used when investigating a choreographer’s work. Include the means that will be employed to access primary (first hand information) sources e.g. interviews, and secondary (published) sources. Develop a system for recording notes and citations.	<b>Activity 3</b> Develop a system for organising information about the means by which dance companies could look for funding.

It would greatly benefit the teaching process in Dance Studies if teachers critically analyse the other Critical Outcomes when planning, designing and delivering lessons.

### 2.5.2 Relationship between FET Dance Learning Outcomes and GET Outcomes

The foundation for Dance Studies in Grades 10-12 should have been laid in the learning area Arts and Culture in Grades R-9. The NCS for Grades R-9 provides the option of specialised proficiency for learners with an interest in Dance Studies through the “Additional” Assessment Standards.

The four Learning Outcomes for the NCS in Grades R-9 of the Arts and Culture Learning Area, feed directly into the development of the Learning Outcomes for Grades 10-12 Dance Studies.

## 2.6 WAYS TO ACHIEVE DANCE STUDIES LEARNING OUTCOMES

Learners will need to complete a number of activities which build towards achieving all four Outcomes. These activities engage learners in a range of competencies, which ensure a holistic and well-rounded education in dance. Learners are given more than one opportunity of demonstrating competencies in any one outcome and these may be assessed diagnostically, formatively and/or summative.

### 2.6.1 Approach to the teaching of Dance Studies

In the NCS, the focus is on knowledge, skills and values. The knowledge base necessary for the achievement of the Dance Studies outcomes may be taken directly, or by implication, from the assessment standards and even the learning outcomes. The learners, from their life experiences or social contexts, may construct content. This is particularly evident when they are involved in improvising dance around themes. Visual images, workshopped ideas and primary sources may also be used to develop content. The assessment standards will give the teacher an indication of the nature and level of content necessary for each grade.

#### Learning Outcome 1: Create and present composition, performance and production

##### Improvisation Teaching Approach

“Learning Outcome 1 functions as an umbrella Outcome under which all the other outcomes converge” (Dance Studies Subject Statement, p.12). Everything learnt in Dance Studies can be applied in LO 1 and contributes towards dance composition, performance and appreciation.

In providing opportunities for learners to achieve Outcome 1, begin by exploring, experimenting, and experiencing dance through improvisation. Through this process, learners develop confidence, trust and a wide dance vocabulary. Encourage learners to think innovatively and find multiple solutions to creative tasks. Promote both individual and group responsibilities for completing activities and projects.

The aim of improvisation is to free learners from clichéd interpretations of dance and to provide opportunities for them to respond intuitively to movement stimuli and ideas. It is important, however, to give *clear parameters* in which improvisational dance takes place so that learners understand the outcomes that they are working towards in each improvisation activity.

Ideally, learners should first engage with *structured* improvisations such as bending, stretching, and twisting combined with walking, running, rolling, jumping, flying and falling. Learners’ improvisational skills are developed by exploring rhythms, more complex movement vocabulary, relationships between and amongst dancers and design concepts.

When learners are fairly skilled in improvisation they might then explore less structured improvisations in which they explore themes, and issues of significance to themselves. Teachers should build lessons on the skills and understanding of improvisation that the learners have gained from previous experiences of dance improvisation.

In the boxes below each assessment standard is explained in terms of its embedded skills, knowledge and values and **some** content **suggestions** are provided.

## ***LO1: Create and present dance composition, performance and production***

### ***Grade 10 Assessment Standard***

*10.1.1 We know this when the learner demonstrates a broad dance vocabulary and freedom of movement in improvisation around dance ideas*

#### **Proposed content**

Freedom of movement and a dance vocabulary developed through exploring:

- ways in which the torso and limbs can be used to create movement
- spatial designs and shapes that the body creates as it moves through space
- design elements of time (rhythm, impulse, irregular and regular rhythms)
- design elements of space (personal and general space, direction, levels, diagonals, dimension, diameters, transversals and other spatial pathways, focus, intensity, spatial density, planes and the design of the performance space)
- design elements of force (firm, heavy, fine touch, light, impulsive, percussive, continuous, and contrasting qualities of force)
- design element of flow (bound, free, restrained, abandoned)
- phrases and motifs
- relationship with another body/other bodies including trust and support exercises

### ***Grade 11 Assessment Standard***

*11.1.1 We know this when the learner demonstrates spontaneity and confidence in improvisation in response to a wide range of stimuli*

#### **Proposed content**

Increased level of technical mastery, confidence, expression, range and spontaneity. Explore and develop:

- increased movement vocabulary by utilising props, costumes, photographs, paintings, pieces of furniture, music, text, sounds, capes, conversations, spoken word, machine sounds, video and environment in the creation of works

### ***Grade 12 Assessment Standard***

*12.1.1 We know this when the learner demonstrates a definite inventiveness and development of personal vocabulary in improvisation*

#### **Proposed content**

Higher level of mastery, inventiveness and development of personal vocabulary. Experience and explore:

- multi-disciplinary work combining dance with music, visual arts, craft, film-making, video or photography
- making dances in non-conventional spaces
- innovative ways of composing using own stories, non-dancing performers, props, unusual costumes, characterisation
- working in groups with trust exercises and the examination of power relations
- using research and an understanding of social themes (AIDS, abuse, power relations etc.) to create dance compositions

## **Composition/Choreographic Studies: Teaching Approach**

Improvisation should lead to composing dance sequences and then to creating short dance works. Choreography is the umbrella concept that embraces all the Outcomes and allows for links with other subjects. For example, the study of local, national and international choreographers (LO 3), will inform learners' exploration of choreographic composition (LO 1). Music Studies (LO3) integrates with both LO 2: 'Develop dance technique' and LO 1: 'Create and present composition, performance and production'. Learning to perform indigenous dances (LO 4) will influence learners' approach to dance style and choreography (LO 3). The study of anatomy and health care (LO3), will inform the learners' approach to improving their dance technique and use of the body (LO2).

Learners begin with composing solos or duets on their own as they become more confident they work with larger groups. Learners explore a range of technologies such as lighting, sound, video, photography and multi-media in creating works. They keep a journal of the processes of their creative development.

Learners study the aesthetics of dance composition as it is revealed in form, style, texture, contrast, unity, structure, intent, and stagecraft, such as design, make up, and costume. They explore relationships, gender roles, group dynamics, patterning, and contact improvisation. They study principles and genres of music as they relate to dance.

Teachers should encourage learners to challenge assumptions, biases and perceptions through their choreographic activities and to find appropriate ways of reflecting on, challenging, affirming and communicating these through dance.

The purpose of choreographic studies is to create dance works that aspire towards communicating intentions, feelings, insights and ideas. The task requires more than simply sequencing 'steps'. It demands an artistic vision that is realised through movement and dance and communicated to an audience.

An introduction to dance composition should initially explore simple concepts such as composing a walking sequence by varying direction, speed, level and beat. Learners could further develop this sequence by including gestures, changes in body attitude, and the exploration of force, space, time, and flow as compositional design concepts. Teachers might then like to introduce learners to ideas of unison work, interaction amongst dancers, working with props, and dance structures such as 'ABA', 'ABAB', and other compositional forms. Different ways of using performance spaces and costume should also be considered.

Learners should first compose dances on themselves and then progress towards choreographing duets, trios and finally large group dances. Composition studies should progress towards building a completed work, which should be performed towards the end of the year. See Subject Assessment Guidelines for details.

In the boxes below, some content suggestions are provided. Some of the assessment standards are grouped together because they are interdependent and do not work in isolation.

***LO 1: Create and present dance composition, performance and production***

<p><b><i>Grade 10 Assessment Standards (grouped)</i></b>  <i>10.1.2: We know this when the learner demonstrates an ability to construct simple solo and duet composition, showing: phrases/motifs; contrasts; use of space; and variations in tempo and timing</i></p>	<p><i>10.1.3: We know this when the learner demonstrates the ability to manage their time effectively and work co-operatively with a partner during performance and/or choreographic process</i></p>
<p>Proposed content</p> <ul style="list-style-type: none"> <li>• compose in small groups, with a partner and on their own.</li> <li>• compose a duet and solo of 1 minute duration, for presentation in class</li> <li>• demonstrate positive values and attitudes that express a responsibility for their work, care in completing tasks on time and working sensitively and co-operatively with others</li> </ul>	

<b>Grade 11 Assessment Standard (grouped)</b> <i>11.1.2: We know this when the learner demonstrates an ability to construct solo, duet and trio compositions, showing an understanding of: structure; form; and content</i>	<i>11.1.3: We know this when the learner demonstrates the ability to actively contribute to team effectiveness and work co-operatively in a small group during performance or choreographic processes</i>
<b>Proposed content</b> <ul style="list-style-type: none"> <li>• explore choreographic principles and design elements</li> <li>• solve problems, make decisions and choices, access, select, sequence and synthesise information, ideas, movements and materials for choreographic and research purposes</li> <li>• use choreographic elements to present moods, personal stories, themes</li> <li>• develop trios, duets and solo compositions - learners may choose to develop a dance work on themselves and/or other dancer/s</li> <li>• develop values and attitudes that ensure participation, consistent commitment and supportive collaboration with others</li> </ul>	

<b>Grade 12 Assessment Standard (grouped)</b> <i>12.1.2: We know this when the learner demonstrates an ability to construct a dance performance with a group (more than three performers): that communicates an intent, specific subject or theme; that considers costumes, set, lighting, sound, and design; and that incorporates a range of technologies such as audio, video, film and/or integrates cross-disciplinary aspects such as text, sculpture and photography</i>	<i>12.1.3 We know this when the learner demonstrates an ability to work co-operatively and effectively in a larger group, and the ability to self reflect and evaluate the process</i>
<b>Proposed content</b> <ul style="list-style-type: none"> <li>• explore the progression of an idea or theme and work with variation, rondo, canon, call and response, chance, use of climax, and endings in creating works.</li> <li>• experiment with style and form with regard to concepts such as unity, contrast, transition, sequence or pattern</li> <li>• develop movement content through the choreographic exploration of ideas and perceptions particular to South Africa</li> <li>• develop concepts for the construction of a 2 - 3 minute dance with at least two other performers or a small group</li> <li>• realise intention through choreographic processes</li> <li>• engage with elements of production such as lighting, set and costume design</li> <li>• demonstrate values and attitudes that assist collaborative work and acknowledge the need to reflect on own participation, achievements and strategies</li> </ul>	

Assessment Standard 12.1.5 may be facilitated by encouraging learners to study the work of professional choreographers, their dance works, the contexts that informed the work, and the ways in which structure and content influence the aesthetics of these works. Learners then create a new work using the choreographic principles discovered in deconstructing other choreographers' dances. Learners should not merely reconstruct a work but should use the choreographers' working methods to create a new dance of their own.

<b>Grade 12 Assessment Standard</b> <i>12.1.5 We know this when the learner explores the ideas and construction of a professional choreographer's work and develops own interpretation of the work</i>
<b>Proposed content</b> Experience of ideas and methods for composition from studying the work of professional/established choreographers or dance works

## **Production Teaching Approach**

In the past the marketing of dance has seldom been included in the study of dance. Teachers need to include this in the Learning Programmes by facilitating learners' participation in planning and producing a performance. Encourage learners to be resourceful, entrepreneurial and to develop initiative in promoting work. By doing this, they will develop an understanding of business practices, training opportunities and career possibilities in the world of work.

## ***LO 1: Create and present dance composition, performance and production***

<b>Grade 10 Assessment Standard</b> <i>10.1.4: We know this when the learner demonstrates the ability to design materials to promote a dance performance</i>
<b>Proposed content</b> <ul style="list-style-type: none"><li>• organisation and management of rehearsal time in preparation for a class showing</li><li>• poster and flyer design for dance performance</li></ul>
<b>Grade 11 Assessment Standard</b> <i>11.1.4: We know this when the learner demonstrates the ability to plan and market a dance production</i>
<b>Proposed content</b> <p>Organise performances by:</p> <ul style="list-style-type: none"><li>• drawing up rehearsal schedules for group and partner dances</li><li>• drawing up production schedules such as booking venues, arranging ticket sales, ushering</li><li>• designing marketing strategies and materials such as a pamphlet, a newspaper advert, a poster or invitation</li></ul>
<b>Grade 12 Assessment Standard</b> <i>12.1.4: We know this when the learner demonstrates the ability to plan and market a dance production including budgeting, organisation and multi-faceted advertising</i>
<b>Proposed content</b> <ul style="list-style-type: none"><li>• definition of the roles of people involved in a production of a dance performance</li><li>• creating marketing strategies which may include electronic and print media and designing marketing materials e.g. posters, programme notes, tickets, press releases, media adverts, promotional road shows</li><li>• developing budgets which include income, expenditure and general budget layout and drawing up a fund raising proposal</li></ul>

## ***Learning Outcome 2: Develop Technique and Style***

### **Technique and Style Teaching Approach**

In this Learning Outcome, the learner develops practical skills and knowledge in the **major dance form** selected (e.g. Tap, Jazz, African dance, Spanish, Ballet, Contemporary, Ballroom, Latin-American, Folk and other recognised dance style or form). This outcome supports Learning Outcome 1 in that technique, form, style and performance skills are the vehicles for composition/choreography. Aspects of these Outcomes can be studied separately to build skills and knowledge but these are inevitably interdependent in practice.

While the other three Learning Outcomes are taught as smaller modules, Learning Outcome 2 must be taught throughout the year. This is to ensure that learners build the necessary co-ordination, stamina, strength, endurance and flexibility.

Since the body is the medium of the art form, continuous practice in the major dance form is a vital component of the learning strategy. Technical skills and exercises are repeated each year with increased depth, breadth and complexity. Learners acquire habits of safe practice, learn to condition their bodies to best achieve the requirements of the dance form, and learn how to use their bodies as instruments of communication and expression. They learn practically and experientially and apply their learning in class and in public performances.

Each dance form will have its own way of interpreting and devising repertoire. It may consist of set forms, set dances, well known choreographers' work, teachers' choreography and/or learners' choreography.

A dance class should include warming up, the acquisition and practice of technique, its application in repertoire, improvisation and/or choreography, and a cool down. Each specific dance form will

determine the technique, style and content of repertoire to be learnt. However, body conditioning, principles of safe dance practice, design elements and dance principles are common to all dance forms.

The understanding of dance principles and movement fundamentals forms the basis of technique. Learners study a chosen dance form and investigate how style is influenced by economic, political, geographical, social and traditional contexts in which it is performed. Teachers should ensure that learners are provided with an experiential understanding of history and theory by experimenting practically with the concepts underpinning these disciplines.

Learners will be expected to perform simple dance sequences and combinations in Grade 10 but by Grade 12 they should be able to perform repertoire related to their dance of choice in public. In addition to performing dances choreographed by themselves and their peers, learners acquire a repertoire of dances created in the past and the present. They will examine how performances of specific dances have changed over time.

Through continuous dance training learners develop their self-esteem, their sense of identity, their confidence and their self-discipline. They are encouraged to develop a respect for their own and others' bodies. Where barriers to learning are evident teachers should adapt their teaching and learning strategies to accommodate these.

### ***Technique Classes***

Since the body is the medium of dance, learners must acquire both a sound understanding of, and honed practical skills in its correct use. This is to ensure safe use of the body. To this end, every technique class must begin with a warm up. This could include focus exercises, breathing exercises or swings to increase lung function, a spinal warm up, and stretching. Emphasis needs to be given to:

- postural alignment in stillness and action,
- the relaxed use of the spine and joints in bending and twisting,
- the clear articulation of the limbs and head.

A ritual /routine warm up and 'cool down' should be built gradually and repeated regularly, with increasing complexity over the three years of Dance Studies. Regular technique classes ensure the learners' increased development of co-ordination, stamina, strength, control, endurance, agility and fluidity. Accurate observation of other performers in class and at live performances is also an important aid in developing technical skills. Technique should be applied to dance sequences to ensure that learners understand how technique contributes towards the flow of dance.

In the boxes below, some content suggestions are provided. Some of the assessment standards are grouped together because they are interdependent and do not work in isolation.

## *LO 2: Develop Technique and Style*

Grade 10

<p><b>Grade 10 Assessment Standard</b> 10.2.1: We know this when the learner demonstrates kinaesthetic awareness through appropriate body alignment and co-ordination</p>	<p><b>Grade 10 Assessment Standard</b> 10.2.2: We know this when the learner demonstrates a basic dance vocabulary appropriate to the form studied</p>	<p><b>Grade 10 Assessment Standard</b> 10.2.3 We know this when the learner demonstrates accuracy in moving with rhythmic beats and responding to changes in tempo</p>	<p><b>Grade 10 Assessment Standard</b> 10.2.4: We know this when the learner performs simple dance sequences and patterns with clarity and awareness of style</p>	<p><b>Grade 10 Assessment Standard</b> 10.2.5: We know this when the learner displays the capacity to work and learn in a disciplined manner in a well structured and supervised environment</p>
<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>body conditioning in the dance form of choice to build strength, flexibility and alignment</li> <li>technique including body postures, stance, line, co-ordination, control, and body part articulation</li> </ul>	<p><b>Proposed content:</b></p> <p>Learners study and develop the style, conventions and vocabulary of their dance major including steps and combinations of basic locomotor and non-locomotor movements</p>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>simple time signatures 2/4, 3/4, 4/4, beats and accents</li> <li>tempos: fast, moderate, slow, accelerating, decelerating</li> </ul>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>introduction to the style of the dance major chosen</li> <li>combinations of different steps with variations, changing levels, directions and tempos</li> </ul>	<p><b>Proposed content:</b></p> <p>Learning will need to be fully guided and supervised by the teacher</p>

## LO 2: Develop Technique and Style

Grade 11

<p><b>Grade 11 Assessment Standard 11.2.1:</b> We know this when the learner analyses and applies safe dance practice, kinaesthetic awareness and a healthy use of the body</p>	<p><b>Grade 11 Assessment Standard 11.2.2:</b> We know this when the learner demonstrates expanded dance vocabulary appropriate to the dance form with increased musicality, co-ordination and control</p>	<p><b>Grade 11 Assessment Standard 11.2.3:</b> We know this when the learner demonstrates accurate reproduction of movement sequences using different choreographic styles and rhythms</p>	<p><b>Grade 11 Assessment Standard 11.2.4:</b> We know this when the learner performs complete dances demonstrating clarity of movement and awareness of style</p>	<p><b>Grade 11 Assessment Standard 11.2.5:</b> We know this when the learner displays a capacity to work and learn independently in clearly defined contexts within a managed environment</p>
<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>• knowledge of safe use of the body</li> <li>• body conditioning in the dance form of choice to build strength, flexibility, alignment and stamina</li> <li>• elevation and safe landings</li> </ul>	<p><b>Proposed content:</b></p> <p>The style, conventions and vocabulary of their dance major including increasingly complex dance vocabulary, steps, patterns and actions</p>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>• mixed meters, splitting beats, counterpoint</li> <li>• recognition and response to changing rhythms</li> </ul>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>• practice of dance combinations and sequences incorporating dimensions of time such as rhythms, combining tempos, time signatures, musical concepts</li> <li>• practice of dance combinations and sequences incorporating dimensions of space such as diagonal, curved, changing levels, floor patterns, multiple focuses</li> <li>• practice of dance combinations and sequences incorporating dimensions of force such as energy, weight, percussive, contained, strong, light, active, passive</li> </ul>	<p><b>Proposed content:</b></p> <p>Learners take personal responsibility for their learning within environments that are clearly defined and managed by the teacher</p>

## LO 2: Develop Technique and Style

Grade 12

<p><b>Grade 12 Assessment Standard 12.2.1:</b> We know this when the learner synthesizes and applies anatomical principles to develop appropriate skeletal alignment, body part articulation, strength, agility and endurance in dance</p>	<p><b>Grade 12 Assessment Standard 12.2.2:</b> We know this when the learner demonstrates appropriate complex dance vocabulary with increased fluidity, strength and clarity as well as stylistic elements specific to that dance form or choreographic intent</p>	<p><b>Grade 12 Assessment Standard 12.2.3:</b> We know this when the learner demonstrates reproduction of movement sequences with efficiency and immediacy and explores different ways of working with music</p>	<p><b>Grade 12 Assessment Standard 12.2.4:</b> We know this when the learner performs selected dance repertoire with clarity, style, quality, consistency, precision and confidence, communicating and projecting the artistic intention of the choreography</p>	<p><b>Grade 12 Assessment Standard 12.2.5:</b> We know this when the learner displays a capacity to work and learn independently in a clearly defined context without supervision</p>
<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>body conditioning in the dance form of choice to build strength, flexibility, postural and joint alignment, the free use of joints, safe landings from jumps, stamina, endurance and agility</li> <li>the safe use of the body in tumbling, falling, turning or rolling</li> </ul>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>development of complex dance vocabulary including balances, quick and slow changes of body positions and combinations involving aerial movements, use of contrasting movements and qualities, simultaneous and sequential progressions</li> <li>exploration of movement styles, choreographic styles, styles from different historical periods and contexts</li> </ul>	<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>the practice of picking up unseen combinations quickly and with an eye to detail</li> <li>syncopation, resultant meters (superimposed meters), cumulative rhythms (both simple and complex)</li> <li>performances of dances to varied accompaniment such as song, melody, drummed rhythms, or against a given music structure or influenced by diverse music, genres and eras</li> </ul>	<p><b>Proposed content:</b> Learners study and develop the style, conventions and vocabulary of their dance major including:</p> <ul style="list-style-type: none"> <li>interpretation of the dance style within the chosen form with precision, clarity and attention to detail</li> <li>experimentation with, and the development of, a personal dance style within the dance major</li> <li>learning of repertory dances choreographed by established/known choreographers, the dance teacher or peers</li> </ul>	<p><b>Proposed content:</b> Learners are able to work independently and unsupervised in contexts defined by the teacher</p>

### ***Learning Outcome 3: Reflect on Dance Theories***

This outcome provides the theory underpinning the practice of dance. (LO 1, 2, & 4)

#### **Music Teaching Approach**

The study of music to achieve LO 3 includes learners becoming familiar with a range of musical rhythms and tempi to ensure an informed relationship between music and dance. The study of music contributes to the learners' achievement of the composition and performance Outcomes articulated in LOs 1 and 2.

In addition, learners study foundational elements of music and music genres, the musical qualities of different instruments and the different approaches of various composers to help them make aesthetic choices and to structure and conceptualise their dance compositions. The study of music assists learners in developing aural skills. Learners relate music to dance by notating music through colour, diagrams and symbols.

#### ***Grade 10 Assessment Standard***

*10.3.1: We know this when the learner recognises and understands musical rhythms for a variety of dance forms and simple graphic notation*

##### **Proposed content:**

- Listening to a wide variety of dance music and the identification of the social and cultural contexts, of which some should be related to the chosen major and minor dance forms from learning outcomes 2 and 4
- Basic introduction to graphic notation, note values
- Basic introduction to simple time signatures
- Basic understanding of musical elements such as melody, rhythm and tempo

#### ***Grade 11 Assessment Standard***

*11.3.1: We know this when the learner discusses how music is used in a dance form of choice with reference to composers, selection and style*

##### **Proposed content:**

- Note values and rests, time signatures
- Consideration of the relationship of music to the dance with reference to the context in which it was composed, composer and style.
- Discuss how music is used in a dance form of choice with reference to composers, selection and style.

#### ***Grade 12 Assessment Standard***

*12.3.1: We know this when the learner demonstrates knowledge and understanding of different musical genres, instruments and rhythms and how they are used in dance composition*

##### **Proposed content:**

- Investigation of diverse musical genres such as African, Classical, Jazz, Techno, Blues, Kwaito, Mbaqanga, Maskandi, or Marabi
- Identification and categorisation of acoustic instruments: aerophones (wind instruments, horns, flutes, pipes); chordophones (guitar, mouth bow, harp, kora, violin, piano); idiophones (cymbals, mbira, triangle); membranophones (drums, bongos, timpani)
- Simple and compound time signatures, note and rest values.
- Music terminology and signs for understanding a score e.g. Volume: piano, mezzo-piano, pianissimo, fort, mezzo forte, fortissimo; Tempo: largo, lento, grave, adagio, andante, andantino, allegretto, allegro, vivace, presto, prestissimo; Expression: appassionato, agitato, amabile, con anima, brillante, capriccioso, dolce, grazioso, rubato, sostenuto, morendo

## History Teaching Approach

In achieving Learning Outcome 3 learners develop their ability to be critical and creative thinkers and writers about dance. The study of history and theory contributes towards achieving Learning Outcome 1. It locates dance styles within a cultural framework of understanding. Historical Studies assists learners in building their own sense of aesthetics.

In achieving Learning Outcome 3, learners work towards understanding the notion of 'position' in relation to studying different peoples, places and times. 'Position' refers to the historian's point of view and interest with which s/he undertakes historical research. Different points of view result in different historical information being generated.

Learners explore the social contexts and functions of many dance forms in historical contexts. Whilst South African dance histories are under-represented in books and videos, dance histories may be accessed by studying primary sources such as programmes, oral traditions, interviews with dancers and choreographers, the Internet, archives, photographs, posters, research projects, reviews, visits to companies and communal ceremonies, and viewing live and filmed performances.

Teachers should encourage learners to attend live performances and watch dance videos to develop their ability to look critically at dance. Teachers should set research projects for learners on South African and international dance companies, choreographers and dance artists.

In working towards a conscious understanding of their values and attitudes, learners reflect on their own and others' assumptions and ways of creating dance. The influence of indigenous knowledge systems on the production of dance provides an excellent opportunity for learners to investigate a range of values and attitudes about dance and its performance. Interaction with different communities, (including urban, rural, religious, cultural, language, disabled, and economic communities) through projects, provides other opportunities for learners to understand the rich range of values and attitudes that operate within our nation.

### *Learning Outcome 3: Dance Theory*

#### **Grade 10 Assessment Standard**

*10.3.2: We know this when the learner gathers, classifies, records and discusses information about: dance in transformative rituals, forms, styles, and purposes of dance, dance performances in the past and the present with reference to choreographic intention, use of design elements and the skills of performers*

#### **Proposed content:**

- Overview of dance – what is dance, why do people dance, where, when, how, who?
- The development of dance through different periods and across dance forms including brief information about the time period, political and social events that influenced all arts; and the influence of context, culture and environment on dance forms.
- Information about both cultural-social dance forms and concert dance forms e.g. traditional dance, social dance and concert dance
- An introduction to different dance genres (African, ballet, contemporary, jazz, folk, Greek, Indian, ballroom, Latin American, Spanish, Tap, Irish) where they come from, who does them, how you would recognize them
- Background, development and detailed stylistic characteristics that underpin the style and technique of the selected dance major of your choice,
- Dance in transformative ritual - how dance is used to communicate ideas and pass information through generations in religious ceremonies, courting rituals, customs at birth and death, themes around life cycles and social relationships through research in own cultural environment, texts or watching performances
- Introduction to dance literacy through viewing and discussing at least two dance works from different periods or contexts. Select dance works from the local professional performers, videos/DVD's of professional performances or traditional dance festivals

**Grade 11 Assessment Standard**

*11.3.2: We know this when the learner investigates and analyses: dance performances in the past and the present with reference to storytelling, biographies, choreographic intention, characteristics of style, skill of the performers, visual or emotional impact, the function and value of dance within diverse societies, communities and culture with reference to expression and communication, education, entertainment, inner fulfilment and self-realisation*

**Proposed content:**

- Functions, value and purpose of dance in societies with regard to expression, communication, education, entertainment, inner fulfilment, self realisation, professions, political propaganda, therapy, transformation, competition
- Brief evolution and development, of at least two of the following:
- Classical Ballet e.g. Taglioni Petipa, Fokine, Nijinsky, Ashton, De Valois, Balanchine, Forsythe, Bejart, Kylian, Bruce,
- Contemporary Dance, e.g. Duncan, Fuller, St Denis, Graham, Humphrey, Limon, Ailey, Taylor, Cunningham, Bausch, Tharp
- African Dance e.g. Sanman Trance dance, Modern African dance forms
- The selected major dance form if not covered by the three mentioned above.
- Critical analysis: reviewing of at least TWO dance performances in the past and present, live/on video or DVD by looking at the title, venue, date, performers/company, choreographers (biographies), composer, designer, description of dance (abstract or narrative work), choreographic intention, characteristics of style, skill of the performers and visual or emotional impact. Critique of the performances substantiating your opinion. The relevance of the dance being studied in South African today.

**Grade 12 Assessment Standard**

*12.3.2: We know this when the learner investigates and analyses: choreographers' works performed in the past or in the present, the training, education and experiences needed to pursue various dance career options, the planning of community dance projects*

**Proposed content:**

- The development of dance across cultures and societies in the past and present
- Dance as symbolic language across cultures (past and present) - use some examples from different dance forms
- Critical Analysis – how to look at dance. Use two dance choreographers (and their companies) from different dance forms, one local, and one international as examples. Select from the list of prescribed works in Annexure B.
- Analyse danceworks referring to people involved, skill, biographies, intention, context, description, stylistic characteristics, impact refer to Annexure B. The assessment should be based on the ability to critically review works and not on the regurgitation of facts. Learners should be able to write reviews, newsletters, journals, press releases, and design posters and brochures.
- How to access funding for tertiary study, dance companies and dance works.
- Identification and discussion of skills and responsibilities required for diverse careers in the dance industry including ways of accessing funding for tertiary study, the running of dance companies and the realisation of dance works. (see Annexure A on careers)
- Research and planning of a community project that could contribute to a healthy society such as teaching, dance with people who are disabled, holiday dance camps, or performances related to significant issues such as crime, HIV/AIDS, substance abuse

**Anatomy and Health Care Teaching Approach**

The study of anatomy in working towards achieving this Outcome enhances safe dance practice. Learners engage with anatomy and its relationship to best dance practice. The emphasis is on developing fitness, effective nutrition, health care and the prevention of injuries. Learners consider and practice making healthy life style choices with special reference to substance misuse and abuse.

**Grade 10 Assessment Standard**

*10.3.3: We know this when the learner demonstrates knowledge and understanding of: the human skeleton, by understanding how the major bones and joints articulate movement, effective nutrition, eating disorders, health care, a positive body image for the dancer*

**Proposed content:**

- Knowledge of anatomical terms and understanding of the human skeleton: name the major bones and joints and how they are used in articulating dance movement
- Introduction to effective nutrition, importance of food and water, balanced diets, need for protein, carbohydrates, fats, minerals and vitamins
- Eating disorders, investigating a variety of common eating disorders and their care
- Health care: explain the principles of building strength and improving flexibility through basic body conditioning and / or Pilates skills, and gym / circuit training
- A positive body image for a dancer, discussion of stereotyping and peer pressure for the dancer

**Grade 11 Assessment Standard**

*11.3.3: We know this when the learner demonstrates knowledge and understanding of: the human skeleton and its joints, explaining how they work in healthy dance practice with reference to posture/ stance, alignment and use of the spine, advanced understanding of health care, including cardiovascular fitness, strength, flexibility and lifestyle choices*

**Proposed content:**

- Knowledge and understanding of the human skeleton and joints: explaining how they work in healthy dance practice with reference to posture, alignment, stance and use of the spine.
- Knowledge of names, location and actions of major muscle groups that contribute to dance movement.
- Mechanisms and purpose of 'turn out', balance, weight and gravity with particular reference to the relevant muscle
- Safe use of body with reference to stance / posture, alignment and use of the spine
- Advanced understanding of health care: including cardiovascular fitness, safe ways of stretching to improve flexibility, strength, and lifestyle choices in terms of drug abuse, dieting pills and dieting, cigarettes and alcohol, HIV/AIDS and safe sex.

**Grade 12 Assessment Standard**

*12.3.3: We know this when the learner demonstrates knowledge and understanding of: the application of practical strategies for injury prevention and care, how to increase physical fitness*

**Proposed content:**

Injury prevention and care:

- Common injuries to dance (cramps, pulled muscles, torn tendons, shin splits, and broken bones)
- Fatigue, tension, stress and relaxation (e.g. asthma, and hyperventilation)
- First aid for immediate attention to injuries, identification of special medical practitioners (e.g. Chiropractor, Physiotherapist, Podiatrist)
- Effects of dehydration, influenza

**Learning Outcome 4: Demonstrate Indigenous Dances of many Cultures****Teaching Approach**

This Outcome focuses on indigenous dances in a variety of cultures. Sensitivity towards cultural ownership, ritual secrecy, religious taboos and historical pasts are essential.

Learners study dances ranging from the simple in Grade 10 to the more complex in Grade 12. There should be an increased exposure to a breadth of dance cultures in each year of study. It is essential that learners pay attention to style, and perform the dances with insight and integrity, showing an understanding of the social and cultural contexts of the dances.

Teachers should ensure that this Learning Outcome broadens learners' knowledge and appreciation of cultural commonalities and diversities. It should contribute to the broadening of new movement vocabulary, dance ideas and the development of intercultural influences in choreography.

For Learning Outcome 4, the learners who study African dance as their major select a dance from a culture other than an African one. All the other learners will study African dance. In achieving this Outcome, learners access and work towards understanding diverse cultural dance practices.

Teachers might like to invite guest practitioners to the school to assist in facilitating specialist dance knowledge and expertise. For example one might:

- a) use a dance teacher or another teacher on the staff with the necessary expertise
- b) source expertise from the community
- c) source expertise from the dance profession
- d) share and exchange expertise with another school

The practical aspects of realising this Outcome should be completed internally. See the Subject Assessment Guidelines for further details.

Learners develop their knowledge and understanding of the social and cultural background of the dances being studied through class discussion and research. They read about the social, religious, and political backgrounds of dances and, where possible, interview knowledgeable dance practitioners.

<p><b>Grade 10 Assessment Standard (grouped)</b>  <i>10.4.1: We know this when the learner performs a range of steps and motifs derived from indigenous African or folk dances</i>  <i>10.4.2: We know this when the learner describes the social and cultural context of the dance steps and motifs studied</i></p>
<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>• non-African Dance Majors study dance steps and motifs from indigenous, African folk dances such as Ingcekeza, Umtyeyo or others</li> <li>• African Dance Majors study folk dances such as Indian Stick Dance, Indian “Bhangara”, Argentinian Tango, Samba, Irish Jig or others</li> <li>• study of dress, props, music, performance contexts, theme, purpose, participants (number of dancers, gender, age), timing, analysis of movement and use of body parts, use of space, spatial relationships between dancers, formations and dynamics</li> <li>• cultural and social contexts and how these are reflected in the dance patterns.</li> </ul>

<p><b>Grade 11 Assessment Standard (grouped)</b>  <i>11.4.1: We know this when the learner uses steps and dance motifs to create and present an indigenous, popular or contemporary dance in a theatrical form</i>  <i>11.4.2: We know this when the learner explains the social and cultural context of the dance created</i></p>
<p><b>Proposed content:</b></p> <ul style="list-style-type: none"> <li>• non-African Dance Majors study indigenous popular African dances and present these in a theatrical form, such as Indlamu, Gumboot, Pantsula, Kwasa-kwasa or others</li> <li>• African Dance Majors study theatrical dances such as Tap, Jazz, Contemporary or others</li> <li>• study dress, props, music, performance contexts, theme, purpose, participants (number of dancers, gender, age), timing, analysis of movement and use of body parts, use of space, spatial relationships between dancers, formations and dynamics</li> <li>• cultural messages, dance patterns, and the historical period in which the dances were created or performed</li> </ul>

**Grade 12 Assessment Standard (grouped)**

*12.4.1: We know this when the learner performs a classic dance with full consideration of its style and performance context*

*12.4.2: We know this when the learner analyses and articulates the principles and the social and historical context of the dance performed*

**Proposed content:**

- non-African Dance Majors study indigenous African ceremonial and ritual dances selecting from categories such as agrarian (theme of working, cultivating), animals (theme of hunting), life cycles (theme of fertility), social relationships, and themes of courtship (weddings).
- African Dance Majors study aspects of dances from cultures other than African such as Indian, Ballet, Spanish, Greek Dance or others
- study dress, props, music, performance contexts, theme, purpose, participants (number of dancers, gender, age), timing, analysis of movement and use of body parts, use of space, spatial relationships between dancers, formations and dynamics
- the roles that people play within a dance and how these reflect characteristic roles and social relationships in cultures, past and present

### **2.6.2 The Balance between Collaborative and Individual Learning.**

Certain of the Dance Studies assessment standards suggest very specifically either a collaborative or individual learning approach. However, some of the assessment standards can be applied using both approaches. Teachers will need to assess what learning approach will be most useful and productive. Group assessment may be used as a time-saving device in large classes. This does not, however, imply any compromise on quality assessment practices.

Both collaborative and individualised learning are essential to the subject. For example, a group choreographic presentation requires learners to exhibit a high degree of collaboration and teamwork, while individual learners are responsible for their own contributions and the development of their skills within the performance context.

Self-discipline, development of technique and personal growth as a Dance Studies learner is an individualised process. However, as can be seen from the definition of the subject, Dance Studies is considered a social art form, thus relying on effective collaboration between learners.

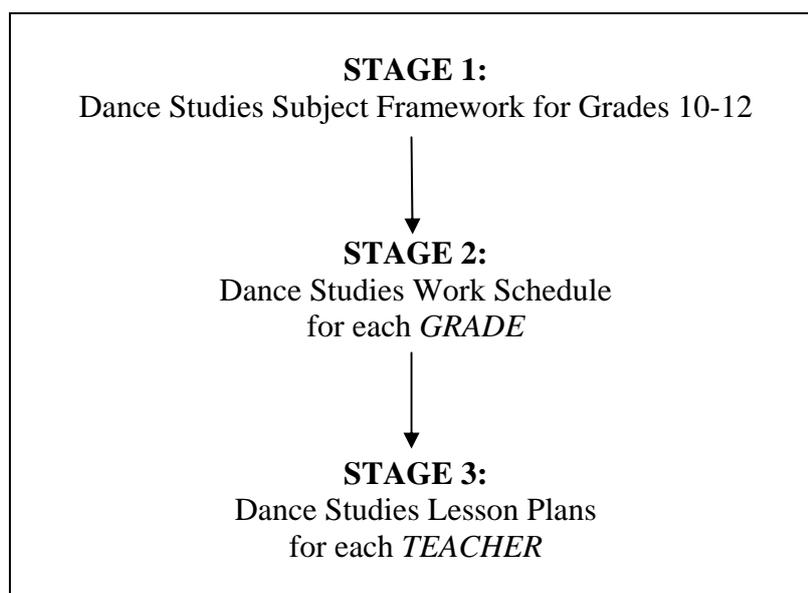
## SECTION 3

### DESIGNING A LEARNING PROGRAMME FOR DANCE STUDIES

#### 3.1 INTRODUCTION

A Learning Programme is a tool to plan for sequenced learning, teaching and assessment across Grades 10-12 so that all four Learning Outcomes in Dance Studies are achieved in a progressive manner. It is recommended that the Dance Studies teachers at a school first put together a broad subject outline (i.e. Subject Framework) for Grades 10-12 to arrive at an understanding of the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, Dance Studies teachers teaching the same grade need to work together and draw from the content and context identified for their grade in the Subject Framework, to develop a Work Schedule in which they indicate the sequence in which the content and context will be presented for Dance Studies in that particular grade (see Section 3.3.2). Finally, the individual Dance Studies teacher should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities (see Section 3.3.3).

An outline of the process involved in the design of a Learning Programme for Dance Studies is provided in the diagram below:



The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and should be used as a checklist in the planning process.

### 3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Dance Studies Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme:

- Stage 1 – Subject Framework
- Stage 2 – Work Schedule
- Stage 3 – Lesson Plan

#### 3.2.1 Policies and Principles

<b>STAGE 1</b> Subject Framework	The various Policies that impact on curriculum implementation should be considered throughout the planning process.
<b>STAGE 2</b> Work Schedule	<i>NCS:</i> <ul style="list-style-type: none"> <li>• Principles: Refer to Section 2.3 to see how Dance Studies supports the application of the nine principles of the NCS</li> <li>• Critical and Developmental Outcomes: Refer to Section 2.5 to see how Dance Studies supports the application of the Critical and Developmental Outcomes</li> </ul>
<b>STAGE 3</b> Lesson Plan	<i>Other Policies and Legislation:</i> <ul style="list-style-type: none"> <li>• White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/AIDS Policy– all have implications for LTSM and teaching methods in Dance Studies</li> <li>• White Paper 7 – gives an indication on the use of computers in the classroom and therefore has implications for LTSM and teaching methods in Dance Studies</li> </ul>

#### 3.2.2 Content

In the NCS Grades 10-12 content means the combination of knowledge, skills and values.

<b>STAGE 1</b> Subject Framework	The content is provided by the ASs. These give an indication of the knowledge, skills and values (KSVs) to be covered in each of the three grades. The Subject Framework sets out the content for the three years (i.e. Grades 10, 11 and 12).
<b>STAGE 2</b> Work Schedule	The Work Schedule sets out the content for one year. Here the focus falls on the grade-specific KSVs required by the NCS.
<b>STAGE 3</b> Lesson Plan	The Lesson Plans set out the content to be covered in each coherent series of learning, teaching and assessment activities. Each Lesson Plan can be one or more weeks in duration.

The Assessment Standards point to the *level* at which the Learning Outcomes are to be achieved and should guide planning. The Assessment Standards are not activities that can be covered once and ticked off. Skills and knowledge are embedded in the Assessment Standards and teachers need to identify these and plan the building blocks for gradually working towards the Assessment Standards.

### 3.2.3 Integration

Integration involves the grouping of Assessment Standards according to natural and authentic links.

<b>STAGE 1</b> Subject Framework	Integration within the subject should be considered in broad terms during discussions at this stage. All Grade 10-12 teachers should consider integration of ASs within and across the grades.
<b>STAGE 2</b> Work Schedule	The integration and sequencing of the ASs is undertaken in the Work Schedule to ensure that all ASs for a particular grade are covered in the 40-week contact period.
<b>STAGE 3</b> Lesson Plan	The same groupings of LOs and ASs as arrived at in the Work Schedule should be used to develop a coherent series of learning, teaching and assessment activities for each Lesson Plan.

When planning, link assessment standards where possible, for example:

- Make links within a Learning Outcome, e.g. In Grade 10: LO 1, “constructing a duet” could be linked with “managing time effectively during the choreographic process”
- Make links between Learning Outcomes, e.g. In Grade 12: LO 1 could link “explores and develops the ideas and construction of a professional choreographers work” with LO 3: “investigates and analyses the works of choreographers in past and present”
- Make links with another subject if this will benefit the conceptual development of Learning Outcomes or Subjects, for example Dance Studies and Languages both deal with the writing of reviews.

### 3.2.4 Conceptual Progression

<b>STAGE 1</b> Subject Framework	The Subject Framework should indicate the increasing depth of difficulty across Grades 10-12. Progression across the three grades is shown in the ASs per Learning Outcome.
<b>STAGE 2</b> Work Schedule	Progression in a grade is evident in the increasing depth of difficulty in that particular grade. Grade-specific progression is achieved by appropriately sequencing the groupings of integrated Los and AS in the Work Schedule.
<b>STAGE 3</b> Lesson Plan	In the individual Dance Studies classroom increasing depth of difficulty is shown in the activities and Lesson Plans. Progression is achieved by appropriately sequencing the activities contained within each Lesson Plan and in the series of Lesson Plans.

### 3.2.5 Time Allocation and Weighting

Dance Studies is allocated a minimum of 4,0 hours per week in the timetable of an ordinary school. The allocated 4.0 hours per week may not be sufficient to achieve an advanced level of dance competence. Learners will need to spend additional time practicing and rehearsing after the formal school hours. Schools offering Dance Studies will need to ensure that this is possible.

It should be noted that practical dance classes (LO 1, 2 and 4) need at least one-hour periods for effective teaching to take place. **Schools will therefore need to timetable hour-long periods or double periods for this subject.** The placement of Dance Studies in the school timetable, therefore, needs to be given careful consideration.

<b>STAGE 1 Subject Framework</b>	4 hours per week is allocated to Dance Studies in the NCS. This is approximately 160 hours per year. The teachers of the subject should plan how this time will be used for the teaching of Dance Studies in the three grades.
<b>STAGE 2 Work Schedule</b>	The groupings of ASs as arrived at in the integration process should be paced across the 40 weeks of the school year to ensure coverage of the curriculum.
<b>STAGE 3 Lesson Plan</b>	The amount of time to be spent on activities should be indicated in the Lesson Plans.

Tuition for Learning Outcome 2 (Dance Technique and Style) must take place throughout the year. The other three outcomes may be taught in shorter modules. The suggested minimum hours to be spent on each Learning Outcome per week and term are provided in the table below:

### Term 1

Hours per week	Module	Outcome	Minimum Teaching Hours per term
2	Performance Technique & Style	LO 2	15
1	Dance Theory	LO 3	10
1	S.A. Indigenous / Cross Cultural dance	LO 4	15
4	Total		40

### Term 2

Hours per week	Module	Outcome	Minimum Teaching Hours per term
2	Performance Technique & Style	LO 2	15
1	Dance Theory	LO 3	10
1	Improvisation and Composition	LO 1	15
4	Total		40

### Term 3

Hours per week	Module	Outcome	Minimum Teaching Hours per term
2	Performance Technique & Style	LO 2	15
1	Dance Theory	LO 3	15
1	Improvisation and Composition	LO 1	10
4	Total		40

### Term 4

Hours per week	Module	Outcome	Minimum Teaching Hours per term
2	Performance Technique & Style	LO 2	15
1	Dance Theory	LO 3	10
1	Improvisation and Composition	LO 1	15
4	Total		40

Teachers should consider the weighting of the Learning Outcomes in terms of time allocation. Learning Outcomes 1, 2 and 4 require practical learning and take up 70% of the allocated contact teaching time.

Outcomes	Topic	Suggested Weight	Suggested Hours per year
LO 1	Composition, Performance and Production	20 %	30
LO 2	Performance, Technique and Style	40%	70
LO 3	Dance Theory	30%	45
LO 4	Indigenous Cross Cultural Dance	10%	15
<b>Totals</b>		<b>100%</b>	<b>160</b>

### 3.2.6 LTSM

LTSM refers to any materials that facilitate learning and teaching. LTSM need to be chosen judiciously because they have cost implications for the school and the learner. The NCS provides scope for the use of a variety of resources. All teachers and learners must have a textbook. However, teachers are required to go beyond the textbook. They do not necessarily need exotic, specialised materials. Rather common and readily available items can be used.

<b>STAGE 1 Subject Framework</b>	Compile a list of general LTSM (text books and other resources) that will be necessary and useful in the teaching, learning and assessment of the content. This assists with the requisition and availability of LTSM at a school.
<b>STAGE 2 Work Schedule</b>	List grade-specific LTSM (resources) required in the learning, teaching and assessment process for the grade.
<b>STAGE 3 Lesson Plan</b>	Identify specific resources related to the individual activities contained within a Lesson Plan.

See ANNEXURE C for a list of resources applicable to the teaching of Dance Studies.

### 3.2.7 Assessment

All Grade 10, 11 and 12 learners are expected to complete seven internal tasks and a Performance Assessment Task for Dance Studies. Of the seven tasks, two must be tests, two must be examinations and the remaining three tasks should be integrated performance tasks which incorporate both theory and practical work. The three integrated performance tasks undertaken during the year make up the Performance Assessment Task for Dance Studies. See ANNEXURE D for guidance on the research topics for integrated tasks.

In order to administer effective assessment one must have a clearly defined purpose. It is important that all the tasks are well covered as spelt out in the Subject Assessment Guideline document. By answering the following questions the teacher can decide what assessment activity is most appropriate:

- What concept, skill or knowledge needs to be assessed?
- What should the learners know?
- At what level should the learners be performing?
- What type of knowledge is being assessed: reasoning, memory or process?

Assessment in Dance Studies needs to be both **practical** and **theoretical**. **Observation-based** assessment requires that learner performance be assessed while the learner is actually performing a skill in the classroom as there will be no concrete product for the teacher to assess after the performance. Not all observations need culminate in a formally recorded assessment of learner performance. **Performance-based** assessment relies on the availability of a product as evidence of learner performance that can be assessed by the teacher after the completion of the performance. Test-based assessment focuses on assessing the presentation and application of knowledge.

<b>STAGE 1 Subject Framework</b>	Develop a three-year assessment plan using the Subject Assessment Guidelines for Dance Studies. This should ensure the use of a variety of assessment forms relevant to the subject and progression across the three grades.
<b>STAGE 2 Work Schedule</b>	Use the Subject Assessment Guidelines for Dance Studies to develop a grade-specific assessment plan. The forms of assessment listed must facilitate the achievement of the particular LOs and ASs in each grouping.

<b>STAGE 3</b> <b>Lesson Plan</b>	Indicate more classroom-specific assessment strategies, by mentioning the methods, forms and tools that will be used to assess learner performance in each activity. HINT: Not all activities need to be assessed – some may just be introductory in nature or for enrichment. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.
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### 3.2.8 Inclusivity and Diversity

The following steps can be taken to effectively address diversity in the classroom when planning Dance Studies teaching activities:

- consider individual past experiences, learning styles and preferences;
- develop questions and activities that are aimed at different levels of ability;
- provide opportunity for a variety of participation levels such as individual, pairs and small group activities;
- consider the value of individual methods ; and
- assess learners based on individual progress.

<b>STAGE 1</b> <b>Subject Framework</b>	Teachers should be sensitive to inclusivity and diversity when identifying content, teaching styles and methods, forms of assessment and LTSM (Resources). Diversity should be accommodated in the following areas: <ul style="list-style-type: none"> <li>• Learning styles: provide optional activities / different ways of doing same activity</li> <li>• Pace of learning: provide for both slower and faster learners by providing optional extra activities, reading or research, as well as multiple assessment opportunities</li> <li>• Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners.</li> <li>• Gender diversity: ensure that teachers do not inadvertently allow or contribute towards discrimination against boys or girls in the classroom on the basis of gender.</li> <li>• Cultural diversity: recognise, celebrate and be sensitive when choosing content, assessment tasks and LTSM.</li> </ul>
<b>STAGE 2</b> <b>Work Schedule</b>	
<b>STAGE 3</b> <b>Lesson Plan</b>	This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for high achievers and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom. Teachers may find it possible to cater for different diversities within one activity with effective planning.

White Paper 6 on Special Needs Education: *Building an Inclusive Education and Training System* (2001) articulates a new philosophy of education and training. The notion of inclusion addresses the constitutional imperatives of ‘access’, ‘redress’, ‘equity’ and ‘quality education’ for all. This new way of thinking makes it clear that all learners should be taught and assessed within the same curriculum and assessment framework. The inclusion of all learners, irrespective of their abilities in a teaching and learning programme has implications for learning and teaching alike.

Barriers to learning in Dance Studies can stem from various factors. These include:

*Systemic barriers* e.g. lack of access to basic training in Grades R-9, lack of appropriate learning support materials, lack of trained dance teachers, inadequate facilities at schools, overcrowded classrooms, discipline problems in schools, language.

**Social Barriers** e.g. poverty, late enrolment at school, violence, those ostracized because of HIV/AIDS, racial discrimination, gender discrimination, cultural beliefs that reject dance.

**Intrinsic Barriers** (disabilities within the learner) e.g. learners who have hearing or sight impairments, are physically disabled, or experience learning problems.

Contemporary Dance, in particular, offers rich opportunities for learners who experience barriers to learning. Teachers should interpret and adapt activities and assessment strategies to allow for different ways of learning and knowing and should recognize multiple intelligences.

Teachers will need to ensure curriculum accessibility. It is important that teachers do not marginalise learners by implying, establishing, confirming or reinforcing difference. Teachers need to achieve the balance between meeting individual needs and achieving assessment standards. Teachers should identify and build on the strengths of learners in order to assist them to achieve the Outcomes. All learners need to experience success. Opportunities for success should be an important aspect of curriculum planning.

The following are suggestions for addressing some particular barriers in the teaching of Dance Studies:

<p><b>Language and Terminology</b> Dance Studies is not as language dependent as some of the other subjects in the curriculum. Irrespective of the language of instruction, learning is also accessed through observation, demonstration and practical exploration. In fact, dance can provide a vibrant way to teach additional languages experientially.</p>
<p><b>Prior Learning</b> Learners come to the learning situation with a great diversity of background experiences. Some will have had exposure to dance training, others will have been exposed to the Learning Area: Arts and Culture, or integrated cultural rituals and experiences. Learners should be encouraged to value and share with each other whatever arts and cultural experiences they have had in the past. Teachers need to assess and build the learning programmes taking into consideration prior learning and provide bridging where necessary.</p>
<p><b>Resources</b> Teachers and learners need to be resourceful and innovative in finding human and material resources beyond the classroom. Teachers should draw in local artists, artisans, craft workers, dancers, musicians, and cultural workers to contribute their expertise in the subject. Being resourceful also includes the use of venues and spaces at schools. The absence of discipline specific facilities such as a stages, halls and cultural spaces of engagement, should not prevent the effective implementation of this subject. Teachers and learners should explore both indoor and outdoor spaces in which to learn about dance.</p>
<p><b>Rural and Urban Contexts</b> Learning programmes should be adapted to suit urban or rural contexts. For example:</p> <ul style="list-style-type: none"> <li>• Local dance and arts events could be used to develop visual literacy</li> <li>• Where access to theatres, museums or galleries is not available, teachers should refer to communal and social occasions where dance, drama and visual arts are performed and presented</li> <li>• People in both rural and urban areas often find that they have limited access to the many different arts and cultural resources in South Africa. Teachers should expand learners' opportunities, exposing them to different dance cultures by arranging excursions and exchanges. Both urban and rural schools would benefit from twinning with other schools to share their different resources and knowledge</li> </ul>
<p><b>Vision Impairment:</b> Learners may have varying degrees of difficulty in seeing demonstration of movements, print, graphics or small objects. To assist such learners</p> <ul style="list-style-type: none"> <li>• Additional help may be required to find resources for research/ materials for performances or presentations</li> <li>• Suitable techniques and processes have to be selected to present projects. The use of movement, Braille, computers, verbal explanations may be needed in the place of visual presentations</li> <li>• Start a 'Buddy System', grouping sighted learners with visually impaired learners</li> <li>• When visuals are presented to class, lines have to be bold for the visually impaired and verbal explanations have to accompany all pictures</li> </ul>

<p><b>Hearing Impairment:</b> Learners may have varying degrees of difficulty in hearing. The following could assist such learners:</p> <ul style="list-style-type: none"> <li>• Step by step demonstrations/ visuals/ sign language have to be supplied when verbal instructions are given</li> <li>• Start a 'Buddy System' so that able learners can assist aurally impaired learners</li> <li>• Learners can respond to rhythms by feeling the vibrations on the floor and observation of others' movements</li> <li>• Allow the learner to use sign language or alternative communication skills when answering or communicating remembering that sign language has a limited vocabulary and different versions and learners will have difficulties communicating abstract and theoretical concepts</li> <li>• Teachers should speak in such a way that learners can lip read</li> <li>• Use body language, dramatizations, movement in dance and mime</li> </ul>
<p><b>Mobility and Fine Motor Skills Impairment:</b></p> <ul style="list-style-type: none"> <li>• Being aware of the restrictions placed on the learners by the physical disability, the teacher will expect the learner to demonstrate within his/her capacity; e.g. dance <i>with crutches, or in a wheelchair</i></li> <li>• Each learner should be judged on his /her own performance and expression</li> <li>• Create a buddy system when working in a group</li> </ul>
<p><b>Learners with advanced competencies</b> These learners should not be neglected and provision should be made for them to be extended and challenged in various ways.</p>

### 3.2.9 Learning and Teaching Methodology

<b>STAGE 1 Subject Framework</b>	It is not necessary to record Teaching Methods for either of these stages.
<b>STAGE 2 Work Schedule</b>	
<b>STAGE 3 Lesson Plan</b>	This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place, that is, how each activity will be presented in the classroom.

## 3.3 DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme for Dance Studies is provided in this section (see Sections 3.3.1 – 3.3.3). The process presented here is a suggestion of how to go about designing a Learning Programme.

### 3.3.1 Subject Framework (Grades 10-12) for Dance Studies

Planning for the teaching of Dance Studies in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades
- A three-year assessment plan
- The list of LTSM required

### **❶ Clarify the Learning Outcomes and Assessment Standards.**

The essential question for Dance Studies is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Dance Studies Subject Statement.

### **❷ Study the conceptual progression across the three grades.**

Study the Assessment Standards for Dance Studies across the three grades. Progression should be clearly evident across the grades.

### **❸ Identify the content to be taught.**

Analyse the Assessment Standards to identify the skills, knowledge and values to be addressed in each grade. Also consider the content and context in which they will be taught.

### **❹ Identify three-year plan of assessment.**

Use the Subject Assessment Guidelines to guide the three-year assessment plan. Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards. This ensures that assessment remains an integral part of the learning and teaching process in Dance Studies and that learners participate in a range of assessment activities.

### **❺ Identify possible LTSM (resources).**

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome in the three grades using the Assessment Standards as guidance.

## **3.3.2 Designing Work Schedules for Dance Studies**

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 40 weeks of the school year. See Annexure E for examples of Work Schedules for Grades 10, 11 and 12.

The following steps provide guidelines on how to approach the design of a Work Schedule per grade for Dance Studies:

### **❶ Package the content.**

While all the outcomes are closely related and will sometimes overlap, it is suggested in Dance Studies that one outcome is focussed on at a time when planning learning modules to ensure clarity of purpose and assessment. For example while focusing on composition (LO 1), learners will also be developing dance technique (LO 2). However, when teachers assess learners in this activity they should focus only on compositional outcomes and not on those related to technique.

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Dance Studies and group these according to natural and authentic links.

## ② Sequence the content.

Determine the order in which the groupings of Learning Outcomes and Assessment Standards will be presented in the particular grade in Dance Studies. Besides the conceptual progression in the Assessment Standards for Dance Studies, *context* can also be used to sequence groupings in Dance Studies.

Dance technique is developed sequentially. Fundamental dance skills need to be in place before more complex steps and combinations can be achieved. For example, before learners jump, they need to be able to perform the mechanisms for a safe landing. Teachers need to establish dance class protocols and rituals at the beginning of the year. These should include working in a safe environment with a regard for others and learning to warm up and cool down effectively. Working towards achieving LO 2 should be *continuous throughout the year* to ensure the development of fitness, strength, flexibility, stamina, endurance and movement memory. These aspects require on-going practice.

## ③ Pace the content.

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards in the particular grade.

In Dance Studies, some Learning Outcomes require more contact teaching time than others. The theory components should be taught in modules. The suggested time allocation of 30 hours per year is 5 hours for music, 10 hours for anatomy and health care, and 15 hours for history and theory of dance. In addition, the music and anatomy components may be taught practically in conjunction with the practical dance modules. Dance theory may be further developed by assigning projects that can be done in the learners' own time. Before learners write their theory examinations at the end of the year, time for revision and consolidation should be set aside. The theory assessment in Grade 12 takes the form of an external examination paper.

Improvisation and Composition may also be taught in shorter modules provided that time is allocated for preparation of the culminating practical assessment activity.

Indigenous Dance may also be taught in a shorter module. Teachers may consider allocating two classes per week for five weeks so that learners immerse themselves in the dance style for a consolidated period of time.

## ④ Review forms of assessment.

Revisit the forms of assessment listed for the particular grade in the Subject Assessment Guidelines, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

## ⑤ Review LTSM.

Revisit the LTSM (resources) listed for the particular grade in the Subject Framework, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1. In some instances, facilities and equipment will have to be shared among teachers and will

have to be planned in such a way that it does not compromise the teaching of Dance Studies at a school.

### **3.3.3 Designing Lesson Plans for Dance Studies**

Each grade-specific Work Schedule for DANCE STUDIES must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing Dance Studies.

A Lesson Plan is not equivalent to a subject period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it.

#### **❶ Indicate the content, context, Learning Outcomes and Assessment Standards.**

Copy this information from the Work Schedule for the particular grade.

#### **❷ Develop activities and select teaching method.**

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

#### **❸ Consider diversity.**

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards.

#### **❹ Review assessment and LTSM.**

Indicate the details of the assessment strategy and LTSM to be used in each activity.

#### **❺ Allocate time.**

Give an indication of how much time will be spent on each activity in the Lesson Plan.

## EXAMPLE OF A LESSON PLAN FOR DANCE STUDIES

Lesson Plan Exemplar			
<b>Grade 12</b>	<b>Date:</b>	<b>Class:</b>	<b>Duration: one hour</b>
<b>Resources needed:</b> A4 paper and a pen/pencil each			
<b>Topic/Focus:</b> The development of movement content through exploring issues of interest to the learners and which reflect a South African 'flavour'			
<b>LO 1 Assessment Standard:</b> Demonstrates a definite inventiveness and development of personal vocabulary in improvisation			
<p><b>Learning Activities:</b></p> <p>1. Introduction Focus exercise: Standing in a tight circle, shoulders touching, eyes closed. Allow a 'group sway' to develop, to grow and then to come to a natural stop.</p> <p>2. Warm up: Each learner warms up their own body using their own interpretation of the usual class ritual. (Integration with LO 2)</p> <p>3. Activities: Working alone, each learner writes down 20 words that come to mind when he/she thinks about South Africa. Learners exchange lists and rapidly read through the list so that all the learners get a sense of the range of issues, thoughts and feelings that the class have about South Africa.</p> <p>Learners select two to three of the words to explore through movement and sound, and build a short sequence. They share and link their sequences in pairs and then link with other groups paying attention to issues of transitions and dynamics.</p> <p>Having invented original movement vocabulary, learners develop their dances as a group choreography considering issues of structure, form and content.</p> <p>Learners discuss the experience and reflect on the work by writing this into their journals.</p>			
<b>Integration:</b> LO 2 Technique will be utilised in this lesson. There could be links with History			
<b>SKVAs:</b> Team work, improvisation skills, problem solving, composition techniques, structure, form, design elements			
<b>Content:</b> Design elements, composition methods, personal stories or impressions			
<b>Expanded Opportunities/Homework:</b> The groups develop their dance for public performance as homework in their own time			
<b>Indigenous Knowledge Systems (IKS):</b> Learners may work indigenous dance movements into their dance			
<b>Assessment:</b> Teacher conducts formative assessments by observing and offering comments as learners work. Summative assessment is conducted when the learners have completed their dance through self and peer assessment as well as teacher observation, using an observation checklist as a tool			
<b>Managing Diversity:</b> Each learner participates fully according to his or her ability. Learners pair and share to assist one another			

See ANNEXURE F for further examples of Lesson Plans in Dance Studies. ANNEXURE G provides a basic checklist for the design of Lesson Plans.

### 3.3.4 Reflection and review of the Dance Studies Learning Programme

After the Learning Programme has been delivered by means of Lesson Plans in the classroom, the teacher should reflect on what worked, how well it worked and what could be improved. Teachers need to note these while the experience is still fresh in their minds, so that if necessary, they can adapt and change the affected part of the Dance Studies Learning Programme for future implementation. It is advisable to record this reflection on the Lesson Plan planning sheets.

**ANNEXURE A:  
DANCE AND ASSOCIATED CAREERS**

<p><b>PERFORMANCE AND PRODUCTION</b></p> <p>Performance companies: Dancer, Choreographer, Artistic Director, Rehearsal Director          Costume Designer and Set Designer          Media Performance: Film, Radio, Television          Entertainment Performance: Cabaret in hotel venues, Casinos, Music Videos, Commercials</p>
<p><b>EDUCATION AND SUPPORT SERVICES</b></p> <p>Teacher, Lecturer, Curriculum Planner, Educational Advisor</p>
<p><b>HEALTH AND RECREATION</b></p> <p>Fitness Instructor          Personal Trainer          Pilates Instructor          Community Dance Facilitator          Physiotherapist          Dance / Movement Therapist</p>
<p><b>MANAGEMENT</b></p> <p>Small business ownership of studios          Community arts centres          Theatre management          Stage and production management          Event organizer and planner          Festival organizer and planner          Fund Raiser          Dance Administrator</p>
<p><b>WRITING</b></p> <p>Researchers and archivists          Historians          Dance Journalists/Critics          Dance Notator          Developer of learning and teaching support materials</p>
<p><b>PRIVATE ENTERPRISE AND BUSINESS</b></p> <p>Fashion          Industrial theatre          Commissions for large-scale events          Advertising          Agents</p>

**ANNEXURE B:  
PRESCRIBED DANCE WORKS**

- Dance Teachers select two danceworks to study for Dance Theory per year from Grade 10 – 12, selected from the list below.
- This list will be updated from time to time.
- One work per year should be by a well-known South African choreographer.
- One work per year should be by a well-known International choreographer.
- Learners should be exposed to dances across dance forms
- By Grade 12 learners should be able to critically analyse a minimum of six dance works.

<b>South African</b>	<b>Dance Works</b>
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

<b>International</b>	<b>Dance Works</b>
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dances or Rooster
Marius Petipa & Lev Ivanhof	Swan Lake
Vaslav Nijinski	Le Sacre du Printemps
Paul Taylor	Esplanade
Antonio Gades	Carmen / Bodas de Sangre
Joaquin Ruiz	Torero

**Analysis of dance works should consider:**

<b>What</b>	<b>Where and When</b>	<b>Who</b>	<b>Why</b>	<b>How</b>
Title	Venue	Choreographer	Choreographic intention	Design: sets, lighting, costumes
Description of dance	Date	Company	Context: politics, society,	Relationship of music
Synopsis/theme	Period	Dancers	Background and influences	Choreographic style
Abstract/narrative		Designers	Culture	Impact
Dance form		Composers/Musicians	Own opinion	

## ANNEXURE C: RECOMMENDED LTSM

### Learning and Teaching Support Materials (LTSM)

The following Dance Studies resources are available from Edumedia, 3 Station Road Mowbray, Cape Town 7700 Tel: (021) 689-9536 email: [rdemuynk@pgwc.gov.za](mailto:rdemuynk@pgwc.gov.za)

- Dance Studies Anatomy and Health Care Study Guide Grades 10 – 12
- Dance Studies New Content Resource Pack Grades for teachers

Dance videos of the prescribed dances are available from the relevant dance companies, and some can be ordered via the Internet. [www.dancebooks.co.uk](http://www.dancebooks.co.uk) or from some libraries e.g. WCED Edulis tel. (021) 957-9600 [edulis@pgwc.gov.za](mailto:edulis@pgwc.gov.za)

### Books

- Acogny, G. (1988) African Dance. Frankfurt
- Anderson, J. (1992) *Ballet and Modern Dance: A Concise History*. Princeton Book Company: Princeton
- Benjamin, A. (2001) *Making an Entrance*. Routledge: London
- Blom, L., Chaplin, L.T. (1989) *The Intimate Act of Choreography*. Dance Books: London
- Cass, Joan Dancing through History (ISBN 013 204 3890)
- Chaska, E. (1987) *Traditional Games and Dances in West African Nations*. Karl Hoffmann: Schorndorf
- Craine, D., Mackrell, J. (2000) *Oxford Dictionary of Dance*, Oxford University Press: New York
- Dagan, E.A. (Ed) (1997) *The Spirits Dance in Africa: Evolution, Transformation and Continuity in Sub-Sahara*. Galerie Amrad African Arts Publications: Montreal
- Jasper, L., Siddall, J. (Ed) (1999) *Managing Dance: Current Issues and Future Strategies*. Northcote: Devon
- (Mirus J., White E., Busck L., & Paulon P., (date unknown) *Dance Education Initiative Curriculum Guide*).
- Poynor, H., Simmonds J.(Ed) (1997) *Dances and Communities*. Australian Dance Council: Walsh Bay
- Tièrou, A. (1992) *Dooplè: The Eternal Law of an African Dancer*. Harwood Academic Publishers: Philadelphia
- Tracey, H. (1952) *African Dances of the Witwatersrand Gold Mines*. Constantia Book Sellers and Publishers: Johannesburg
- Van Papendorp, J. & Friedman, S. (1997) *Teaching Creative Dance: A Handbook*. Cape Town. Kwela Books

### Journal Articles

Glasser, S. *Trance dances*. In the Journal for Anthropological Study of Human Movement, Volume 7 No. 3, Spring 1993. Ed. Williams, D. and Farnell, B.

### Policy Documents and Learning Support Materials

Department of Education (2002) The Arts & Culture Revised National Curriculum Statement Grades R – 9 Policy, Pretoria

Ministry of Education Ontario (1992) Dance, Intermediate and Senior Divisions. Curriculum Guideline: Part B Program Planning

National Dance Association (1994) National Standards for Dance Education, Virginia

## **ANNEXURE D: GUIDELINES FOR THE RESEARCH TOPICS FOR INTEGRATED TASKS**

### **A. ANALYSIS AND RESEARCH A DANCE WORK AND COMPANIES (Dance work researched during first half of the year)**

Grade 10

1. Watch a performance and write a report

**Learners need to take cognisance of the following aspects when watching a performance and writing a review:**

- Title of work
- Performers (name the company and main artists)
- Choreographer(s)
- Composer(s); recorded or live music
- Designer(s), set and costume
- Description of the content (abstract work) or plot (story work)
- Choreographic style (definition of style in dance, relate to use of music, movement vocabulary, evidence in movements and production to identify and clarify the style, costumes, dances, use of space, etc.)

Grade 12

This section describes two research tasks that will be assessed internally. NOTE: This work will not be part of the written theory examination.

1. Watch a performance and write a review:

- Title of work
- Performers (name the company and main artists)
- Venue and date of performance (name the month and year)
- Choreographer(s)
- Composer(s); recorded or live music
- Designer(s), set and costume
- Brief description of the content (abstract work) or plot (story work)
- Choreographic style in brief (definition of style in dance, relate to use of music, movement vocabulary, evidence in movements and production to identify and clarify the style, costumes, dances, use of space)
- Relevance of this work in South Africa today; support your opinion with evidence from the work
- How did you benefit by attending the performance? If you did not benefit from the work, include positive aspects and recommendations for improvement.

### **B. CHOREOGRAPHERS AND DANCE PRODUCTIONS**

**This section determines the learner's ability to assess career-orientated activities, for example writing for publications as in theatre programmes, newspaper articles, journal entries, newsletters and publicity material (brochures, posters, etc.).**

(This section is also for Grade 10 and 11 learners)

2. Research the field of dance composition (choreography): definition, choreographic principles, methods, styles, etc.

**The table lists some well-known choreographers. Supply biographical information on each choreographer by writing on his or her careers, outputs and contributions.**

- Use two **dance choreographers (and their companies)** from different dance forms, one local, and one international as examples. Select from the list of prescribed works below.

South African	Dance Works	International	Dance Works
Veronica Paeper	Orpheus in the Underworld	George Balanchine	Apollo or Agon
Vincent Mantsoe	Gula Matari	Alvin Ailey	Revelations
Alfred Hinkel	Last Dance (Bolero)	Martha Graham	Appalachian Spring or Lamentation
Sylvia Glasser	Tranceformations	Christopher Bruce	Ghost Dances or Rooster
Gary Gordon	Bessie's Head	Marius Petipa & Lev Ivanhof	Swan Lake
Mavis Becker	Flamenco de Africa	Vaslav Nijinski	Le Sacre du Printemps
Hazel Acosta	Blood Wedding	Paul Taylor	Esplanade
Caroline Holden	Imagenes		

- Analyse the works referring to people involved, skill, biographies, intention, context, description, stylistic characteristics, impact, etc.

What	Where and When	Who	Why	How
Title	Venue	Choreographer	Choreographic intention	Design: sets, lighting, costumes
Description of dance	Date	Company	Context: politics, society, ,	Relationship of music
Synopsis/theme	Period	Dancers	Background and influences	Choreographic style
Abstract/narrative		Designers	Culture	Impact
Dance form		Composers/Musicians	Own opinion	

*The assessment may be based on the ability to critically review works and not on the regurgitation of facts using a rubric.*

- Writing reviews, newsletters, journals, press releases, posters and brochures.
  - Identify and discuss skills and careers in dance.
  - How to access funding for tertiary study, dance companies and dance works.
  - Dance theory – designing a dance community project that would contribute to society, possible dance or dance related careers.
3. Some questions may require creative application of knowledge in a real context:
- Write articles, reviews and tributes.
  - Compile dance programmes.
  - Prepare a talk or an interview.
  - Explain dance terminology.
  - Compile words for a dance dictionary.
  - Describe dance traditions, conventions and techniques.
  - Plan community projects,
  - Reflect on the role of dance.
  - Analyse dance works - stylistic characteristics, background influences, synopses, choreographic purpose and intention.
  - Identify and explain dance principles and elements.
  - Describe careers in dance, the training needed, where training is available, skills and knowledge needed, what the jobs involve, etc.
  - Design an advert or pamphlet to advertise a dance training course or programme.
  - Explain the functions of dance in societies, cultures and communities.
  - Compare similarities and differences between dance forms that have been studied (ballet, contemporary, choreography, African, Spanish, etc).

- Identify characteristics of dance forms.
- Identify characteristics of particular choreographer's styles from analysing pictures.
- Reflect on own dance experience, strengths and weaknesses of own performance and of own dance education and training at school.

## ANNEXURE E: EXAMPLES OF WORK SCHEDULES FOR DANCE STUDIES

### GRADE 10: EXAMPLE 1

This Work Schedule focuses on the theoretical and practical components of Dance in Grade 10. It is an example and implementation may vary from school to school. The order is a suggestion only.

#### First Term

Week	Theory: Anatomy and Health	Practical
1	Warming up and cooling down	Warm up technique to prevent injuries. To be done every term.
1 – 9	Introduction to structure and functions of the skeleton: rib cage, spine, attachments, pelvic girdle, foot	Improve or re-establish technique of the Basic Elements
10	Assessment	See SAG

#### Second Term

Week	Theory: Anatomy and Health	Practical
1 – 4	Introduction to types of muscles: smooth, cardiac, skeletal; structure of the muscles and attachments to bones	Explore different combinations of technique
5 – 6	Introduction to nutrition: importance of food and water; balanced diets: need for protein, carbohydrates, fats, minerals, vitamins, types of food	Work on emotional and aesthetic elements of the dance forms/styles.
7 – 8	Investigate and debate a variety of common eating disorders. Present a project on the above.	Complete LO4 for assessment purposes
9	Assessment/examination,	
10	Feedback and discussion	

### Third Term

Week	DANCE Theory:		Practical
1-3	Definition of dance, the meaning and role of dance in lives and society (used for expression and communication, religious ceremonies, courting rituals, customs at birth and death)		Continue with revision of techniques learned.
4, 5	Dances from different cultures; multi-cultural dance research		Perform with proficiency and show good technique.
6-10	History of the chosen dance form/style. Characteristics of the dance. View dances in historical, social and cultural contexts	History of Contemporary Dance General overview of the emergence of Contemporary (Modern) Dance Insight into the Pioneers of Contemporary Dance	Assessment of performance
	Characteristics of the dance. View dances in historical, social and cultural contexts	Overview of the first generation choreographers: Martha Graham, Doris Humphrey; View dances in historical, social and cultural contexts	
10	Assessment		Assessment

### Fourth Term

Week	History of the chosen dance forms/styles	Contemporary History	Practical
1 – 3	Also: Select and study one dance form/style from a choreographer of choice	Overview of Martha Graham, Doris Humphrey, Charles Weidman and Jose Limon with reference to influences, style and characteristics Select and study one dance from a choreographer of choice	More focus on Choreography and Composition.
4 – 5	Music – Practical Notation: graphic and semi-breves to semi-quavers, key signatures		Examination preparation
6 – 8	Elements of music: duration, texture, pitch, melody, harmony, quality, dynamics Percussion rhythms and instruments, singing, listening to music, reproducing rhythms		Dance Performance
9, 10	Performance Assessment / Examinations, Feedback and discussions		Examinations

## GRADE 10: EXAMPLE 2:

This Work Schedule focuses on the theoretical and practical components of Dance. It is an example and implementation may vary from school to school. The emphasis here is on Ballet as a major.

### First Term

Week	Theory: Anatomy and Health	Practical
1	Introduction and functions of the skeleton.	Warm up technique to prevent injuries. To be done every term.
2	Classify bones	Improve or re-establish technique of the Basic Elements
3	Study of structure of the foot. Design project on foot health care.	See SAG
4 – 9	Introduction to musculature: structure, muscle work, attachments	
10	Assessment	

### Second Term

Week	Theory: Anatomy and Health	Practical
1 – 4	Introduction to nutrition: importance of food and water. Balanced diets: Need for protein, carbohydrates, fats, minerals, vitamins	Explore different combinations of technique
5 – 6	Investigate and debate a variety of common eating disorders. Present a project on the above.	Work on emotional and aesthetic elements of the dance forms/styles.
7 – 8	Energy aids: Stimulants (ergogenics). Pre-performance intake	Complete LO4 for assessment purposes
9	Revision of musculature and classification of joints and joint movement	
10	Assessment/examination	

### Third Term

Week	DANCE Theory:	Practical
1	Definition of dance, the meaning and role of dance in lives and society	Continue with revision of techniques learned.
2	Dances from different cultures; Multi-cultural dance research	
3 – 5	History of Ballet Romantic period in Ballet with reference to style, characteristics, choreographers Select and study one ballet from a choreographer of choice	Perform with proficiency and show good technique. .
6 – 8	Classical period in Ballet with reference to style, characteristics, choreographers Select and study one ballet from a choreographer of choice	Overview of the first generation Contemporary Dance with reference to style, characteristics: Martha Graham Understand what influences changes of style, content, characteristics. In what way do the dances reflect the times?
9	Principles of Classical Ballet	Principles of Contemporary Dance
10	Assessment	Assessment

### Fourth Term

Week	Ballet History	Contemporary History	Practical
1 – 3	The Diaghilev Era with reference to style, characteristics, choreographers Select and study one ballet from a choreographer of choice	Overview of Doris Humphrey and Jose Limon with reference to style and characteristics	More focus on Choreography and Composition.
4 – 5	Music Notation: graphic and crochets, quavers etc, key signatures		Examination preparation
6 – 8	Elements of music: duration, texture pitch, melody, harmony, quality, dynamics		Dance Performance
9	Performance Assessment / Examinations		Examinations
10	Feedback and discussions		

## GRADE 11: EXAMPLE 1:

This Work Schedule focuses on the theoretical and practical component of Dance in Grade 11. It is an example and implementation may vary from school to school. The order is a suggestion only.

### First Term

Week	Theory: Anatomy and Health	Practical
1 – 9	Revision of types of muscles: smooth, cardiac, skeletal; Structure of the muscles and attachments to bones Main muscle groups: front and back muscles of torso, legs and arms How muscles contract: isometric, isotonic; muscle development: hypertrophy, hypotrophy Tendons and ligaments – the difference in function Balance, weight and gravity	Warm up technique to prevent injuries. To be done every term.
10	Assessment project (Suggestion: What movements stress the knees?) Present project, feedback and discussion	Improve or re-establish technique of the Basic Elements
		See SAG

### Second Term

Week	Theory: Anatomy and Health	Practical
1-5	Ligaments, tendons; Introduction to joints: synovial, hip, knee joint and associated anatomy; common knee injuries; turn out, personal structural limitations	Explore different combinations of technique
6-9	Aerobic and anaerobic respiration; stamina, endurance, strength training	Work on emotional and aesthetic elements of the dance forms/styles.
10	Assessment, testing and feedback	Complete LO4 for assessment purposes

**Third Term**

<b>Week</b>	<b>Theory and History:</b>	<b>Theory and History: Contemporary Dance</b>	<b>Practical</b>
<b>1, 2</b>	Elements of dance and principles that underpin the chosen dance form/style (Practical and Research project)	Elements of dance and principles that underpin Contemporary Dance (Practical and Research project)	Continue with revision of techniques learned.
<b>3 – 8</b>	Investigate the story of the development of any well-known international Dance company.  Study the work of a well-known international choreographer who has made a significant contribution to the development of Dance.	Investigate the story of the development of any well-known international Contemporary Dance company.  Study the work of a well-known international choreographer who has made a significant contribution to the development of Contemporary Dance.	

**Fourth Term**

<b>Week</b>	<b>Music: theory</b>	<b>Practical</b>
<b>1, 2</b>	Practical revision of and recognition of note values, time signatures, elements of music: tempo, style, pace, meter	More focus on Choreography and Composition.
<b>3 – 5</b>	Distinguish different forms (genres) of music such as Jazz, Rap, Rave, Blues, Classics, etc.	Examination preparation
<b>6 – 9</b>	Exploration of music structures through listening, improvisation and composition e.g. call and response, phrasing, cadences, repetition and contrast, form (2-part, 3-part, rondo)	Dance Performance

## GRADE 11: EXAMPLE 2:

This Work Schedule focuses on the theoretical and practical components of Dance in Grade 11. It is an example and implementation may vary from school to school. The order is a suggestion only. The emphasis here is on **Ballet** as a major.

### First Term

Week	Theory: Anatomy and Health	Practical
1 – 8	Muscles: characteristics, shape, tone Contractions, mechanics of movement Major Superficial muscle groups Mechanics and purpose of ‘turn out’ Balance, weight, levers and gravity	Warm up technique to prevent injuries. To be done every term.
9	Assessment project	Improve or re-establish technique of the Basic Elements
10	Present project, feedback and discussion	See SAG

### Second Term

Week	Theory: Anatomy and Health	Practical
1 – 3	Muscles: hips, upper leg, knee and lower leg	Explore different combinations of technique
4	Assessment project	Work on emotional and aesthetic elements of the dance forms/styles.
5 – 8	Injuries: causes, prevention and care; types of injuries and problems; injuries caused by faulty technique. Immediate treatment; long term treatment; prevention	Complete LO4 for assessment purposes
9, 10	Assessment, testing and feedback	

**Third Term**

<b>Week</b>	<b>DANCE Theory and History: Classical Ballet</b>	<b>Theory and History: Contemporary Dance</b>	<b>Practical</b>
<b>1, 2</b>	Elements of dance and principles of Classical Ballet	Elements of dance and principles of Contemporary Dance	Continue with revision of techniques learned.
<b>3 – 8</b>	Insight into the contribution of each of the following companies/choreographers and study one choreographer in depth: The Royal Ballet; Ballet Rambert; De Valois and Frederick Ashton	Insight into the contribution of each of the following choreographers and study one choreographer in depth: American choreographers: Martha Graham, Cunningham, Alvin Ailey, Paul Taylor and Twyla Tharp European choreographers: Mary Wigman, Rudolf Laban, Pina Bausch	
<b>9</b>	Assessment	Assessment	Perform with proficiency and show good technique.
<b>10</b>	Feedback and discussion	Feedback and discussion	Assessment of performance

**Fourth Term**

<b>Week</b>	<b>Theory: Music</b>	<b>Practical</b>
<b>1, 2</b>	Revision of and recognition of elements of music tempo, style, pace, meter and their use by dance composers	More focus on Choreography and Composition.
<b>3 – 5</b>	Distinguish between elements e.g. regular and irregular rhythms, polyphonic and homophonic songs, vocal and instrumental textures, types of voices and instruments. Distinguish different forms of music such as Jazz, Rap, Rave, Blues, Classics, etc.	Examination preparation
<b>6 – 8</b>	Identification of music structures through listening e.g. call and response; phrasing; cadences; repetition and contrast; form (2-part, 3-part, rondo)	Dance Performance
<b>9, 10</b>	Assessment and feedback	Examinations

## GRADE 12: EXAMPLE 1:

This Work Schedule focuses on the theoretical and practical components of Dance in Grade 12. It is an example and implementation may vary from school to school. The order is a suggestion only.

### First Term

Week	Anatomy and Health Care	Practical
1 - 2	Revision of Muscles: structure, tone, action, mechanics of movement and purpose of 'turn out' Analysis of dance movement (looking at pictures)	Warm up technique to prevent injuries. To be done every term.
3 - 5	Stretching: types, benefits and safety Fatigue, Tension, Stress, Relaxation Psychological factors Project: Design exercises to strengthen various body parts Revision of Nutrition, Dehydration and Pre-performance intake	Improve or re-establish technique of the Basic Elements
6 - 9	Injuries: causes, prevention and care Types of injuries and problems caused by faulty technique. Main injuries – Achilles tendonitis, shin splints, stress fractures of the foot, ligament strains and sprains, knee injuries. Immediate treatment; RICE; long term treatment	See SAG
10	Assessment	

### Second Term

Week	Theory and History Theory and History: Contemporary Dance.	Practical
1 & 2	Research project and teach-back to class on job possibilities in the dance industry and further training required	Explore different combinations of technique
1-5	Overview of and insight into the history of dance companies and choreographers in South Africa with reference to style, form, characteristics, influences, contribution, relevance to South Africa today. Study one South African company or choreographer in detail: South African Dance Research Project on a significant company, choreographer or dancer (part of external theory examination Paper 1 Refer to suggested list at end of this Work Schedule.	Work on emotional and aesthetic elements of the dance forms/styles.
5 - 10	An overview of one international choreographer from list below with reference to their historical context, choreographic style and contribution. Study one work in depth. Refer to suggested list at end of this Work Schedule.	Complete LO4 for assessment purposes
10	Assessment : Examinations	

### Third Term

Week	DANCE Theory and History	Practical
1-4	Revision of Theory and History from Grade 11 and 12. Application of knowledge through compiling theatre programmes; writing newspaper articles; writing publicity materials, newsletters, brochures, posters, debates, designing community programmes, writing synopses. Debate: Topic Suggestion: "How can dance be used negatively to disadvantage women?" Making a difference through dance e.g. relating this to issues such as HIV/Aids, substance abuse, crime etc. In groups discuss and design possible community dance projects.	Continue with revision of techniques learned.
5 - 6	<i>Revision and extension of Health Care and Anatomy Grade 10 – 12</i>	
7 -	<i>Revision and extension of Music Grade 10 - 12 (note values, time signatures, elements of music, composers related to choreographers studied, structure of music, music genres, types of instruments, types of voices)</i>	Perform with proficiency and show good technique.
August/ September	Preliminary Examinations, Assessment & Feedback Hand in South African research project for internal assessment and external moderation Internal music assessment Practical external examinations and face moderation	Assessment of performance

### Fourth term:

Week	History : Ballet	History : Contemporary	Practical
1 – 4	Practical exams.		More focus on Choreography and Composition.
5 – 8	Final preparation for end of year exam (past paper work )		
			Examination preparation
			Dance Performance
			Examinations

## GRADE 12: EXAMPLE 2:

This Work Schedule focuses on the theoretical and practical components of Dance in Grade 12. It is an example and implementation may vary from school to school. The order is a suggestion only. Emphasis here is on **Ballet** as a major.

### First Term

Week	Health Care	Practical
1 - 3	<i>Revision of Muscles: structure, tone, action, mechanics of movement</i> <i>Major superficial muscle groups</i>	Warm up technique to prevent injuries. To be done every term.
4 - 5	Fatigue, Strength, Endurance, Stamina, Psychological factors, Tension, Stress, Relaxation	
6 – 9	Overview of and insight into the History of Dance Companies and Choreographers in South Africa With reference to style, form, characteristics, influences, contribution, relevance to South Africa today Study one South African company, choreographer or dancer in detail: Briefing on South African Research Project	Improve or re-establish technique of the Basic Elements
10	Assessment	See SAG

### Second Term

Week	History : Ballet	History : Contemporary Dance.	Practical
1 – 9	An overview of choreographers with reference to their historical context, choreographic style, career, output and contribution. Study one choreographer in depth. Kenneth Mac Millan 20 <sup>th</sup> century ballet in America George Balanchine (Mats Ek/Jiri Kylian/Maurice Bejart) <i>Research on job possibilities in the dance industry and further training required</i> Making a difference through dance e.g. relating this to issues such as HIV/Aids, substance abuse, crime etc.	An overview of choreographers with reference to their historical context, choreographic style, career, output and contribution. Study one work from each and study one choreographer in depth. Second generation choreographer: Merce Cunningham Modern generation Avant-garde: Twyla Tharp, Pina Bausch <i>Research on job possibilities in the dance industry and further training required</i> Making a difference through dance e.g. relating this to issues such as HIV/Aids, substance abuse, crime etc.	Explore different combinations of technique
10	Assessment/Examinations		Work on emotional and aesthetic elements of the dance forms/styles.
			Complete LO4 for assessment purposes

### Third Term

Week	History Ballet/ Contemporary	Practical
1-4	Revision and extension of Theory and History from Grade 11 and 12. Application of knowledge through compiling theatre programmes; writing newspaper articles; writing publicity materials newsletters;– brochures, posters, debates, designing community programmes, writing synopses	Continue with revision of techniques learned.
5-6	<i>Revision and extension of Health Care and Anatomy Grade 10 – 12</i>	
7-8	<i>Revision and extension of Music Grade 10 - 12 (note values, time signatures, elements of music, composers related to choreographers studied, structure of music, music genres, types of instruments, types of voices)</i>	Perform with proficiency and show good technique. .
9-10	Preliminary Examinations, Assessment & Feedback, Practical external examinations	Assessment of performance

### Fourth term:

Week	History Ballet/ Contemporary	Practical
1-4	<i>Practical examinations</i>	More focus on Choreography and Composition.
5-8	<i>Final preparations for end of year examinations (past paper work)</i>	Examination preparation
		Dance Performance
		Examinations

## ANNEXURE F: EXAMPLES OF LESSON PLANS FOR DANCE STUDIES

The following exemplar is a suggestion of how a Lesson Plan can be presented over the period of one school term:

### Example 1 of a Lesson Plan

Subject: Dance Studies		Teacher/Educator	
School:		Grade: 10	Estimated Time: 10 weeks / 40 hours
Topic: Orientation to Dance			
<b>Learning Outcomes</b>			
LO 1: Improvisation and Composition			
LO 2: Technique, Style and Performance			
LO 3: Dance Theory			
<b>Assessment Standards:</b> We know this when the learner:			
LO 1: Demonstrates an ability to construct simple solo and duet compositions, showing: phrases/ motifs, contrast, use of space, variations in time			
LO 2: Demonstrates a basic dance vocabulary appropriate to the form studied with increasing fluidity, co-ordination, and control			
LO 2: Demonstrates kinaesthetic awareness through appropriate body alignment			
LO 3: Demonstrates knowledge and understanding of the human skeleton, by naming the major bones and joints and how they affect movement			
<b>Teacher's Actions</b>		<b>Learners' Activities</b>	
<ul style="list-style-type: none"> <li>• Set up a code of conduct with the learners and establish conventions for the dance class</li> <li>• Gradually develop the warm up and technique building rituals</li> <li>• Teach movement, steps and combinations across the floor</li> <li>• Introduce some choreographic elements through improvisation</li> <li>• Introduce the bones, joints and functions of the skeleton through practice</li> <li>• Distribute and discuss skeleton drawings</li> <li>• Design a crossword puzzle to introduce anatomical terminology</li> <li>• Design a quiz</li> </ul>		<ul style="list-style-type: none"> <li>• Draw up a code of conduct</li> <li>• Practise warm up and skill building rituals</li> <li>• Label drawings of the skeleton</li> <li>• Complete crossword puzzle on terminology</li> <li>• Complete quiz about names of bones, joints and their functions</li> <li>• Work in groups to design warm up rituals, variations using the techniques introduced earlier and the choreographic elements</li> <li>• Select three movements learnt in class – experiment with the movements, arrange into a dance motif, and vary the motif through playing with timing, use of space and use of contrast. Partners teach each other, link, arrange and present the sequences in class</li> </ul>	
<b>Resources</b>			
<b>Music</b>		<b>Skeleton</b>	
Wall chart with choreographic elements		Crossword puzzle	
Quiz questions			
<b>Assessment Strategies:</b> Peer assessment / Teacher Observation (See Checklist below)			
<b>Expanded Opportunities:</b> Learners work in pairs to assist one another.			
<b>Enrichment:</b> Learners teach a partner their warm up variations			
<b>Special Needs:</b> Buddy system. Learners identify their own barriers (systemic, social or inherent) and learners share and assist each other			
<b>Homework:</b> Write study notes on bones, joints and their function			
<b>An example of a Teacher and Peer Assessment Checklist for Grade 10</b>			
<b>Topic: Technique and Anatomy</b>		<b>Date: First Term</b>	
Name of Learner			
Date of assessment			
Name of assessor			
<b>Assessment Criteria</b>			<b>Level</b>
Postural awareness and placement			
Alignment of knees over toes			
Fluidity, co-ordination, control			
Knowledge of dance vocabulary			
Knowledge of terminology of bones and joints and functions			

## Example 2 of a Lesson Plan

Grade: 12	Date:	Class:	Duration:
<b>Resources needed:</b> Large pieces of paper, pens pencils, drawing materials, prior knowledge and skills in various dance forms, a large space			
<b>Topic/Focus:</b> A rural festival that incorporates rural and urban arts forms			
<b>LO 1 Assessment Standard:</b> 12.1.4 demonstrate the ability to plan and market a dance production 12.2.2 demonstrates stylistic elements specific to a dance form 12.2.5 work independently in unsupervised context 12.3.1 investigate, identify and categorise musical and dance works 12.3.2 plan a community dance project 12.4.2 analyse and articulate the principles and the social and historical contexts of arts works			
<b>Learning Activities</b> <ul style="list-style-type: none"> <li>• Introduce the fictitious idea that a small town is planning a festival. The sponsor would like to feature the arts and crafts practiced in their area but would also like to feature some dance forms from both rural and urban centres.</li> <li>• Ask learners to work in groups and to brainstorm a range of both rural and urban art forms, including dance forms and then select from their brainstorm a range of arts, crafts and dances that reflect diverse South African cultures to be presented at the festival.</li> <li>• In order to draw up a programme for the festival the learners need to research the different art, crafts and dance forms that they have selected. The need to be able to briefly describe the social and/or historical/ anthropological significance of the arts forms and in terms of the dance forms, be able to illustrate some of the main features of the dances selected.</li> <li>• Each group presents their finding in terms of a poster that contains both visual and written information.</li> <li>• Groups are asked to present their poster to the class including demonstrations of the main feature of the dance.</li> <li>• When all the posters have been presented the class selects those ideas that would best serve their festival.</li> </ul>			
<b>Integration:</b> The above lesson integrates research, performance, historical, and social understandings of arts forms. It engages learners in thinking about issues of representation and inclusivity whilst practicing some entrepreneurial skills. It provides opportunities for learners to gain insight from their peers and to imagine possible futures. Hypothetical thinking, categorising, ordering, abstracting essential components, re-presenting one thing in the form of another, (visual metaphors e.g. gumboot dance as bullets of sound), are competencies required in many areas of learning, including mathematics, science, history and Life Skills.			
<b>SKVs:</b> <b>Skills:</b> hypothesising, categorising, visualising, abstracting, re-presenting, metaphorical thinking, poster making, explaining and strategies for co-operating <b>Knowledge:</b> Different cultural arts and crafts forms that reflect a rich South African culture, ideas about inclusivity, the rural urban divide, social/historical relevancies to arts works <b>Values:</b> the value of many different art forms, embodiment of value in arts objects, co-operative learning, sharing interests and visions with broader community			
<b>Content:</b> Arts, performance management, history, anthropology, sociological issues, politics of representation			
<b>Expanded Opportunities/Homework:</b> Learners may develop a budget for their festival			
<b>Indigenous Knowledge Systems (IKS):</b> Ways in which indigenous arts works reflect local knowledge and values, ways in which different aesthetics are constructed by indigenous art forms, how local political and religious structures inform and are embedded in arts works; that indigenous arts works mostly do not distinguish between functionality, religious, educational and aesthetic values.			
<b>Assessment:</b> The poster and the presentation of ideas are assessed in relation to the ASs articulated above.			
<b>Managing Diversity:</b> As the activity is hypothetical all learners' ideas can be considered without censure. The task allows for a range of competencies from which learners can select those that best suit their interests and abilities. It also allows for learners to present their prior knowledge of festivals and arts works.			

## ANNEXURE G: CHECKLIST FOR DESIGNING A LESSON PLAN

Are you transforming your practice to reflect the principles of the NCS? Here is a checklist.

Criteria	Responses
Do you identify the outcomes of the learning when you plan?	
How does your lesson address the critical outcomes?	
Do the learners know what the outcomes are?	
Do they know what the assessment criteria are?	
Are they active or passive in the learning? In what way?	
Are the SKVs addressed/ highlighted? How?	
Have you identified the stepping stones along the way towards the outcome (progression)?	
Do the assessment tasks speak to the Assessment Standards to be addressed?	
How are the learners involved in the assessment?	
How do you manage diversity in your classroom?	
How is the learning adapted to your individual context?	
Read the Principles of Assessment attached; How many of these principles are you incorporating into your assessment?	