The background of the entire page is a photograph of three students in a classroom. They are wearing blue school uniforms with yellow and green accents. They are sitting at wooden desks, focused on writing in their notebooks. The student in the foreground is a girl with braided hair, writing with a blue pen. The student in the middle is a boy, also writing. The student in the background is partially obscured. An orange curved graphic element is on the left side of the page, partially overlapping the students.

FURTHER EDUCATION & TRAINING PHASE (FET)

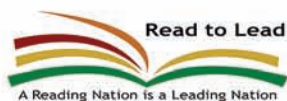
DANCE

SBA EXEMPLAR BOOKLET

GRADES 10-12



basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.



MR HM MWELI
DIRECTOR-GENERAL

DATE: 13/09/2017

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PREFACE

Guidelines For Teaching Methodology

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required and should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long will it take **your** learners to complete the Performance Assessment Task (PAT)?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE**

Grade 10

DANCE STUDIES

**EXAMPLAR FOR RESEARCH TASK
TO BE DONE IN GROUPS OR INDIVIDUALLY**

THIS RESEARCH TASK IS OPEN TO A WIDE RANGE OF PRESENTATIONS E.G.:

- *WRITTEN RESEARCH PRESENTATION*
- *POWERPOINT PRESENTATION*
- *SHORT FILM PRESENTATION*
- *ANY OTHER ORIGINAL /INNOVATIVE PRESENTATION*

INSTRUCTIONS TO THE DANCE STUDIES LEARNER

Research Task: Topic 3 DANCE HISTORY AND LITERACY

History of your dance major to include: origin, cultural and social background, timeline, influential people in the dance major internationally and in South Africa. = 50 marks

Concepts, content and skills you will be assessed on:

CONTENT : ONE OR MORE OF THE FOLLOWING MUST BE SELECTED AS THE MAIN FOCUS OF THE RESEARCH PROJECT.

- **Introduction:** outlining what this research project wishes to demonstrate
- **Main body:**
 - **Origin:** Where did your dance major come from/country/culture/people?
 - **Cultural and social background:** Why did this dance form emerge/what was happening at the time/who was involved in the development of the dance form?
 - **Timeline:** A timeline of factors/events/developments /artistic movements that influenced the development of your dance major.
 - **Important people/pioneers - these must include South African and international:** how did they influence the dance form/contribute to changing it/developing it?
- **Conclusion:** your opinion - what you have discovered about the history of your dance major
- **Bibliography:** your ability to correctly reference your sources of information/inclusion of these sources in your final project as direct references
- **No plagiarism:** you have written the project in your own words

GUIDELINES FOR TEACHING METHODOLOGY

4 - 5 hours within the school timetable/during school managed by the teacher plus additional time after school for learners to personally complete the project/homework.

Learners may not rewrite sections from the textbook for this task

PLEASE NOTE: Learners may work in groups of 4 – 6. Each learner must produce their own project. Only the planning/preparation can be done collectively. This must be supervised by the teacher so all learners participate equally.

Tasks should be clearly outlined so that learners have the time for learning experiences that demonstrate their understanding of content, concepts and skills at a deep/meaningful level.

- **Your lesson plans** should be developed to indicate how you will include research/investigation/exploration/viewing and written content e.g. YouTube clips/websites/articles/ oral discussions, reading, writing and reflection each week.
- Assessments should allow for different types of learning/not be exclusive of learning barriers and challenge your learners.
- Use taxonomies to guide your levels of difficulty in planning activities for this task – e.g. Blooms/ Williams's for different cognitive levels to be included.
- ***This research should not be given to learners to complete on their own/ unsupervised outside of class time.***

CONCEPTS:

- History of dance in South Africa and internationally: past and present
- How dance evolves/changes over time and what influences these changes

SKILLS: ABILITY TO SHOW:

- Research instructions can be applied meaningfully – showing understanding of the task
- Apply educator comments for improvement in task book – application of task
- Comply with deadlines provided – commitment to task
- Research and collect relevant information – enquiry into task
- Transpose/write about information collected into own findings – evaluation on findings
- Reflection on process – opinion on process
- Present the final research project in a well formatted/creative manner/attention to detail – creativity/writing and use of language/dance specific terminology/use of technology, etc.

ETHICAL CONSIDERATIONS:

- Avoid plagiarism – i.e. only ethical use of sources – referencing when included in final project
- Project written in your own words – originality/understanding of contextual information researched
- Sensitivity/understanding in project towards gender, race, language, class, etc.

Internet sites that could enhance teaching methodology for this research project:

1. Teaching research – how to prepare

<https://www.slideshare.net/hydukl/writing-a-research-paper-in-10-easy-steps>

2. Bibliography and referencing (Oxford system)

<http://www.ub.umu.se/en/write/references/writing-references-oxford>

3. Cognitive domains of learning

<http://thesecondprinciple.com/instructional-design/threedomainsoflearning/>

A FUN WAY TO INTRODUCE THIS RESEARCH TASK

View this with your learners in class as a starting point for discussions.

<http://www.dancefacts.net/>

A brief and incomplete guide to dance in South Africa

<http://10and5.com/2016/06/09/a-brief-and-incomplete-guide-to-contemporary-dance-in-south-africa/>

<https://www.brandsouthafrica.com/south-africa-fast-facts/arts-facts/dance>

<https://www.youtube.com/watch?v=q4A5tHylCp4>

CONCEPTS:

- History of dance in South Africa and internationally: past and present
- How dance evolves/changes over time and what influences these changes

SKILLS: ABILITY TO SHOW:

- Research instructions can be applied meaningfully – showing understanding of the task
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- Comply with deadlines provided – commitment to task
- Research and collect relevant information – enquiry into task
- Transpose/write about information collected into own findings – evaluation on findings
- Reflection on process – opinion on process
- Present the final research project in a well formatted/creative manner/attention to detail – creativity/writing and use of language/dance specific terminology/use of technology, etc.

Rough planning should be done in the learner task book:

Learners must have evidence of how they assessed/used information. This should include:

- Collection of information, findings/notes for the research, references to sources, feedback from educator. Application of corrections/improvements made
- Classroom notes (provided by the teacher with references)
- Learner textbook if applicable with page references
- One or more internet sources and references
- Any other materials: books, newspaper articles, interviews, etc.
- Integration/planning/mind maps, etc. of the relevant material researched and how/what will be used in the final presentation
- Basic terminology (the language of dance) used in all written work/tasks
- A minimum of three sources used for the collection of evidence

Gumboot dance adapted for stage performance



Ballet in the townships



FORMAL PRESENTATION OF YOUR RESEARCH:

Minimum 300 words/2 – 3 pages/15 slides - power point presentation or the equivalent if done in a different format for presentation.

- You may use a number of different possibilities to present your research project such as written/power point/film/any other creative presentation.
- An introduction, main body of knowledge, conclusion and bibliography must be included.
- This must be neatly and creatively presented. Show thought to structure and relevant content.
- You may include relevant images to substantiate your research.

- Learners must be taught the knowledge, understanding, application, analysis, evaluation and creation processes before they begin their final research project.
- The scaffolding of activities in the lesson plan should show development of learner confidence/ knowledge and understanding in gradual steps towards the completion of this task.
- Written work should be submitted regularly for comments for improvement from the teacher – formative assessment.

Learners should see it, talk about it and write about it.
CREATE EXCITEMENT ABOUT RESEARCHING!



Cape Dance Company



Scene from the South African Ballet Theatre production of Don Quixote

AREAS TO USE FOR FURTHER RESEARCH IN THE MAIN DANCE DISCIPLINES/MAJORS TAUGHT AT SCHOOLS

AFRICAN DANCE	<p>History of African dance: https://en.wikipedia.org/wiki/African_dance</p> <p>Dances from different African countries: https://www.binoandfino.com/blog/2015/12/15/a-list-of-some-traditional-dances-from-different-african-countries</p> <p>Traditional music and dance: http://www.drumcafe.co.za/traditional-music-dance.php</p> <p>Post-apartheid dance: http://www.cambridgescholars.com/download/sample/60033</p>
BALLET	<p>Timeline: https://www.timetoast.com/timelines/the-history-of-ballet</p> <p>Evolution of ballet: https://www.youtube.com/watch?v=-EjfGgvsldM</p> <p>The king who created ballet: https://www.youtube.com/watch?v=lx2g3GTlv8w</p> <p>Origins of ballet: https://www.youtube.com/watch?v=OEekFTj5PvU</p>
CONTEMPORARY	<p>Origin of contemporary dance: http://dance.lovetoknow.com/Origins_of_Contemporary_Dance</p> <p>Contemporary dance timeline: https://prezi.com/e7vevzvvi0nn/dance-timeline-contemporary/</p> <p>YouTube – history of modern dance (contemporary): https://www.youtube.com/watch?v=OyEEdb9Szz4</p>
JAZZ	<p>History: http://dance.lovetoknow.com/History_of_Jazz_Dance</p> <p>History: http://dancelessons.net/dancehistory/HistoryofJazzDance.html</p> <p>Timeline: https://prezi.com/k2udivqboy7p/jazz-dance-timeline/</p> <p>Jazz dance: https://www.youtube.com/watch?v=UJUupudCQUro</p>

GRADE 10 RESEARCH PROJECT MARKSHEET: Marks allocated for each learner to be included in educator SBA assessment file.			
NAME THE DANCE MAJOR RESEARCHED: SCHOOL: NAME OF LEARNER: EDUCATOR NAME AND SIGNATURE: TERM THREE DATE FOR FINAL SUBMISSION AND MARKING:			
PLANNING PROCESS: The following rough planning should be present in the learner task book:		mark	learner
Teacher instructions to learners outlining content, timeline and dates for sections to be completed. Learner task book handed in for marking/comments for improvement at each date specified have been made.		10	
Information from educator/references to textbooks. Learner can select information and write in own words. Can reference material used. Shows detailed planning and preparation.		10	
Internet site/books/programme notes, other information. Learner has collected own information, selected relevant information and written in own words in task book. Can show correct referencing of material used. Shows detailed planning and preparation.		10	
Instructions/discussions and facilitation from educator for the viewing of DVDs/internet/YouTube clips, etc. Reflection on material viewed and own interpretation documented in the task book.		10	
Learner reflection on the process of research: what they have learnt about researching a topic, strengths, weaknesses, what they need to improve on for final presentation.		10	
ROUGH PLANNING IN LEARNER TASK BOOK:			
		50	
THE FINAL RESEARCH PROJECT: Structure of the research – minimum 300 words/2 - 3 pages not including images/other applicable format.		mark	learner
Introduction – outlines the main focus of the research project.		5	
Main body of the research could include one/some of the following:		20	
➤ Origin: Where did your dance major come from/country/culture/people? ➤ Cultural and social background: Why did this dance form emerge/what was happening at the time/who was involved in the development of the dance form? ➤ Timeline: A timeline of factors/events/developments /artistic movements that influenced the development of your dance major. ➤ Important people/pioneers - these must include South African and international: how did they influence the dance form/contribute to changing it/developing it? ➤ Influences on dance in South Africa			
Conclusion - what has been discovered through the research process/own opinions.		5	
References		5	
Logical and coherent writing – instructions have been understood and followed		5	
Creative presentation of the final research project		10	
FINAL RESEARCH PROJECT FOR SBA TASK:			
		50	
TOTAL MARKS:		100	
CONVERT TO 50 MARKS:		50	
EDUCATOR COMMENTS:			

MARKING GUIDELINES/RUBRIC FOR AWARDDING YOUR MARKS – READ WHEN PLANNING

<p>Level 7 Outstanding 90% – 100% In depth understanding of the project - shows high levels of thinking/researching a topic</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Clear evidence of relevant background research that is rigorous/shows various references for information collected. • Work has been submitted weekly for marking and feedback for improvement. • Comments for improvement have been applied. • Planning is in learners own writing – findings not directly copied from sources. • ONE or MORE of the areas required in Topic 3 have been selected as the main focus: Origin/Cultural and social background/Timeline/Important people/pioneers - these must include South African/International/Influences on dance in South Africa, any other important areas. • Shows an in depth understanding of planning and researching a topic. • Can reflect meaningfully on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously – class time has been productively used/comes prepared for each lesson. • Well-presented/shows creativity in presentation/full commitment to the research task/ own additional time has been used for research/homework/completion of the project. • The research is superbly organised and presented and lucidly written. • All selected areas are covered with insightful findings.
<p>Accomplished 80%–89% Understanding of the project is sound in all areas.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Evidence of background research/shows various references for information collected. • Work has been submitted weekly for marking and feedback for improvement. • Comments for improvement have been applied. • Planning is in learners own writing – findings not directly copied from sources. • ONE or MORE of the areas required in Topic 3 have been selected as the main focus: Origin/Cultural and social background/Timeline/Important people/pioneers - these must include South African/International/Influences on dance in South Africa. • Shows an understanding of planning and researching a topic. • Can reflect on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously – class time has been productively used/comes prepared for most lessons. • Well-presented/shows creativity in presentation – shows evidence that own additional time has been used for completion of the project. • The research is well organised and written. • All selected areas are covered.
<p>Level 6 Meritorious 70%–79% Understanding of the project is sound in most areas.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Evidence of background research/shows at least two references for information collected. • Most work has been submitted weekly for marking and feedback for improvement. • Comments have been applied for improvement in places. • Planning is mostly in learners own writing. • The selection of ONE or MORE of the areas required in Topic 3 as the main focus is unclear. • Shows an understanding of researching a topic. • Can reflect on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously – class time has been productively used/some evidence of additional time included for completion of the task. • Neatly presented/shows creativity in presentation in places. • The research is well written. • Some of the selected areas are covered.

<p>Level 5 Substantial 60%–69% Understanding of the project is at a basic level.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Evidence of background research/shows at least two references for information collected. • Inconsistent work has been submitted weekly for marking and feedback for improvement. • Comments have been applied for improvement in some places. • Planning is at times in learners own writing. • Unclear which areas required in Topic 3 have been selected as the main focus: • Shows a basic understanding of researching a topic. • Basic reflection on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously/needs reminders – class time has been used – not always productively/some evidence of additional time included for completion of the task. • Neatly presented. • Most areas have been covered but often shows limited understanding.
<p>Level 4 Adequate 50%–59% Understanding of the project shows weakness in many areas.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Minimal evidence of background research for information collected. Inconsistent/minimal work has been submitted weekly for marking and feedback for improvement. • Comments for improvement have not been applied with understanding. • Planning is seldom in learners own writing. • Unable to select a main focus area and research it. • Shows minimal understanding of researching a topic – rewrites notes/information collected. • Minimal reflection on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously/needs reminders – class time has not been used optimally– not productive, waits for guidance/minimal evidence of additional time included for completion of the task. • Presented for assessment. • Most areas are not understood/rewritten from notes.
<p>Level 3 Moderate 40%–49% Lack of understanding of methods used to organise and present a research project.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Reproduces work from a source with little understanding/confusion about what is required. • Inconsistent/minimal/no work has been submitted weekly for marking and feedback for improvement. • Unable to select a main focus area and research it. • Comments for improvement have not been applied with any understanding. • Reflection on what has been achieved/learnt from this process is irrelevant. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Submitted timeously/needs constant reminders – class time has not been used optimally– needs constant guidance in all areas for completion of this task. • Poorly presented for assessment.
<p>Level 2 Elementary 30%–39% Minimal research has been covered with limited understanding of the project.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • Minimal evidence in task book of planning and preparation. • No work has been submitted weekly for marking and feedback for improvement. • Minimal understanding of selection for the research project • Minimal/no reflection on what has been achieved/learnt from this process. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Not submitted timeously. Class time has not been used optimally– absent/not engaged in class. • Poorly presented – minimal understanding shown for assessment/late submission of task.
<p>Level 1 Not achieved 0%–29% No research/work has been done to validate the project.</p>	<p>LEARNER TASK BOOK – PLANNING/PROCESS = 50 MARKS</p> <ul style="list-style-type: none"> • No evidence in task book of planning and preparation. • No work has been submitted weekly for marking and feedback for improvement. • No reflection on what has been achieved/learnt from this process. • Not submitted with interventions in place for lack of compliance – failure to achieve this task. <p>PRODUCT – SUBMISSION OF RESEARCH ASSESSMENT TASK:</p> <ul style="list-style-type: none"> • Not submitted with interventions in place for lack of compliance - failure to achieve this task.

Grade 10

DANCE STUDIES

EXEMPLAR FOR PAT 1

Marks: 50 Term 2 OR 3: 5 - 7 weeks

TEACHERS TO PLEASE TAKE INTO CONSIDERATION:

- Learners have only four lessons per week to include practical, time to discuss or think about learning, seek assistance or look for resources, reading, writing, time for learner collaboration and assessment.
- **ONE lesson per week should be allocated to this PAT as per TOPIC 2 for 5 - 7 weeks of the term.**
- Learners who are overloaded with assessments may resort to surface level approaches to learning and even plagiarism.
- Learners must be provided with clear marking criteria well before the due date.
- Learners should also receive formative feedback during the process.
- Each learner should have their own Learner extbook – ***Excellent Dance Studies***.
- Every teacher is a language teacher. Aim to develop dance literacy through inspiring activities that encourage reading and writing.
- You may use this exemplar as a basis to set your own future Performance Assessment Tasks.

INSTRUCTIONS TO THE DANCE STUDIES LEARNER

Performance Assessment Task 1: (PAT)

OWN COMPOSTION/ CHOREOGRAPHY = 50 marks

This PAT consists of two sections:

1. A practical performance of no longer than 1 - 2 minutes = **25 marks**
2. A written section in the form of a journal = **25 marks**

Concepts, content and skills you will be assessed on:

By the end of this PAT you should demonstrate:

- The use of specific dance terminology relevant to this PAT
- Improvisation to develop creativity, confidence, new movements
- Contact work/relationships/working with others
- Elements of dance relating to a dance composition
- A variety of musical terms and how to apply this in a performance
- Relevant beginnings and endings for a composition
- An ability to write about and reflect on the process and skills learnt

GUIDELINES FOR TEACHING METHODOLOGY

A good assessment task is designed to help learners demonstrate and achieve the specific content concepts and skills required and should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE.**

Tasks should be clearly outlined so that learners have the time for learning experiences that demonstrate their understanding of content, concepts and skills at a deep/ meaningful level
Your lesson plans should be developed to indicate how you will include practical work in class, oral discussions, viewing examples (DVD, YouTube, images), reading, writing and reflection each week for the **time stipulated** in CAPS for Topic 2 – Term Two.

Assessment should allow for different types of learning/ not be exclusive of learning barriers and challenge your learners.

Use taxonomies to guide your levels of difficulty in tasks – e.g. Blooms/ Williams's for different cognitive levels to be included.

This PAT should not be given to learners to complete on their own/ unsupervised outside of class time. Please see CAPS suggested contact time under Topic 2 taught in modules or interspersed with technique classes.

You should have 1 lesson per week for 5 - 7 weeks allocated for the **preparation and completion** of this PAT. **Use time wisely.**

1. Practical performance: You are required to involve yourself fully in all teacher designed activities in the following areas:

- Experimenting through improvisation contact work and exploring relationships for the final composition.
- Experimenting with the elements of space, time and force through improvisation activities to demonstrate knowledge, understanding and application for the final composition.
- Ability to perform to and explore different music rhythms, tempo, pace, duration, syncopation, polyrhythms, beat, harmony, melody provided by your teacher and show developing musical awareness/ musicality for this PAT.
- Exploring different and creative/ original ways to begin and end a dance sequence.
- **Composing/choreographing** a movement sequence of **no more than 1 - 2 minutes individually, in pairs or groups** after **ALL** of the above areas has been explored and fully understood in class. You may add an atmosphere, mood or intent to your composition. It may be in any dance style, combination or mix (fusion) of dance styles.
- Selecting one piece of music provided by your teacher for your final PAT 1 composition and **interpreting it** with musical sensitivity with consideration of the areas covered in class.
- Rehearsing the final movement sequence + additional time and commitment from you and your group.

PLEASE NOTE: At least half of the lessons should be allocated to the teaching of this PAT and should introduce learners to the basics of dance composition that they will build on in their three year CAPS FET training.

At least half of the lessons should be allocated to learners for final creating, composing and completing this PAT.

Learners should do it, talk about it and write about it.
CREATE EXCITEMENT ABOUT COMPOSITION!

Learners must be taught the knowledge, understanding, application, analysis, evaluation and creation processes before they begin their own composition for this PAT.

The scaffolding of activities in your lesson plan should show development of learner confidence/ knowledge and understanding in gradual steps towards the completion of their own composition. You may provide a theme/ intent for this PAT.

Teachers' should select an appropriate music choice for learner selection for this PAT; about three to four good selections (most learners will not have access to the type of music that encompasses this PAT requirement to develop musical awareness/ musicality).



• **Performance of your final composition = 25 marks**

2. Written component: You will be required to

- *Read, talk, discuss, collaborate, question and then write about:*
 - Improvisation and the elements of dance/ relationships and contact work and how it influences composition. Learner Book (LB) pages 59 – 63 in your own words.
 - Music for dance and how it affects your performance and musicality. LB pages 59 – 63 in your own words.
 - Beginnings and endings. LB page 65 in your own words.
 - New dance terminology and your **own** explanation of this.
- Reflect on your process and personal experiences during this PAT in your **journal = 25 marks**. Your entries should include the following:
 - **Recording** what you did in your lessons i.e. showing your factual understanding of the lesson.
 - **Applying** what you did in lessons i.e. how you used this knowledge to add to your performance/ composition and start questioning your knowledge with regards to application.
 - **Reflect** on and think about how this knowledge will address your strengths/ weakness. How will it change your understanding of dance practices/ improve you as a dancer?



Written work should be submitted regularly for comments for improvement from the teacher – formative assessment.

The written component should be done in conjunction with what is being covered during each lesson in the practical class. Teachers must initiate discussions around these areas to develop curiosity and a deep understanding in this area of composition.

Use PowerPoint presentations/visuals /YouTube clips, etc.to inspire learners in this area as well as guide them further/expose learners to choreographic methodology which will be linked later to Topic 3.

Set tasks to include listening, viewing, talking, debating, reading and writing on different levels of cognition.

Encourage learners to select relevant material for their reporting and journaling. This is a valuable skill needed in examinations. Teachers could start a vocabulary wall or provide learners with a list of new words they must then explain in their own words once they have explored them in class. Add other words as needed.

DANCE TERMINOLOGY TO BE ADDED TO VOCABULARY:

Apply/ application	Fusion (dance forms)	Polyrhythms
Abstract choreography	Harmony	Relationships
Choreography	Intent/ theme	Record
Composition	General space	Reflect
Dimension	Levels	Rhythm
Direction	Melody	Space
Dynamics	Narrative	Syncopation
Floor patterns	Personal space	Tempo
Force		Time

Assessment criteria:

1. Performance = 25 marks: You will be assessed on your ability to:

- Show an appropriate/creative/original beginning and ending in your composition.
- Demonstrate the use of effective and creative dance elements in composition as well as contact work/relationships with others.
- Show musical awareness in the performance of the groups selected music track.
- Work effectively in class with regards to other learners/ learning/ leadership/ willingness to experiment and create new ideas through improvisation/ going the extra mile as a dance learner.

2. Journal = 25 marks: You will be assessed on your ability to:

- **Record** what you did in your lessons i.e. showing your factual understanding of the process.
- **Applying** what you did in lessons i.e. how you used this knowledge to add to your performance and question what you are doing through the process.
- **Reflect** on and think about how this knowledge will address your strengths/ weakness. How will it change your understanding of dance practices? The effectiveness of strategies and techniques you used in the process/ will use in the future.
- **Your journal should be between 3 - 4 pages.**
- Remember to go back and **revisit what you did in Term 1** – LB pages 28 – 38 and how you are developing as a dance learner in Term 2.

Teachers should align assessment criteria to the CAPS curriculum requirements for Term Two – Topic 2 (page 19) as well as Section 4: CAPS Assessment (page 36 – 41).

Assessment can include different methods of collecting evidence of learner understanding such as:

- *Oral presentations*
- *Visual presentations*
- *Written tasks*
- *Journals*
- *Essays*
- *Research, etc.*

*Theory and practical are **integrated** and this should be evident in the written component as learners' first experience with their bodies and then write with a deep understanding of what was covered in the practical class.*

*The written component should be a personal account/ own experience of the learner's progress and should not be about rewriting sections from the textbook – **Excellent Dance Studies**.*

MARKING RUBRIC EXAMPLAR FOR GRADE 10 PAT 1 COMPOSITION/ CHOREOGRAPHY

PRACTICAL PERFORMANCE 5 mark allocation for each area listed below = 25 MARKS		LEVEL 1: Not achieved 0 - 29 % = 0 - 1 marks	LEVEL 2: Elementary 30 - 39 % = 1 ½ marks	LEVEL 3: Adequate 40 - 59 % = 2 – 2 ½ marks	LEVEL 4: Meritorious 60 – 79 % = 3 – 3 ½ marks	LEVEL 5: Excellent = 4 marks Outstanding = 4 ½ - 5 marks 80 - 100%
5 marks	1. Elements of dance: space/ time/ force + Relationships	Does not understand dance elements/ relationships in dance.	Shows some elements of dance in the composition. No understanding of relationships in dance.	Shows all the elements of dance in the composition. Limited understanding of relationships in dance.	Understanding demonstrated showing all the elements of dance/ relationships in areas related to a successful composition.	Excellent/ outstanding understanding demonstrated in showing all the elements of dance/ relationships related to a successful, creative composition.
5 marks	2. Beginnings and endings	A beginning with no ending/ vice versa.	A beginning and ending.	A beginning and ending.	Creative beginning and ending appropriate to the composition.	Creative/ original beginning and ending appropriate to the composition.
5 marks	3. Musical knowledge/ understanding/ musicality	Unmusical/ minimal musical awareness.	Music selected for the composition is interpreted in a very basic manner.	Understanding of the music selected for the composition.	Understanding and interpretation of the music selected for the composition. Musicality demonstrated.	Excellent understanding and interpretation of the music selected for the composition. Excellent musicality demonstrated.
5 marks	4. Confidence and performance quality	Limited/ no performance or awareness of space/ others.	Presentation weak/ lacks confidence. Limited awareness of space/ others.	Confident presentation in places. Group/ pair work with some awareness of space/ others.	Confident presentation. Group/ pair work with good awareness of space/ others.	Excellent performance quality. Confident presentation. Group/ pair work with excellent awareness of space/ others.
5 marks	5. Participation in class during the process	Regularly absent from class. Does not collaborate. Minimal involvement in activities.	Collaborates with others at times. Involved in some activities.	Collaborates with others. Involved in activities. Attempts new concepts at times.	Collaborates with others. Involved in all activities. Willing to attempt new concepts/ new learning experiences at times.	Excellent collaboration with others. Fully involved in all activities. Always willing to attempt new concepts/ new learning experiences. Takes a leadership role. Initiates new ideas/ creative.
WRITTEN SECTION - JOURNAL = 25 MARKS		LEVEL 1: Not achieved 0 - 29 % = 0 - 7 marks	LEVEL 2: Elementary 30 - 39 % = 8 – 9 marks	LEVEL 3: Adequate 40 - 59 % = 10 – 14 marks	LEVEL 4: Meritorious 60 – 79 % = 15 -19 marks	LEVEL 5: Excellent/ Outstanding 80 - 100% = 20 - 25 marks
Criteria for awarding marks		The journal shows minimal/ no understanding of this PAT. Not submitted for assessment.	The journal only includes recording of activities in the composition for this PAT. Uses some/ incorrect dance terminology. Shows minimal understanding of composition	The journal includes recording of activities, application of these activities. Some reflective evidence shown in places for this PAT. Uses some dance terminology. Shows some understanding of composition.	The journal includes recording of activities, application of these activities. Some reflective evidence shown in places of the learner addressing own strengths/ weaknesses in this PAT. Well written using appropriate dance terminology. Shows an understanding of composition/ structures and processes.	The journal includes recording of activities, application of these activities and reflective evidence of the learner addressing own strengths/ weaknesses/ ongoing learning process as a performer/ choreographer in this PAT. Well written using appropriate dance terminology. Shows an in depth understanding of composition/ structures and processes.

EXEMPLAR OF MARK SHEET FOR ASSESSMENT: PAT 1 GRADE 10 – TERM TWO OR THREE

Name of school:		Possible maximum marks	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
Name of teacher/s:								
Date for Grade 10 PAT 1 assessment:								
GROUP NUMBER PERFORMING:								
<i>Include the number of the group as well as the names of the learners in this group. It is advisable to record on camera/cell phone some of the group performance for moderation purposes required by districts/provinces/DBE/UMALUSI.</i>								
FINAL PRACTICAL PERFORMANCE OF PAT 1: To show evidence of teaching/ understanding of this PAT by the learner								
1. Elements of dance: space/ time/ force + relationships interpreted in final performance		5						
2. Beginnings and endings interpreted in a creative/ original manner appropriate to the composition		5						
3. Musical knowledge/understanding of selection of music/musicality/interpretation in final performance		5						
4. Confidence and performance quality/awareness of space shared with others/contact work		5						
5. Participation/attendance in class during the process /teamwork		5						
SUB TOTAL		25						
WRITTEN SECTION – JOURNAL REFLECTION according to marking criteria								
1. Shows an understanding of how dance elements can influence choreography. Reflects on how they were used in the choreography.		5						
2. Can explain the choices made for the beginning and ending. Reflects on interpretation/creativity and originality used in the choreography.		5						
3. Can write about how music was selected and used/interpreted.		5						
4. Can reflect on participation/collaboration/teamwork – strengths/weaknesses.		5						
5. Can reflect on own development as a performer/choreographer and person.		5						
SUB TOTAL		25						
GRAND TOTAL		50						

FOR TEACHERS: YOUTUBE URLS WHICH COULD BE USED TO INSPIRE EXPLORING/ LEARNING/ CREATING

It is really important to expose your learners to visual stimulus during this PAT. This will also really inspire your learners to take chances and explore once they know what is out there. Our learners are in most cases beginner dancers (at a school FET level) and could not have the in-depth knowledge that you do as a teacher to visualise the final effect of all the dance elements/ choreographic structures on a dance work included in this PAT that you are teaching. Scaffold your viewing of YouTube clips from easy to complex and relate this to what you are asking your learners to observe with each viewing as outlined below. This should then be consolidated in the next class in both practical and written form to be included in the seven lessons allocated. Please add to these suggestions on how to start including electronic learning into your class planning for this PAT. **EMBRACE TECHNOLOGY AS A WONDERFUL TEACHING TOOL. (Ask for help where needed to empower your learners with knowledge and visual experience of this incredible subject as the YouTube clips below will demonstrate).**

<https://goo.gl/Gc1w2g>

This clip is a wonderful example to use for inspiring learners with a simple theme such as **animals** which could then be explored in class through improvisation activities you design.

Draw learner attention to:

- Movement vocabulary
- Performance/ focus/ commitment to movement/ musicality
- **Space** – awareness of others, and own space/ patterns/ directions/ contact work/ levels, etc.
- **Time** – the varying speeds of the movements/ interpretation of the music/ group structures at different times in the music
- **Force** – dynamics/ opposites/ size, etc.

<https://goo.gl/syN0Er>

This clip shows an interpretation of the song – **Youth**.

This could inspire learners to use music as a stimulus/intent for composing. Draw learners' attention to musicality and interpretation of the music. Ask learners to provide an **opinion** on how they would add to and improve on the choreographic structure of this dance with regards to the use of SPACE.

<https://goo.gl/syN0Er>

This clip shows an interpretation of the song – **Youth**.

This could inspire learners to use music as a stimulus/intent for composing. Draw learners' attention to musicality and interpretation of the music. Ask learners to provide an **opinion** on how they would add to and improve on the choreographic structure of this dance with regards to the use of SPACE.

<https://goo.gl/x1QHIZ>

Please fast forward past the entire introduction to the actual performance. This is a clip from the South African – **So You Think You Can Dance**; a duet performing Afro-fusion. Ask learners to debate in groups what the positive/negative aspects of fusing dance styles could be. Would they like to incorporate other styles they have knowledge of as dancers into their composition? If so, how would they approach this in class?

Grade 10

DANCE STUDIES

EXEMPLAR FOR PAT 2

Marks: 50 Term 2 or 3: 3 - 5 weeks

TEACHERS TO PLEASE NOTE THE FOLLOWING (CAPS page 20 Topic 1).

- Learners who do contemporary, ballet, Spanish, jazz as their major will learn and perform popular South African **INDIGENOUS** dance steps and sequences from at least but not limited to, Gumboot, Pantsula, Kwasa Kwasa, etc.
- Learners who do African dance as their major will learn and perform dance steps and sequences from a **NON- AFRICAN** cultural dance form, for instance but not limited to, contemporary, ballet, Spanish, jazz etc.
- Each learner should have their own Learner Text Book – *Excellent Dance Studies*.
- Every teacher is a language teacher. Aim to develop dance literacy through inspiring activities that encourage reading and writing.
- You may use this exemplar as a basis to set your own Performance Assessment Task.

INSTRUCTIONS TO THE DANCE STUDIES LEARNER

Performance Assessment Task 2: (PAT)

INDIGENOUS/ CROSS-CULTURAL DANCE = 50 marks

This PAT consists of two sections:

1. A practical performance = **25 marks**
2. A written section in the form of an analysis = **25 marks**

GUIDELINES FOR TEACHING METHODOLOGY

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required and should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE.**



<https://goo.gl/5GpWLI>

Concepts, content and skills you will be assessed on:

By the end of this PAT you should demonstrate:

- The use of specific dance terminology relevant to this PAT;
- An appreciation of another dance form, experience and application of appropriate movement vocabulary/ style/ principles for the dance
- A musical appreciation for this dance to include accompaniment
- An ability to write about and analyse indigenous South African/ cross-cultural dance in terms of history, style, and its social and cultural context.

Tasks should be clearly outlined so that learners have time for learning experiences that demonstrate understanding of content, concepts and skills at a deep/ meaningful level

Your lesson plans should be developed to indicate how you will include practical work in class, oral discussions, viewing examples (DVD, YouTube, images), and reading, writing and analysis each week for the **time stipulated** in CAPS for **Topic 1 and 3 – Term Three**.

Assessments should allow for different types of learning/ not be exclusive of learning barriers and challenge your learners.

Use taxonomies to guide your levels of difficulty in tasks – e.g. Blooms/ Williams's for different cognitive levels to be included.



<https://goo.gl/GxwYj1>

You should have at least 3 - 5 lessons allocated during the school term for the **preparation and completion** of this PAT.

1. Practical performance: You are required to involve yourself fully in all teacher designed activities in the following areas:

- Learning dance steps and sequences from your teacher/specialist.
- Developing an appreciation of the style of this dance – South African indigenous popular dance/ cross-cultural dance.
- Ability to explore different music rhythms, accompaniment, body percussion, tempo, pace, duration, syncopation, polyrhythms, beat, harmony, melody provided by your teacher and show developing musical awareness/ musicality for this PAT in your performance.
- Rehearsing the final movement sequence in your groups that your teacher will assign to you, 3 - 6 dancers per group. This will be done during class as well as during school intervals/after school – additional time.
- Personalising, mastering the dance with attention to detail, style, principles, music/ accompaniment, group participation
- **Performance of your indigenous/cross-cultural dance = 25 marks**



PLEASE NOTE: At least 1 - 3 lessons (depending on length) should be allocated to the teaching of this PAT and should introduce learners to the basics of indigenous/ cross-cultural dance that they will build on in the three year CAPS FET phase.

Lessons/after school time should be allocated to learners to polish and master this PAT.

Learners should do it, talk about it and write about it.
CREATE EXCITEMENT ABOUT LEARNING ANOTHER DANCE FORM!

Learners must be taught the knowledge, understanding, application and movement vocabulary to include style and principles before they are taught a final sequence.

The scaffolding of activities in your lesson plan should show the development of learner confidence/ knowledge and understanding in gradual steps towards the completion of this PAT.

Teachers will need to research and learn a South African indigenous dance/ cross-cultural dance before they can teach it. You could also invite an expert to teach it.

This PAT should develop an appreciation of South African indigenous knowledge/ cross-cultural dance.

2. Written component: You will be required to

- *Read, talk, discuss, collaborate, question and then:*
 - **Analyse** the new dance form you are learning in class LB page 117 to include:
 - Why is this dance performed + historical background LB page 102 - 110
 - Who performs it
 - Where is it performed
 - What would be worn/ used as a prop
 - Music and accompaniment
 - Movement vocabulary
 - Dance style/ principles
 - Functions of this dance in the community/ society.
 - Why it is important to learn about other dance forms from different cultures LB page 85.
 - Use new dance terminology and your own explanation of this.
 - Revisit - How to recognise different dance forms LB page 72
- You will present a 2 - 3 page analysis of the dance you have learnt in class = **25 marks**. Your findings should include the following:
 - **Recording** facts about the dance.
 - **Analysing** the cultural and social context of the dance (function of dance in society)
 - **Reflect** on and think about how this knowledge will address your understanding of different dance forms. How will it change your understanding of dance practices/ improve you as a dancer?

Written work should be submitted regularly for comments for improvement from the teacher – formative assessment.

Please note: this is not a research project and must be taught in class – Topic 3 (see CAPS page 21).

During each lesson the written component should be done in conjunction with what is being covered in the practical class.
Teachers must initiate discussions around these areas to develop curiosity and a deep understanding of indigenous/ cross-cultural dance.

Use PowerPoint presentations/ visuals /YouTube clips, etc.to inspire learners in this area as well as guide them further.

Set tasks that include listening, viewing, talking, debating, reading and writing on different levels of cognition.

Encourage learners to select relevant material for analysing. This is a valuable skill needed in examinations.

Teachers could start a vocabulary wall or provide learners with a list of new words they must then explain in their own words once they have explored them in class. Add other words as needed.

DANCE TERMINOLOGY TO BE ADDED TO VOCABULARY:

Accompaniment	Cultural dance	Principles of dance
Body percussion	Fusion (of dance forms)	Social dance
Call and response	Genre	Style
Cultural dance	Indigenous dance	
Characteristics	Origin/ originated	

Assessment criteria:

1. Performance = 25 marks: You will be assessed on your ability to:

- Demonstrate an understanding of the style/principles of the dance form
- Work successfully as a group to present a dance sequence
- Show an appropriate beginning and ending
- Show musical awareness of the accompaniment to this dance
- Show performance quality/energy/enthusiasm

2. Written analysis = 25 marks: You will be assessed on your ability to:

- **Record** factual information about the dance
- **Analyse** the purpose/ function of this dance both culturally and socially.
- **Reflect** on and think about why it is important to learn about other dance forms from different cultures
- **Your analysis should be between 2 - 3 pages or could be in the form of an oral/ PowerPoint/visual presentation.**
- Remember to go back and **revisit what you did in Term 2.**

PLEASE NOTE: You may not copy directly from your textbook/ the internet or any other source. You must present the final analysis of your findings about this indigenous/ cross-cultural dance you have learnt about in class in your own words/ own interpretation.

To copy and write directly from another source is plagiarism which will result in a zero mark. All references you have used in your analysis/ presentation must be listed.

Teachers should align assessment criteria to the CAPS curriculum requirements for Term Three – Topic 1 and 3 (page 20 - 21) as well as Section 4: CAPS Assessment (page 36 – 41).

Assessments can include different methods of collecting evidence of a learner's understanding such as:

- *Oral presentations*
- *Visual presentations*
- *Written tasks*
- *Journals*
- *Essays*
- *Research, etc.*

*Theory and practical are **integrated** and this should be evident in the written component as learners' first experience with their bodies and then written with a deep understanding of what was covered in the practical class. **All theoretical areas should be done in class under teacher supervision and guidance.***

*The written component should be a personal account/own experience of the learners' progress and should not be about rewriting sections from the textbook – **Excellent Dance Studies.***

The analysis of this PAT could be written as a rough draft and then presented as an oral presentation/ power point presentation by the group.

Encourage learners to think out of the box and deliver innovative presentations of their knowledge in this area.

Adapt assessment criteria with regards to what you have included in your lesson plans/ what your exposure to learners in this regard has been.

YOUTUBE URLs WHICH COULD BE USED TO INSPIRE EXPLORING/ LEARNING/ CREATING

<https://goo.gl/XmWCj1>

This clip is a wonderful example of different African dance styles.

Draw learner attention to the following:

- Movement vocabulary – identify the different styles of African dance
- Music/ accompaniment
- Style/ principles
- Performance quality/ commitment to movement/ others

<https://goo.gl/5p5DX0>

This clip starts with a complex, advanced gumboot performance. Ask learners to evaluate the complexity of the rhythms, style and principles used by these performers. Ask learners to recreate ONE of the rhythms they have watched. There are many other clips on this site of different popular South African dances.

<https://goo.gl/FbGt6P>

This clip is of Pantsula dancers.

Ask learners to analyse the effect of this dance done outside/ non – conventional dance spaces and the audience participation.

Draw attention to spatial awareness and the group work of these dancers.

Grade 11

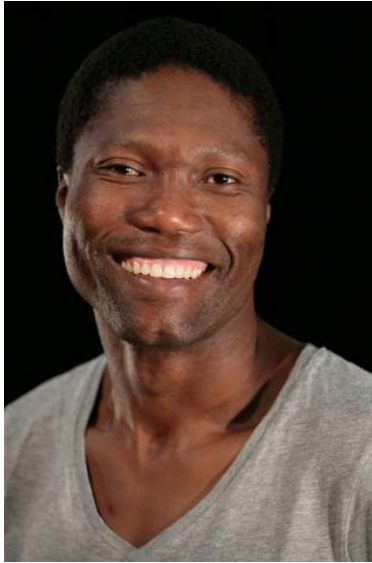
DANCE STUDIES

**EXEMPLAR FOR RESEARCH TASK
TO BE DONE IN GROUPS OR INDIVIDUALLY**

THIS RESEARCH TASK IS OPEN TO A WIDE RANGE OF PRESENTATIONS E.G.:

- *WRITTEN RESEARCH PRESENTATION*
- *POWERPOINT PRESENTATION*
- *SHORT FILM PRESENTATION*
- *ANY OTHER ORIGINAL/INNOVATIVE PRESENTATION*

INSTRUCTIONS TO THE DANCE STUDIES LEARNER



Research Task: Topic 3 DANCE HISTORY AND LITERACY

The study of a **prescribed South African choreographer** (this should **not** be the same as what you studied in grade 10).

The example is

Gregory Maqoma

GUIDELINES FOR TEACHING METHODOLOGY

5 - 6 hours within the school timetable/during school managed by the teacher plus additional time after school for learners to personally complete the project/homework.

Learners must be encouraged not to rewrite sections from the textbook for this task.

This information can be adapted to any other prescribed South African choreographer you have chosen namely:

• Alfred Hinkel	• Gary Gordon
• Dada Masilo	• Mavis Becker
• Veronica Paeper	• Hazel Acosta
• Vincent Mantsoe	• Carolyn Holden
• Sylvia Glasser	

Concepts, content and skills you will be assessed on:

CONTENT : ONE OR MORE OF THE FOLLOWING AREAS MUST BE SELECTED AS THE MAIN FOCUS OF THE RESEARCH PROJECT.

- **Introduction:** outlining the aims of the research
- **Main body of research could include any of the following:**
 1. **Choreographer:**
 - Period (influences in this period/socio-political timeframe)
 - Biography (early training/professional training/career as a dancer and choreographer/influences)
 - Company/s associated with/created/influence
 - Contribution to dance (in South Africa/internationally/to dancers/to

- Tasks should be clearly outlined so that learners have time for learning experiences that demonstrate understanding of content, concepts and skills at a deep/ meaningful level.
- **Your lesson plans** should be developed to indicate how you will include research/investigation/exploration/viewing and written content e.g. YouTube clips/websites/articles/ oral discussions, reading, writing and reflection each week.
- Assessments should allow for different types of learning/not be exclusive of learning barriers and challenge your learners.
- Use taxonomies to guide your levels of difficulty in planning activities for this task – e.g. Blooms/ Williams's for different cognitive levels to be included.
- ***This research should not be given to learners to complete***

- choreographers/outreach programmes/to the art)
- Any other relevant information

2. Dance work:

- Intention of the dance work/reason/s for creating it
- Staging/sections/production elements/ technology/music, accompaniment/ innovativeness/ relevance/function of the dance work in society
- Style/s of the movement vocabulary used/fusion of dance forms/how movements conveyed the intent/meaning of the dance work
- Conculsion:** your opinion - what you have discovered about this choreographer through research
- Bibliography:** your ability to correctly reference your sources of information/inclusion of these sources in your final project as direct references

ETHICAL CONSIDERATIONS:

- Avoid plagiarism – i.e. only ethical use of sources – referencing when included in final project
- Project written in your own words – originality/understanding of contextual information researched
- Sensitivity/understanding of gender, race, language, class, etc. in your project

on their own/ unsupervised outside of class time.

Internet sites that could enhance teaching methodology for this research project:

1. Teaching research – how to prepare

<https://www.slideshare.net/hydukl/writing-a-research-paper-in-10-easy-steps>

2. Bibliography and referencing (Oxford system)

<http://www.ub.umu.se/en/write/references/writing-references-oxford>

3. Cognitive domains of learning

<http://thesecondprinciple.com/instructional-design/threedomainsoflearning/>

A FUN WAY TO INTRODUCE THIS RESEARCH TASK

View this with your learners in class as a starting point for discussions.

YouTube – who is Gregory Maqoma

<https://www.youtube.com/watch?v=XubYaoshp6s>

VIEW DVD OF ONE OF GREGORY MAQOMA'S PRESCRIBED DANCE WORKS

YouTube – excerpt - Four Seasons

<https://www.youtube.com/watch?v=WSGbCu6Us8E>



PLEASE NOTE:

You will need all the information you have gathered in your task book; teacher notes, internet, etc. rough work and planning for study purposes for your final term four written examination.

Your final research project will be kept by your teacher for SBA moderation and not be available for you to study from.

Rough planning in learner task book: This should include:

- Collection of information, own findings/notes for the research, references to sources, feedback from educator. Application of corrections/improvements made
- Classroom notes (provided by the teacher with references)
- Learner textbook if applicable with page references
- Instructions for the viewing of DVDs/YouTube clips/internet sites, etc. Reporting after viewing
- One or more internet sources and references
- Any other materials: books, newspaper articles, interviews, programme notes, etc.
- Integration/planning/mind maps, etc. of the relevant material you researched and how/what you will use in your final presentation
- Basic terminology (the language of dance) used in all written work/tasks
- A minimum of three sources used for the collection of your evidence



FORMAL PRESENTATION OF YOUR RESEARCH:

Minimum 500 words/3 - 4 pages/approximately 20 slides - power point presentation/any other relevant format.

- You may use a number of different possibilities to present your research project such as written/power point/film/any other creative presentation.
- An introduction, main body of knowledge, conclusion and bibliography must be included.
- This must be neatly and creatively presented. Show thought to structure and relevant content.
- You may include relevant images to substantiate your research.

PLEASE NOTE: Learners may work in groups of 4 – 6. Each learner must produce their own project. Only the planning/preparation can be done collectively. This must be supervised by your teacher so all learners participate equally.

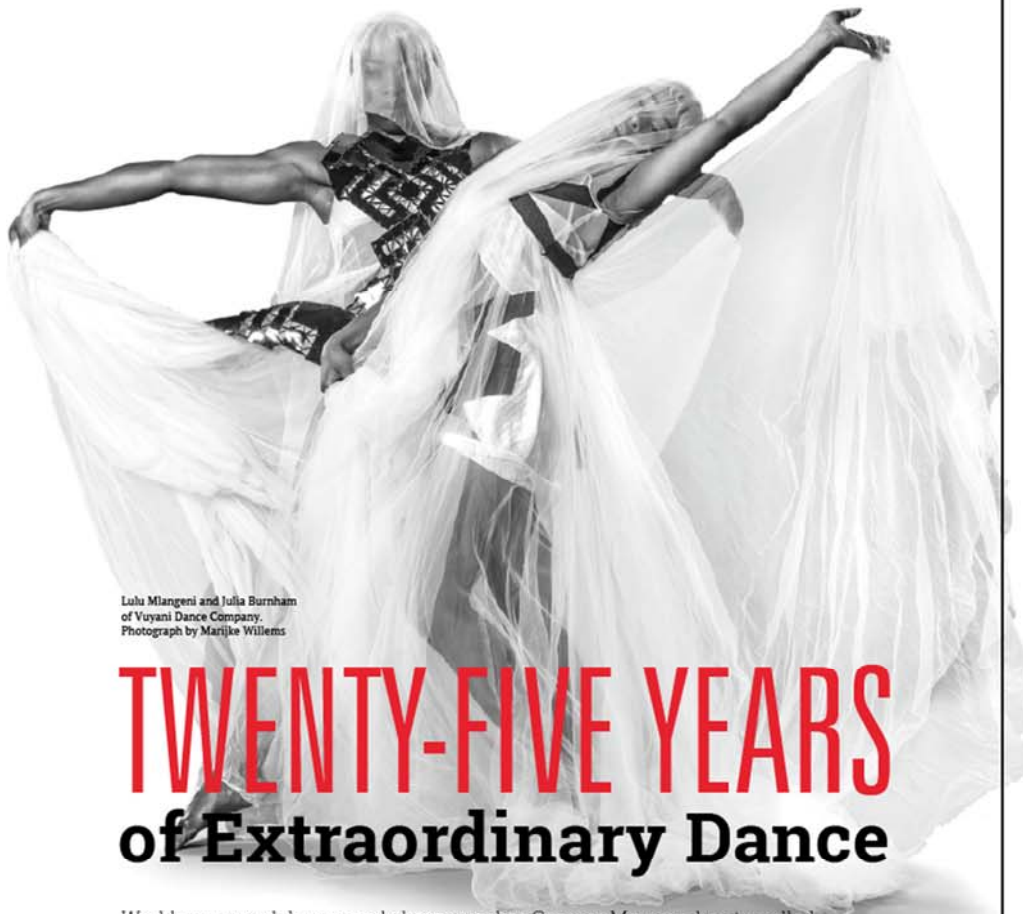
- Learners must be taught the knowledge, understanding, application, analysis, evaluation and creation processes before they begin their final research project.
- The scaffolding of activities in the lesson plan should show the development of the learner's confidence/ knowledge and understanding in gradual steps towards their completion of this task.
- Written work should be submitted regularly for comments for improvement from the teacher – formative assessment.

Learners should see it, talk about it and write about it.

CREATE EXCITEMENT ABOUT RESEARCHING!

The goal is for learners to be inspired to learn more about this choreographer. Not just the basic outline as provided in the textbook.





Lulu Mlangeni and Julia Burnham
of Vuyani Dance Company.
Photograph by Marijke Willems

TWENTY-FIVE YEARS of Extraordinary Dance

World-renowned dancer and choreographer Gregory Maqoma has travelled from continent to continent to sold-out shows and has garnered a reputation of excellence for himself and his Vuyani Dance Company (VDC). This, however, is just one facet of his career as he is also a successful arts administrator and businessman. *Creative Feel* spoke to Maqoma about the business behind dance.

24 / *Creative Feel* / December 2015 / January 2016




//
"When I go to funders I say, 'give me this much in order for me to make this much so that I don't come to you again with the same request year after year. Let us build a sustainable investment [together].'"
//

Gregory Maqoma. Photograph by Marijke Willems



SOME AREAS YOU COULD USE FOR FURTHER RESEARCH ON GREGORY MAQOMA

Bibliography/company	http://www.vuyani.co.za/Company-/company-.html
Achievements	http://mappinternational.org/blocks/view/371
Individual style contribution to dance	http://www.buala.org/en/face-to-face/the-sincretism-of-gregory-maqoma
Fusing dance styles	https://www.youtube.com/watch?v=og9FQoYLQqE
A look at other works created by Vuyani Dance Company/his legacy	 Umnikelo by Luyanda Sidiya - Vuyani Dance Theatre.mp4
Article – Maqoma’s latest dance work - Cion	http://www.artsvark.co.za/zakes-mdas-cion-inspires-gregory-maqomas-new-work/



**BUSINESS
AND ARTS
SOUTH AFRICA**

WWW.VUYANI.CO

GRADE 11 RESEARCH PROJECT MARKSHEET:			
NAME THE SOUTH AFRICAN PRESCRIBED CHOREOGRAPHER/DANCE WORK RESEARCHED:			
SCHOOL:			
NAME OF LEARNER:			
EDUCATOR NAME AND SIGNATURE:			
TERM THREE DATE FOR FINAL SUBMISSION AND MARKING:			
PLANNING PROCESS: The following rough planning should be present in the learner task book:	mark	learner	
Teacher instructions to learners outlining content, timeline and dates for sections to be completed. Learner task book handed in for marking/ comments for improvement at each date specified have been made.	10		
Information from educator/references to textbooks. Learner can select information and write in own words. Can reference material used. Shows detailed planning and preparation.	10		
Internet site/books/programme notes, other information. Learner has collected own information, selected relevant information and written in own words in task book. Can show correct referencing of material used. Shows detailed planning and preparation	10		
Instructions/discussions and facilitation from educator for the viewing of the prescribed dance work DVD. Learners can reflect and comment in own writing on their findings. Shows detailed planning and preparation.	10		
Learner reflection on the process: what they have learnt about researching a topic, strengths, weaknesses, what they need to improve on for final presentation.	10		
ROUGH PLANNING IN LEARNER TASK BOOK:			
THE FINAL RESEARCH PROJECT: Structure of the research – minimum 500 words/3 - 4 pages/20 slides for PowerPoint Presentation/other.	mark	learner	
Introduction - outlines the main focus of the research project.	5		
Main body of the research could include:			
Choreographer:			
➢ Period (influences in this period/socio-political timeframe)			
➢ Biography (early training/professional training/career as a dancer and choreographer /influence)	10		
➢ Company/s associated with/created/influence			
➢ Contribution to dance (in South Africa/internationally/to dancers/to choreographers/outreach programmes/to the arts)			
Dance work could include:			
➢ Intention of the dance work/reason/s for creating it			
➢ Staging/sections/production elements/ technology/music, accompaniment/ innovativeness/ relevance/function of the dance work in society	10		
➢ Style/s of the movement vocabulary used/fusion of dance forms/how movements conveyed the intent/meaning of the dance work			
Conclusion - what has been discovered through research/own opinions	5		
References	5		
Logical and coherent writing – instructions have been understood and followed	5		
Presentation of the final research project	10		
FINAL RESEARCH PROJECT FOR SBA TASK:			
	50		
TOTAL MARKS:			
	100		
CONVERT TO 50 MARKS:			
	50		
EDUCATOR COMMENTS:			

ADDITIONAL RESEARCH NOTES ON CHOREOGRAPHER/DANCE WORK

Hazel Acosta

Blood Wedding

Born in Cape Town in 1942, Acosta Studied Ballet and Spanish at Cape Town University with Cecily Robinson and David Poole. She then moved to London for a year where she danced with La Lagia. She moved to Spain where she met Luisillo who became one of her greatest inspirations. She became the ballet mistress of Luisillo's company.

Acosta moved back to South Africa where she danced for CAPAB Ballet Company. She broke away to form her own dance studio in the 1970s before being invited by Enrique Segovia to run Mercedes Molina Dance company with him following the death of Molina in 1978.

Her main influences and inspirations were Luisillo, Cecily Robinson, Antonia Gades and Jose Antonio.

She was a teacher and examiner for SDS until recently when she broke away to form a new association:-Alianza Flamenca - focused on Flamenco as opposed to Spanish in general.

Selected Ballet: Blood Wedding (BODAS DE SANGRE)

Hazel Acosta on Mercedes Molina SDT (1982)

Scenario:

Scene 1: The moon (Carmen Arroyo) takes the role of narrator. (This is not part of Lorca's scenario –a different take).

Scene 2: The groom and his mother discuss knives and the influence of them on their family.

Scene 3: Love duet – bride and Leonardo – estilizado.

Scene 4: The fixing of the marriage – bride's father involved and the servant.

Scene 5: Servant helps bride to prepare for ceremony – her lover visits her. His wife sees them. Servant is angry at her charge "breaking the rules".

Scene 6: The wedding- photo shoot- groom performs a solo de pies(footwork solo)

Scene 7: Leonardo and bride dance soleo – most flamenco-style piece in the production.

Scene 8: Wedding guest dance buleria. The wife and the mother look for the bride and Leonardo. Mother gives the groom a knife and sends him to search for the lovers.

Scene 9: The Moon narrates and Death appears.

Scene 10: Couple on the run in the forest, pursued by groom and the henchmen, observed by death and the moon. Love duet – estilizada style dictated by music chosen.

Scene 11: Fight between Leonardo and the groom. Both Die.

Scene 12: Mourners/ guests enter – carry the bodies away. Mother rejects the bride.

Scene 13: The moon and death remain – the moon is stained with blood.

Style Characteristics:

Some flamenco, mostly “estilizado” or Neo- Classical. Dance drama, dance style largely dictated by Fina de Calderon’s music – modern, orchestrated, sometimes jarring/ strident, interspersed with flamenco tunes and rhythms.

Choreographer’s Style:

Acosta’s base is flamenco, although her classical ballet training has clearly influenced her choreography. Mostly flamenco steps used, but in context of the dance drama, she uses gestures and stylised movements, some contact work and “ pas de deux” with classical arm lines, turns and lifts.

Context:

As co-director of Mercedes Molina Spanish Dance Theatre, she was commissioned to make this piece by the SABC. The company had done TV Productions of Misa Flamenca, El Amor Brujo and Carmen (shortly before Molino’s death in 1978). It was their last piece before the company disbanded in 1982. Acosta was subsequently commissioned to write “House of Bernada Alba” by the SABC- this was performed by ex- members of MMSDT.

Blood Wedding - Based on the play “Bodas De Sangre” by Federico Garcia Lorca

The work was choreographed specially for SABC TV by Hazel Acosta and directed by Ken Kirsten and was first shown on TV in South Africa in 1982.

The music was composed by Fina de Calderon and arranged for orchestra by Johnny Boshoff using freelance musicians. Additional traditional flamenco music was played by guitarists: Santiago, Luna and Contreras.

- **Costume design:** Sandra Schock
- **Lighting:** Hilton Loftus
- **Set Design;** Anya Appy

The Inspiration for the ballet was Federico Garcia Lorca's play Blood Wedding (Bodas de Sangre).

Lorca was born in Fuente Vaqueros near Granada in 1898, and became famous for his work in the 1920s and early 1930s. He is considered one of Spain's greatest poets and dramatists. Blood Wedding is one of the plays in his folk drama trilogy. The other two plays in the trilogy are "The House of Bernarda Alba" and "Yerma".

The choreographer thought that the story of Blood Wedding had all the elements to make a good Spanish/flamenco-dance drama. The story is similar in some ways to Romeo and Juliet.

The Characters in the dance Drama:

- The Bride : Juanita Fernandez
- The Groom : Juan Amaya
- Leonardo. The lover: Enrique Segovia
- His Wife: Helena Montoya
- The Mother : Bernice Lloyd
- The Father: Theo Dantes
- The Servant : Sandra Schock
- The Moon : Carmen Arroyo
- Death: Sandra Weiner

The story takes place in a country village in Andalucia, Spain

The Story:

In Lorca's play the Moon is portrayed by a young woodcutter with a white face and only appears in the forest scene. However, the choreographer has taken artistic license and shows the moon as a cold and dark force who craves red blood to warm her veins. This is clear from the moon's monologue which has been taken from Lorca's play and opens the drama.

Death, disguised as a beggar woman is the moon's accomplice. The two forces work together to bring about the tragic ending.

The story is about an arranged marriage. The groom's mother and the bride's father have organised their son and daughter's betrothal. However, the bride is in love with a married man, Leonardo, from a family, which in earlier years had caused the death of the groom's father in a family blood feud.

The first few scenes introduce the characters and we see the mother trying to stop her son from leaving their house with a knife, we see a clandestine meeting of the bride and her lover, we see the marriage proposal and preparations for the wedding during which, Leonardo arrives with his wife.

During the wedding celebrations Leonardo persuades the bride to run away with him. The mother hands the groom a knife and orders the men to search for the couple in the nearby forest.

The final scene shows the search in the forest. The moon lights the way and death leads the search party to the bride and Leonardo. A knife fight ensues and both Leonardo and the Groom die.

The bride, the mother and Leonardo's wife are distraught as the bodies are carried away

The moon is triumphant.

Dance Style:

This is mostly flamenco and estilizado i.e. flamenco style and steps danced to Spanish Classical music. The style is largely dictated by Fina de Calderon's music. Traditional flamenco is performed in the wedding scene.

Grade 11

DANCE STUDIES

EXEMPLAR FOR PAT 1

Marks: 50 Term 2: 3 - 6 weeks duration

TEACHERS TO PLEASE NOTE THE FOLLOWING (CAPS page 20 Topic 1).

- Learners who do contemporary, ballet, Spanish, jazz as their major will learn and perform a classical South African **INDIGENOUS** dance from at least but not limited to, Domba, Ingoma, Umzansi, Isishameni, Indlamu, San Trance Dance, Reed Dance etc.
- Learners who do African dance as their major will learn and perform dance steps and sequences from a **NON- AFRICAN** cultural dance form, for instance but not limited to, contemporary, ballet, Spanish, jazz etc.
- Each learner should have their own Learner Textbook – ***Excellent Dance Studies***.
- Every teacher is a language teacher. Aim to develop dance literacy through inspiring activities that encourage reading and writing.
- You may use this exemplar as a basis to set your own future Performance Assessment Tasks.

INSTRUCTIONS TO THE DANCE STUDIES LEARNER

Performance Assessment Task 1: (PAT)

INDIGENOUS/ CROSS-CULTURAL DANCE = 50 marks

This PAT consists of two sections:

1. A practical performance = **25 marks**
2. A written section in the form of an analysis = **25 marks**

GUIDELINES FOR TEACHING METHODOLOGY

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required and should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE.**

<http://www.zululandeco-adventures.com/>

Concepts, content and skills you will be assessed on:

By the end of this PAT you should demonstrate:

- The use of specific dance terminology relevant to this PAT
- An appreciation of another dance form, experience and application of appropriate movement vocabulary/ style/ principles/ dynamics/ patterns or formations for the dance
- A sound musical understanding for this dance to include accompaniment
- An ability to research the dance in depth with social and cultural contexts.

Tasks should be clearly outlined so that learners have the time for learning experiences to demonstrate understanding of content, concepts and skills at a deep/ meaningful level.

Your lesson plans should be developed to indicate how you will include practical work in class, oral discussions, **essential viewing** of examples from (DVD, YouTube, images, internet sites), and reading, writing and research each week for the **time stipulated** in CAPS for **Topic 1 and 3 – Term Two.**

Assessment should allow for different types of learning/ not be exclusive of learning barriers and challenge your learners.

Use taxonomies to guide your levels of difficulty in tasks – e.g. Blooms/ Williams's for different cognitive levels to be included.



Slideplayer.com

<http://www.crystallifestyle.net/domba.htm>

You should have at least 3 - 6 lessons allocated during the school term for the **preparation and completion** of this PAT.

1. Practical performance: You are required to involve yourself fully in all teacher designed activities in the following areas:

- Learning dance steps from your teacher/ specialist
- Developing the style/ principles of this dance – South African indigenous ceremonial dance/ cross-cultural dance
- Ability to interpret different music rhythms, accompaniment, body percussion, tempo, pace, duration, syncopation, polyrhythms, beat, harmony, melody provided by your teacher and show musicality for this PAT in your performance.
- Rehearsing the final dance in your groups that your teacher will assign to you, 3 - 6 dancers per group. This will be done during class as well as during school intervals/ after school – additional time.
- Group participation and combined effort to create impact, personalising, mastering the dance with attention to detail, style, principles, dynamics, patterns, music/ accompaniment.
- **Performance of your dance = 25 marks**



<http://cloudmind.info/the-forgotten-tribes-and-the-indigenous-people/>

PLEASE NOTE: At least half of the lessons should be allocated to the teaching of this PAT and should include research as required for Topic 3 – see CAPS allocated time.
At least half of the lessons should be allocated to learners to polish and master this PAT.

Learners should do it, talk about it and write about it.
CREATE EXCITEMENT ABOUT LEARNING ANOTHER DANCE FORM, EXPANDING KNOWLEDGE!

Learners must be taught the knowledge, understanding, application and movement vocabulary to include style and principles before they are taught a final dance.

The scaffolding of activities in your lesson plan should show the development of the learner's confidence/ knowledge and understanding in gradual steps towards the completion of this PAT.

This PAT should show progression from PAT 2 in Grade 10.

Teachers will need to research and learn a South African indigenous ceremonial dance/ cross-cultural dance before they can teach it. You could also invite an expert to teach it.

This PAT should develop an appreciation of South African indigenous knowledge/ cross-cultural dance knowledge.



2. Written component: You will be required to *read, talk, discuss, collaborate, question and then: Research* the dance you are learning in class. ***This will be done during school time Topic 3. Your teacher will help you find additional information in books/ internet etc. You will then take these findings from various sources and write about this dance in your own words.***

• ***Include the following in your research:***

- Origin, cultural and social background LB page 113 – 122.
- Description/ analysis/ opinion of the dance in terms of:
 - Dress
 - Props
 - Music
 - Accompaniment
 - Context
 - Theme or purpose
 - Participants
 - Analysis of movement
 - Use of space
 - Formations or patterns
 - Dynamics
 - Transformative rituals, symbolism
- Use new dance terminology and your own explanation of this.
- You will present a 3 - 4 page research assignment of the dance you have learnt in class = **25 marks**. Your findings should include the following:
 - **Recording** facts about the dance
 - **Analysing** the cultural and social context of the dance
 - **Reflect** on how this knowledge will address your understanding of different dance forms/ cultures in your conclusion.

Research should be submitted regularly for comments for improvement from the teacher – formative assessment.

Learners must be taught how to research a topic and must be given clear parameters on how to go about this. Researching and then drawing own conclusions about findings after investigating and interrogating different sources (there are many sources that are not accurate on the internet) is a complex activity that needs constant guidance at this level.

The written component should be done in conjunction with what is being covered in the practical class lesson. Teachers must initiate discussions around these areas to develop curiosity and a deep understanding of ceremonial indigenous/ cross-cultural dance.

Use PowerPoint presentations/ visuals /YouTube clips, etc.to inspire learners in this area as well as guide them further.

Set tasks to include listening, viewing, talking, debating, reading and writing on different levels of cognition.

Teachers could start a vocabulary wall or provide learners with a list of new words they must then explain in their own words once they have explored them in class. Add other words as needed.

DANCE TERMINOLOGY TO BE ADDED TO VOCABULARY:

Accompaniment	Cultural dance	Ritual
Analysing	Dynamics	Social dance
Body percussion	Genre	Style
Call and response	Origin/originated	Symbolism
Ceremonial	Principles of dance	Theme
Characteristics	Researching	Transformation

MARKING RUBRIC EXAMPLAR FOR GRADE 11 PAT 1 INDIGENOUS/ CROSS-CULTURAL DANCE

Assessment criteria:

1. Performance = 25 marks: You will be assessed on your ability to:

- Demonstrate an accurate presentation of the dance with regards to style/ principles of the dance form that shows understanding.
- Work successfully as a group to present a personalised dance.
- Show musicality/able to use accompaniment if needed.
- Show performance quality/dynamics/ impact.

2. Research = 25 marks: You will be assessed on your ability to:

- **Record** correct factual information about the dance
- **Analyse** all aspects of this dance both culturally and socially.
- **Reflect** on and come to a conclusion why it is important to learn about other dance forms from different cultures.
- **Your research should be between 3 - 4 pages not including images.**

Please see your marking rubric and assessment sheet for detailed guidelines.

PLEASE NOTE: To copy directly from another source is plagiarism which will result in a zero mark. All references you have used in your research must be listed in your final presentation.

<http://www.thefreedictionary.com/>

re-search

Noun: Careful study of a given subject, field, or problem, undertaken to discover facts or principles.

Verb: To study (something) thoroughly so as to present in a detailed, accurate manner.

Teachers should align assessment criteria to the CAPS curriculum requirements for Term Two – Topic 1 and 3 (page 25 - 26) as well as Section 4: CAPS Assessment (page 36 – 41).

*Theory and practical are **integrated** and this should be evident in the written component as learners' first experience with their bodies and then written with a deep understanding of what was covered in the practical class. **All research should be done in class under teacher supervision and guidance** – see CAPS page 26 for time allocation for Topic 3.*

The research should be a personal account/own experience of learning about this PAT and individual findings. Encourage learners to think out of the box and deliver innovative research of their knowledge in this area (this might come from members of their own community via interviews, etc.)

- *Book the computer room for learners to research. Have suitable sites ready for them so they do not waste time.*
- *Have additional reading material available in class.*
- *Make allowances for printing, extra paper.*
- *If learners are to include pictures, check your school will allow this/ how many images per learner.*
- ***Learners may present their research in special pages kept in the work/ task book (it won't get lost!). This could show rough and final work.***
- *Their research can be printed or hand written.*
- *Make sure your learners are **not excluded in any way** from presenting a good research task because they do not have access to your requirements/ technology/ information/ resources, etc. **Make it learner friendly!***

PRACTICAL PERFORMANCE 5 mark allocation for each area listed below = 25 MARKS		LEVEL 1: Not achieved 0 - 29 % = 0 - 1 marks	LEVEL 2: Elementary 30 - 39 % = 1 ½ marks	LEVEL 3: Adequate 40 - 59 % = 2 - 2 ½ marks	LEVEL 4: Meritorious 60 – 79 % = 3 – 3 ½ marks	LEVEL 5: Excellent = 4 marks Outstanding = 4 ½ - 5 marks 80 - 100%
5 marks	1. Recall of the dance showing a beginning and ending	Weak/ no recall of the dance. Copies others.	Recall of most of the dance demonstrated showing a beginning and ending/ only a beginning or vice -versa.	Recall of the dance demonstrated showing a beginning and ending.	Good recall of the dance demonstrated showing a beginning and ending.	Excellent/ outstanding recall of the dance demonstrated showing a beginning and ending with attention to detail.
5 marks	2. Style and principles of the dance	Style of the dance not understood.	Style of the dance not understood/ only demonstrated in a few places.	Style of the dance understood and demonstrated in in places.	Style and principles of the dance are understood and demonstrated in most of the dance.	Style and principles of the dance are clearly understood and demonstrated throughout the dance.
5 marks	3. Musical knowledge/ understanding/ musicality	Unmusical/ not aware of the requirements.	Basic understanding of the music/ accompaniment selected for the dance shown in places.	Basic understanding of the music/ accompaniment selected for the dance.	Good understanding and interpretation of the music/ accompaniment selected for the dance.	Excellent understanding and interpretation of the music/ accompaniment selected for the dance. Excellent musicality demonstrated.
5 marks	4. Confidence and performance quality	No/ minimal performance quality. No / minimal group awareness.	Very little performance quality. Very little group awareness.	Some performance quality. Group work shows awareness of others in places.	Good performance quality. Group work shows awareness of space/ others.	Excellent performance quality. Confident presentation. Group work shows excellent awareness of space/ others.
5 marks	5. Participation in class during the process	Does not collaborate with others at times. Will not try new concepts. Often absent from lessons.	Seldom collaborates with others. Reluctant to try new concepts.	Collaborates with others at times. Attempts new concepts at times.	Good collaboration with others. Willing to attempt new concepts/ new learning experiences. Takes a leadership role at times.	Excellent collaboration with others. Fully involved in all activities. Always willing to attempt new concepts/ new learning experiences. Takes a leadership role.
WRITTEN SECTION - RESEARCH = 25 MARKS		LEVEL 1: Not achieved 0 - 29 % = 0 - 7 marks	LEVEL 2: Elementary 30 - 39 % = 8 – 9 marks	LEVEL 3: Adequate 40 - 59 % = 10 – 14 marks	LEVEL 4: Meritorious 60 – 79 % = 15 -19 marks	LEVEL 5: Excellent/ Outstanding 80 - 100% = 20 - 25 marks
Criteria for awarding marks		Minimal/ no research done. Most areas of the research are not included / shows minimal understanding of the dance. Format is in correct. <u>Work is plagiarised – zero marks.</u>	Minimal research done. Many areas of the research are not included / shows a very basic understanding of the dance. Format is inconsistent and not set out as a research project.	Researched using only one/ two different sources to gather information. Most areas of the research are included showing a basic understanding of the dance. Format includes most areas.	Well researched using a couple of different sources to gather information. All areas of the research are included showing an understanding of the dance. Well written and neatly presented. Correct format including introduction, headings, content, references, images, conclusion which shows some Reflection on what has been learnt during this PAT.	Well researched using a number of different sources to gather information. All areas of the research are included showing an in depth understanding of the dance. Well written and well presented. Correct format including introduction, headings, content, references, images, conclusion which Reflects meaningfully on what has been learnt during this PAT.

EXEMPLAR OF MARK SHEET FOR ASSESSMENT: PAT 1 GRADE 11 – TERM TWO OR THREE

NAME OF SCHOOL:	Possible maximum marks	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
NAME OF TEACHER/S:							
DATE FOR GRADE 11 PAT 1 ASSESSMENT:							
GROUP NUMBER PERFORMING: <i>Include the number of the group as well as the names of the learners in this group. It is advisable to record on camera/ cell phone some of the group performance for moderation purposes required by districts/ provinces/ DBE/ UMALUSI.</i>							
FINAL PRACTICAL PERFORMANCE OF PAT 1: To show evidence of teaching/ understanding of this PAT by the learner							
1. Accurate interpretation of the ceremonial indigenous/cross-cultural dance with attention to detail	5						
2. Interpretation of style and principles of the dance in this PAT (<i>must be different to the dance major</i>)	5						
3. Musicality required for this PAT/additional accompaniment if needed	5						
4. Group participation and combined effort to create impact, personalising, mastering the dance with attention to detail, style, principles, dynamics, patterns, and music/accompaniment	5						
5. Participation/attendance and commitment in class during the process	5						
SUB TOTAL	25						
WRITTEN SECTION							
1. Introduction - outlines the main focus of the research project and a Conclusion - what has been discovered through research/own opinions.	5						
2. Main body of the research to include references:							
• Origin, cultural and social background/description/analysis	5						
• Opinion of the dance in terms of: Dress/props/music/accompaniment/context/theme or purpose/ participants	5						
• Analysis of movement in terms of: Use of space/formations or patterns/dynamics/transformational rituals/ symbolism	5						
3. Reflect on and think about why it is important to learn about other dance forms from different cultures, can reflect on participation/collaboration/teamwork – strengths/weaknesses.	5						
SUB TOTAL	25						
GRAND TOTAL	50						

‘RESEARCH’ IS AN ACADEMIC TERM USED MOSTLY IN TERTIARY EDUCATION and as such must be looked at very carefully with regards to High School requirements for this PAT task and what is actually required of FET learners with very limited time (Grades 10 – 12, four hours per school week).

Research requirements must be provided in advance by the teacher to learners which should include how to do the following:

1. An introduction to the requirements of the research task.
 - This should include a description of the content to be researched and what is required by the **end** of this research = conclusion.
2. The main body of the research should outline key areas learners must investigate such as:
 - Origin, cultural and social and historical background.
 - **Description/ analysis/ own opinion of the dance in terms of:**
 - Participants to include gender roles and reason for this (if applicable)
 - Place of the performance/ changing circumstances with regards to relevance of the performance – cultural/ theatrical
 - Context/ theme or purpose/ transformative rituals of the dance – functions of this dance in society
 - Dress / props with regards to cultural/ theatrical performances of this dance
 - Music/ accompaniment/ musicality
 - Analysis of movement/ style/ principles of the dance form/ use of space/ formations or patterns/ dynamics
 - Transformative rituals, symbolism, functions as per dance studied
3. Conclusion of findings from the research to include reflection by the learner on:
 - What has been learnt from performing other dances from other cultures, how is dance changing? – self-reflection.
 - How this affects the dance learner as a performer/choreographer/ student/ member of society/ broad South African perspective.
4. References for all material/ sources used in the research are included. **Plagiarism = zero marks for this section of the PAT.**

Some internet sites you may wish to visit for further investigation on how to present your research project are included. There are many others you might have already investigated in your preparations for this task that you could use.

<http://www.edutopia.org/blog/golden-rules-for-engaging-students-nicolas-pino-james>

<http://www.journeytoexcellence.org.uk/resourcesandcpd/research/summaries/rsassessment.asp>

<http://openscrolls.org/how-to-meet-the-requirements-when-writing-a-research-paper.html>

The meaning of the San Medicine Dance

What is a trance dance?

A trance dance occurs not only for the healing of the sick but also serves as a social and sacred function.

A fire is lit where a group, mostly women sit in a circle around it. The dancers, mostly men, will start dancing in a circle around these women. They will have rattles on their legs made from dried seed pods. The group sitting around the fire will sing, clap and tend to the fire while the dancers are trying to enter a trance.

The first few hours of a trance dance are relaxed and sociable. When one of the dancers shows signs of entering a trance, the clapping and singing gets more intense. Signs include sweating profusely, breathing heavily and glossy stares.

Once in trance dancers will be able to heal people. A normal dance lasts about six hours but occasionally continues for the whole day.



Who are the shamans and medicine people?

A shaman or medicine person is someone who enters a trance in order to heal people, foretell the future, control the weather, ensure good hunting and so forth.

The San and the Khoikhoi have many shamans. They are ordinary people who perform everyday tasks and are not a privileged class. They sometimes exercise their supernatural powers in the dream world, but principally it's practiced during a trance dance.

During a trance dance the women sit around a central fire and clap to the rhythm of songs. The men will dance around the women. With the sounds of the dancing rattles and thudding steps combined with the women's songs they activate a supernatural potency that resides in the songs and in the shaman themselves. When the potency 'boils' and rises up the shamans' spines, they enter a trance. The shamans rely on hyperventilation, intense concentration and highly rhythmic dancing to alter their state of consciousness. Inexperienced shamans can fall to the ground unconscious if they can't control their level of concentration.



When entering a trance, shamans often bleed from their nose and experience excruciating physical pain. The shamans' arms stretch behind them as the transformation into the spirit world takes place.

During the trance the shamans perform their tasks, the most important is to cure people of any ailments. They lay their trembling hands on these people and draw sickness from them into their own bodies. Then, with a high pitched shriek, they expel the sickness through a 'hole' in the nape of the neck, the n//au spot. The sickness thus returns to its source, which is thought to be unidentified wicked shamans.

The next day, fully recovered, the shaman will tell people of his experiences with the spiritual world. It is these experiences that the San and the Khoikhoi painted on rocks and more recently on canvas.

Today about half of the men and a third of the women in the Kalahari are said to be shamans. Most young men strive to become shamans, not for personal gain, but to serve their community. In their late teens they will ask an experienced shaman to teach them. The apprenticeship may last some years, during which the novice will dance with the older man, absorbing his potency.

Healing

Studies have shown that the San and the Khoikhoi have many strategies for dealing with ill health.

The women are experts at harvesting and preparing medicinal plants for the treatment of a wide range of ailments. Bloodletting and scarification may also serve as a medicinal function. The best-known San and Khoikhoi medical practice is the healing dance. This is when the healers or shamans enter a trance by way of rhythmic clapping and stamping of the dancers' feet. While in a trance, it is believed the healers can intercede or do battle with the spirits who cause illnesses, both physical and psychological. The healer, after wrestling with the spirits is believed to have the power to remove sickness from the body of his or her patients.



Who were the San and Khoikhoi?

They were hunter-gatherers, hunting with bows and arrows, trapping small animals and eating edible roots and berries. They lived in rock shelters, in the open or in crude shelters of twigs and grass or animal skins.

They did not make pottery, rather they used ostrich eggshells or animal parts for storing and holding liquids. For these reasons, animals and nature are central features in the Bushmen's religious tradition, folklore, art and rituals.

San and the Khoikhoi's religion

The most important southern San and Khoikhoi spiritual being was /Kaggen, the trickster-deity. He created many things, and appears in numerous myths where he can be foolish or wise, tiresome or helpful.



The word '/Kaggen' can be translated as 'mantis', this led to the belief that the San and the Khoikhoi worshipped the praying mantis. However, the mantis is only one of his manifestations. He can also turn into an eland, a hare, a snake or a vulture; he can assume many forms.

When he is not in one of his animal forms, /Kaggen lives the life of an ordinary Bushman, hunting, fighting and getting into scrapes.

For the San and the Khoikhoi the eland is their most spiritual animal and appears in four rituals: boys' first kill, girls' puberty, marriage and trance dances.

A ritual is held where the boy is told how to track an eland and how the eland will fall once shot with an arrow. The boy becomes an adult when he kills his first large antelope, preferably an eland. The eland is skinned and the fat from the eland's throat and collar bone is made into a broth. This broth has great potency.

In the girl's puberty rituals, a young girl is isolated in her hut at her first menstruation. The women of the tribe perform the Eland Bull Dance where they imitate the mating behaviour of the eland cows. A man will play the part of the eland bull, usually with horns on his head. This ritual will keep the girl beautiful, free from hunger and thirst and peaceful.

As part of the marriage ritual, the man gives the fat from the eland's heart to the girl's parents. At a later stage the girl is anointed with eland fat.

In the trance dance, the eland is considered the most potent of all animals, and the shamans aspire to possess eland potency.

The San and the Khoikhoi believed that the eland was /Kaggen's favourite animal.

The modern San and the Khoikhoi of the Kalahari believe in two gods: one who lives in the east and the other in the west. Like the southern Bushmen they believe in spirits of the dead, but not as part of ancestor worship. The spirits are only vaguely identified and are thought to bring sickness and death.

'Medicine People' or shamans protect everyone from these spirits and sickness.

A shaman is someone who enters a trance in order to heal people, protect them from evil spirits and sickness, foretell the future, control the weather, ensure good hunting and generally tries to look after the wellbeing of their group. An understanding of the San and Khoikhoi's religion and trance dances is critical to understanding why they painted on rocks and later on canvas.

Understanding their art

San and Khoikhoi art is key to our understanding of their complex symbolic rituals and ceremonies. At first glance many paintings may be seen simply as records of everyday occurrences, further study reveals deeper meanings.

Symbolism and ritual played an extremely important part in the lives of these people, who possessed no written language. Storytelling, mime and dance were all used to express emotion and control stress, where the trance dance was an important aspect of these activities.

The art was the only way in which mental images could be shared, and the sharing of trance experiences increased the unity of the group and improved its chance of survival. Thus the development of the various styles of art was governed by ritual requirements and not by a desire to create beautiful paintings both on rock and more recently on canvas.



Clothing

Traditionally the San and Khoikhoi did not cover their bodies with much clothing and in some instances this is still the case.



Usually men are content with a small piece of skin threaded on a sinew or cord, passed between their legs and tied in front round the loins.

Women have a small piece of skin in front, ornamented with beads made of discs from ostrich egg-shells, and in some cases a larger one behind. They seldom wear any covering over the shoulders except in very cold or rainy weather.

Men and women wear ornaments of various kinds such as necklaces, bracelets, earrings and hair ornaments. Necklaces are made from small berries, beads, ostrich egg-shells, pieces of bone, or the teeth and claws of animals. The men wear fillets of string or skin, sometimes decorated with beads round their head. The women will use ostrich egg-shells for this decoration. The men have duiker or steinbok horns full of medicine or snuff round their necks and usually a skin bag or wallet to contain their personal possessions. Some of them wear skin sandals, but generally they go barefooted, and their feet are hard and callous from constant travelling over rough and hard ground. Very few Khoikhoi and San today wear their traditional clothing. Due to their absorption into a more modern world, they have adopted a western style of clothing.



Eland- The eland was the first animal that the San and the Khoikhoi deity, /Kaggen created and it remained his favourite. The eland is the largest southern Africa antelope and is much desired for its meat and fat. The San say that all other animals are like servants to the eland. The eland appears in four important San rituals and is the most carefully depicted antelope in both rock paintings and engravings: Trance dance, boys' first kill, girls' puberty and marriage. It is believed that eland fat contains a lot of potency and in a trance dance shamans aspire to possess eland potency.

Trance Dance- Trance dance is a ritual where shamans dance as women clap the rhythm and sing special medicine songs. The San and the Khoikhoi believe that the medicine songs are full of a supernatural potency. This potency that comes from God himself is also in the stomachs of the shamans (medicine people). The dance can take several forms, women can sit around a fire and clap while shamans dance, or shamans can dance in the centre while the women stand around them. As the trance dance increases in intensity, the women's clapping and singing combined with the men's persistent dancing cause the potency to 'boil', and to rise up the shamans' spines. When it 'explodes' in their heads, they enter trance. For the San, trance is the spirit world, it is here that they heal the sick, remonstrate with malevolent spirits, and go on out-of-body journeys. The now extinct southern San also believed that the shamans could make rain and guide antelope herds

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into the hunters' ambush. Moreover, the San saw parallels between the behaviour of a dying antelope, especially an eland, and a shaman 'dying' (dying here is used in a metaphorical sense, meaning the shamans enter the spirit world) in trance. In the parallels drawn from this behaviour, the shaman and the dying antelope, tremble, sweat profusely, stagger, bleed from the nose, lower their heads and eventually fall unconscious. The San also believed that hair grew in a man in trance, and this feature is seen on antelopes in the art. The same is seen on shamans with hair standing on end, bleeding from the nose, staggering and lowering their heads. At times one sees in the art that the shamans are placed next to a dying eland, because an antelope is believed to release its potency when it dies. The trance dance is the San's most important religious ritual, and an understanding of its different features and purposes is essential to appreciating their art.



A Shaman- is a ritual specialist who goes into a state of altered consciousness (known as trance) to heal people, change the weather and so forth.

Therianthropes- are representations of people with animal features who are experiencing trance. These features include hoofs, antelope heads, snakeheads, tasks and so on.

Rhythms of the music have a trance inducing effect. In trance, contact with the spirit world is made. The curing power is transmitted through his hands from the spirit world. The shaman's sweat contains the supernatural power. Trance dancing is a central unifying force for the San.



Every aspect of the trance dance is found in rock paintings. Dancing postures remain unchanged. A shaman talks of body feeling stretched and elongated (visually depicted in the rock art), and says that he feels himself being transformed into an animal. This information provides clues to interpreting rock art depictions. The eland is a source of curing power and men are often painted in the likeness of a dying eland. As the eland loses its potency, the shaman absorbs this from the eland. The pictures are metaphorical and metonymical as the shaman first looks like the eland then becomes the eland, to enter a trance state. Trance is like being under water, so fish are painted next to men lying prone in a trance state.

The Trance Dance

From dusk to dawn, to the sound of rhythmic clapping and singing, dancers engrave their circular route through the sand around the fire. In the midst of the clapping and singing certain dancers keel over, shouting, some attempt to rush into the fire and are prevented by others. Some dancers bleed from their noses and experience sharp physical pain which prompts them to go into characteristic physical postures. Then some dancers shout out insults at the spirits of the dead who lurk in the darkness of the surrounding night. This is a trance or healing dance, a central ritual of all San groupings, probably going back thousands of years. And it is this ritual which is so central to understanding Southern African rock art.

San groupings traditionally disperse in the wet season and congregate around waterholes in the dry season. In this period of smaller groupings coming together, at least a few nights a month an all-night healing dance will be held.

In this dance certain individuals will go into trance and in this state heal the sick by 'pulling out' the illness, transform themselves into animals, and enter, either through a waterhole or by climbing into the sky, the world of the spirits and the dead.

The central belief underlying this ritual is that the dead ancestors of the San wish at certain times to call their kin to death and the spirit world, and it is the role of the trance-healer to fight against these forces and keep the sick person in life. These trance dancers are therefore shamans who have access to other nonmaterial worlds in this state of altered consciousness.

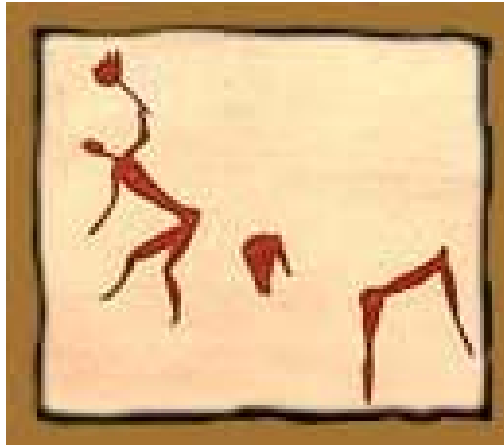
Amongst the Kalahari !Kung it is believed that certain people have 'num,' a healing energy or potency which is used when the shaman is in trance. This potency can manifest in other beings or contexts, for instance in bees, eland, or even songs. This potency can then be harnessed to assist in healing or going into trance. It is this concept which leads proponents of the shamanistic hypothesis of rock art to conclude that images of eland, or bees (amongst many others), indicate a harnessing of potency by the San healer, especially when they are linked to other images by a thin red line.

During the dance, 'num' is heated up in the body of the dancer. The experience is of the body and 'num' coming to boiling point. The 'num' vaporises and rises up the spinal column, leaving the body at the back of the neck. In this moment the individual enters a trance state. It is these descriptions that led archaeologist David Lewis-Williams to conclude that lines emerging from the head of certain rock art figures are symbols of this trance experience.

Finally, anthropological research amongst modern day !Kung San, helps us understand one other image of rock art, the image of death or dying (often a dying antelope, especially eland). The !Kung San describe this experience of entering trance as dying. For them it is however not used as a metaphor but rather a literal experience of dying (entering the world of the dead) but eventually being able to return. Part of what makes this experience of trance so frightening is because it is experienced as death. Images of the dying eland, (typically hair standing on end, apparently what happens in the death throes of the eland) are therefore understood as images of trance.

Reference:

Katz, R. 1982. Boiling Energy: Community Healing amongst the Kalahari Kung. Cambridge: Harvard University Press.



Grade 12

DANCE

REVISION TASKS FOR PAPER 1 – NSC WRITTEN PAPER

- **One example has been provided with regards to revision preparation.**
- **Use this to develop further examples for your own revision tasks.**
- **Refer to past NSC Theory Papers and memos for further readiness on what is required.**
This is available on the DBE's website

COMPONENTS OF FITNESS:

1. Define neuromuscular skills clearly.
2. Define each neuromuscular skill below **and elaborate** on how they enhance dance quality/performance ability:
 - Agility
 - Kinaesthetic awareness
 - Spatial awareness
 - Reactivity
 - Balance
 - Musicality
3. Provide specific examples of how neuromuscular skills could be developed in the dance class.
4. How can the five components of fitness be used to enhance dance technique?
5. How can the five components of fitness be used to enhance dance performance?
6. How do the five components of fitness aid in the prevention of dance injury?

Your teacher will provide you with questions from past papers on this section of the curriculum.

Answer them and then look at the memos for what is needed.

N.B: RECAP ALL FIVE COMPONENTS OF FITNESS LEARNT:

1. Flexibility
2. Strength
3. Endurance
4. Core stability
5. Neuromuscular skills

Link these components to:

Injury prevention
Safe dance practice
Good dance technique
Performance quality

Download this PowerPoint link in advance to view with learners and assist in answering questions 1-3.

<http://www.wcedcurriculum.westerncape.gov.za/index.php/downloads/download/1495-dance-studies-fet/15765-topic-1-components-of-fitness-neuromuscular-skills>

Press download. When the PowerPoint opens, Press F5 to run automatically. Press OK for security alert.

Use past NSC exam paper questions and memos to prepare learners for components of fitness.

NEUROMUSCULAR SKILLS – APPLICATION:

View the **FIRST PERFORMANCE** – (a girl group) in the YouTube clip below. Comment on the neuromuscular skills developed by this group of dancers. Justify your opinions with examples from their dance performance.

TECHNOLOGY IN DANCE PERFORMANCE:

1. View the **SECOND OR THIRD PERFORMANCE** –in the YouTube clip above. Comment on how **technology** has influenced dance choreography. Justify your opinions with examples from the dance works.

2. If you were the performer in one of these dance works 2.1, what challenges could you face as a performer?



<https://www.youtube.com/watch?v=vThJGPDGfBU>

These sections require learners to apply the content knowledge in a real life scenario.

Learners are expected to form their own opinions after viewing this YouTube clip based on their acquired knowledge gained through participation in the PAT 1: choreography.

Learners should be able to justify their opinions based on their observations and provide examples.

Teachers need to assist learners in answering high order cognitive questions with regards to what is expected in their answer.

Often the answer cannot be found in the textbook but is based on what has been learnt in class and their own personal experiences.

OVERVIEW OF AREAS TO REVISE IN PREPARATION FOR YOUR FINAL EXAMINATIONS:

TIMEFRAME: No new content should be included in term three – all available theory lessons are for revision of content and exam readiness. Paper 1 written TRIALS should include all three topics and be set at a NSC standard.

All questions should require learners to integrate and apply knowledge from across the curriculum.

PREPARING FOR THE FINAL NSC PAPER 1.

1. Learners must receive/see a past paper.
2. Unpack instructions for learners' page – what is required.
3. Explain the weighting of the sections A and B – mark allocations and time that should be spent on each section.
4. Explain the consequences of answering all choice questions – only the first answer will be marked.
5. Allow learners in groups to choose different questions and then debate:
 - a. what level the question is set at
 - b. what key verbs are used
 - c. what is actually being asked for
 - d. what topics/content is linked to this question
6. Provide your learners with examples from past papers which they could do together in class – mark from the memo.

Topic 1

- **Dance conventions and values to include:**
 - Self-discipline – punctuality/preparedness/responsibility Commitment
 - Stage conventions
 - Values learnt through dance
 - Skills learnt to enhance further job opportunities
- **Music for dance to include:**
 - Musicality
 - Exploring different ways of working with music/ accompaniment in performance and choreography
- **Dance across cultures to include:**
 - Fusion of dance forms
 - Comparison of dance forms
 - Knowledge of indigenous South African dance

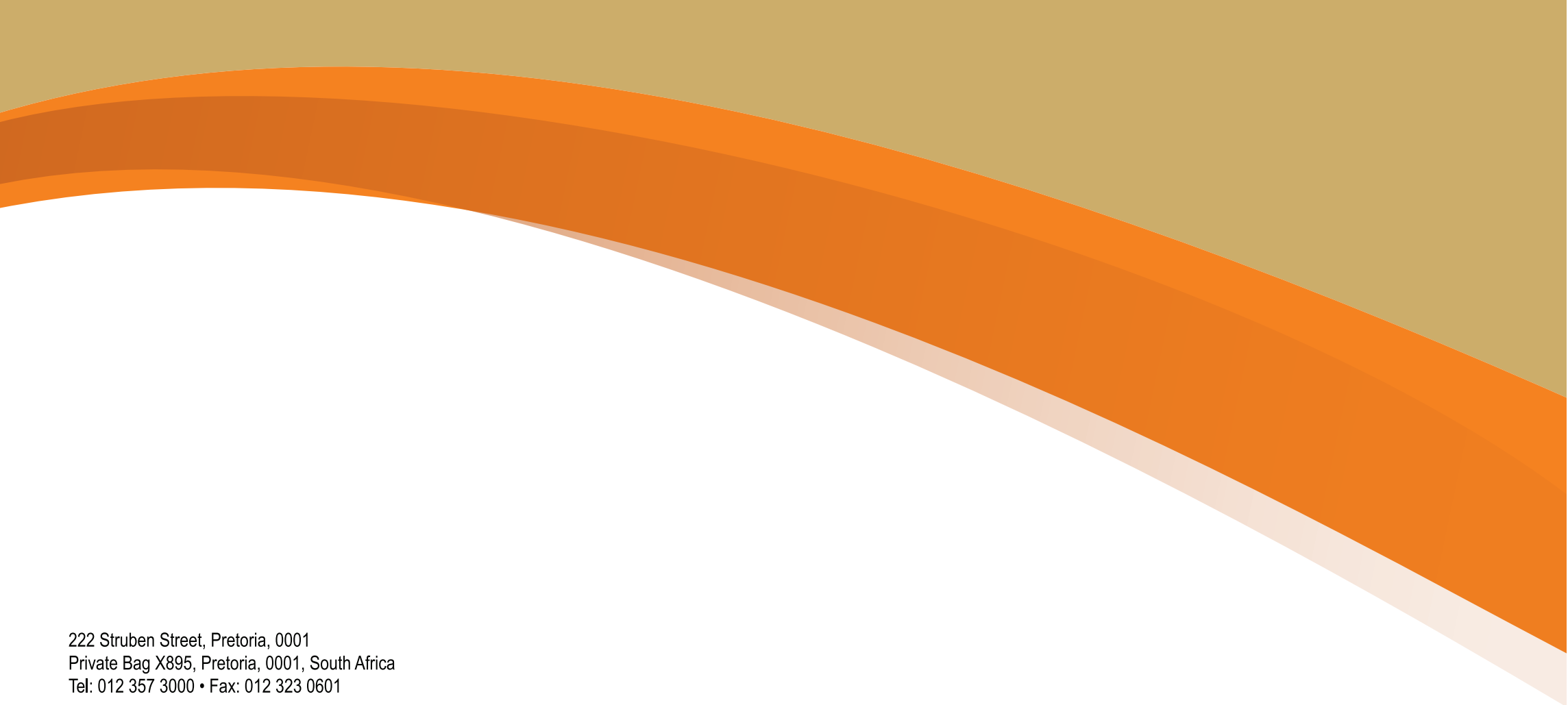
- **Application of and developing components of fitness X 5. Areas linked to each component are:**
 - **Core stability linked to:** definition/posture/stance/alignment/performance quality/technical ability/injury prevention/injuries caused by lack of core stability/ how to develop it/ commitment
 - **Flexibility linked to:** definition/safe stretching techniques/dynamic and static stretching/injury prevention/ injuries caused by lack of flexibility/inclusion in warm up and cool down - variances/specific stretching exercises for parts of the body/benefits to performance quality and technical ability – complexity of movements/ commitment
 - **Strength linked to:** definition/how to develop strength/control and precision/performance quality and technical ability/injury prevention/commitment/nutrition
 - **Endurance/stamina linked to:** cardio/vascular and muscular/ definitions /how to develop/ types of exercises/performance quality and technical ability/injury prevention/concentration/benefits of good nutrition and hydration
 - **Neuromuscular skills linked to:** definition/practice – repetition /commitment/performance skills/ technical ability/injury prevention /stress and tension/nutrition/lifestyle choices
- **Injuries – causes and treatment (all linked to the above sections as well):**
 - Environmental causes of injuries
 - Teacher/learner causes of injuries – class structure/technique/corrections/application of corrections/lack of commitment/overwork/underwork/pressure/tension/mental health
 - Sprains/strains/broken bones/ tendonitis – causes, prevention and treatment
 - Basic first aid treatment – RICE
 - Alternative treatments
 - Benefits of good nutrition/hydration (understanding of how this component leads to good performance/concentration/injury prevention, etc.)
- **Performance and technique:**
 - Reflection on process and product - FET Dance Studies
 - Understanding and application of **dance principles used in class**/can provide detailed examples/ explanations in the dance major studied/can apply this to prescribed dance works viewed – South African and international
 - Can compare similarities /differences to the dance major studied with understanding from class work/PAT completed in grade 11 – indigenous, cross-cultural dance/as well as recognising different dance forms (grade 10) that may be included in a prescribed work – fusion of dance forms at a grade 12 level.

Topic 2

- **Improvisation to include:**
 - Trust building and power relations
 - Exploration of dance elements – space/time/force
 - Development of movement vocabulary – choreography/conceptualisation
 - Working with conventional and non-conventional spaces
 - Exploration of own stories/ socio-political issues/stimuli
 - Exploration of multidisciplinary art forms in dance
 - Using technology in dance
 - Using various music/ accompaniment /silence, etc. in dance
 - Reflection on processes
- **Choreography to include:**
 - Conceptualisation of an intent and generation of relevant movement
 - Choreographic structures
 - Development of ideas for a choreography by means of research/analysis/improvisation/abstraction
 - Use of production elements – meaning/symbolic relevance
 - Use of various performance spaces for choreography
 - Use of multidisciplinary art/technology in choreography
 - Reflection on process and product – PATs

Topic 3

- Principles, characteristics and styles of two different dance forms
- Careers – range/scope/training/training providers
- Community dance projects
- Functions and value of dance in society
- In depth study of ONE prescribed South African choreographer and one of their dance works to include symbolism and music
- In depth study of ONE prescribed international choreographer and one of their dance works to include symbolism and music



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