



education

Department:
Education
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NATIONAL CURRICULUM STATEMENT GRADES 10-12 (GENERAL)

SUBJECT ASSESSMENT GUIDELINES

DANCE STUDIES

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PREFACE TO SUBJECT ASSESSMENT GUIDELINES

The Department of Education has developed and published Subject Assessment Guidelines for all 29 subjects of the National Curriculum Statement (NCS). These Assessment Guidelines should be read in conjunction with the relevant Subject Statements and Learning Programme Guidelines.

Writing Teams established from nominees of the nine provincial education departments and the teacher unions formulated the Subject Assessment Guidelines. The draft copies of the Subject Assessment Guidelines developed by the Writing Teams were sent to a wide range of readers, whose advice and suggestions were considered in refining these Guidelines. In addition, the Department of Education field-tested the Subject Assessment Guidelines in 2006 and asked for the comments and advice of teachers and subject specialists.

The Subject Assessment Guidelines are intended to provide clear guidance on assessment in Grades 10 to 12 from 2008.

The Department of Education wishes you success in the teaching of the National Curriculum Statement.

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1. PURPOSE OF THE SUBJECT ASSESSMENT GUIDELINES

This document provides guidelines for assessment in the National Curriculum Statement Grades 10 - 12 (General). The guidelines must be read in conjunction with *The National Senior Certificate: A Qualification at Level 4 on the National Qualifications Framework (NQF)* and the relevant Subject Statements. The Subject Assessment Guidelines will be applicable for Grades 10 to 12 from 2008.

The Department of Education encourages teachers to use these guidelines as they prepare to teach the National Curriculum Statement. Teachers should also use every available opportunity to hone their assessment skills. These skills relate both to the setting and marking of assessment tasks.

2. ASSESSMENT IN THE NATIONAL CURRICULUM STATEMENT

2.1 Introduction

Assessment in the National Curriculum Statement is an integral part of teaching and learning. For this reason, assessment should be part of every lesson and teachers should plan assessment activities to complement learning activities. In addition, teachers should plan a formal year-long Programme of Assessment. Together the informal daily assessment and the formal Programme of Assessment should be used to monitor learner progress through the school year.

Continuous assessment through informal daily assessment and the formal Programme of Assessment should be used to:

- develop learners' knowledge, skills and values
- assess learners' strengths and weaknesses
- provide additional support to learners
- revisit or revise certain sections of the curriculum and
- motivate and encourage learners.

In Grades 10 and 11 all assessment of the National Curriculum Statement is internal. In Grade 12 the formal Programme of Assessment which counts 25% is internally set and marked and externally moderated. The remaining 75% of the final mark for certification in Grade 12 is externally set, marked and moderated. In Life Orientation however, all assessment is internal and makes up 100% of the final mark for promotion and certification.

2.2 Continuous assessment

Continuous assessment involves assessment activities that are undertaken throughout the year, using various assessment forms, methods and tools. In Grades 10-12 continuous assessment comprises two different but related activities: informal daily assessment and a formal Programme of Assessment.

2.2.1 Daily assessment

The daily assessment tasks are the planned teaching and learning activities that take place in the subject classroom. Learner progress should be monitored during learning activities. This informal daily monitoring of progress can be done through question and answer sessions; short assessment tasks completed during the lesson by individuals, pairs or groups or homework exercises.

Individual learners, groups of learners or teachers can mark these assessment tasks. Self-assessment, peer assessment and group assessment actively involves learners in assessment. This is important as it allows learners to learn from and reflect on their own performance.

The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered.

The results of these assessment tasks are not taken into account for promotion and certification purposes.

2.2.2 Programme of Assessment

In addition to daily assessment, teachers should develop a year-long formal Programme of Assessment for each subject and grade. In Grades 10 and 11 the Programme of Assessment consists of tasks undertaken during the school year and an end-of-year examination. The marks allocated to assessment tasks completed during the school year will be 25%, and the end-of-year examination mark will be 75% of the total mark. This excludes Life Orientation.

In Grade 12, the Programme of Assessment consists of tasks undertaken during the school year and counts 25% of the final Grade 12 mark. The other 75% is made up of externally set assessment tasks. This excludes Life Orientation where the internal assessment component counts 100% of the final assessment mark.

The marks achieved in each assessment task in the formal Programme of Assessment must be recorded and included in formal reports to parents and School Management Teams. These marks will determine if the learners in Grades 10 and 11 are promoted. In Grade 12, these marks will be submitted as the internal continuous assessment mark. Section 3 of this document provides details on the weighting of the tasks for promotion purposes.

2.2.2.1 Number and forms of assessment required for Programmes of Assessment in Grades 10 and 11

The requirements for the formal Programme of Assessment for Grades 10 and 11 are summarised in Table 2.1. The teacher must provide the Programme of Assessment to the subject head and School Management Team before the start of the school year. This will be used to draw up a school assessment plan for each of the subjects in each grade. The proposed school assessment plan should be provided to learners and parents in the first week of the first term.

Table 2.1: Number of assessment tasks which make up the Programme of Assessment by subject in Grades 10 and 11

SUBJECTS	TERM 1	TERM 2	TERM 3	TERM 4	TOTAL
Language 1: Home Language	4	4*	4	4*	16
Language 2: Choice of HL or FAL	HL	4*	4	4*	16
	FAL	4*	4	4*	16
Life Orientation	1	1*	1	2*	5
Mathematics or Maths Literacy	2	2*	2	2*	8
Subject choice 1**	2	2*	2	1*	7
Subject choice 2**	2	2*	2	1*	7
Subject choice 3	2	2*	2	1*	7

Note:

* One of these tasks must be an examination

** If one or two of the subjects chosen for subject choices 1, 2 or 3 include a Language, the number of tasks indicated for Languages 1 and 2 at Home Language (HL) and First Additional Language (FAL) are still applicable. Learners who opt for a Second Additional Language are required to complete 13 tasks in total: 4 tasks in term 1 and 3 tasks in each of terms 2, 3 and 4.

Two of the assessment tasks for each subject must be examinations. In Grades 10 and 11 these examinations should be administered in mid-year and November. These examinations should take account of the requirements set out in Section 3 of this document. They should be carefully designed and weighted to cover all the Learning Outcomes of the subject.

Two of the assessment tasks for all subjects, excluding Life Orientation, should be tests written under controlled conditions at a specified time. The tests should be written in the first and third terms of the year.

The remainder of the assessment tasks should not be tests or examinations. They should be carefully designed tasks, which give learners opportunities to research and explore the subject in exciting and varied ways. Examples of assessment forms are debates, presentations, projects, simulations, written reports, practical tasks, performances, exhibitions and research projects. The most appropriate forms of assessment for each subject are set out in Section 3. Care should be taken to ensure that learners cover a variety of assessment forms in the three grades.

The weighting of the tasks for each subject is set out in Section 3.

2.2.2.2 Number and forms of assessment required for Programme of Assessment in Grade 12

In Grade 12 all subjects include an internal assessment component, which is 25% of the final assessment mark. The requirements of the internal Programme of Assessment for Grade 12 are summarised in Table 2.2. The teacher must provide the Programme of Assessment to the subject head and School Management Team before the start of the school year. This will be used to draw up a school assessment plan for each of the subjects in each grade. The proposed school assessment plan should be provided to learners and parents in the first week of the first term.

Table 2.2: Number of assessment tasks which make up the Programme of Assessment by subject in Grade 12

SUBJECTS	TERM 1	TERM 2	TERM 3	TERM 4	TOTAL
Language 1: Home Language	5	5*	4*		14
Language 2: Choice of HL or FAL	HL	5	5*	4*	14
	FAL	5	5*	4*	14
Life Orientation	1	2*	2*		5
Mathematics or Maths Literacy	3	2*	2*		7
Subject choice 1**	2	2*	(2*) 3*		(6 [#]) 7
Subject choice 2**	2	2*	(2*) 3*		(6 [#]) 7
Subject choice 3	2	2*	(2*) 3*		(6 [#]) 7

Note:

- * One of these tasks in Term 2 and/or Term 3 must be an examination
- ** If one or two of the subjects chosen for subject choices 1, 2 or 3 include a Language, the number of tasks indicated for Languages 1 and 2 at Home Language (HL) and First Additional Language (FAL) are still applicable. Learners who opt for a Second Additional Language are required to complete 12 tasks in total: 5 tasks in term 1, 4 tasks in term 2 and 3 tasks in term 3.
- # The number of internal tasks per subject differs from 6 to 7 as specified in Section 3 of this document.

Schools can choose to write one or two internal examinations in Grade 12. Should a school choose to write only one internal examination in Grade 12, a scheduled test should be written at the end of the term to replace the other examination. Internal examinations should conform to the requirements set out in Section 3 of this document. They should be carefully designed and weighted to cover all the Learning Outcomes of the subject.

Two of the assessment tasks for all subjects, excluding Life Orientation, should be tests written under controlled conditions at a specified time.

The remainder of the assessment tasks should not be tests or examinations. They should be carefully designed tasks, which give learners opportunities to research and explore the subject in exciting and focused ways. Examples of assessment forms are debates, presentations, projects, simulations, assignments, case studies, essays, practical tasks, performances, exhibitions and research projects. The most appropriate forms of assessment for each subject are set out in Section 3.

2.3 External assessment in Grade 12

External assessment is only applicable to Grade 12 and applies to the final end-of-year examination. This makes up 75% of the final mark for Grade 12. This excludes Life Orientation which is not externally examined.

The external examinations are set externally, administered at schools under conditions specified in the *National policy on the conduct, administration and management of the assessment of the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF)* and marked externally.

In some subjects the external assessment includes practical or performance tasks that are externally set, internally assessed and externally moderated. These performance tasks account for one third of the end-of-year external examination mark in Grade 12 (that is 25% of the final mark). Details of these tasks are provided in Section 3.

Guidelines for the external examinations are provided in Section 3.

2.4 Recording and reporting on the Programme of Assessment

The Programme of Assessment should be recorded in the teacher's portfolio of assessment. The following should be included in the teacher's portfolio:

- a contents page;
- the formal Programme of Assessment;
- the requirements of each of the assessment tasks;
- the tools used for assessment for each task; and
- record sheets for each class.

Teachers must report regularly and timeously to learners and parents on the progress of learners. Schools will determine the reporting mechanism but it could include written reports, parent-teacher interviews and parents' days. Schools are required to provide written reports to parents once per term on the Programme of Assessment using a formal reporting tool. This report must indicate the percentage achieved per subject and include the following seven-point scale.

RATING CODE	RATING	MARKS %
7	Outstanding achievement	80 – 100
6	Meritorious achievement	70 – 79
5	Substantial achievement	60 – 69
4	Adequate achievement	50 – 59
3	Moderate achievement	40 – 49
2	Elementary achievement	30 – 39
1	Not achieved	0 – 29

2.5 Moderation of the assessment tasks in the Programme of Assessment

Moderation of the assessment tasks should take place at three levels.

LEVEL	MODERATION REQUIREMENTS
School	The Programme of Assessment should be submitted to the subject head and School Management Team before the start of the academic year for moderation purposes. Each task which is to be used as part of the Programme of Assessment should be submitted to the subject head for moderation before learners attempt the task. Teacher portfolios and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.
Cluster/ district/ region	Teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms.
Provincial/ national	Teacher portfolios and a sample of evidence of learner performance must be moderated once a year.

3. ASSESSMENT OF DANCE STUDIES IN GRADES 10 - 12

3.1 Introduction

The purpose of assessment in Dance Studies is to monitor progress and provide feedback; diagnose barriers to learning; select learning materials; guide and support learning and promote learners to the next grade. It helps learners to measure their progress and take control of their learning. It helps teachers to find out how teaching and learning are progressing towards the attainment of the Learning Outcomes.

See Appendix 1 for suggested content to be taught and Appendix 2 for examples of assessment tools relevant to Dance Studies.

In creating productions or dances, learners should have an opportunity to work alone and in groups. Similarly, when working on research projects and practical and theory projects both individual and group work should be encouraged. Assessment of group projects should take place by assessing the learners in relation to their individual participation within the group and their contribution to the final product. The level of individual achievement can be determined by self or peer assessment, teacher observation, learner-teacher dialogue and written journals or reports.

The Dance Studies teacher must establish the purpose of each assessment task so that assessment is transparent and open. For assessment to be fair and appropriate, the assessment activity must match the method of assessment.

The weighting of the Learning Outcomes and the time to be spent on each should guide the appropriate assessment for each activity.

Suggested weighting of each of the four Learning Outcomes:

OUTCOMES	TOPIC	WEIGHTING	HOURS PER YEAR
LO1	Composition, performance and production	20%	32
LO2	Performance, technique and style	40%	64
LO3	Dance theory	30%	48
LO4	Indigenous cross-cultural dance	10%	16
		100%	160

Dance Studies is a performance-orientated subject and to fully assess all the knowledge, skills and values of the subject in an authentic manner a Performance Assessment Task is necessary. The Performance Assessment Task should showcase the learners' broad range of knowledge, skills and values that have been acquired during the learning process.

The following table indicates how the Learning Outcomes are weighted in terms of time allocation. Learning Outcome 1, Learning Outcome 2 and Learning Outcome 4 represent the performance component and take up 70% of the teaching time. The remaining 30% will be spent on Learning Outcome 3 (theory). This will assist the teacher to plan rehearsals for performances.

Suggested weighting for each Learning Outcome in terms of time allocation:

HOURS PER WEEK	MODULE	LEARNING OUTCOMES	MINIMUM TEACHING HOURS PER TERM
TERM 1			
1,5	Performance, technique and style	2	14
1	Dance theory	3	10
1,5	SA indigenous or cross-cultural dance	4	16
4	TOTAL		40
TERM 2			
2	Performance, technique and style	2	18
1	Dance theory	3	12
1	Improvisation and composition	1	10
4	TOTAL		40
TERM 3			
2	Performance, technique and style	2	18
1	Dance theory	3	12
1	Improvisation and composition	1	10
4	TOTAL		40
TERM 4			
2	Performance, technique and style	2	14
1	Dance theory	3	14
1	Improvisation and composition	1	12
4	TOTAL		40

3.2 Daily assessment

Daily assessment is the process of gathering valid and reliable information about the performance of the learner on an ongoing basis using a variety of methods, tools, techniques and contexts. The information gathered through the year informs subsequent teaching and learning and helps the teacher to make informed judgments about the performances, achievements and needs of learners. This assessment is informal and is based mostly on observation of the learner by the teacher.

Daily assessment tasks should be planned as building blocks to progress in the various components of Dance Studies. Daily assessment is not recorded unless the teacher decides to do so.

3.3 Assessment in Grades 10 and 11

3.3.1 Programme of Assessment in Grades 10 and 11

The Programme of Assessment for Dance Studies in Grades 10 and 11 comprises seven tasks which are internally assessed. Of the seven tasks, the six tasks which are completed during the school year make up 25% of the total mark for Dance Studies, while the end-of-year assessment is the seventh task and makes up the remaining 75%. The end-of-year assessment has two components:

written examination (150 marks) and final performance examination (150 marks).

PROGRAMME OF ASSESSMENT		
ASSESSMENT TASKS (25%)	END-OF-YEAR ASSESSMENT (75%)	
100 marks	300 marks	
<ul style="list-style-type: none"> • 2 tests • 1 exam (midyear) <ul style="list-style-type: none"> ▪ Written exam ▪ Performance • 3 integrated performance tasks (performance and research/assignment) LO 1-4 	EXAMINATION	
	150 marks	150 marks
	Practical examination LO 1&2	Theory examination LO 1-3

The Programme of Assessment comprises:

- Two written tests (first and third term)
- Two exams (midyear and end-of-year, where both exams include a written and a performance examination)
- Three integrated performance tasks (one per term 1 – 3)

Example of a Programme of Assessment for Grades 10 and 11 in Dance Studies:

Term 1	Term 2	Term 3	Term 4
Task 1: Integrated performance task: African Dance (50) <ul style="list-style-type: none"> • Preparation • Performance 	Task 3: Integrated performance task: Solo and variation (50) <ul style="list-style-type: none"> • Preparation • Performance 	Task 5: Integrated performance task: Improvisation and composition (50) <ul style="list-style-type: none"> • Preparation • Performance 	Task 7: EXAM <ul style="list-style-type: none"> • Written exam (150) • Performance (150) <ul style="list-style-type: none"> ▪ Preparation ▪ Performance
Task 2: Test (50)	Task 4: Midyear exam (150) <ul style="list-style-type: none"> • Written exam (75) • Performance (75) <ul style="list-style-type: none"> ▪ Preparation ▪ Performance 	Task 6: Test (50)	
100	200	100	300
+ + = 400 / 4 = 100			
100 + 300 = 400			

See Appendix 1 for suggested content to be taught and Appendix 2 for examples of assessment tools relevant to Dance Studies.

3.3.2 Examples of assessment tasks in Dance Studies

Tests

The tests in Dance Studies must be substantive in terms of time and marks, and must provide for a range of abilities and assess a range of knowledge and skills. For example, a test should last a minimum of 60 minutes and count a minimum of 50 marks. Tests should include dance theory, history and healthcare.

Integrated performance tasks

The integrated performance tasks should incorporate both a preparation and a performance process which are each allocated marks. The preparation process could include research work, planning or any other note keeping which is required to prepare for the actual performance. Learners may for example do a number of small tasks and research projects on dance history, indigenous dance, theory, arts management, music and healthcare.

It is suggested that learners keep a source book/ workbook for Dance Studies in which to record all written preparation, both informal and formal, for assessment purposes.

Suggested integrated performance tasks in Grades 10 and 11:

- Term 1: Performance of African Dance
- Term 2: Performance of a solo AND a group dance (2-6 in number) – each component 2-3 minutes using teacher’s choreography or repertoire
- Term 3: Improvisation to a music or accompaniment chosen by the teacher – 1 minute – AND individual choreography – 1 minute

In Grades 10 and 11 the integrated performance tasks are internally set and assessed. In Grades 10 and 11 the integrated performance tasks should follow the same guidelines as for Grade 12.

Examinations

Examinations are part of the seven tasks given to Grade 10 and 11 learners. This means that the midyear and end-of-year exams form part of the seven tasks.

The examinations for Dance consist of two components: a written examination (150 marks) and a final performance examination (150 marks).

Written examination (150 marks)

For Grades 10 and 11, the written paper will be set and marked internally. The format of this paper should be similar to the format for the Grade 12 paper to prepare the learners for the Grade 12 examination. The written paper should follow the outline suggested in Appendix 3.

Performance examination (150 marks)

The performance examination usually consists of an examination of class work, including body conditioning, dance exercises, dance combinations and a short dance. It may also include improvisation and composition.

Learners are expected to:

- perform in their chosen dance forms
- engage in and present group choreography or improvisation work

Within the final performance examination of each of the various dance forms, there will be ONE compulsory dance solo. It must be choreographed by a well-known choreographer, the dance teacher or a peer (maximum length: one to two minutes).

The performance examination will be one hour long for ALL the different dance forms.

3.4 Assessment in Grade 12

In Grade 12, assessment consists of two components: a Programme of Assessment which makes up 25% of the total mark for Dance Studies and external assessment which makes up the remaining 75%. The Programme of Assessment tasks are internally assessed, while the external assessment is externally set and moderated.

ASSESSMENT COMPONENTS		
PROGRAMME OF ASSESSMENT (25%)	EXTERNAL ASSESSMENT (75%)	
100 marks	300 marks	
<ul style="list-style-type: none"> • 2 tests • 2 exams (midyear and trial) <ul style="list-style-type: none"> ▪ Theory paper ▪ Performance (LO1,2&4) • 3 integrated performance tasks 	EXAMINATION	
	150 marks	150 marks
	Practical examination LO 1&2	Theory examination LO 1-3

Together the Programme of Assessment and the external assessment component make up the annual assessment plan for Grade 12.

Example of an annual assessment plan in Grade 12:

Term 1	Term 2	Term 3	Term 4
Task 1: Integrated performance task: Indigenous Dance (50) <ul style="list-style-type: none"> • Preparation • Performance 	Task 3: Integrated performance task: Improvisation and choreography (50) <ul style="list-style-type: none"> • Preparation • Performance 	Task 5: Integrated performance task: Major dance form (50) <ul style="list-style-type: none"> • Preparation • Performance 	EXTERNAL ASSESSMENT EXAM <ul style="list-style-type: none"> • Written exam (150) • Performance (150) <ul style="list-style-type: none"> ▪ Preparation ▪ Performance
Task 2: Test (50)	Task 4: Midyear exam (300) <ul style="list-style-type: none"> • Written exam (150) • Performance (150) <ul style="list-style-type: none"> ▪ Preparation ▪ Performance 	Task 6: Test (50)	
		Task 7: Trial exam (300) <ul style="list-style-type: none"> • Written exam (150) • Performance (150) <ul style="list-style-type: none"> ▪ Preparation ▪ Performance 	
100	350	400	300
	100	300	
		= 850 / 8.5 = 100	
		= 400	

In Grade 12 one of the tasks in Term 2 and/or Term 3 must be an internal examination. In instances where only one of the two internal examinations is written in Grade 12, the other examination should be replaced by a test at the end of the term.

3.4.1 Programme of Assessment for Grade 12

The Programme of Assessment for Dance Studies in Grade 12 comprises seven tasks. Of the seven tasks, two are examinations and two are tests. The remaining three tasks should consist of integrated performance tasks which include preparation and performance components.

Tests

The tests in Dance Studies must be substantive in terms of time and marks, and must provide for a range of abilities and assess a range of knowledge and skills. For example, a test should last a minimum of 60 minutes and count a minimum of 50 marks. Tests should include music theory, history and healthcare.

Integrated performance tasks

The integrated performance tasks should incorporate both a preparation and a performance process which are each allocated marks.

The preparation process could include research work, planning or any other note keeping which is required to prepare for the actual performance. Learners may for example do a number of small tasks and research projects on dance history, indigenous dance, theory, arts management, music and healthcare.

It is suggested that learners keep a source book/ workbook for Dance Studies in which to record all written preparation, both informal and formal, for assessment purposes.

The performance can take place in a controlled environment (such as a studio or a classroom) or in a real-life environment (such as a public performance). The learner demonstrates the integration of dance knowledge, skills and values into a single performance.

Suggested integrated performance tasks in Grade 12:

- Term 1: Performance of African Dance
- Term 2: Improvisation to a music or accompaniment chosen by the teacher – 1 minute – AND individual choreography – 2-3 minutes
- Term 3: Performance of a solo AND a group dance (2-6 in number) – using teacher's choreography or repertoire

Examinations

Examinations are part of the seven tasks given to Grade 12 learners. This means that the midyear and trial exams form part of the seven tasks. These two exams should have both written and performance examinations. These examinations should follow the same format as the end-of-year external examination described in 3.4.2.

3.4.2 External assessment in Grade 12 - Examinations

The external assessment in Grade 12 consists of two components: a written examination (150 marks) and a final performance examination (150 marks).

Written examination (150 marks)

The written examination for Grade 12 will be ONE three-hour exam paper counting 150 marks. A suggested outline for the written examination is provided in Appendix 3.

This written exam paper will be set externally. NOTE that a set examination guideline will be available to assist teachers and learners to prepare for the examination.

Performance examination (150 marks)

Learners are expected to:

- perform in their major dance forms
- engage in and present group choreography or improvisation work

Within the final performance examination of each of the various dance forms, there will be ONE compulsory dance solo. It must be choreographed by a well-known choreographer, the dance teacher or a peer (maximum length: one to two minutes).

The external performance examination will be one hour long for ALL the different dance forms.

3.5 Promotion requirements

Learners must obtain at least Level 2 = Elementary achievement (30 – 39%) for purposes of promotion to the next grade or for National Statement Curriculum certification.

See Appendix 4 for what learners should achieve for Learning Outcome 1.

3.6 Moderation of assessment

Moderation ensures the validity of assessment instruments, the fairness of the assessment processes and the reliability of assessment decisions by all assessors according to agreed standards. Moderation standards must be transparent and thus set before teaching, learning and assessment begins.

3.6.1 Moderation of portfolio and internal assessment

Internal moderation must ensure that internal assessment (school-based assessment) adheres to the principles of fairness, validity, reliability, consistency, and practicability and is well designed and well managed. A designated senior teacher should conduct internal moderation. Within specific schools, teachers working in the Arts and Culture Learning Field could look at

processes of assessment, workload between different arts disciplines, range of work and how the learners are performing across the Learning Field.

A system of colleague monitoring and support is highly beneficial in building the all-round capacity of teachers so that they can deliver effective education and training in the arts.

Where possible a provincial or district official should moderate learner assessment tasks during the year. Teachers could also engage in peer moderation or cluster standard setting and moderation.

3.6.2 Moderation of external assessment

Moderation of the written examinations may be conducted at a provincial or district cluster meeting to establish continuity of teaching practice and to ensure the use of common assessment strategies. A moderation checklist may be used to standardise internal assessment. All cluster members should participate in the moderation. Teachers from schools with similar contexts may be paired to moderate each other's teacher and learner assessment tasks under the guidance of the curriculum planner or curriculum advisor.

A discussion of the assessment process, its difficulties and the solutions arrived at should follow. The moderated tasks and the signed mark sheets of all schools should be submitted to the officials nominated by the provincial departments.

APPENDIX 1: SUGGESTED CONTENT FOR GRADES 10 TO 12

Plan internal written examinations for Grades 10 - 11 according to the provided structures. Also keep the weighting of end-of-year marks as similar as possible to Grade 12.

The preparations for the Grade 12 final written paper should begin in Grade 10 as the theory section is taught in modules. A proposed teaching structure for Dance history, music and anatomy from Grades 10 – 12 has been included (also see p 28 – 32 in the Learning Programme Guidelines for Dance Studies). Prepare year plans and teaching structures accordingly.

Learning Outcome 3: Reflect on Dance Theories

MUSIC:

	ASSESSMENT STANDARD	CONTENT
	We know this when the learner:	
GRADE 10	10.3.1 Recognises and understands musical rhythms and simple graphic notation for a variety of dance forms.	<ul style="list-style-type: none"> A wide variety of dance music in its social and cultural contexts
GRADE 11	11.3.1 Discusses how music is used in a dance form of choice with reference to composers, selection and style.	<ul style="list-style-type: none"> Consideration of the relationship of the music to the dance with reference to the context in which it was composed, the composer and the style
GRADE 12	12.3.1 Demonstrates knowledge and understanding of different musical genres, instruments and rhythms and how they are used in dance composition.	<ul style="list-style-type: none"> 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) and membranophones (drums, bongos, timpani) Simple and compound time signatures, regular and irregular rhythms, note and rest values

HISTORY:

	ASSESSMENT STANDARD	CONTENT
	We know this when the learner:	
GRADE 10	<p>10.3.2 Gathers, classifies, records and discusses information about:</p> <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Overview of dance – what it is, why people dance • Development of dance through different periods and across dance forms • Investigation of dance in rituals associated with life cycles and social relationships, through research within own cultural environment, texts or watching performances • Discussion of diverse dance forms and their unique stylistic characteristics such as African, Ballet, Ballroom, Contemporary, Greek, Indian, Jazz, Tap, Irish • View and discussion of dance works from different periods and/or contexts • Dance literacy – at least two dance works from different contexts
GRADE 11	<p>11.3.2 Investigates and analyses:</p> <ul style="list-style-type: none"> • Dance performances in the past and the present with reference to storytelling, biographies, choreographic intention, characteristics of style, skill of the performers and visual or emotional impact • Function and value of dance within diverse societies, communities and culture with reference to expression and communication, education, entertainment, inner fulfilment and self-realisation 	<ul style="list-style-type: none"> • Critical analysis: reviewing dance performances live and/or on video or DVD of at least two dance forms; looking at the title, performers, venue, date, choreographers, composer, designer, description of contents (abstract and narrative work), choreographic style. • Discussion of the relevance of the dance being studied in South Africa today. • Critique of a performance substantiating your point of view. • Function and value of dance in diverse societies and cultures over time with reference to entertainment, education, professions, recreation, mode of communication, agitation for propaganda, therapy, transformation, competition, spiritual enlightenment and resistance to dominant hegemonies (powers)
GRADE 12	<p>12.3.2 Investigates and analyses:</p> <ul style="list-style-type: none"> • 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 a community dance project • Principles that underpin the chosen dance style 	<ul style="list-style-type: none"> • The development of dance across cultures and societies in the past and present • Dance symbolism across cultures, past and present • Research into choreographers: one South African and one from else where – biographical • Information, career, dance works and contributions to dance • Investigate one South African dance company and one international dance company with reference to their contexts, past and present, choreographic style, artistic management and the current repertoire • Writing of reviews, newsletters, journal entries, programme notes or press releases, designing of brochures or posters about dance performances • 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. • Research and planning of a community project that could contribute to a healthy society such as teaching, dance with people who are disabled or holiday dance camps or performances related to significant issues such as crime, HIV/Aids, substance abuse

ANATOMY AND HEALTHCARE:

	ASSESSMENT STANDARD	CONTENT
	We know this when the learner	
GRADE 10	<p>10.3.3 Demonstrates knowledge and understanding of:</p> <ul style="list-style-type: none"> • The human skeleton, by understanding how the major bones and joints articulate movement. • Effective nutrition • Eating disorders • Healthcare • A positive body image for a dancer 	<ul style="list-style-type: none"> • A study of the skeletal system; names of bones and joints and how they are used in articulating dance movement • Introduction to nutrition; importance of food and water, balanced diets, need for protein, carbohydrates, fats, minerals and vitamins • Investigation of a variety of common eating disorders and their care • Discussion of stereotyping and peer pressure
GRADE 11	<p>11.3.3 Demonstrates knowledge and understanding of:</p> <ul style="list-style-type: none"> • The human skeleton and its joints, explaining how they work in healthy dance practice with reference to posture or stance, alignment and use of the spine • Advanced understanding of healthcare, including cardiovascular fitness, strength, flexibility and lifestyle choices 	<ul style="list-style-type: none"> • Mechanics and purpose of ‘turn out’, balance, weight, and gravity • Safe use of the body with reference to stance or posture, alignment and use of the spine • Knowledge of the main muscle groups • Healthcare issues: how to develop cardiovascular fitness; safe ways of stretching to improve flexibility; lifestyle choices in terms of substance abuse (drugs, dieting pills, cigarettes, alcohol), diet, HIV/Aids and safe sex • Revision of Grade 10 content
GRADE 12	<p>12.3.3 Demonstrates knowledge and understanding of:</p> <ul style="list-style-type: none"> • The application of practical strategies for injury prevention and care • How to increase physical fitness 	<ul style="list-style-type: none"> • Injury prevention and care • Common injuries associated with dance (cramps, pulled muscles, torn tendons, broken bones) • Fatigue, tension, stress and relaxation • First aid for immediate attention to injuries • The effects of dehydration • Revision of Grade 10 and 11 content

APPENDIX 2: EXAMPLES OF ASSESSMENT TOOLS FOR DANCE STUDIES

Checklists

Example 1-

Topic: Technique and anatomy	Date: First term
Name of learner:	
Date of assessment:	
Name of teacher:	
ASSESSMENT CRITERIA	LEVEL
Postural awareness and placement	
Alignment of knees over toes	
Fluidity, co-ordination, control	
Knowledge of dance vocabulary	
Knowledge of terminology of bones, joints and functions	

Example 2-

Topic: Performance of a two to three minute group dance choreographed for peers. (The dance should not include the candidate who is choreographing.) Support materials should be submitted including a source book/ workbook that documents the choreographic process	
SUGGESTED ASSESSMENT CRITERIA:	
Structures - beginning, progression of idea or intent, use of structural concepts, e.g. theme and variation, rondo, canon, call and response	5
Style, form, use of concepts, e.g. unity, contrast, transition, sequencing, patterning	5
Originality, experimentation and innovation	5
Exploration of issues and depth of intent	5
Ability to work in groups	5
Organisation of rehearsals	5
Research and preparation	5
Engagement with elements of production, e.g. costumes, lighting, set, accompaniment	5
Source book/ workbook effort, presentation and self-reflection	5
Oral presentation – clarity, depth of insights and vision	5
TOTAL	50

Example 3-

Topic: Candidates perform a complete dance, formally or informally. This may be a dance set by the teacher or by a choreographer. It may be performed in a public setting or for the dance class or the school. (LO2)	
SUGGESTED ASSESSMENT CRITERIA	
Interpretation of the dance form and style and development of own unique dance style	10
Precision, clarity, body part articulation and attention to detail	10
Complexity of dance vocabulary and technique achieved	20
Quality of movement, fluidity of movement and agility	10
Musicality and reproduction of rhythms	10
Focus and concentration	10
Presence and projection	10
Strength and endurance	10
Confidence and consistency	10
TOTAL	100

Rubrics

Example 1: Dancing (repertoire) or dance class

CRITERIA	3	2	1	0
Reproduction and recall	Repeats the phrase and performs accurately with ease. Performs with confidence and demonstrates clear articulation with all parts of the body.	Reproduces the phrase with accurate rhythm, movement, direction and sequence so that it is clearly recognisable, but with differences from the phrase as demonstrated.	Does not perform the phrase accurately with clarity of movement and body alignment. Does not demonstrate the movements, rhythm, direction and order of actions correctly. Responds more or less randomly.	No response
Expressiveness	Goes beyond the movement as demonstrated. Enhances the movement with personal feelings. Communicates with clarity and confidence.	Accurately reproduces the movement quality as demonstrated. Performs with clarity and assurance.	Lacks focus and expressiveness and is uncommitted to the movement. Moves are tentative and self-conscious	No response
Physical control and co-ordination	Brings excitement, commitment and intensity to the performance. Uses principles of alignment to maintain balance and control. Articulates clearly contrasting movement dynamics and fills out the time during the phrases. Demonstrates careful attention to detail.	Has smooth transitions between levels, directions and rhythms. Fills out the time during sustained movements and maintains correct balance and ending positions. Uses body parts in isolation as appropriate in the phrases.	Does not co-ordinate the locomotor and other movement demands of the phrase. Is off-balance and is unable to sustain movements to complete the phrase.	No response

Example 2: Dance improvisation (individual)

4	Uses a wide range of movement elements (time, space, force and body shape). Convincingly demonstrates what the improvisation is intended to represent or address. Performs well-defined movements using compositional forms.
3	Performs with clear changes in force, time, space and body shape but may stop or start a little early or late with a certain tentativeness to his or her actions.
2	Uses only one level of space, relies on one body part, demonstrates no change but demonstrates a clear beginning, middle and end.
1	Participates minimally but lacks any structure or effort.
0	Does not improvise at all.

Example 3: Dance improvisation (group)

4	Actively collaborates with peers to create (what the improvisation intended to represent or address). Initiates the group effort with his or her own ideas or feelings. Performs well-defined movements using compositional forms.
3	Actively collaborates with peers to create a sequence of movement and discusses the meaning of the sequence. Shows clear changes in force, time, space and body shape.
2	Passively participates in collaborative peer effort offering no ideas. Performs indifferently. Waits for others to suggest ideas to the group.
1	Participates inconsistently.
0	Does not participate.

(Chicago Public Schools Bureau of Standard Assessment)

Example 4: Design a dance programme rubric

	4	3	2	1
Content (x 10) Programme of Dance Works	<ul style="list-style-type: none"> The learner completes all components of the project. The learner demonstrates in-depth understanding of the relevant concepts and/or processes. Written communication is focused and interesting and dance vocabulary is used precisely. The learner offers insightful interpretations or extensions (generalisations, applications, analogies) and provides supporting detail. Where possible, the learner chooses more efficient and/or sophisticated processes. 	<ul style="list-style-type: none"> The learner completes most important components of the project. The learner demonstrates understanding of major concepts, though some ideas may be overlooked or misunderstood. Written communication is effective and some dance vocabulary is applied correctly. The learner offers accurate and supported interpretations. The learner chooses effective processes. 	<ul style="list-style-type: none"> The learner completes some but not the most important components of the project. The learner demonstrates developing but incomplete understanding of concepts. Written communication is functional but not fully developed and dance vocabulary is applied minimally or incorrectly. The learner offers few interpretations. The learner needs help choosing effective processes. 	<ul style="list-style-type: none"> The learner completes some components of the project with support. Learner shows minimal understanding. Written communication is limited and dance vocabulary is limited. Interpretations are limited or ungrounded. Learner relies on direction and super-vision to complete work.
Design and layout (x 5)	<ul style="list-style-type: none"> Layout is logical and appealing. Design elements are consistent and reinforce the content message. Text fonts and sizes are well chosen. 	<ul style="list-style-type: none"> Layout is organised. Design elements are consistent and support the content message. Text fonts and sizes are readable. 	<ul style="list-style-type: none"> Layout is haphazard. Design elements are not consistent and may not support the content message. Text fonts and sizes may cause distraction. 	<ul style="list-style-type: none"> Layout is confusing. Design elements interfere with the content message. Text fonts and sizes make the programme difficult to read.
Graphics (x 5)	<ul style="list-style-type: none"> Graphics help communicate the message, enhance the work and are well selected. 	<ul style="list-style-type: none"> Graphics suit the programme and support the message. 	<ul style="list-style-type: none"> Minimal or distracting graphics do not support the message. 	<ul style="list-style-type: none"> Minimal or distracting graphics detract from the message.
Mechanics (x 5)	<ul style="list-style-type: none"> There are no errors in grammar, mechanics or spelling. 	<ul style="list-style-type: none"> Minimal errors in grammar, mechanics or spelling do not detract from the work. 	<ul style="list-style-type: none"> Errors in grammar, mechanics or spelling detract from the work. 	<ul style="list-style-type: none"> Many errors in grammar, mechanics or spelling make the work difficult to read.
Total				

Example 5: ANALYTICAL RUBRIC

LEARNING OUTCOME 4: INDIGENOUS AND CROSS-CULTURAL DANCE						
Grade 10 Assessment Standards: Performs indigenous cross-cultural dance with full consideration for the style of that form Communicates an understanding of the social and cultural context of the dances studied						
CRITERIA	6	5	4	3	2	1
Has the learner demonstrated an understanding of the historical and cultural aspects of this dance, the theme and purpose?	Learner has <i>analysed</i> the dance in terms of theme and purpose and described how the dance exemplifies the time and culture.	Learner has <i>explained</i> the dance in terms of theme and purpose and described how the dance exemplifies the time and culture.	Learner has <i>described</i> the theme and purpose and cultural or historical aspects of the dance.	Learner has <i>identified</i> the time period in the dance and made some connections.	Learner has <i>either been able to place</i> the dance in context <u>OR</u> relate it to a period.	Learner has <i>not been able to place</i> the dance in context or relate it to any period.
Can the learner describe the dress, costumes, props, music, location and participants?	Learner has <i>described in detail</i> the dress, costumes, props, music, location and participants.	Learner has <i>described most of</i> the aspects of the dance.	Learner has <i>described some of</i> the aspects of the dance.	Learner has <i>described a few of</i> the aspects of the dance.	Learner has <i>identified a few of</i> the components of the dance, but cannot describe them.	Learner has <i>not been able to identify</i> the components of the dance.
Can the learner demonstrate an understanding of the use of movement, space, body parts, relationships, formation, dynamics and timing?	Learner <i>demonstrates effective use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner <i>demonstrates use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner <i>demonstrates some use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner <i>demonstrates limited use of</i> movement, space, body parts, relationships, formation, dynamics and timing in performance.	Learner is <i>unable to fully perform</i> the dance.	Learner is <i>unable to perform</i> the dance.

Note: The above assessment criteria may not be suitable for all dance forms. The criteria may need to be adjusted so that they are appropriate for the particular dance form being assessed. The numbers are only a guide to assist the teacher in placing the learner in the correct category.

APPENDIX 3: FRAMEWORK OF THE FINAL EXAMINATIONS FOR GRADE 10 AND 12

GRADE 10 DANCE STUDIES EXAMINATION HISTORY, MUSIC AND ANATOMY
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SECTION A: HISTORY

1. DANCE IN SOCIETY (LO3)

- 1.1 How dance is used in society as a means of expression and communication, for example in religious ceremonies, courting rituals, customs at birth and death
- 1.2 Dance rituals
- 1.3 Relevance of dance today

2. DANCE FORMS (LO3)

- 2.1 Styles and origins of various dance forms (choreographic principles, methods, styles, etc.)
- 2.2 Dance forms and their unique stylistic characteristics such as African, Ballet, Ballroom, Contemporary, Greek, Indian, Jazz, Tap or Irish
- 2.3 Overview of dance – what is dance, why do people dance, where, when, how, who?
- 2.4 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.
- 2.5 Information about both cultural-social dance forms and concert dance forms e.g. traditional dance, social dance and concert dance
- 2.6 Background, development and detailed stylistic characteristics that underpin the style and technique of the **selected dance major**
- 2.7 Dance literacy - at least two dance works from different periods or contexts. Selected dance works from the local professional performers, videos/DVDs of professional performances or traditional dance festivals

3. DANCE THEORY (LO1)

- 3.1 Choreography design elements
- 3.2 Production and Arts management

SUB TOTAL HISTORY = 70

SECTION B: MUSIC

4. MUSIC THEORY

4.1 The following aspects:

4.1.1 Note values, rests, semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note), semiquaver (sixteenth note) and dotted notes and rests

2	3	4	6
4	4	4	8

4.1.2 Simple and compound time signatures

4.1.3 Basic introduction to graphic notation

4.1.4 Basic understanding of musical elements such as melody, rhythm and tempo

SUB TOTAL MUSIC = 20

SECTION C: ANATOMY

5. ANATOMY

5.1 Knowledge of anatomical terms and understanding of the human skeleton: names of the major bones and joints and how they are used in articulating dance movement

6. NUTRITION

6.1 Nutrients

6.2 Effective nutrition, importance of food and water, balanced diets, need for protein, carbohydrates, fats, minerals and vitamins

6.3 Common eating disorders and their care

7. BODY CONDITIONING

8. HEALTHCARE/ SAFE USE OF BODY

8.1 Healthcare: principles of building strength, and improving flexibility through basic body conditioning

8.2 A positive body image for a dancer, stereotyping and peer pressure for the dancer

SUB TOTAL ANATOMY = 60

TOTAL = 150

GRADE 12 DANCE STUDIES EXAMINATION HISTORY, MUSIC AND ANATOMY
--

SECTION A: HISTORY

NOTE: Theory content dealt with in Grade 10 and 11 is also examined in Grade 12.

1. DANCE THEORY

The following content should be covered in preparation for the written paper:

- The development of dance across cultures and societies in the past and present
- Dance symbolism across cultures, past and present
- 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
- Identification of principles that underpin the relevant dance form
- Description of the components that enable one to achieve or perform the relevant dance style proficiently
- Dance literacy
- Dance choreographers and their works (prescribed), local and international
- Choreography design elements: space (shape, size, levels, direction, planes, focus), time (rhythm, impulse, duration, pace, pulse, accent, tempo, melody), force (flow, firm, heavy, light, bound, smooth, jerky, active, passive)
- Compositional Structure – phrases, motifs, contrast, etc.
- Production: Marketing dance – designing posters and flyers

SUB TOTAL HISTORY =70

SECTION B: MUSIC**2. MUSIC THEORY**

The following aspects:

- 2.1 Note values, rests, semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note), semiquaver (sixteenth note) and dotted notes and rests

2	3	4	6
4	4	4	8

- 2.2 Simple and compound time signatures

- 2.3 Grouping of notes in these time signatures

3. BASIC MUSIC ELEMENTS

A **basic** knowledge of the elements of music, namely definitions and the ability to identify relevant elements as they appear in the scores are required from learners:

3.1 Tone colour

VOCAL (PITCH)	INSTRUMENTAL (SOUND PRODUCTION AND CLASSIFICATION)	
	ACOUSTIC	ELECTRONIC
Soprano	Aerophones: Woodwind e.g. flute, oboe, penny whistle, etc.	Synthesizers Keyboards
Mezzo soprano	Brass e.g. trombone, trumpet, tuba, etc.	
Contralto (alto)	Chordophones: e.g. bow harp, guitar, sitar, violin, etc.	
Tenor	Idiophones: e.g. cymbals, mbira, triangle, etc.	
Baritone	Membranophones: e.g. African drums, bongos, timpani, etc.	
Bass		

3.2 Music styles

3.2.1 Know, identify and discuss the general style characteristics of the period, the music style (according to music elements) and the relevant terminology.

3.2.2 Know the composers of the prescribed dances.

PLEASE SEE PAGE 25 IN THE LEARNING PROGRAMME GUIDELINES FOR DANCE STUDIES.

SUB TOTAL MUSIC = 20

SECTION C: ANATOMY

4. INJURIES

4.1 Common injuries associated with dance

4.2 Causes

4.3 Treatment and prevention

5. COMPONENTS OF FITNESS

5.1 Endurance training, including how to develop cardiovascular fitness

5.2 Strength training

5.3 Stretching and flexibility training, including injury prevention

5.4 Main muscle groups

5.5 Safe use of the body

5.6 Body conditioning

6. NUTRITION

6.1 A balanced diet

6.2 Pre-performance intake

7. HEALTHCARE ISSUES

7.1 Lifestyle choices: substance abuse (drugs, diet pills, cigarettes, alcohol), diet, HIV and AIDS and safe sex

SUB TOTAL ANATOMY = 60

TOTAL = 150

APPENDIX 4: WHAT LEARNERS NEED TO DO TO ACHIEVE THE DIFFERENT LEVELS FOR LEARNING OUTCOME 1

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

The learner is able to create and present dance composition, performance and production.

POINT SCALE OF ACHIEVEMENT LEVELS	GRADE 10	GRADE 11	GRADE 12
	At the end of Grade 10 the learner:	At the end of Grade 11 the learner:	At the end of Grade 12 the learner:
80– 100 % OUTSTANDING	<ul style="list-style-type: none"> • Freely and imaginatively explores dance ideas and elements in improvisation. • Composes short solo and duet dance compositions showing the design and development of phrases and motifs and using multiple dimensions of time, space, force and contrast to richly texture the composition. • Manages time effectively, works inventively alone and works responsively in pairs. • Independently organises and manages rehearsal time. • Designs a range of marketing strategies to promote dance performances. 	<ul style="list-style-type: none"> • Improvises with confidence and spontaneity, using a broad range of stimuli and design elements and developing new movement vocabulary. • Composes solo, duet and trio dance compositions, showing an ability to access, select, sequence and synthesise materials and apply a range of structures, forms and content. • Actively contributes, collaborates and works responsively with others in small group activities. • Independently organises rehearsal and production schedules. • Designs pamphlets, adverts and posters that target a particular audience and reflect the dance production. 	<ul style="list-style-type: none"> • Improvises inventively using multidisciplinary work in innovative contexts, using a developed personal vocabulary to communicate intent. • Composes group dances, showing an awareness of structure, style and form, integrating production elements and communicating a dance text within a context. • Contributes, collaborates, and works responsively with others in large group activities and self reflects and evaluates to improve. • Independently fulfils production roles, including budgeting. • Designs multifaceted marketing strategies for a successful production. • Analyses and interprets professional choreographers' work and synthesises the ideas into a new work.
70 – 79 % MERITORIOUS	<ul style="list-style-type: none"> • Freely explores dance ideas and elements in improvisation. • Composes solo and duet dance sequences showing the design and development of 	<ul style="list-style-type: none"> • Improvises with confidence and spontaneity, integrating a broad range of stimuli and design elements. • Composes solo, duet and trio dance 	<ul style="list-style-type: none"> • Improvises inventively in innovative contexts, further extending a personal vocabulary. • Composes group dances that communicate

POINT SCALE OF ACHIEVEMENT LEVELS	GRADE 10	GRADE 11	GRADE 12
	At the end of Grade 10 the learner:	At the end of Grade 11 the learner:	At the end of Grade 12 the learner:
	<p>phrases and motifs and explores dimensions of time, space, force and contrast.</p> <ul style="list-style-type: none"> • Manages time effectively and works inventively alone and co-operatively in pairs. • Organises and manages rehearsal times with limited supervision. • Designs a flyer and poster that relates to the dance created. 	<p>compositions experimenting with structure, form and content.</p> <ul style="list-style-type: none"> • Contributes and collaborates in small group activities. • Organises rehearsal and production schedules with limited supervision. • Designs pamphlets, adverts and posters that reflect the dance production. 	<p>intent, consider structure, style and form and use production, technological or multi-media elements in the performance.</p> <ul style="list-style-type: none"> • Self reflects on processes and performances showing insight to evaluate own progress. • Analyses production roles, including budgeting. • Engages in multifaceted marketing strategies. • Deconstructs professional choreographers' work.
60 – 69 % SUBSTANTIAL	<ul style="list-style-type: none"> • Explores dance ideas and elements in improvisation • Composes solo and duet dance compositions by exploring phrases and motifs using the dimensions of time, space and contrast. • Works alone or in pairs with initial guidance. • Organises and manages rehearsal times under supervision. • Designs a flyer and poster for a dance performance. 	<ul style="list-style-type: none"> • Improvises with confidence and spontaneity, using a wide range of stimuli and design elements. • Composes solo, duet and trio dances focusing on structure, form or content. • Collaborates in small group activities. • Organises rehearsal and production schedules with limited supervision. • Designs pamphlets, adverts and posters that reflect the dance production. 	<ul style="list-style-type: none"> • Improvises inventively to extend personal vocabulary. • Composes group dances that communicate intent, consider production elements and use technological or multimedia elements in the performance. • Self reflects on participation with others, processes and performance. • Practises production roles and draws up a budget. • Develops a marketing strategy. • Analyses and interprets professional choreographers' work.
50 – 59 % ADEQUATE	<ul style="list-style-type: none"> • Explores dance ideas and elements in improvisation. • Composes solo and duet dance sequences exploring given dance ideas including contrast and variations of space and time when developing phrases and motifs into sequences. 	<ul style="list-style-type: none"> • Improvises with confidence and spontaneity, exploring a range of stimuli and design elements. • Composes solo, duet and trio dance compositions showing understanding of given ideas of structure, form and content. • Actively participates in small group 	<ul style="list-style-type: none"> • Improvises inventively to develop a personal vocabulary. • Composes a group dance that communicates intent, considers production elements and technology or cross-disciplinary aspects. • Works co-operatively and effectively in a group.

POINT SCALE OF ACHIEVEMENT LEVELS	GRADE 10	GRADE 11	GRADE 12
	At the end of Grade 10 the learner:	At the end of Grade 11 the learner:	At the end of Grade 12 the learner:
	<ul style="list-style-type: none"> Works alone and in pairs to compose. Organises and manages rehearsal times under supervision. Uses given ideas to design a flyer and poster for a dance performance. 	<ul style="list-style-type: none"> activities. Organises and manages rehearsal and production schedules with initial supervision. Designs pamphlets, adverts and posters for a dance production. 	<ul style="list-style-type: none"> Self reflects on dance processes. Explains production roles and interprets a budget for a dance performance. Develops various types of adverts for the production.
40 – 49 % MODERATE	<ul style="list-style-type: none"> Improvises with support. Composes a dance sequence around a dance idea considering at least one dance element. Organises or manages rehearsal times with support. Designs a dance flyer or poster with given ideas and initial teacher guidance. 	<ul style="list-style-type: none"> Improvises with some confidence, responding to stimuli and design elements. Composes solo, duet and trio dance sequences with limited evidence of structure, form and content. Organises rehearsal and production schedules with guidance. Realises some ideas for marketing a dance production. 	<ul style="list-style-type: none"> Improvises with confidence and spontaneity. Composes a group dance that uses at least one production element or one multidisciplinary aspect. Describes production roles including budgets. Develops an advert for a dance production.
30 – 39 % ELEMENTARY	<ul style="list-style-type: none"> Improvises with difficulty. Composes dance sequences without consideration of design elements. Only organises or manages rehearsal time under supervision. Generates a few ideas for a poster design but is unable to complete the task. 	<ul style="list-style-type: none"> With support, improvises using limited external and design elements. Composes dance sequences without considering structure, form or content. Organises rehearsal and production schedules with ongoing support. Generates very few ideas for marketing a dance production. 	<ul style="list-style-type: none"> Improvises in predictable ways. Composes a group dance that lacks intent, production or multidisciplinary aspects. Names a few production roles. Realises some ideas for marketing a dance production.
0 – 29% NOT ACHIEVED	<ul style="list-style-type: none"> No comment needed 	<ul style="list-style-type: none"> No comment needed 	<ul style="list-style-type: none"> No comment needed