



GENERAL EDUCATION & TRAINING PHASE (GET)

DANCE

SENIOR PHASE

SBA EXEMPLAR BOOKLET

GRADES 7-9



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.

A handwritten signature in black ink, appearing to read 'HM Mveli', written in a cursive style.

MR HM MWELI

DIRECTOR-GENERAL

DATE: 13/09/2012

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1. Introduction

There is no decision that teacher's make that has a greater impact on learner's' opportunities to learn and on their perceptions about what a subject is than the selection or creation of tasks.

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching. School-based assessment (SBA) is conducted by the teacher at the school level and is summative, i.e. it assesses performance against curriculum standards.

SBA may take place at different points of the learning process, as described through Section 4 in the Curriculum and Assessment Policy Statement (CAPS) and the assessment results are recorded and count towards a learner's final promotion or certification.

However, assessment should always contribute to a learner's learning and progress. SBA, therefore, also provides information on a learner's attainment of knowledge, understanding and skills and is used to contribute to individual learning by reinforcing and complementing that learning.

2. Aims and objectives

Provide quality-assured examples of assessment tasks to capacitate teachers in the setting of SBA tasks.

Provide guidance to teachers when setting SBA tasks.

Deepen understanding of the cognitive demand of a task.

3. Assessment Tasks

Assessment tasks in this booklet include **term tests, assignments, practical tasks and examinations**. These tasks (theory and practical) are a collection of assessment methods and questions which sample a domain of knowledge and/or skills.

The assessment tasks included mostly focus on theory and practical component of the subject in Grades 7, 8 and 9.

In Creative Arts, the practical component involves projects as part of development processes.

Process:

This is the procedure that a person might learn or create in order to be able to produce an artistic product. Examples of processes include concept development through brain storming, engaging with a concept brief, practical component (creating and making), presentation and evaluation. Each genre and or discipline has its own process structure depending on the task at hand.

Product:

This is a complete presentation of an end product or performance. In performing arts (dance, drama, and music) a performance is a culmination of conceptual and repeated rehearsal processes. In Visual Arts (design and craft) a product is a culmination of a **creative processes** (e.g. **conceptualization, drawing process, visual references and making**) which result into 2D and 3D art works.

Programme of Assessment (PoA)

Creative Arts mostly uses tests, assignments, practical tasks and examinations (theory) to assess knowledge, skills and understanding its various different applications, such as reasoning, planning, analysing and evaluating. Assignments and practical tasks could include projects, simulations, research, role play, design processes, drawing exercises, scribbling, listening exercises, to name but a few. Homework pieces, classwork pieces, tests and examinations are examples of the written component through which learners' understanding of theory is evaluated. Case studies (description of an event, usually in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation) where learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action, form part of examples of assignments and other practical tasks.

The PoA also includes a project. The Practical Assessment Task (PAT) generates evidence through evaluation of the art in electronic form and product that includes research/investigation, analysis, design and implementation.

The PAT further provides evidence for a range of knowledge, skills and understanding within and across more than one topic. It therefore benefits learning and helps to make the assessment process more meaningful for learners and gives assurance of overall competence.

Note: In Visual Arts PAT, it is important that evidence of learner process development of tasks should be kept in a **source book** in which visual references, evidence concept development, drawing processes, visual references are kept.

In Performing Arts PAT, a **source book** is used to keep evidence of concept development, brainstorming of story line or dance structure, story board, and the plot: beginning, middle and ending; materials to be used, visual references, audio sources like CDs, and equipment.

See **Annexure A** for a summary of **assessment methods in Creative Arts**.

4. Quality Assurance Process

Quality assurance of SBA is a planned and systematic process of ensuring that SBA tasks are valid, reliable, practicable, as well as equitable and fair and thus increasing public confidence in SBA. This would include all the activities that take place before, during and after the actual assessment, that contribute to an improved quality of SBA.

School Based Assessment is a very important component of every candidate's results at the end of Grade 9. **It has been the weak link in the assessment chain**” (Umalusi: Report on QA of NSC: Dec 2013)

The SBA is aimed at helping to address challenges like:

- Teacher capacity in the designing of assessment tasks.
- Over-dependence on past question papers or provincially/district based tasks.
- Lack of robust moderation systems at school, district, provincial and national levels.
- Lack of adequate subject advisory support.
- Lack of training/ capacity building.
- Assessment systems to support the implementation of PATs at provincial and district levels remain inadequate.
- **Little or no evidence of monitoring of the implementation of PATs at school level in some cases.**

This *booklet focuses mainly* on the **process of setting quality SBA tasks**.

Setting of tasks

Guidelines towards **setting quality SBA tasks**

- **Know the curriculum** and its requirements to identify the knowledge, understanding and skills which are to be assessed.
- Ensure that the **assessment allows learners to show** that they have the required knowledge, understanding and skills to meet the national standards.
- Ensure that the **scenarios or contexts are open and comprehensible** to all learners.
- Ensure that the **appropriate reading level is used**. Tools to determine the reading level of a document are available in most word-processing software.
- Ensure that **no part of the assessment has an adverse impact on specific groups of learners**, e.g. disabled learners, race, faith, height, weight, hair, eye colour, political views, culture, or sexual and religious orientation.
- Ensure that **all illustrative material reflect an inclusive view of society and promotes equality**.
- Consider **time** and **weighting**.

Construction features to consider when **setting tests and examinations**:

- **The language used** in the question paper should **not be a barrier**.
- The **weighting given to a particular part of the question paper reflects its relative importance**.
- **Sampling is systematic** but **unpredictable** to avoid question 'spotting'.
- The **cognitive demand of the paper is appropriate**, i.e. includes lower order, middle order and higher order demands to the prescribed ratio.
- The **level of difficulty of the individual questions is appropriate** and **the level of difficulty of the overall paper is appropriate** to the level of the grade.
- The **mark available for each question matches the demands of the task** and the **test specification**.
- The **memorandum allows for a range of valid answers**, especially **for open-ended questions**.
- **Different types** of questions are used (See **Annexure B** for a summary of **types of questions**).

Quality assurance helps to support teachers and build expertise and capacity in the education system to deliver positive outcomes for children and young people. Through sharing, understanding and applying standards and expectations, quality assurance helps to raise standards and expectations and levels of consistency across teachers and schools.

How can quality be ensured at school level?

Role of fellow Phase and Subject Teacher: Peer reviews of items by teachers who teach the same subject in the phase is encouraged.

Role of the HOD: HOD's need to use the criteria specified above to evaluate the quality and construction features of assessment tasks.

Moderation of tasks

Moderation is the term used to describe **approaches** for arriving at a **shared understanding of standards and expectations**. It further helps to **ensure that there is an appropriate focus on outcomes** for learner's, that learning is at the appropriate level and that learner's develop the skills for learning, including higher order thinking skills, which will allow them to be successful in the future.

Moderation of SBA tasks, **prior** to the administration of the assessment tasks involves **teachers, and other professionals, such as specialist senior teachers, heads of departments or subject advisors**, as appropriate, **working together**, drawing on guidance and exemplification and building on standards and expectations to check that SBA tasks provide learners with fair and valid opportunities to meet the standards and expectations **before** assessments are used.

Moderation of the assessment task should be done using the following evaluation criteria:

- the assessment **tasks are aligned to the CAPS**;
- assessments **tasks and tools are valid, fair, and practicable**;
- the **instructions** relating to the assessment **tasks are clearly stated**;
- the **content must be in keeping with what the learner has been exposed to**;
- the **assessment task must be free of any bias**;
- the **language of the assessment task is in keeping with the language level of the learners** for which it is designed; and
- the **cognitive and difficulty levels at which the assessment tasks are pitched are consistent** with the requirements as stipulated in the **CAPS**.

N.B. Teachers involved in developing their assessment approaches through participation in moderation activities is a highly effective form of professional development.

Further moderation activities will generally take place **after** the assessment task is administered.

N.B. Use the Subject Committee forum to foster development and exposure of teachers to the preparation of moderation activities i.e. before and after the administration of SBA tasks. Moderation process should take cognizance of arts **pathways** in Grades 8 and 9.

Start up workshop should be held in **Term 1** for teachers to understand SBA processes and moderation procedures. *This is important to orientate newly appointed teachers.*

Moderation Guidelines for Creative Arts

1. School Moderation

Creative Arts HOD moderates 10% SBA tasks and Examination Papers (pre and post moderation processes) per Grade, representing weak, moderate and excellent performance. HODs should be provided with guidelines and moderation instruments that would support their moderation process in schools.

In **small schools**, the work of all learners per grade should be moderated by the HOD.

2. District / Provincial Moderation

Moderation takes place at three levels (School, Cluster/Circuit/District and Province) in the **academic year** (January to December).

A minimum of 10% of the schools per district should be moderated. The focus for moderation would be on Grades 7, 8 and 9.

First phase, Term 1: **Standard Setting** – sharing of policy requirements, providing guidelines and support and activities for enrichment.

Second phase: Term 2/3: **Moderation** – moderation of term 1 and term 2 activities

Third phase: term 4: **Verification** of mark sheets, all tasks completed, and general compliance

Suggested method of moderation

Cluster moderation: Teachers moderate each other's work by means of a common moderation

instrument, supported by the Subject Advisor

Desktop Moderation: Subject Advisor moderates a sample of the of learners' work as well as teachers files. Subject Advisor provides a detailed and comprehensive report to the teacher, HOD, Principal and Circuit Manager.

Face Moderation: Subject Advisor moderates a sample of learners' Practical Performances, using a rubric.

Sampling Methodology

The Statistical Moderation Report data will be cross referenced with districts' performance (schools with Rejected SBA marks, analyse correlation between previously sampled underperforming districts and schools/centres and schools with rejected SBA marks; schools with SBA marks lower than examination marks; schools with SBA marks > 15%)

Criteria for moderation of an Assessment Task:

- Compliance to policy
- Content coverage
- Cognitive skills
- Quality of individual questions
- Language and bias
- Validity
- Technical criteria

- Marking guidelines
- Overall impression

Moderation of learner evidence

Quality of marking: accuracy/ compliance to marking memo/tool

Accuracy of marking guidelines, rubrics

Evidence of moderation at school, district or province

Quality of moderation

Part A Moderation of teacher portfolios	Part B Moderation of learner Portfolios	Part C Summaries
1. Technical criteria 2. Content coverage 3. Quality of tasks 4. Cognitive demand 5. Quality of marking tools 6. Adherence to policy 7. Internal moderation 8. Overall impression	9. Learners' performance 10. Quality of marking 11. Internal moderation	12. Areas of good practice 13. Areas of concern 14. Recommendations

Approach

Recruitment of DBE SBA Moderators (Competency Test) Training of DBE SBA Moderation Team	DBE selects 2 sample districts per province PEDs select 10 schools per sample district 20 Learner Portfolios (Sample of high, moderate and low performance)	Conduct centralised moderation in a province June (5 days) On Day 5 : Preliminary findings presented to Subject Advisors / sampled schools SBA/ Exam Mark	Moderation Teams Compile Final Feedback Report Report disseminated to PEDs	Conduct centralised moderation in a province October (5 days) On day 5 : Preliminary findings presented to Subject Advisors / sampled schools	Compile Feedback Report Report disseminated to PEDs	Statistical Moderation of SBA (2015) Dissemination of reports to PEDS
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5. Cognitive and difficulty levels in CA

All questions are not created equal – different questions require different levels and kinds of learner thinking.

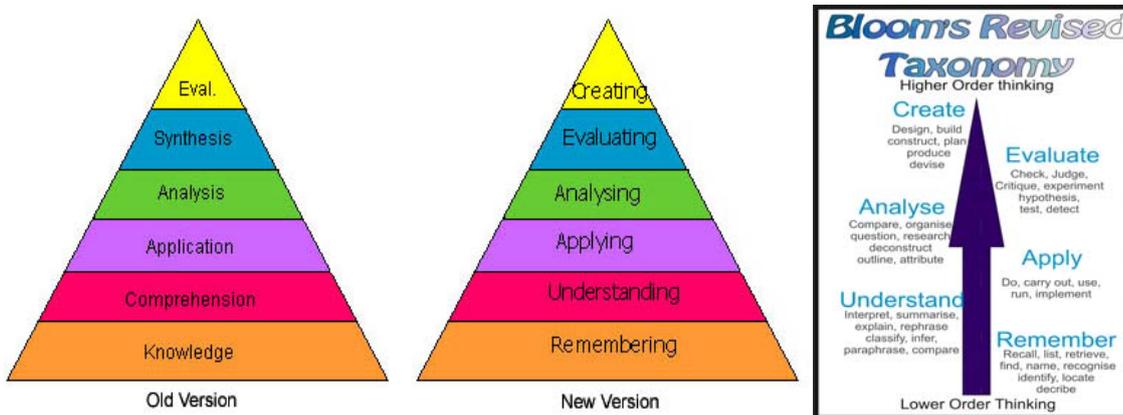
Cognitive Levels

The cognitive demand of a question is the kind and level of thinking required of learners in order to successfully engage with and answer a question.

- High cognitive questions are those which demand that the learners manipulate bits of information previously learned to create and support an answer with logically reasoned evidence. This sort of question is usually open-ended, interpretive, evaluative, inquiry-based, inferential and synthesis-based.
- Lower cognitive questions are more basic. They ask students to recall material previously presented and learned. No or very little thinking and reasoning is required. These questions are generally direct, closed, recall-related and are questions that measure knowledge only – factual and process.

Bloom's revised taxonomy illustrates the different cognitive levels:

In 2001 Bloom's Taxonomy was revised. Basically, Bloom's six major categories were changed from noun to verb forms. Additionally, the lowest level of the original, knowledge, was renamed and became remembering. Finally, comprehension and synthesis were retitled to understanding and creating. The changes are explained in the diagram below:



Caption: Terminology changes "The graphic is a representation of the NEW verbage associated with the long familiar Bloom's Taxonomy. Note the change from Nouns to Verbs [e.g., Application to Applying] to describe the different levels of the taxonomy. Note that the top two levels are essentially exchanged from the Old to the New version." (Schultz, 2005) (Evaluation moved from the top to Evaluating in the second from the top, Synthesis moved from second on top to the top as Creating.)

Source: http://www.odu.edu/educ/lischult/blooms_taxonomy.htm

Difficulty Levels

The difficulty level of a question refers to the ease with which a learner is able to answer a question. It is described as easy, moderately challenging, difficult or very difficult.

What makes a question difficult?

One or more of the following influences the difficulty level of content:

- Content (subject/concept/facts/principles/procedures), e.g.
 - Advanced content is generally more difficult or content learned in grade 10 and that is repeated and practiced in grade 11 and 12 usually becomes easier by grade 12.
 - Number of steps required or the length of the answer could influence difficulty.
- Stimulus (item/question)
 - Language, text or scenario used could influence difficulty.
 - Re-read required or limited time could influence difficulty.
- Task (process)
 - Short questions vs. paragraph or essay – answers that require extended writing are generally more difficult.
 - Steps provided or scaffolding of questions – open-ended questions are generally more difficult than structured questions, i.e. questions that lead or guide learners.
- Expected Response
 - Mark scheme, memo, e.g. detail required in memo vs. detail expected in question
 - Allocation of marks

Note: *Within each cognitive level, there exist different levels of difficulty.*

Interpretation of cognitive levels in CA

See **Annexure C** for a description of cognitive levels and an explanation of cognitive levels for the practical content in CA.

GUIDELINES OF SETTING A STANDARDISED ASSESSMENT ITEM

CRITERION 1: TECHNICAL CRITERIA

Quality Indicators	Y	N	N/A
1.1 The question paper is complete with grid, memorandum, relevant answer sheets and formula sheets/addenda.			
1.2 A file with full history of the paper with all drafts, chief examiners and moderators' comments, etc. (all these must accompany the paper each time it comes to the internal moderator).			
1.3 The cover page has all relevant details such as time allocation, name of the subject, number of pages and instructions to candidates are included on the question paper.			
1.4 The instructions to candidates are clear and unambiguous.			
1.5 The layout of the paper is candidate friendly.			
1.6 The questions are correctly numbered.			
1.7 The pages are correctly numbered.			
1.8 The headers and footers on each page are consistent and adhere to the required format.			
1.9 Appropriate fonts are used throughout the paper.			
1.10 Mark allocations are clearly indicated.			
1.11 The paper can be completed in the time allocated.			
1.12 The mark allocation in the paper is the same as that on the memo.			
1.13 The quality of drawings, illustrations, graphs, tables, etc. is appropriate, clear, error-free and print ready.			
1.14 The paper adheres to the format requirements in the CAPS document.			

To what extent does the question paper comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

1.x	
1.y	
1.z	

CRITERION 2: CONTENT COVERAGE

Quality Indicators	Y	N	N/A
2.1 The paper adequately covers the topics in the CAPS document.			
2.2 The questions are within the broad scope of the CAPS document.			
2.3 The paper covers questions of various types e.g. multiple choice questions, paragraph, data response, essay, real – life scenarios and real – life problem solving etc.			
2.4 The paper allows for creative responses from candidates.			
2.5 The weighting and spread of content in the CAPS document is appropriate.			
2.6 The examples and illustrations are suitable, appropriate, relevant and academically correct.			
2.7 There is a correlation between cognitive levels , levels of difficulty and mark allocation.			
2.8 The topics are appropriately linked and integrated.			

Quality Indicators	Y	N	N/A
2.9 The questions are representative of the latest developments in this subject.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Evidence requirements:

If the assessment body complies with the quality indicators, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

2.x	
2.y	
2.z	

CRITERION 3: TEXT SELECTION, TYPES AND QUALITY OF QUESTIONS

Quality Indicators	Y	N	N/A
3.1 The paper includes questions of various types, e.g. multiple-choice, paragraph, data/source-based response, essay, real-life scenario and real-life problem-solving questions.			
3.2 The paper allows for creative responses from candidates.			
3.3 There is a correlation between mark allocation, level of difficulty and time allocation.			
The source material (i.e. prose text, visual, drawing, illustration, example, table, graph)			
3.4 is subject specific.			
3.5 is of the required length.			
3.6 is functional, relevant and appropriate.			
3.7 has language complexity that is appropriate for grade 12 candidates.			
3.8 allows for the testing of skills.			
3.9 generates questions across the cognitive levels.			
Quality of questions			
3.10 The questions relate to what is pertinent in the subject.			
3.11 The questions are free from vaguely defined problems, ambiguous wording, extraneous or irrelevant information, trivia and unintentional clues to the correct answers.			
3.12 The questions provide clear instructional key words/verbs.			
3.13 The questions contain sufficient information to elicit an appropriate response.			
3.14 There are no factual errors or misleading information in the questions.			
3.15 There are no double negatives in the questions or the			

Quality Indicators	Y	N	N/A
questions are not formulated in unnecessarily negative terms.			
3.16 References in questions to prose texts, visuals, drawings, illustrations, examples, tables, graphs, are relevant and correct.			
Multiple-choice questions (where applicable)			
3.17 The options follow grammatically from the stem.			
3.18 The options are free from logical cues that make one of the options an obvious choice.			
3.19 The options are free from such absolute terms as “always” or “never”.			
3.20 All the options are of approximately the same length, with the correct answer not being longer, more specific, or more complete than other options.			
3.21 A word or phrase in the stem is not repeated in the correct answer.			
3.22 The correct answer does not include elements in common with other options.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

3.x	
3.y	
3.z	

CRITERION 4: COGNITIVE SKILLS AND LEVEL OF DIFFICULTY

Quality Indicators	Y	N	N/A
4.1 The analysis grid clearly shows the cognitive level of each question/sub-question			
4.2 There is an appropriate distribution in terms of cognitive levels (Bloom’s taxonomy or any other taxonomy that may have been used) and in terms of the degree of challenge (easy/moderate/difficult questions). Degree of challenge does not necessarily correlate with cognitive levels.			
4.3 If applicable, choice questions are of an equal cognitive and level of difficulty.			
4.4 The question paper provides opportunities to assess the ability to:			
- Reason			
- Communicate			
- translate from verbal to symbolic			
- translate visual evidence to a written response			
- compare and contrast			
- see causal relationship			
- express an argument clearly			
4.5 The degree of difficulty is not unintentionally increased by the inclusion of irrelevant information.			

To what extent does the question paper comply with the above quality indicators? ✓(Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Evidence requirements:

If the assessment body meets the minimum standards, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

4.x	
4.y	
4.z	

CRITERION 5: MARKING MEMORANDUM/GUIDELINES

Quality Indicators	Y	N	N/A
5.1 The marking memo/guidelines are accurate.			
5.2 The marking memo/guidelines correspond with the questions in the question paper.			
5.3 The marking memo/guidelines make allowance for relevant alternative responses.			
5.4 The marking memo/guidelines will facilitate marking.			
5.5 The marking memo/guidelines are clearly laid out.			
5.6 The marking memo/guidelines are complete with mark allocation and mark distribution within each of the questions.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

5.x	
5.y	
5.z	

CRITERION 6: LANGUAGE AND BIAS

Quality Indicators	Y	N	N/A
6.1 Subject terminology/data are used correctly.			
6.2 The language, register and the level and complexity of the vocabulary are appropriate for grade 12 learners.			
6.3 There are no subtleties in the grammar that might create confusion.			
6.4 The language used in the question paper is grammatically correct.			
6.5 The language used in the marking memo/guidelines is grammatically correct.			
6.6 The questions do not contain over-complicated syntax.			
6.7 Foreign names, terms and jargon are accompanied by a glossary.			
6.8 There is no evidence of bias in the paper in terms of the following issues:			
- Culture			
- Gender			
- Language			
- Political			

Quality Indicators	Y	N	N/A
- Race			
- Religion			
- Stereotyping			
- Province			
- Region			
- Other			
6.9 The questions allow for adaptations and modifications for assessing special needs students in the interests of inclusivity.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

6.x	
6.y	
6.z	

CRITERION 7: PREDICTABILITY

Quality Indicators	Y	N	N/A
7.1 Questions are of such a nature that they cannot be easily spotted or predicted.			
7.2 There is no verbatim repetition (“cut and paste”) of questions from the past three years’ question papers.			
7.3 The paper contains an appropriate degree of innovation.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

7.x	
7.y	
7.z	

CRITERION 8: ADHERENCE TO ASSESSMENT POLICIES/GUIDELINE DOCUMENTS

Quality Indicators	Y	N	N/A
8.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document			
8.2 There is an accompanying analysis grid that illustrates coverage of CAPS, weighting and spread of content as well different cognitive levels and the percentages hereof.			
8.3 The paper reflects the prescribed topics.			
8.4 The weighting and spread of content of the topics as per CAPS document.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

8.x	
8.y	
8.z	

CRITERION 9: OVERALL IMPRESSION

Quality Indicators	Y	N	N/A
9.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document.			
9.2 The question paper is fair, valid and reliable.			
9.3 The paper as a whole assesses the topics in the CAPS document.			
9.4 The question paper is of the appropriate standard.			
9.5 The standard of the question paper compares favourably with previous years' question papers.			
9.6 There is a balance among the assessment of skills, knowledge, attitudes, values and reasoning.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

9.x	
9.y	
9.z	

SUBMISSION SUMMARY

In order to ensure that you have included all the evidence required under each criterion, please complete this template.

	Criteria	Evidence Requirements	Included	Not included	Comment
			Yes	No	
1	Adherence to CAPS Documents	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
2	Content Coverage	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
3	Cognitive skills	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
4	Degree of difficulty	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
5	Language and Bias	The language is grammatically correct and appropriate for the Grade 12 candidates.			
6	Predictability	The paper cannot be spotted or predicated.			
7	Marking memo	Marking memo is accurate with the correct distribution within each of the questions.			
8	Technical criteria	The paper is complete with grid, memo and all the drafts.			
9	Internal Moderation	<ul style="list-style-type: none"> Signed moderated copies of question paper and memoranda indicating suggested changes to be made 			The copies have been signed and the changes have been indicated.

		<ul style="list-style-type: none"> • Internal moderator's report • Evidence of Internal moderation • Evidence of inputs from the internal moderator • Evidence of internal moderator's recommendations being addressed 			<p>The internal moderator's report has been included.</p> <p>Evidence has been provided.</p> <p>Inputs have been indicated by the internal moderator.</p> <p>Recommendations has been addressed by the panel</p>
10	Overall impression of the paper	The question paper is in line with the current policy/guideline documents but some changes has to be made by the panel.			

10. GENERAL REMARKS

Please indicate with X in the appropriate space below. Ensure that you tick *ONLY* on *ONE* of the *FOUR* choices below, and provide reasons for the conclusion.

This Question Paper is herewith:

1. APPROVED

OR

2. CONDITIONALLY APPROVED, TO BE SUBMITTED FOR SECOND/
SUBSEQUENT MODERATION

OR

3. CONDITIONALLY APPROVED, NOT TO BE SUBMITTED FOR SECOND/
SUBSEQUENT MODERATION

OR

4. NOT APPROVED, MUST BE SUBMITTED FOR ANOTHER MODERATION

Complete dates for on-site or off-site moderation, whichever is applicable.

Date submitted for internal moderation	
Date received from assessment body	
Date internal moderation completed	
Date returned to assessment body	
Internal moderator/s signature	

ANNEXURE

Detailed recommendations made by the Internal Moderators for improvement and which need to be effected by the Examiners and checked by the Internal Moderator.

Subject			
Set A or B			
Paper		Date of Examination	

Question number	Proposed Change/Recommendation
	Reason for change
Question Paper (English Version – General Comments)	
Question Paper (English Version – Specific Comments)	
Marking Memo (English Version – General Comments)	

Question number	Proposed Change/Recommendation Reason for change
Marking Memo (Afrikaans Version – General Comments) – OPTIONAL	
Marking Memo (Afrikaans Version – Specific Comments) – OPTIONAL	

6. Exemplar SBA Tasks and Memos

By determining the cognitive demands of tasks and being cognisant of the features of tasks that make them high-level or low-level tasks, one will be able to select or modify tasks that allow opportunities for all learner's.

The level and kind of thinking in which learner's engage determine what they will learn.

CRITERIA FOR FORMAL ASSESSMENT – TERM 2
SCHOOL BASED ASSESSMENT ITEM BANK
GRADE 7
ACTIVITY 11
WRITTEN ASSESSMENT – TERM 2

POSSIBLE QUESTIONS AND ANSWERS

QUESTION 1

State whether the following statements are TRUE OR FALSE?

- 1.1 Gumboot dance is danced in overalls and rubber boots.- **TRUE**
- 1.2 Popular and social dances are also known as genre. - **FALSE**
- 1.3 Alignment – the way your body parts are positioned in relation to each other. -**TRUE**
- 1.4 The amount of energy used to perform a movement is known as tempo. - **FALSE**
- 1.5 Choreographer is someone who creates dance steps. - **TRUE**
- 1.6 A technique used by the dancer to remain focus and balanced when turning is called floor work. - **FALSE**
- 1.7 When you uncurl your spine your head is the part to rise up. - **TRUE**
- 1.8 Flexibility describes the ability to bend your knees. - **FALSE**
- 1.9 Literal gestures are gestures that that show movement that describes the usual meaning of a word without adding exaggeration. - **TRUE**
- 1.10 Hand gestures are when the dancer is moving hands only whilst the rest of the body is still. – **TRUE** **[10]**

QUESTION 2

Explain the following words:

- 2.1 Indigenous dance (**is a dance that originates from a cultural tribe/ from a cultural group**).
- 2.2 Dance genre (**a form or category particularly in relation to art forms such as music, drama, dance and visual arts**).
- 2.3 Accompaniment (**anything that is played to support the dancers e.g. drum, music, clapping hands**).
- 2.4 Safe landings (**knees in line with toes, heels down, ankles held**).
- 2.5 Alignment (**head erect/ straight, shoulders down, spine lengthened, abdominal muscles lifted, pelvis neutral, hips both facing front, knees in line with toes, feet parallel**).
- 2.6 Improvisation (**movements that are performed on the spur of the moment sometimes using a stimulus or instruction**).
- 2.7 Choreography (**A person who creates a dance, displaying creativity and imagination**).
- 2.8 Spotting (**Finding an area to focus your eyes on when turning to avoid dizziness or losing your balance**).
- 2.9 Aerial movement (**is any movement that takes your body off the ground and up into the air: e.g. a jump or leap**).
- 2.10 Core stability (**strength in abdominal muscles and back to allow a range of movements with ease**). **[10x2=20 marks]**

QUESTION 3

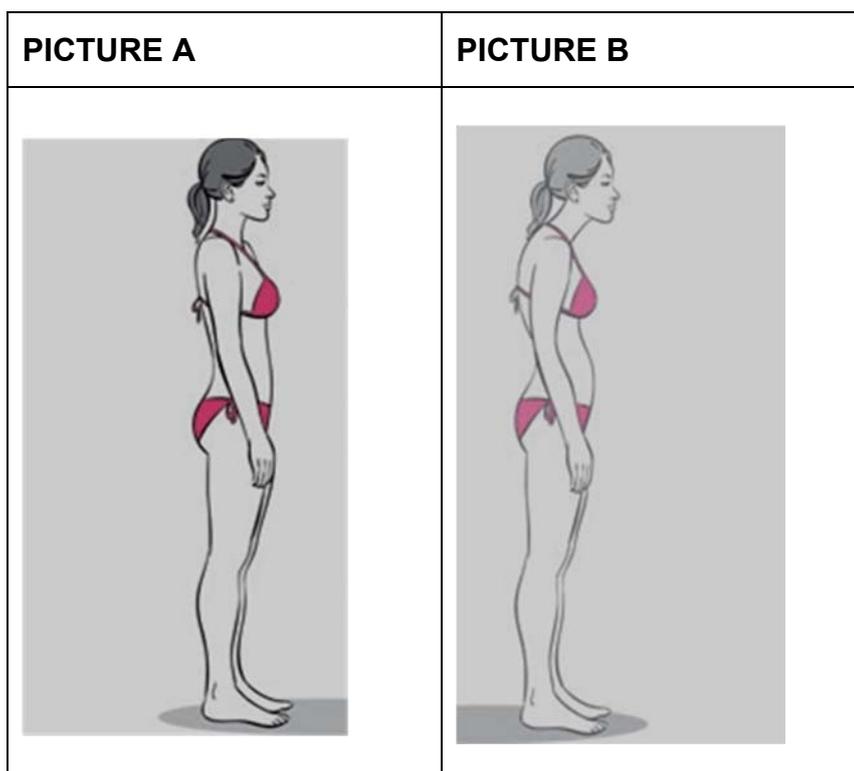
Read the following scenarios and answer the questions that follow:

Pamela has arrived late for the dance lesson and wants to join in even though she has missed the warming up.

- a) What problems or dangers could Pamela experience if she joins in the class without having warmed up?
Lack of concentration/ lack of focus/ increased risk of injury/ muscle stiffness. [2]
- b) How could Pamela warm up quickly in order to join in the class?
She could quickly do some leg and arm swings/ knee bends and rises/ walking and running. [2]
- c) Explain to Pamela why warming up is important so that she does not come late again.
It prepares your body and your mind for dancing/ avoids muscle stiffness/ ensures focus and concentration/ increases the heart rate/ increased oxygen to the lungs. [2]
- d) Sipho has sore and stiff legs after a dance class. What could have caused this?
Not warm up properly/ not cooled down properly/ hasn't stretched enough/or overstretched a muscle. [2]
- e) What does transference of weight mean?
Moving the weight of the body from one supporting leg to another. [2]
- f) Name five different kinds of locomotor movements.
Running/ skipping/ jumping/ hopping/ gliding/ galloping/leaping/ running etc. [5]

QUESTION 4

Study the pictures below and answer the questions that follow:



- 4.1 Which one of the pictures above shows the correct posture? **Picture A** [1]
- 4.2 Give a detailed explanation of how you should place your body to ensure that the alignment is correct and to ensure the correct posture in dance?

The body should be placed in an upright position with a lengthened spine. The chin should be slightly lifted with the head resting comfortably on the shoulders. The shoulders should be relaxed, not raised nor showing any form of tension.

The chest should be relaxed and stomach held tight. Breathe comfortably with arms hanging in a relaxed manner alongside the body. The hips should be in line with the knees and the knees held over the middle toe. The weight should be distributed over the three points of the foot, namely the big toe, little toe and the heel to ensure you are well balanced. [4]

**SCHOOL BASED ASSESSMENT ITEM BANK
GRADE 8
ACTIVITY 11
WRITTEN ASSESSMENT – TERM 2**

QUESTION 1

State whether the following statements are TRUE or FALSE:

- a. Hopping is a small jump on one foot. – **TRUE**
- b. Choreographer is someone who creates drama steps. – **FALSE**
- c. Tension is a tightness of muscles which can lead to injury. – **TRUE**
- d. Gesture is not a common feature in dance. – **FALSE**
- e. The amount of energy used to perform a movement is known as force. – **TRUE**
- f. Popular dance in SA is a mix of local and imported dance forms. - **TRUE**
- g. Ballet is danced in overalls and rubber boots.- **FALSE**
- h. Music compliments the choreography in dance. – **TRUE**
- 1.9 Basic rules every dancer should adhere to in a dance class is called lunges, – **FALSE**
- 1.10 Moving only one body part while the rest is still is called flexibility, – **FALSE**

QUESTION 2

Match the definition in Column B with terms in Column A. Write only the letter next to the correct number:

COLUMN A	ANSWER	COLUMN B
2.1 Canon	B	A. To bring the body into a straight line.
2.2 Complementary shapes	E	B. Dancers doing a movement one after the other.
2.3 Unison	D	C. Different sides of your body and body parts are doing different things.
2.4 Alignment	A	D. Doing the same steps at the same time.
2.5 Asymmetrical	C	E. Bodies work together to create a shape that is symmetrical. [5]

QUESTION 3

Answer the questions below:

- 3.1 Give **three** principles of posture and alignment. **[3]**
- 3.2 Name **two** non-locomotor movements. –**bending/ twisting/ etc.** **[2]**
- 3.3 Name one social and one popular dance. – **indlamu/ umxhenso/ ingoma/ ballet/ hip hop/etc.** **[2]**
- 3.4 Mention three dance related careers you know, – **Director/choreographer/ designer/etc.** **[3]**

QUESTION 4

Answer the following questions by referring to your own classroom experience:

4.1. What happens to your body when you do perform warm up activities?

The body warms up/ it's easier to stretch muscles/ increased heart rate/ breathing increases. [3]

4.2 When doing improvisation, there are aspects that need to be considered for the dance to be interesting. Name 4 of these aspects

Consider the stimulus/use of space/ musical accompaniment/ use of levels/ beginning, middle and end/ climax/expression.

4.3 Name 3 things you have to consider when you are working effectively in a group?

Respect towards others/ listen/ participate/ be part of the decisions making/ take turns to lead and be led/ focus on the instruction. [3]

QUESTION 5

Choose from the words in the table and categorise them under locomotor and non-locomotor movements.

gallop	run	walk	twist	Turn
--------	-----	------	-------	------

Locomotors: Run, Walk, Gallop

Non Locomotors: Twist, Turn

[5]

**SCHOOL BASED ASSESSMENT ITEM BANK
GRADE 9
ACTIVITY 11
WRITTEN ASSESSMENT – TERM 2**

POSSIBLE QUESTIONS AND ANSWERS

QUESTION 1

1. Time, space and force are the basic elements of dance. – **TRUE**
2. An indigenous dance is a dance form that that has been developed and performed by communities of people living in South Africa. – **TRUE**
3. Moving only one body part while the rest is still is called body part isolation. - **TRUE**
4. Arms swings/ reaches/ lunges can be performed as warm up activities. - **TRUE**
5. Spotting is core stability exercises for back and stomach muscles. – **FALSE**
6. Combination of locomotor steps moving across space is known as choreographer. - **FALSE**
7. Cooling down and relaxation are examples of stretching. -**FALSE**
8. When landing from a jump a dancer should land through the toe-ball-heel-bend,- **TRUE**
9. Turning using eye focus is known as spotting. - **TRUE**
10. The use of force is an important element in dance.-**TRUE**

[10]

QUESTION 2

Choose the correct answer to complete the statements below:

Levels	Posture	Alignment	Dance conventions	Flexibility	Tempo	Plie	Space	Locomotors	Floor Work
--------	---------	-----------	-------------------	-------------	-------	------	-------	------------	------------

- 2.1 The code of conduct in the dance class/ **Dance Conventions.**
- 2.2 How you hold your body when you stand and move/ **Posture.**
- 2.3 The speed of steps, rhythm or music/ **Tempo.**
- 2.4 Positioning body parts in relation to each other/**Alignment.**
- 2.5 Exercises being done on the floor/**Floor Work.**
- 2.6 Movements that take you from one place to another/ **Locomotors.**
- 2.7 Movements that take place in space (low, middle or high)/ **Levels.**
- 2.8 To bend the knees/ **Plie.**
- 2.9 Suppleness of the muscles/ **Flexibility.**
- 2.10 The area in which you move/**Space,**

[10]

QUESTION 3

Study the following pictures and identify the dance form for A-C

A – Hip Hop



B – Classical/Ballet



C- Traditional / African Dance



QUESTION 4

Define the following terms:

- A) Dynamics- **how sharp or soft a movement is. The force with which a movement is performed.**
 - B) Negative space – **the space not used or occupied by dancers.**
 - C) Repetition- **doing the same movement a number of times.**
 - D) Unison – **dancers perform the same movement sequence at the same time.**
 - E) Gestures – **natural, everyday movements, with a social meaning, such as waving hello.**
 - F) Indigenous dance- **is a dance that originates from a cultural tribe/ from a cultural group.**
 - G) Stimulus – **something used to provide an idea or inspiration for a movement, like a picture/photo/poem/prop etc.**
 - H) Call and response – **a dancer or group of dancers offers movement and another dancer or group of dancers answers with a different but (related) movement.**
- Positive space – **the space used by dancers.**

[9]

FORMAL ASSESSMENT-TERM 1

GRADE	7			
Criteria	1	2	3	4
Learners show an understanding and implement the code of conduct with the classroom rules.	Learner shows lack of discipline and non-adherence.	Learner shows some discipline and adheres at times.	Learner is disciplined and adheres to the code of conduct and rules.	Learner is well disciplines and is consistent in adherence.
Learner demonstrates an understanding of the freeze concept with locomotors.	Learner has no understanding of the concepts.	Learner has poor understanding of the concepts.	Learner has an understanding of the use of concepts.	Learner is competent in the understanding of the concepts.
Use of various shapes, directions and levels.	Lacks variety and shows lack of understanding of the concepts.	Shows some understanding of the concepts.	Demonstrate an understanding of the concepts.	Spontaneously uses a variety of these concepts.
Learner performs the spinal rolls with strength and control.	Lacks strength and control.	Some strength and control shown at times.	Demonstration shows strength and control.	Excellent strength and control maintained throughout activity.
Learner performs the cool down activity with slow stretches.	Little understanding of safe stretching.	Perform stretching with some understanding of slow stretching.	Cool down is performed through slow stretching.	Cool down is well performed with clear understanding of stretching.

SCHOOL BASED ASSESSMENT ITEM BANK
GRADE 7
EXAMPLER OF WRITTEN ASSESSMENT TASK – TERM 4

INSTRUCTIONS

1. All questions are compulsory.
2. Answer on the question paper in the space provided.
3. Write clearly and neatly.

QUESTION 1

MULTIPLE CHOICE

Choose the most relevant answer

Space levels used in dance (1)
A. High
B. Low
C. Middle
D. All the above

1.2 At the low level of the following can be performed... (1)
A. Crawling
B. Sliding
C. Running
D. Lunges

1.3 Contrasting sequence in dance (1)
A. Push and pull
B. happy and sad
C. Love and hate
D. Angry and tension

1.4 _____ is a non locomotor movement. (1)
A. skipping
B. running
C. stretch
D. sliding

1.5 While dancing, pace, tempo and _____ cannot be separated. (1)
A. gesture
B. music
C. rhythm
D. body movement

1.6 Choreography in dance means (1)
A. creating music
B. moving to the music spontaneously
C. creating a dance
D. standing on the toes

- 1.7 In dance, force has to do with _____ (1)
- resisting gravity
 - the male taking the lead
 - the easy lifting of the female
 - yielding to and resisting
- 1.8 Axial movements are (1)
- running, hopping, leaping
 - twisting, swinging, hopping
 - running, sliding, twisting
 - leaping, sliding, kicking
- 1.9 The safe landing rule is (1)
- bent –knees, ball, heel, toe
 - toe, heel, ball, bent-knees
 - toe, ball, heel, bent-knees
 - toe, ball, bent-knees, heel
- 1.10 The agreement we make and follow in a dance class code of conduct. (1)
- dance conventions
 - personal hygiene
 - warm ups

[10]

QUESTION 2

Indicate whether the following statements is **True or False**

- Locomotor movements take you from one place to another, like running. (1)
- Taking up different bodily shapes, helps with non-verbal communication. (1)
- General space is space shared with others. (1)
- In a dance the active and passive movements are concepts of space. (1)
- By jerking and forcing a muscle, they increase their chances of injuring or tearing a muscle. (1)
- The knee is a ball and socket joint. (1)
- Tempo is the beat or rhythm of the movement. (1)
- Correct landing from jumps is toe-ball-heel-knee bend. (1)
- One can study dance at a college/university and become a professional dancer. (1)
- Time in dance refers to the tempo, rhythm and accent (1)

[10]

QUESTION 3

Match the concept in column A with the statement in column B

COLUMN A	ANSWER	COLUMN B
3.1 Personal space	A	The art of creating steps for a dance.
3.2 Duet	B	The way the movement is done to improve the quality of dance.
3.3 Grace and elegance	C	A series of movements.
3.4 Dance conventions	D	Spinal rolls and arm swings.
3.5 Choreography	E	A dance originated in the mines.
3.6 Axial movements	F	Space within your area.
3.7 Technique	G	Move with pleasing style.
3.8 Sequence	H	Agreements and rules we make and follow in a class.
3.9 Gumboots dance	I	A dance performed by two dancers.
3.10 Warm up activities	J	Twist and turn.

QUESTION 4

Fill in the following by using the bold given words:

Dizziness, balls, concentration, body, muscles, supple, heart rate, breathing, warm up, minimal.

Warm up movements and exercises are designed to raise the core body temperature and bring the mind into focus.

A comprehensive 4.1 _____ should make the joints 4.2 _____, increase the 4.3 _____ temperature, the 4.4 _____ and improve 4.5 _____. Safe landing should be practised all the time. One should always make sure that one lands with knees bent. Land on the 4.6 _____ of your feet. Cooling down helps the heart rate and 4.7 _____ return to normal. It also stops one from fainting or feeling 4.8 _____. When joints are relaxed, there is 4.9 _____ tension in the joints and 4.10 _____.

QUESTION 5

5.1 Name four (4) dance elements.

[4]

5.2 Mention three (3) different dance forms.

[3]

5.3 Give three (3) locomotor movements.

[3]

GRADE 7**MEMORANDUM CREATIVE ARTS – TERM 4**

QUESTION 1	QUESTION 2	QUESTION 3	QUESTION 4
D ✓ A ✓ A ✓ C ✓ C ✓ C ✓ D ✓ A ✓ C ✓ B ✓ [10]	2.1 True ✓ 2.2 True ✓ 2.3 True ✓ 2.4 False ✓ 2.5 True ✓ 2.6 False ✓ 2.7 True ✓ 2.8 True ✓ 2.9 False ✓ 2.10 True ✓ [10]	3.1 F ✓ 3.2 I ✓ 3.3G ✓ 3.4 H ✓ 3.5A ✓ 3.6J ✓ 3.7B ✓ 3.8C ✓ 3.9E ✓ 3.10D ✓ [10]	4.1 warm up ✓ 4.2 supple ✓ 4.4 body ✓ 4.3 heart rate ✓ 4.5 concentration ✓ 4.6 balls ✓ 4.7 breathing ✓ 4.8 dizzy ✓ 4.9 minimal ✓ 4.10 muscles ✓ [10]

QUESTION 5		
5.1 Elements of dance Space Energy Technique Dynamics Form Time (Any 4) [4]	5.2 Dance genres Modern Contemporary Cultural Indigenous [3]	5.3 Locomotor movements Running Skipping Jogging Hopping Crawling Any 3 (three) [3]

GRAND TOTAL 50 MARKS

EXAMPLER WRITTEN ASSESSMENT TASKS TERM 4

GRADE 8

INSTRUCTIONS

1. This question paper consists of ONLY Dance section.
2. Read the instructions and questions carefully before you answer them.
3. Use the mark allocation as a guide to the length of your answers.
4. All questions are compulsory and write neatly.

QUESTION 1

MULTIPLE CHOICE

Choose the most relevant answer and write it down e.g. 1.1 - D

- 1.1 When we use our limbs, we refer to... (1)
- A. Head and neck.
 - B. Hands and fingers.
 - C. Arms and legs.
 - D. Toes and heels.
- 1.2 Leg swings on the floor warmed-up the... (1)
- A. Hip sockets.
 - B. Face muscles.
 - C. Leg muscles.
 - D. Feet muscles.
- 1.3 When you do a movement and then freeze, it implies... (1)
- A. Being motionless.
 - B. Being in a slow motion.
 - C. Moving fast.
 - D. Moderate movements.
- 1.4 Axial movements are ... (1)
- A. Twist and uncurl.
 - B. Run and walk.
 - C. Hop and skip.
 - D. Slide and leap.
- 1.5 Cooling down means to return the...to normal after physical activity. (1)
- A. Heart rate
 - B. Legs
 - C. Position
 - D. Muscle

- 1.6 Spotting works well when turning and keeping you're ... focused. (1)
A. Legs.
B. Hips.
C. Eyes.
D. Arms.
- 1.7 The dance element, *time* refers to... (1)
A. Slow motion.
B. Double time.
C. Varying accents and polyrhythm.
D. All the above.
- 1.8 A popular dance can be any dance that is popular at... (1)
A. That place.
B. That particular place and time.
C. Rural areas.
D. Urban areas.
- 1.9 Dance can express certain emotions which can be... (1)
A. Sadness.
B. Joy.
C. Angry and frustration.
D. All the above.
- 1.10 Pantsula is a dance form that originated in ... of South Africa. (1)
A. Urban areas
B. Cities
C. Townships
D. Nightclubs

[10]

QUESTION 2

Match COLUMN B to COLUMN A and write the correct answer e.g. 2.1 – C

COLUMN A	ANSWERS	COLUMN B
2.1 Accent	A	Music that makes use of two or more different rhythms at once.
2.2 Improvisation	B	Refers to the speed of the music(fast or slow).
2.3 Unison	C	When dancers perform at low, middle or high levels.
2.4 Gesture	D	Free and unrehearsed movements which expresses how you feel at that time or using a stimulus.
2.5 Imagery	E	Movements that allow you to move at a high level(gallop, jump, hop, leap and run).
2.6 Polyrhythm	F	When strong emphasis is placed on a note to exaggerate that specific sound.
2.7 Aerial	G	Doing the same movements as another, copying it at the time the movement is performed.
2.8 Tempo	H	When dancers move together doing same movement at the same time (moving as one body).
2.9 Level	I	Using your imagination to create a stimulus for movement.
2.10 Mirroring	J	A non-verbal way of communicating using an expressive action/ movement.

[10]

QUESTION 3

State whether the following statements are **True or False**

- 3.1 A dance can be done in a solo, duet or in a group. (1)
- 3.2 Dance performance can only be done to music. (1)
- 3.3 The Code of conduct is not an important aspect in a dance class. (1)
- 3.4 Warm-ups among others increases oxygen intake, heart rate and flexibility of joints. (1)
- 3.5 Ballroom dance originates from South African Township in the 1980s. (1)
- 3.6 Sokkie dance is associated with Afrikaans community. (1)
- 3.7 In finding a personal space, a dancer should not touch other dancers. (1)
- 3.8 Floor work help strengthen the core muscles. (1)
- 3.9 Body part isolation refers to improvisation. (1)
- 3.10 Your knees serve as shock absorbers when landing from a jump. (1)

[10]

QUESTION 4

Answer the following questions with reference to your own experience in class

4.1 Mention any dance conventions you have learnt. (4)

4.2 How can one benefit from doing dance? (6)

[10]

QUESTION 5

Study the pictures below and answer the following questions:

A



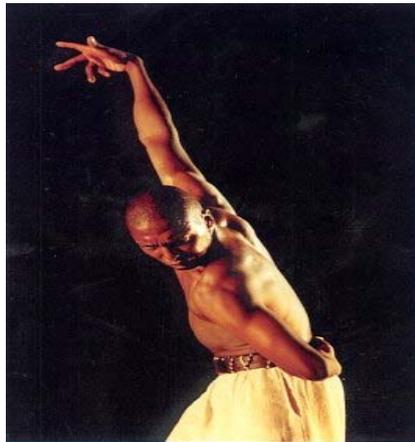
B



C



D



- 5.1 Name any TWO of the dance forms seen in the pictures above. (2)
- 5.2 Where would these dances be usually be performed? (2)
- 5.3 What type of music would you associate with these dance forms you have identified? (2)
- 5.4 If you could do any of the above dance forms, which one would you choose and explain why? (4)

[10]

GRAND TOTAL 50 MARK

**GRADE 8 TERM 4
MEMORANDUM**

QUESTION 1: MULTIPLE CHOICE

- 1.1 C
- 1.2 A
- 1.3 A
- 1.4 A
- 1.5. A
- 1.6 C
- 1.7 D
- 1.8 B
- 1.9 D
- 1.10 C

[10]

QUESTION 2

- 2.1 F
- 2.2 D
- 2.3 H
- 2.4 J
- 2.5 I
- 2.6 A
- 2.7 E
- 2.8 B
- 2.9 C
- 2.10 G

[10]

QUESTION 3

- 3.1 True
- 3.2 False
- 3.3 False
- 3.4 True
- 3.5 False
- 3.6 True
- 3.7 True
- 3.8 True
- 3.9 False
- 3.10 True

[10]

QUESTION 4

- 4.1 Greetings, dance rules, setting a safe environment, being punctual, respecting others, listening to instructions, be focused, etc. (4)
For expressing feelings and emotions/ it's a way of celebrating/ to release our spiritual and our physical needs/ bring people together socially/ improve our fitness/ for enjoyment/ for gaining stamina and strength/ improves body awareness/ good posture/ helps with concentration/ Coordination/ Stimulates musicality and sense of rhythm/ assist in building
- 4.2 muscle tone and strength/ enhances level of fitness/ promotes agility and flexibility/ helps with self-control and self-discipline/ helps co-operation in a group/ stimulates creativity and serves as emotional release.
(Choose any six answers) (6)

[10]

QUESTION 5

- 5.1 A = African Dance B= Indian C= Tap D= Contemporary
- 5.2 A = Rituals/ Ceremonies/Community gatherings/ Theatres
B = Celebrations/Special occasions/ Theatres/ Ceremonies
C = Theatres for entertainment
D = Theatres for entertainment
- 5.3 A =Singing/ rattles, drums/ clapping/traditional instruments
B = traditional folk music/ classical Indian music/chordophones/drums/traditional instruments/flutes
C = Feet, Jazz music, saxophone, drums, piano, etc.
D = Traditional African instruments/Drums/percussion/ any type of music
- 5.4 Learners give their own choice (1) and (3) for any relevant answer referring to the dance style which they prefer or like/ the costumes that are worn by dancers/ the interesting steps that are performed/ etc.

[10]

**SCHOOL BASED ASSESSMENT ITEM BANK
EXAMPLER WRITTEN ASSESSMENT TASKS – TERM 4**

GRADE 9

INSTRUCTIONS

1. All questions are compulsory
2. Write clearly and neatly

DANCE

QUESTION 1 - MULTIPLE CHOICE

Choose the correct option (A, B, C or D) and WRITE your choice, e.g. A

- 1.1 In dance, the performance style gives movement
 - A. their meaning
 - B. their character
 - C. their importance
 - D. all of the above

- 1.2 Geometric shapes are flat symmetrical shapes with very regular edges, which one of the following is not an example of a geometric shape?
 - A. boxes
 - B. circles
 - C. squares
 - D. triangles

- 1.3 Objects that dancers use on stage, as part of their performance are called...
 - A. stimulus
 - B. props
 - C. movements
 - D. items

- 1.4 Creating a rhythm by drumming or hitting a part of one's body, such as the chest or thighs is called
 - A. accompaniment
 - B. amateur
 - C. body percussion
 - D. inventive

- 1.5 _____ are beliefs that influence our behaviour with regards to what is acceptable.
- A. unique
 - B. values
 - C. improvise
 - D. unison
- 1.6 “Anonymous” means ...
- A. not identified by name
 - B. interesting movements
 - C. connections between shapes
 - D. copying what someone else does
- 1.7 A movement that is performed by one dancer and the other dancer perform it immediately after the first has started is called...
- A. imitation
 - B. simultaneously
 - C. canon
 - D. none of the above
- 1.8 A South African dance form that started in the mines as a form of resistance is called...
- A. Kiba dance
 - B. Makgakgasa dance
 - C. Gumboot dance
 - D. Pantsula dance
- 1.9 The common name for the spine is the...
- A. scapula
 - B. coccyx
 - C. vertebrae
 - D. sacrum
- 1.10 In dance posture and ... go hand in hand.
- A. rotation
 - B. alignment
 - C. choreography
 - D. incorrect posture

[10]

QUESTION 2 MATCH THE CONCEPTS

Select the correct statement in COLUMN B that matches the concept in COLUMN A. Write only the correct letter of the statement next to the number, e.g. 2.8 F

COLUMN A		COLUMN B	
2.1	Core strength	A	Variations of weight balanced bent leg and slightly on the other stretched leg.
2.2	Arm swings	B	Combinations of small jumps on two feet, two to one foot, hops, small leaps
2.3	Warm-up ritual	C	The way the movement is facing or going
2.4	Dance conventions	D	Lowering the heart rate back to normal with regular breathing
2.5	Cooling down	E	Code of behaviour, etiquette, set of rules
2.6	Locomotor movement	F	Swinging the arms using momentum from the torso
2.7	Direction	G	Developing strength and flexibility in the ankles and feet
2.8	Small jumps sequences	H	Strength of the centre of the body(abdominals)
2.9	Lunges	I	A focused, daily practice to increase the heart rate and blood flow to the muscles
2.10	Feet warm-ups	J	To move freely from one place to another , walk, run, gallop, skip, slide, jump and leap

[10]

QUESTION 3

Indicate whether the following statement is **TRUE** or **FALSE**

- 3.1 Personal space is the space shared with others (1)
 - 3.2 It is not that important to cool down as it is to warm up the body (1)
 - 3.3 In order to balance you need a strong core to keep perform movements with ease (1)
 - 3.4 Alignment means moving at the same speed with other dancers (1)
 - 3.5 Pathways shows the path along which the movement takes (1)
- [5]**

QUESTION 4

Give definitions of the following dance terms.

- 4.1 Choreographer (2)
 - 4.2 Alignment (2)
 - 4.3 Body-part isolation (2)
 - 4.4 Natural gesture (2)
 - 4.5 Gravity (2)
- [10]**

QUESTION 5

Study the pictures below and answer the questions that follow:



- 5.1 Who do you think the person in the above picture is? (2)
5.2 What kind of dance do you think he is doing? Why do you think so? (2)
5.3 Name two things you remember him by? (1)
5.4 Was he very different from other artists? Provide three reasons for your answer. (4)
5.5 Was he a South African or International Artist? (1)

[10]

QUESTION 6

Write down 5 important things you need to consider when choreographing your own dance.

[5]
GRAND TOTAL [50]

MEMORANDUM CREATIVE ARTS DANCE TERM 4
GRADE 9
QUESTION 1

MULTIPLE CHOICE

- 1.1 D
- 1.2 A
- 1.3 B
- 1.4 C
- 1.5 B
- 1.6 A
- 1.7 C
- 1.8 C
- 1.9 C
- 1.10 B

[10]

QUESTION 2

MATCH THE CONCEPTS

- 2.1. H
- 2.2. F
- 2.3. I
- 2.4. E
- 2.5. D
- 2.6. J
- 2.7. C
- 2.8. B
- 2.9. A
- 2.10. G

[10]

QUESTION 3

TRUE OR FALSE

- 3.1 False
- 3.2 True
- 3.3 True
- 3.4 False
- 3.5 True

[5]

QUESTION 4

- 4.1 Choreographer is a person creating the series of steps for the dancers. (2)
 - 4.2 Alignment is lining up parts of body. Shoulders over hips, hips over knees, knees over second and third toes. (2)
 - 4.3 Body-part isolation to move one part of the body while other parts remain still. (2)
 - 4.4 Natural gesture, it may be an action that you do unaware, such as waving to greet someone, flicking your eyes, using your hands. (2)
 - 4.5 Gravity is the force that pulls you down to earth. (2)
- [10]**

QUESTION 5

- 5.1 Michael Jackson, King of Pop, famous singer and dancer. (2)
 - 5.2 Hip Hop/ Disco/ Funk.....That's how he danced, can see it in the picture and the clothes he has on. (2)
 - 5.3 He was a dancer and singer. (1)
 - 5.4 Yes, his singing was unique with high pitches/his dancing was original/he made the moonwalk famous/his style of dancing.
His style of clothes/ white socks he performed in/ wore one glove at time/ liked wearing a hat when he performed. (4)
 - 5.5 International (1)
- [10]**

QUESTION 6

Be punctual, have a rehearsal schedule. respect your dancers, listen to the dancers, allow the dancers in your group to give their own opinions. Be creative and have a sense of humour. be patient/ use the knowledge gained in class/ keep a journal to record your progress/ implement the elements of choreography/ ask for help/ respect others opinions or constructive criticism.

[5]

GRAND TOTAL 50

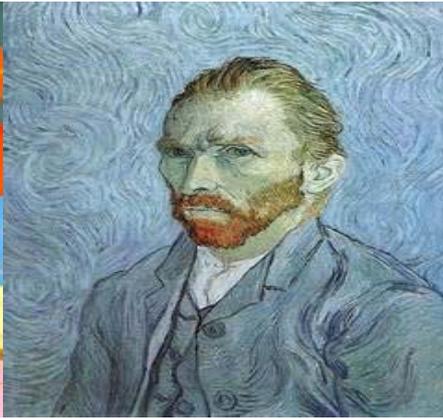
TERM 1



Local crafts of South Africa – Grade 7



Graffiti – Grade 8



Portraits – Grade 9

CRITERIA FOR FORMAL ASSESSMENT – TERM 2

In Performance the teacher will observe and assess learners accordingly. Use this rubric to assess the above performance

GRADE	7 – 9			
CRITERIA	8-10	7-6	5-3	2-1
Clear beginning and end in the dance	Clear and suitable beginning and ending.	There is a beginning and ending position.	There is a beginning and ending however not very suitable.	No clear beginning and ending position.
Use of dance elements: Space,timeandenergy.	Optimal use of the arts elements.	Made use of most art elements.	Made use of some elements.	Minimal use of art elements.
Use of suitable steps suitable to the chosen dance.	Variety of steps suitable to the dance performed.	Steps performed where suitable to the dance..	Steps were not always suitable for the chosen dance.	Steps done where not suitable for the chosen dance.
Participation	Eager to participate and very focused.	Good participation and focused.	Participated and focused at times.	Lack of participation and focus.
Performance Style	Outstanding performance and style shown throughout.	Good performance style was seen in the dance.	Performance style was only evident at times.	Limited performance style was used.
Overall Comments				Total: /50

NOTES TO THE TEACHER: The same rubric can be used for the above assessment in this case as all the grades have done a performance of a dance learnt. The totals can remain 20 for all unless the teacher would like to add more criteria for grade 8 and/or 9.

FORMAL ASSESSMENT- RUBRIC – TERM 3

GRADE	7,8 & 9			
Criteria	0-1	1-2	2-3	4-5
Warm up elements of freeze, direction, shape and levels.	Limited use of dance elements.	Some elements were demonstrated.	Good use of the dance elements.	Variations in the elements were explored.
Technique	No evidence of technique.	Limited use of technique.	Technique explored.	Technique and improvisation used.
Structure	No clear structure.	Structured	Good composition	Clear sequence
Small jumps with safe landing	Shows a lack of understanding of safe landing.	Shows some understanding of safe landing practices.	Demonstrates an understanding of safe landing.	Good use of technique for safe landing practices.
Movement combinations	Movements demonstrated shows lack of strength and accuracy in footwork.	Movements show some strength and accuracy in footwork.	Movements combination show strength and accuracy in footwork.	Movements demonstrated shows good strength and very accurate footwork.
Overall Comments				Total: /50

EXAMPLER OF A FORMAL ASSESSMENT TASK – PRACTICAL – COMPOSITION AND IMPROVISATION: TERM 4

GRADE	7			
Criteria	0-1	1-2	2 - 3	4-5
Exploring dance elements: Force & Opposites	Lacked evidence of understanding of these concepts.	Concepts were evident at times yet limited.	Concepts have been explored and are evident in performance.	Understanding of concepts well demonstrated throughout the performance.
Appropriate use of stimuli	Limited use of stimuli to portray meaning/intent.	Some use of stimuli to explore intent through movement.	Explored the use of stimuli to convey meaning/intent.	Creativity explored the stimuli to convey meaning/intent.
Use of choreographic elements	Could not demonstrate understanding of elements explored.	Choreographic elements were adequately explored.	Elements of choreography were well explored and demonstrated.	Choreographic elements were vastly explored and demonstrated throughout.
Group participation	Little effort shown to participate in the group.	Some effort shown towards group participation.	Good effort shown in group participation.	Full participation was evident throughout.
Technique and improvisation	Poor technique demonstrated.	Technique but no improvisation.	Technique improvisation shown.	Good technique and improvisation.
Overall Comment				Total: /50

GRADE	8			
Criteria	0-1	1-2	2-3	4-5
Exploring dance elements: Space , relationships and pattern.	Lacked evidence of understanding of these concepts.	Concepts were evident at times yet limited.	Concepts have been explored and are evident in performance.	Understanding of concepts well demonstrated throughout the performance.
Appropriate use of music	Showed limited musical interpretation of meaning/ intent.	Some appropriate use of musical interpretation.	Explored the use of music to convey meaning/intent.	Creativity explored the music to convey meaning/intent.
Use of choreographic elements.	Could not demonstrate understanding of elements explored.	Choreographic elements were adequately explored.	Elements of choreography were well explored and demonstrated.	Choreographic elements were vastly explored and demonstrated throughout.
Performance of popular dance and composition.	Limited effort on showing composition and performance.	Shows some composition towards the performance.	Shows good relationship between composition and performance.	Performance and composition relate well.
Group participation	Little effort shown to participate in the group.	Some effort shown towards group participation.	Good effort shown in group participation.	Full participation was evident throughout.
Overall Comment				Total: /50

GRADE	9			
Criteria	0-1	1-2	3 - 4	4-5
Exploring dance elements and contrasting dynamics.	Lacked evidence of understanding of these concepts.	Concepts were evident at times yet limited.	Concepts have been explored and are evident in performance.	Understanding of concepts well demonstrated throughout the performance.
Performance of class work, group dance and composition.	The performance lacks composition and sequence.	Sequence and composition show relationship.	The composition and sequence are evident in the performance.	The performance shows good relationship and sequence in the composition.
Appropriate use of stimuli	Limited use of stimuli to portray meaning/intent.	Some use of stimuli to explore intent through movement.	Explored the use of stimuli to convey meaning/intent.	Creativity explored the stimuli to convey meaning/intent.
Use of choreographic elements.	Could not demonstrate understanding of elements explored.	Choreographic elements were adequately explored.	Elements of choreography were well explored and demonstrated.	Choreographic elements were vastly explored and demonstrated throughout.
Group participation	Little effort shown to participate in the group.	Some effort shown towards group participation.	Good effort shown in group participation.	Full participation was evident throughout.
Overall Comment				Total: /50

**CREATIVE ARTS: DANCE
SENIOR PHASE LEAD TEACHER TRAINING****NOTE TO THE TEACHER:**

This task has been developed as a step by step guideline to learners. The activities are to be done in class. It is important that teachers mediate the various steps of the task with learners to ensure active, creative and critical participation by all learners.

TOPIC 1: Warm Up and Skills building**Weeping Willow****Instructions:**

- Find your own space in the room facing any direction, curl into a ball as if you are the tiniest seed.
- When the music starts imagine that you are baking in the sun and growing as you uncurl at a very slow pace using one vertebrae at a time.
- Remain in your space and imagine that you have grown into a little plant becoming aware of the various levels at which movement takes place and exploring body isolation.
- Allow yourself to use the imagery of blowing in the wind and use your arms as your branches as you continue to grow into the biggest tree ever.
- Continue to move as you dance in the wind, using various images of weather changes.
- Eventually you will decide which part of the tree you are and imagine you are breaking off from the tree and blowing away in the wind, moving away from your own space and exploring the space around you.

This activity can be done various directions, levels, shapes and dynamics.

Floor work: Joint Mobility

Instructions:

- Sit on the floor with your legs parallel, stretched out in front of you, hold your legs together and keep your feet in a flexed position.
- Sit upright with a well lengthened body and place your palms next to you on the floor, slightly away from your body till you elbows are straightened.
- Slowly point your toes but keep the knees flat against the floor.
- Repeat this flex and point movement, remember that it should be done regularly to strengthen the muscles in your legs and feet.
- Now keep the feet pointed and turn out the legs from the hips. This is a slow movement which has to be done keeping the knees straight and strong. The turnout happens in the hip joint while the small toes move towards the floor.
- Repeat the movement by allowing the legs to turn in and out again from the hip joint and returning to the original parallel position.
- This activity can be repeated by placing the legs apart in a comfortable position without hurting yourself and doing the whole exercise again. This will assist in flexibility and building strength in the legs.

Knee bends and Rises

Instructions:

- Stand with your feet parallel, slightly apart and body held upright in a good posture.
- Place your hands on your hips and hold the body in an upright position
- Keeping the knees together and bend your knees slowly into a plie.
- Keep the heels firmly on the floor as you bend and when you straighten your knees keep squeezing the thighs tightly to get the muscles working.
- Repeat this at least three times.
- Do three rises and then slide your feet open into first position to repeat the whole exercise in first and second position and ending with the feet parallel.
- Do three leg brushes and hold, repeat with the other leg.
- Open to first position and then second position and repeat the leg brushes.

Locomotor and aerial movements

Instructions:

- Start in the corner of the room moving diagonally across the floor.
- Starting with the right leg do four leaps forward, step hop on the right leg using any arm movement and repeat on the left.
- Repeat the whole exercise again.
- Run around and repeat the activity from the other corner.

The activity can progress by using various jumps like jetés, jumps off two or one foot using creative co-ordinated arm positions.

TOPIC 2: Improvisation and Composition

Improvise

Instructions:

- Sit in your own space, blind folded and listen to the music that will be played.
- Listen to the instruments being played and other sounds that you can hear.
- In your own space in your own time, move to the sound of the music.
- Use every part of your body to express your interpretation of what you hear.
- Find a suitable beginning and ending and use the elements of dance as taught in class.

This activity could be taken further by joining up with a partner and using the two interpretations to create a dance sequence.

Composition

Instructions:

- Divide into groups of 4
- Read the following poem and discuss the following:
 - Who is it about?
 - What is the essence of the poem?
 - Which emotions are explored in the poem?
 - Can you relate any personal experience to this poem?

*Let's go back to our roots
Let's respect our culture
Let's respect our parents
Let's respect ourselves
To know other languages
Does not mean to forget our culture
To live in a township
Does not mean to have bad behaviour
Respect other people
They'll respect you
South Africa is a beautiful country
But most people can't see that
Let's hold hands
We will see that we are
The beautiful flowers
Flowers of Africa*



Morafe Primary School, North West

Ruth Selogilwe, Senior Phase, Thea

- Use the poem as a stimulus to create a dance sequence.
- Your dance sequence could tell the story of the poem, or it could symbolise your interpretation of the poem or the emotions that have been explored in the poem.
- Remember to use the dance techniques that you have learned in Topic 1 and use them in your choreography.

ANNEXURE B

ELEMENTS OF DANCE

KEY WORDS TAKEN FROM TERMS 1 – 4 GRADE 7 AND 8 CAPS DOCUMENT

SPACE	<ul style="list-style-type: none">• DIRECTIONS• LOCOMOTOR MOVEMENTS• NON LOCOMOTOR MOVEMENTS• LEVELS = LOW/ MEDIUM/ HIGH• LEADING AND FOLLOWING• UNISON MOVEMENT• SYMETRY• ASYMETRY• PATTERNING• SHAPE• DIMENSION• PATHWAYS
TIME	<ul style="list-style-type: none">• TEMPO = SLOW MOVEMENTS/ FAST MOVEMENTS/ DOUBLLE TIME/ SLOW MOTION• VARYING ACCENTS• POLYRHYTHMS• RHYTHMIC VARIATION• TIME SIGNATURES E.G. 3 COUNTS OR 4 COUNTS FOR AN EXERCISE• STILLNESS• DURATION• PHRASES• BODY PERCUSSION• RHYTHM STEPS
FORCE	<ul style="list-style-type: none">• ENERGY• QUALITY OF MOVEMENTS• WEIGHT• GRAVITY• COUNTER BALANCE• RELATIONSHIPS WITHIN/ BETWEEN BODIES: ACTIVE/ PASSIVE• OPPOSITES• USE OF PROPS• EMOTION – CONVEYING MEANING IN MOVEMENTS

CREATIVE ARTS: DANCE

SENIOR PHASE LEAD TEACHER TRAINING

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Let's respect our culture

Let's respect our parents

Let's respect ourselves

To know other languages

Does not mean to forget our culture

To live in a township

Does not mean to have bad behaviour

Respect other people

They'll respect you

South Africa is a beautiful country

But most people can't see that

Let's hold hands

We will see that we are

The beautiful flowers

Flowers of Africa

Ruth Selogilwe, Senior Phase, Thea Morafe Primary School, North West



- Use the poem as a stimulus to create a dance sequence.
- Your dance sequence could tell the story of the poem, or it could symbolise your interpretation of the poem or the emotions that have been explored in the poem.

Remember to use the dance techniques that you have learned in Topic 1 and use them in your choreography.

ANNEXURE

UNDERSTANDING STEAM

STEM (science, technology, engineering, and math) has been around a while now, long enough for educators to see its outcomes and practices unfold in schools across the nation. But not long ago, various educators proposed adding an “A” (for arts) to the STEM concept, sparking a national debate about whether the arts have a place in STEM education. Do you think the “A” is just as important as every other letter in STEAM?

President Barack Obama put out the call in his 2011 State of the Union Address, igniting a movement to teach students 21st-century skills to become more competitive with other nations in the fields of STEM. Millions in funding from public and private sectors flooded in for teacher training, grants, research, and school programs that promote STEM study. In the last decade, we’ve seen an increase in math and science course offerings, higher expectations for testing, and an evolution of project-based learning using STEM as a framework for exploration.

Although there have been many proponents of changing STEM to STEAM to incorporate the arts, the movement has been largely championed by John Maeda—president of the Rhode Island School of Design (RISD) from 2008-2013—who actually spoke at Concordia in 2016 on this very topic. He posits that the arts (including liberal arts, fine arts, music, design-thinking, and language arts) are critical components to innovation, and that the concept is not about giving equal or more time to STEM *or* arts, but to incorporate, where appropriate, the artistic and design-related skills and thinking processes to student-learning in STEM.

When we reached out to RISD to learn more, Babette Allina, Director, Government and Corporate Relations at RISD, told us: “Making the case for creativity was at the heart of the RISD-led movement to promote ‘STEAM.’ It succeeded because it was driven by student interest, and by K-12 teachers throughout the United States who knew that the practical application of interdisciplinary, project-based learning was a familiar methodology that worked. RISD’s advocacy platform reflected that grassroots knowledge – adding the ‘A’ for art and design to science, technology, engineering, and math to empower creatives and promote collaboration across the disciplines.”

Why the “A” in STEAM is just as important as every other letter

Yes, we have an alarming STEM shortage in our country. That’s pretty undeniable. But every engineer who comes up with a new innovation practices far more than math, engineering, and technological prowess. They also use design-thinking, creativity, communication, and artistic skills to bring those innovations to fruition. The antiquated idea that scientists are isolated workers huddled away in laboratories is a falsehood.

Today’s innovators are creative beasts, working collaboratively in open workspaces, sharing ideas globally with other thinkers, and combining their STEM powers with some killer STEAM talents. Today’s Google workers aren’t just software engineers or coders sitting in dark rooms lit only by computer monitors. They’re design-thinkers who spent 20 percent of their time developing passion projects (The20TimeProject).

Today's trailblazers are communicators who design, craft, experiment, and pioneer in the light.

STEAM encourages natural curiosity

John Dewey, the pragmatist himself, believed in the desegregation of subjects and in allowing children to just ask and seek answers with their unbridled natural curiosity. As many teachers witness in secondary school, students largely believe that asking questions indicates a lack of understanding, not curiosity. **This sequestration of knowledge into categories that don't connect is ultimately detrimental to our students because in the real world, all of it blends together.** The scientist who can use science and math to create a new treatment for disease must also incorporate design-thinking to imagine and visualize her work. She must also express herself with impressive communication skills in order to secure funding and support. She must work collaboratively with her colleagues and investors to improve and expand ideas, and then publicly speak about her progress and discoveries with eloquence and ease. This multi-skilled individual is a representation of a student who understands how academic subjects are meant to be a genuine symphony and not a collection of discordant solos.

On the elementary level, where subjects are far less segregated, we see the most creative STEAM projects online to engage and inspire young learners. Our nation's high schools, however, are largely still separated into categories of subject learning and testing, making it more difficult to apply a true STEAM model of learning. The National Research Council's 2011 papers on STEM schools noted that one of the biggest roadblocks to STEM success is the current testing landscape. Most state tests feature multiple choice questioning, requiring extensive test prep for schools in segregated subject models.

STEAM helps attract more students into STEM fields

This fractioning off of areas of study and the focus on testing and rigor contributes to the continually low levels of student engagement in STEM—especially for students of color and females. But science, math, technology, and engineering are fascinating! So why do we generally insist on making them so very dull and disconnected from their applications in the real world? (That's not to say that there aren't amazing teachers and schools doing amazing things. There are!) While the STEM movement has filled student schedules with more math and science courses, it's also filled them with endless hours of teaching to tests. Therefore, we perhaps haven't really given STEM or STEAM a real chance to work.

The great fear is that adding the "A" to STEM might distract from the other letters in STEM, which are admittedly in dire need of *more* attention. In *Education Week*, artist and teacher Ruth Catchen notes that the arts serve as a method for onboarding learners to STEM subjects, especially those who are under-represented. **We need the "A"—not just because real STEM professionals need artistic and design skills to be better STEM professionals, but because the arts are a way to recruit students to the wonders of STEM.**

Making it work

To make STEM truly work, we should include the arts. True 21st-century STEM professionals are also **well-rounded design-thinkers and skillful communicators**. We need to do better as a nation bringing our young people into STEM, and adding the arts is a practical avenue to do so. But real STEAM success lies in adjusting our larger policies and testing structures to account for blended STEAM study. We can't entirely change what's happening in the classroom without accounting for changing our testing and accountability measures. Finally, we need to make STEAM study engaging, relevant, and connected to the real world. Not just to make it interesting, but because STEAM really is real-world learning.

Now... what about the new argument for adding an "R" (for reading) to STEAM? STREAM, anyone?

Jennifer L.M. Gunn spent 10 years in newspaper and magazine publishing before moving to public education. She is a curriculum designer, teaching coach, and high school educator in New York City. She is also cofounder of the annual EDxEDNYC Education Conference for teacher-led innovation, and regularly presents at conferences on the topics of adolescent literacy, leadership, and education innovation.

50 Ways To Integrate Art Into Any Lesson

By [Lisa Chesser](#)

As children, young children, everything meant playing and art. We saw the world as a playground and a canvass. It didn't matter whether or not we could actually draw. What mattered was the thrill of creating something beautiful. We were all artists. We still are.

So reminding students that inspiration matters, that art lives and breathes inside every segment of education also means tweaking your lessons a bit. Switching your perspective to what's really important at the core of any lesson may mean the difference between losing your students' attention and actually getting your point across.

Albert Einstein wrote: The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. So the unknown, the mysterious, is where art and science meet.

Keeping his words in mind, educators everywhere are beginning to work art into education. Because we live in the 21st century, we have all the tools right at our fingertips, quite literally. The Internet hosts site after site devoted to integrating art into education. Right here, you'll find some of the best websites and some interesting ideas that are easily altered to fit various lessons. Explore 50 ways to add artistic elements to the simplest and most complex lessons.

MATH

1. Lego Engineers

Besides LegoLand embodying a living, breathing demonstration of how Legos inspire children, Lego is making a fortune off the coolest kits around. Lego building requires everything from patience to vision. To achieve that vision, the builder needs good strategy. Strategy relies on mathematical skills. Everything from basic addition and subtraction to engineering skills blossoms when Lego's pop into the picture. So, have students use Legos to demonstrate mathematical skills at each and every level. From robotics to engineering, Legos inspire learners. Visit www.legoeducation.us for more information.

2. Marshmallow Math

Stack them. Create shapes with them. Add, subtract, multiply and divide them.

Then eat them. If you take a bag of marshmallows and you tell a child, "I'll let you eat these if you get all the answers correct," then you let the child use the marshmallows to find the answer, that child will get all the answers correct.

That's the art of teaching math. I used to think that the older kids got, the less they cared about silly rewards like those marshmallows, but I was so wrong. They care even more. Life becomes a series of "pointless" classwork and homework assignments with quizzes and tests to follow if teachers don't force fun.

3. Design Parks

Mathematicians, whether they're engineers or architects or otherwise, know the importance of technology so teachers need to utilize it when helping students understand the value of every lesson. At mathbydesign.thinkport.org you can find interactive games where students can design a park in the center of town.

4. I Hart Math Doodles

Take note of a girl and a math mission. She blows the concept that math means repetition and rudimentary mechanics right out of the water. Her site provides plenty of innovative "techniques" for seeing math in a different light. In one very amusing video, she shows how the typical factoring lesson turns into doodling stars, which she turns into a lesson on factoring itself. Check her doodles out at vihart.com

5. Khan Academy

If doodling isn't quite enough, try the Khan Academy for more of Vi Hart and the basics as well as anything else your heart desires. Math, Science, Economics, Humanities, and even test prep fill the website. It's different because it doesn't condescend. It doesn't condescend because the site and its master creator, Sal Khan, offer visuals on how to understand the basics of math and other educational subjects without the assumption that it's impossible to communicate. Start with the link on how to use it in the classroom. It will make all the difference. www.khanacademy.com

6. MArTH Tools

At Math Munch, they've even conjured up a witty name for their merging of art and math called MArTH Tools. Teachers can find resources for inspiration, but more importantly, there are links to interactive tools that teach difficult concepts as well as practical skills. mathmunch.wordpress.com

7. Colors Multiplied

Multiplication can be taught with simple yet beautiful colors and shapes. Check out some beautiful images at mathlesstraveled.com. Even teach prime numbers using some manipulation.

8. Math Journals

Teachers can vary assignments and difficulty levels by creating a math journal, which is ultimately a math adventure in the same vein as Indiana Jones. It gives importance and application to www.mathsquad.com

9. Bridges

Basic word problems require students to draw or write out how they came to their conclusion. So why shouldn't more complicated math be seen in the same way?

According to the Bridges Organization bridgesmathart.org, math needs art and vice versa. This organization plans an annual conference focusing on the connection between art and math. At their website, you can find a wealth of information on mathematics and art.

10. Cinderella

[Cinderella.2](#) software offers users geometry, virtual laboratories, and university-level mathematics with analytical functions. Students will learn while creating.

GEOMETRY

11. GeoGebra

GeoGebra gives students insight into planetary motion, exterior angles of polygons, rotating triangles, and more. The site also offers loads of information and worksheets. <https://www.geogebraTube.org/>

12. Mosaics

Mosaics are a great way to introduce shapes to young minds so why not communicate the same way with older students. You can create them the traditional way, out of glass, or use cellophane paper or even just regular paper. Review basic shapes then piece them together and have students create patterns.

13. Patterns

Tessellations, infinite patterns with varying shapes, can help you teach about the polygon, plane, vertex, and adjacent. Students can put patterns together on paper or use basic computer programs to tile images. Just taking the time to show students something so simple gives them the basis they need to move on to more difficult problem solving lessons. www.teachervision.fen.com

14. Origami Art

Origami art will add dimension with texture and movement. While giving young students a fun way to see shapes come together and create all sorts of animals or three-dimensional geometric shapes to marvel at, the origami art can evolve into a sophisticated tool for using math and engineering skills. Robert Lang explains the transformation at the following video:

15. Three-Dimensional shapes

With some compass points, scissors, glue, construction paper and bobby pins, students can create Polyhedra. Learn more about that at www.ldlewis.com

16. Wheel of Theodorus

Students calculate, draw and create new images while learning the Pythagorean Theorem. Find details at www.ldlewis.com

17. Alice & Algebra

Teach multiplication of fractions using the story of Alice in Wonderland. Melanie Bayley, an Oxford scholar, wrote a dissertation on this very subject. Just the manipulation of size from small to large and back again becomes a starting point for calculations to begin. Find out more on the practical implementation in the classroom at www.newscientist.com

18. Triangle to Square

So many sites and blogs have great animation to teach all kinds of theories. Matt Henderson teaches signal processing with rotating circles and a digital square wave. He also creates some [cool doodle animation](#) showing how drawing lines starting with a simple triangle can turn into a square.

SCIENCE

19. Art in Labs

Students take a concept and turn it into art or even use the materials for art. Many artists do this anyway so why shouldn't this be a part of coursework? Visit www.biology.emory.edu Working in labs themselves, students then create art out of bacteria and fungi.

20. The Art of Biology

Students create beautiful works of art with imaging technologies. Use that to introduce various lessons or a concept and the brain's eye will attach itself to the particulars much better than simply assigning homework and moving on to an exam. Visit www.cmu.edu to learn more.

21. Toothbrush Robots

If your goal hinges on recruiting girls into the scientific field then art helps. Try coolgirls-scienceart.org They gather the girls to shoot rockets, create art shows, and play with bugs. Just knowing that science is NOT a man in a white lab coat ready to slice open a dead animal might mean the difference between a career in fashion and a career in chemical engineering. You'll also find information on unique activities such as making toothbrush robots.

22. Chemistry

Through the Art Institute of Chicago, teachers can access lectures and lesson plans on the value of art in teaching chemistry and the chemistry of physics and light plus art and astronomy. www.artic.edu

23. Fresco Chemistry

Check out issuu.com's newsletter on various activities from green chemistry to music in chemistry. Several activities fill the newsletter with step-by-step processes followed by an explanation of how the chemistry works. One of those is making a fresco. issuu.com

24. The Golden Dream

Return to the beginnings of chemistry and art with alchemy at www.pbs.org
Follow the guide to turn metal into gold. The fascination with the process sparks curiosity if nothing else.

25. Unique Perspectives

Try www.cosmosmagazine.com for ideas and articles on the mixture of science and art. Article upon article covers current topics in relation to the importance of science past, present and future. Ready for students to read, bring reality into science fiction with articles such as "Earth-like Planets May Be Closer than Thought."

COMPUTER SCIENCE

26. Alice.org

Alice teaches students how to program through dragging and dropping graphics. They're taking 3-D objects inside a virtual world and animating them. They ultimately learn to build stories, create interactive games or video's for sharing. alice.org

27. Polynomiography

Dr. Bahman Kalantari, professor of computer science at Rutgers University, introduced the idea of polynomiography. It literally means the visualization of polynomials. "Polynomials are so important that all students need to know about them no matter what scientific field they would want to follow.

But because the foundation of solving equations can be identified with points in the plane, visually it is very appealing to all ages," Dr. Kalantari explains. Visit www.polynomiography.com to explore.

28. Scratch

Scratch is a site hailing from MIT. Students gain access to software that teaches them to create and share interactive stories, games, music, and art. scratch.mit.edu

MOVIES USED ACROSS CURRICULA

29. BrainPop

There is nothing that BrainPop can't teach. The films are silly yet humorous and by far, they're educational. The mini movies run the gamut from Language Arts to Math to Science to Social Studies. Kids like it because it's not in a textbook. Adults like it because it's not in a textbook. www.brainpop.com

30. Bitesize

In the same vein as BrainPop, Bitesize delivers the basics in short movies or sound bites. Teachers can use this to help students practice or even begin their journey into standardized essays and Spanish basics. The visuals and set up make it a great place to return to in order to build upon different lessons within any subject. www.bbc.co.uk

31. Sheppard Software

Like Brainpop and Bitesize, Sheppard has mini movies and games. Choosing one over the other depends on the difficulty of the lesson and the extent of the film. www.sheppardsoftware.com

32. VideoLab

If you can't actually demonstrate in the lab, the next best thing is video. At video.sciencemag.org teachers can show short videos to begin a lesson, transition from one to another, or just explain the facts and information with the necessary visuals.

WRITING & GRAMMAR

33. Art in a Word

Inspired by Doodle for Google, the annual competition giving students a chance to draw a new Google theme, the idea of Art in a Word challenges students to take the vocabulary word and turn each letter into the representation of its meaning. On the back of the page, teachers should have students use the word within context, writing it in a sentence, identifying the part of speech, then defining it.

34. Advertising

Have students create a full-page ad for their favorite product. Make up the criteria for them so that they have to use sentences with adjectives and strong verbs. Then have them edit their work. Meanwhile, teach them all types of grammar lessons in the process.

35. Bare Books

A book of their own means more to students than an ipod. They just don't know it until they've created it. Depending on the assignment, teachers can buy books in bulk for as little as a dollar each. These books can be used for poetry or stories, leaving the rest of the blank space for art. www.barebooks.com If your students are more electronically inclined check out a new site that's making it even easier to create e-books at www.holarartbooks.com

36. Paint the Strawberry

For writing teachers who need to emphasize the idea of “show don’t tell,” have students describe the strawberry or another type of food commonly eaten. They need to reconstruct the image including taste and sensations in the reader’s mind.

This means they have to come up with 10 to 20 descriptive words (depends on difficulty level) and use them in a paragraph describing the strawberry. The strawberry should be on display on a stool as the subject of their work of art. It sometimes draws a comedic response for an even better lesson.

READING

Some students thrive in any reading environment. Others crumble. Over the years, I’ve noticed the basic difference between an engaged reader and one who struggles is the ability to visualize.

37. LiteracyHead

Whether students are struggling with basic reading awareness or writing skills, this site helps teachers use art as an inspiration to bridge the gap in communication. For comprehension, an image opens on the screen and asks the question, “In what ways does this picture connect to others?” www.literacyhead.com

38. Graphic Novels

Greek Myths can confuse even the most interested reader, but turn it into a graphic novel or a booklet with illustrations and you’ve got an active, engaged reader. There’s a reason why there’s a comic culture out there in which people become obsessed with superheroes.

39. Comic Creator

When reading Tell-Tale Heart by Edgar Allen Poe with students, I rely on an amazing website full of free lesson plans and links to everything you need. www.readwritethink.org For this one, I read the story in a scary voice, the room dark, only the words projected while the students predict the next twist. Then they have the option of creating a comic strip about it. They can use the comic creator if they don’t want to draw it themselves.

40. Poetry Café

This can be used as monthly or even weekly motivation for students to work on poetry. Decorate the room with poems and artwork inspired by those poems. Then let the students enjoy readings from other students. At the end of a lesson or as a reward for long, tough assignments, students can organize a coffee and cake session where they read their works or the works of poets around the world.

SOCIAL STUDIES

41. Map Art

Old maps hanging on a wall build an atmosphere of art and history combined with adventure. But, understanding them can be a difficult task. So having students create maps ignites the learning process and forces them to work through those difficulties. Visit historymatters.gmu.edu for simple explanations on the creation process.

42. Divide and Conquer

Teaching about different cultures means making them come alive. The Inuit people should live on a canvass, dancing, singing, hunting, and building. So, have students make a brochure from a poster cut in half. Bend it into threes. Divide into sections such as origins, tradition, geography, food and accomplishments.

43. Forget-Me-Not Dioramas

I haven't met a history teacher who hasn't had a diorama project quick on hand. However, requiring an artistic approach changes the dynamics of the criteria with which the student learns. Give the students an assignment they will never forget. Isn't that the idea?

For example, war isn't about guns and death as much as it's about lost love. If World War I must be represented, let it be told with love. Start with the love letters of Harriet Johnson to her boyfriend and continue from there. This not only teaches the emotional loss at Wartime but adds value and meaning to a lesson.

44. Folk Art

It's as simple as having students recreate folk art from a certain time period and a culture and presenting it with facts and information. The inspiration matches the assignment giving each student a firm grasp of the value of an individual within a larger segment of society. Visit www.folkartmuseum.org or www.mexican-folk-art-guide.com for more ideas and information.

45. Transformation

Change the entire classroom into a diorama. It's been done many times in my own classroom. Entire walls become pyramids. Others become waterfalls. And, the great part isn't even the fact that students will work 9 a.m. to 9 p.m. to build a pyramid, but they will learn everything about that time period while they're doing it. It takes a lot of patience, planning, and very considerate faculty, but it's worth it because of the pride and energy students earn from this lesson.

46. Film Recreations

Students, especially older ones, love filming anything. So have them recreate a historical event, film it, and present it to the class. Sure you could have them act it out but using video and technology will allow them to edit and start over if necessary.

47. Documentaries

In order to get students' attention, tell them they need to mimic documentaries. Show them several types and then let them choose one to duplicate or even come up with

a current event of their own to document. The student presentations not only reteach the subject matter to each other but give them control over their learning.

48. Write History

Have students recreate a time in history and include themselves. They can take on characteristics of certain people who lived at that time or they can create their own person from pieces of different types of people during that time period.

49. Hero History

Twist the concept of a hero into the ordinary citizen as a leader, innovator, and survivor of that time. Students can choose an actual “hero” or famous character to dress as and give a speech about or they can piece together a hero from the famous leaders of the time.

50. Twisted Timeline

There’s nothing better than a timeline to teach important dates in history. But, no one ever teaches that stories, which are what history is about, never quite move in a straight line. The timeline still flows in the same direction, students just twist it a little, take side routes and learn about details they might never have paid attention to when cramming for a test.

For example, if the time period focuses on the American Revolution then use the dates to carry students through to the next date but wind around to the left or right, take a detour, find out some interesting cultural facts within those two dates and add that to the timeline.

Visit timelines.com for detailed timelines with great images that students can add to their own.

As a final note, if the art warrants it, always make sure there’s a wall or a table for display. Displaying finished pieces gives artists a sense of satisfaction. Children who don’t see their work rewarded lose motivation, the same is true of young adults, and even more so of adults.

If yours is a virtual classroom, build a blog around your students’ creations. Creating one is simple enough nowadays. You don’t even have to know how to code. It doesn’t matter if the entire world knows about it. All that matters is that they know about it, that they can say they’re work “hangs” there.

Lastly, introducing art into any classroom means thoughtful planning but also a very real understanding that there will be loss of control. Knowing this can be very liberating for a teacher, but it can also be uncomfortable. However, once you allow yourself to be comfortable with it, students will master the lesson and, more often than not, surpass it.

About Lisa Chesser

A former Publications Specialist at Florida International University where she also received a bachelor's degree in English, Lisa Chesser left the publishing field to pursue a career in education.

In her first three years of teaching Language Arts, she won an Excellence in Teaching Award for helping students achieve 50 percent learning gains. Because she's also a writer, an editor, and an artist by trade, students often take more interest in their learning environment because she teaches them the value of it in the workplace.

222 Struben Street, Pretoria, 0001
Private Bag X895, Pretoria, 0001, South Africa
Tel: 012 357 3000 • Fax: 012 323 0601

Private Bag X9035, Cape Town, 8000, South Africa
Tel: 021 486 7000 • Fax: 021 461 8110
Call Centre: 0800 202 933

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