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DANCE STUDIES

EXAMINATION GUIDELINES

GRADE 12

2021

These guidelines consist of 36 pages.

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Acronyms

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

1. INTRODUCTION

The *Curriculum and Assessment Policy Statement (CAPS)* for Dance Studies outlines the nature and purpose of the subject Dance Studies. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Dance Studies.
- **Assist** teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the school-based assessment (SBA) or the practical assessment tasks (PATs) as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dance Studies*
- *The National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12
- Revised Grade 12 CAPS Amendments. 2020
- National Recovery ATPs Grades 10–12 (Annual Teaching Plans)

2. ANNUAL PROGRAMME OF ASSESSMENT

The annual programme of assessment is designed to spread formal assessment tasks throughout the year. The five formal tasks for the year comprise of:

- **Tasks 1, 2 and 3** are school-based assessments (SBA)
- **Task 4** is a practical assessment task (PAT)
- **Task 5** is the end-of-year final examinations

Tasks 1, 2, 3 and 5 (both written and practical) must be included in the school examination timetables each term and may not take place during teaching time.

3. ASSESSMENT REQUIREMENTS IN GRADE 12

- One practical assessment task (PAT) per year. This PAT is worth 25% of the final year mark.
- School-based assessments (SBA) consisting of one written test, one written examination (trials/prelim), and two evaluation tasks. The SBA is worth 25% of the final year mark.
- The final external NSC examinations in term 3 – Paper 2 and in term 4, Paper 1 comprise 50% of the final year mark.

SBA 25%	PAT 25%	FINAL EXAMINATIONS 50%
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Below is the formal Programme of Assessment from the Dance Studies REVISED CAPS document, Chapter 4:

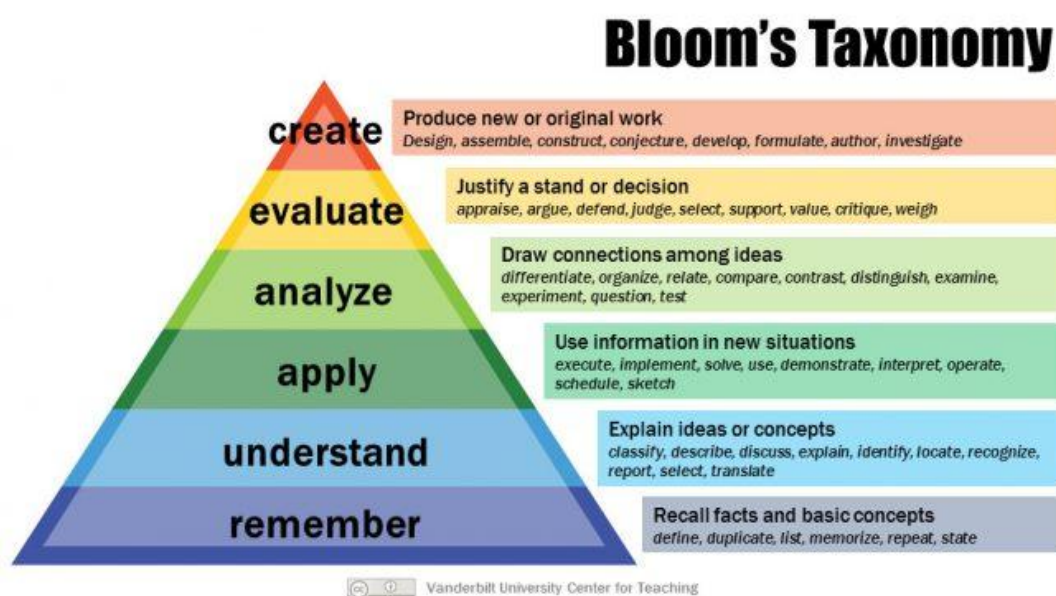
GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL-BASED ASSESSMENT (SBA) (Internal)			FINAL NSC EXAMINATIONS (External)
Term 1	Term 2	Term 3	Term 4
TASK 1 Written Test 25 Marks	TASK 2 NO Mid-year Written Examination	TASK 3 Trial Written Examination 150 marks (converted to 100 marks)	TASK 5 Paper 1 Written Examination 150 marks (converted to 100 marks)
20%		30%	50%
Evaluation Task 25 Marks	NO Mid-year Practical Examination	Evaluation Task: Mock practical examination 50 marks	Term 3 Paper 2 Practical Examination 100 marks
15%		35%	50%
SBA 100 marks = 25% (Practical = 50% and Written = 50%)			FINAL 200 = 50%
TASK 4 Practical Assessment Task (PAT) Practical Section = 50 marks Process = 30 marks term 1 Product = 20 marks term 2 Written Section = 50 marks Process = 30 marks term 1 Product = 20 marks term 2			
100 marks = 25%			
SBA 100 + PAT 100 + FINAL examinations 200 =Total 400 marks			

4. PAPER 1: WRITTEN TESTS AND EXAMINATIONS

All written tests and examinations must cater for a range of cognitive and difficulty levels that include content, concepts, skills and competencies, values and attitudes and abilities of learners, as shown below:

COGNITIVE LEVELS	PERCENTAGE OF TASK
Lower order: Bloom's Taxonomy: knowledge and recall Thinking process: Factual and conceptual	30
Middle order: Bloom's taxonomy: comprehension and application Thinking process: Procedural	40
Higher order: Bloom's taxonomy: analysis, evaluation and creativity Thinking process: Metacognitive	30

4.1 Bloom's Taxonomy (to guide cognitive levels)



4.2 Cognitive and difficulty levels

Questions should be scaffolded to include low, medium and high cognitive levels to cater for all learners and have a range of types of questions to cater for different intelligences (e.g. visual and analytical)

The weighting for the theory paper is as follows:

Low (30%)

Medium (40%)

High (30%) questions

Examination/Test papers should start with easier questions to build learners' confidence. Within a question, include easier low-level questions progressing to more difficult higher-level questions. Below are general descriptions of the three cognitive levels. They may overlap at times, e.g. one can analyse at a Grade 1 level and at a Grade 12 level.

QUESTIONS SHOULD LINK CONTENT AND SHOW THE LEARNERS ABILITY TO MAKE CONNECTIONS WITHIN AND ACROSS TOPICS AND CONTENT OF THE CURRICULUM, E.G.

- Components of fitness could be linked to performance quality, technical ability, preventing injuries, etc.
- Nutrition and hydration could be linked to performance quality, concentration and focus, preventing injuries, positive body image, etc.
- Functions of dance in society could be linked to careers, benefits of dance, choreographers, etc.

LEVEL OF COGNITIVE DEMAND	TYPE OF COGNITIVE DEMAND	EXPLANATION OF CATEGORISATION QUESTIONS WHICH REQUIRE CANDIDATES TO	
Low 30%	Knowledge Set at: <ul style="list-style-type: none"> • Low easy • Low medium • Low difficult 	<ul style="list-style-type: none"> • Recall • Describe • List • Identify • Match • Define • Label • Name 	<ul style="list-style-type: none"> • Recognise • Reproduce • Select • State • Filling in missing word • True or false • Multiple choice • Comprehends, converts, gives examples, paraphrases, rewrites, summarizes
Medium 40%	Comprehension and application of the relationships between concepts Set at: <ul style="list-style-type: none"> • Medium easy • Medium medium • Medium difficult 	<ul style="list-style-type: none"> • Interpret • Apply • Change • Demonstrate • Prepare • Produce • Shows • Analyse • Compare • Contrast 	<ul style="list-style-type: none"> • Infer • Outline • Relate • Select • Separate • Writing in a format: e.g. letter/review/programme notes biography/press release/life stories
High 30%	Analysis, evaluation and creativity Set at: <ul style="list-style-type: none"> • High easy • High medium • High difficult 	<ul style="list-style-type: none"> • Categorise • Combine • Compile • Compose • Create • Devise • Design • Explain • Generate • Modify • Organize • Plan • Rearrange • Interpret • Justify 	<ul style="list-style-type: none"> • Support • Revise • Rewrite • Summarize • Compare • Conclude • Contrast • Critique • Defend • Evaluate • Reorganize • Writing in a format: creative/innovative with the presentation of information.

LEVELS OF DIFFICULTY IN EXAMINATION QUESTIONS			
1	2	3	4
Easy for the <i>envisaged</i> Grade 12 candidate to answer.	Moderately challenging for the envisaged Grade 12 candidate to answer.	Difficult for the envisaged Grade 12 candidate to answer.	Very difficult for the envisaged Grade 12 candidate to answer. The skills and knowledge required to answer the question allow for the top candidates (<i>extremely</i> high-achieving/ability candidates to be discriminated from other high achieving/ability candidates).

A HANDBOOK FOR EVALUATING and comparing the cognitive challenge of Dance Studies National Senior Certificate (NSC) examination questions, p 26. Compiled by Umalusi the Statistical Information and Research (SIR) Unit

Definition of an envisioned learner: The conception of this 'envisaged' candidate is a learner who has been taught the whole curriculum adequately by a teacher who is qualified to teach the subject, in a functioning school. There are many disparities in the South African education system that can lead to very large differences in the implementation of the curriculum. Thus this 'envisaged' learner is not a typical South African Grade 12 learner – it is an intellectual construct (an imagined person) who you need to imagine when judging the level of difficulty of a question. This ideal 'envisaged' Grade 12 learner is an aspirational ideal of where we would like all Dance Studies learners in South Africa to be. (Umalusi Guidelines)

4.3 Preparing Learners for the External Written Examinations

To prepare the Grade 12 learners adequately, the written examination in the third term should be based on the same principles and format as the final external written examination. (Term 2 June examinations have been eliminated due to recovery of teaching and learning time in the subject because of Covid-19 lockdown).

4.4 Guidelines on the Format for Paper 1 Written Examinations

The final external written paper is set by a national examination panel appointed by the Department of Basic Education (DBE), moderated by an external moderator appointed by Umalusi, and marked by a nationally or provincially appointed marking panel.

The term 2 and 3 written papers are set and marked internally and moderated (provincially) externally.

The Dance Studies Paper is set out of 150 marks and learners have 3 hours to complete the paper. Most of the questions should be drawn from the Grade 12 curriculum, as laid out in the CAPS term plans. However, due to the scaffolding of the content, Grade 10 and 11 are building blocks for the development of the content in grade 12.

The examination paper should have some choice questions. This is a guide to the possible format of the written paper and is not a formula for the question papers. Due to the curriculum being broad, not all content may be covered in one paper yet it is still part of the curriculum to be taught.

The paper consists of two sections with a higher weighting for dance theory and history (60%) and a lower weighting for safe dance practice and health care (40%). There could be choices within a question, e.g. 1A and 1B.

SECTION A: SAFE DANCE PRACTICE AND HEALTH CARE = 60 MARKS**TOPIC 1: Approximate mark allocations per question****QUESTION 1: INJURIES = 15 marks which could include:**

- **Types of injuries:** sprains/strains/fractures/broken bones/tendonitis/ligament injuries/shin splints
- **Causes:**
 - Dance environment, e.g. floor, temperature, space, etc.
 - Not applying safe dance practices
 - Incorrect dance techniques
 - Poor teaching and learning
 - Overuse/overtraining/not enough training
 - Lack of sleep/poor diet/dehydration/stress/tension
 - Body types and limitations, past injuries
 - Lack of/underdeveloped components of fitness
- **Prevention:**
 - Safe dance practices such as:
 - Purpose, principles and procedures for warming up and cooling down
 - Correct posture, stance and alignment/safe use of spine/joints
 - Application of correct dance techniques
 - Well-developed components of fitness
 - Commitment, focus and concentration
 - Balanced diet/Good hydration and the benefits to dance performance
 - Relaxation techniques
 - Focus, concentration and commitment
- **Care/treatment:**
 - Simple first aid treatment (RICE)
 - Rehabilitation/Alternative treatments
 - Long term consequences of an injury and recovery (returning to the dance class)

QUESTION 2: COMPONENTS OF FITNESS = 20 marks which could include:

- Defining all 5 components (strength/flexibility/core stability/endurance/neuromuscular skills)
- How to develop each component (in class and out of class)
- Dynamic and static stretching
- Safe stretching and flexibility/breathing
- Analysing benefits of each component to performance and technique
- Analysing images on how/which components are being used
- How components of fitness enhance performance quality/complexity of movement
- Lack of components of fitness leading to injuries

CHOICE QUESTIONS:**QUESTION 3: MUSCLES AND ANATOMICAL ACTIONS (optional content) = 10 marks which could include:**

- Main muscles and groups and their actions pertaining to dance movements
- Labelling/Recognising/Analysing/Identifying muscles/Actions in images
- Types of joints and the anatomical actions of joints
- Muscles and safe use of the spine – posture, stance and alignment

OR

QUESTION 4: GENERAL HEALTH CARE = 10 marks which could include:

- Overall benefits of good nutrition to include identifying how each food group could benefit the dancer/dance performance
- Hydration/dehydration and effects
- Benefits of dance to general health (physical and mental)
- Unhealthy habits that could affect a dancer's performance/focus/concentration
- Positive body image and the effects of poor self-esteem on a dancer's performance
- Stress, tension and mental health
- Relaxation techniques and the benefits
- Commitment/Concentration and how it can be affected (positive and negative)
- Designing posters/flyers/information brochures

QUESTION 5: DANCE PERFORMANCE = 15 marks which could include the following areas:

- How performance quality is enhanced by:
 - Application of principles in the dance major/fusing dance forms
 - Application of correct dance technique (safe landings, spotting, use of turn out, etc. applicable to the dance major)
 - Performance skills/complexity of movement/movement quality/musicality (components of fitness)
- Defining musicality and ways of developing it
- How to use the body as an instrument of expression
- Stage and class conventions and values/code of conduct
- Content, concepts, skills and competencies, values and attitudes and the benefits of dance
- Commitment to daily practice, movement, other dancers, etc.
- Preparing for the final dance examination and reflecting on what has been learnt in FET dance classes.

SECTION B: DANCE HISTORY AND LITERACY = 90 MARKS**TOPIC 2: Approximate mark allocations per question****QUESTION 6: IMPROVISATION AND CHOREOGRAPHY = 25 marks which could include:**

- Purpose/benefits of improvisation, different methods of improvising, contact improvisation and reflection on improvisation activities performed in class/PAT process.
- Working with different stimuli.
- Exploring the relationship of dance to aural settings: e.g. spoken word, sound effects, natural sound, found sound, the audible aspects of dancing, silence.
- Defining, analysing, providing opinions on:
 - Dance elements which could include analysing images, PAT process and product
 - Choreographic structures/devices which could include images, PAT process and product
 - Using technology and multi-disciplinary art forms in dance
 - Using non-conventional/conventional/site specific performance spaces in dance
- Reflecting on choreography PAT to include process and product.
- Selection of aural settings for dance.
- **Dance elements and choreographic structures used in the PAT. Both elements are linked, e.g.**

SPACE:

- Every movement/dance work uses space in some way or another e.g. limited space, very large space, shared space or the way the body is making its own shapes in space.

Examples of different ways to use space:

- **Positive space:** space that has something in it
- **Negative space:** empty space with nothing in it
- **Pattern:** a movement that is repeated in a predictable manner
- **Direction:** the way dancers are facing or the direction in which their body is moving

- **Symmetry:** refers to a sense of harmonious and beautiful proportion and balance. Usually the same on one side as the other (mirror image)
- **Asymmetry:** is when the two halves of something don't match or are unequal/each side of the body is doing something different
- **Interlocking forms:** forms and shapes created by two dancers
- **Size:** the amount of space that is used

TIME:

- Closely related to the element of space is the element of time. A dancer cannot move through space without moving through time as well. Time often deals with music and how the dancer interacts with it.
- **Musicality** is an important aspect of dance. Learning how to listen and interpret music will assist in developing musicality. The following areas need to be taken into consideration when evaluating musicality in dance:
 - **Stillness:** this does not mean a dancer has stopped dancing. It creates suspense, excitement or focus. It's used to draw attention to or accent something.
 - **Duration:** the length of time that a movement is held or how long it takes to perform which influences the dynamics of a movement.
 - **Repetition:** doing the same movement/motif many times within a dance/ sequence. The same movements can be repeated in any order or number of times using different elements of dance to create focus and attention to a theme/message/intent.
 - **Timing relationships:** e.g. dancers working in unison create a feeling of harmony, canon, before/after other dancers, slower/faster than other dancers, timing within movements/lifts/partnering, etc.
 - **Timing:** performing steps/sequences that perfectly match the beat of the music.
 - **Speed:** how quickly or slowly a dancer moves.

Important musical terms related to time:

- **Tempo:** the speed of the music which determines how quickly or slowly movements can be performed. The music may get faster (musical term is *accelerando*) or it may get slower (musical term is *decelerando*).
- **Metre/beats:** the time signature – how many beats per bar. It is the regular constant throb of the music.
- **Pace:** from the Latin word *passus*, meaning 'a step.' Pace is a noun, meaning 'the speed at which something happens.'
- **Rhythms:** the pattern of stressed and unstressed beats in the music.
- **Regular:** structured, repetitive, easy, predictable, stable
- **Irregular:** unpredictable, uncertain, chaotic, unsettling
- **Natural:** birds tweeting, heartbeat, rain, storms, etc.
- **Dynamics:** this is an expressive element of music just as in dance. Used effectively, dynamics help musicians create variety and interest in a musical performance, and communicate an emotional state or feeling which is often interpreted by dancers with a developed sense of musicality.

The two basic dynamic indications in music are:

- **p** or **piano**, meaning 'soft'
- **f** or **forte**, meaning 'loud or strong'
- **Pitch:** how high or low a note is played. This can affect the emotional response to the music e.g. calming or frantic which will in turn affect the dancer's response to the music.
- **Timbre:** a word that describes the tone or unique quality of a sound an instrument makes e.g. if you play the same note on a piano or on a guitar, each note will have its own timbre/sound which affect the atmosphere created by this instrument which will in turn effect the emotional response by a dancer.
- **Melody:** a group of notes of various pitches (how high or low a note sounds) which are played one after another. Together they make a tune in the same way that a group of words make a sentence. It is often the melody you can hum e.g. *Happy birthday to you*. This will affect phrasing of movements.

- **Harmony:** a mix of pleasing musical notes that go together. The mood of the music often affects the mood of the dance performers.
- **Polyrhythms:** when two or more rhythms are happening at the same time ('poly' means many). This could affect how different sections of a dance could be performed at the same time but in varied speeds by the dancers.
- **Syncopation:** when the weak or half beat is accented. Often used in jazz music and dance. This creates an unexpected response to the music/is unpredictable as it does not follow the accented beat of the music and works on the in between spaces of a beat.

FORCE:

- Dancers use force/energy to communicate emotions and convey messages through movement:
 - **Accent:** emphasises or stresses a movement. This can be done through changes to the movement quality, force, level or shape.
 - **Weight:** the weight of the movement. It ranges from light to heavy.
 - **Energy:** the application of energy applied to the movement. It ranges from low to high.
 - **Force:** the force applied to the movement. It ranges from gentle to strong.

Some examples of movement qualities:

- **Sustained:** movements that are continuous, constant and flowing.
- **Swinging:** movements that sway, shift and are pendulum like.
- **Suspended:** movements are pulled, hovering or hanging.
- **Collapsing:** movements are often falling, relaxed, faint, flopping or a release.
- **Percussive:** movements are sudden, chopping, jagged and sharp.
- **Vibratory:** These movements are buzzing, shaky, wobbly or quivering.

TOPIC 3: Approximate mark allocations per question**QUESTION 7: DANCE LITERACY = 25 marks which could include:**

- Brief evolution and development of the dance major (past and present)
- Development of dance in South Africa (past and present)
- Characteristics, principles and styles of the dance major and a comparison of two dance forms, one of which must be African dance.
- Functions/purpose/importance of dance in society (link to careers as well)
- Careers related to the dance industry
- Theatre/concert dance vs. social/cultural dance to include how dance is used as a symbolic language and its role/function in society.

QUESTION 8: PRESCRIBED CHOREOGRAPHER AND DANCE WORK = 40 marks

Learners are required to answer on at least one choreographer and one dance work from either the prescribed list (South African or international) or teacher selection of a dance work (South African or international) to be approved by the DBE examination/curriculum panel and Umalusi as suitable/at the level of complexity required for grade 12 final examinations.

The purpose of this question is to evaluate the learner's ability to critically analyse a dance work (visual literacy) and evaluate/form opinions on the socio/political influences on the choreographer's works, contributions a choreographer has made to dance and society.

This question requires learners to write in specific formats for applied knowledge and writing skills, e.g.

- Essay
- Biography/life story of choreographer
- Interview (setting questions and answers)
- Articles/reviews/press releases/blogs
- Programme notes, etc.
- All answers must provide substantiated examples from the dance work.

SECTION 8A: DANCE WORK = 25 marks: The focus of this question is for learners to critically evaluate/analyse a dance work which could include:

- Intent/influences/socio-political reason/s why the choreographer created this dance work.
- Link to functions of dance in society.
- Knowledge of the synopsis/theme/story/idea of the dance work/how it was conceptualised into movement/production elements resulting in the final work.
- Number of performers/scenes/length/times it has been performed/popularity/recognition, etc. of the dance work.
- Production elements used in the dance work to include:
 - Describing how production elements were used (stage setting, props, sets, lighting, costumes, special effects, etc.)
 - Analysing symbolic meaning/how they complement the dance work/make meaning for an audience/to set the scene/story/idea/intent.
- Music/accompaniment/sound effects, etc. of the dance work to include:
 - Composer/band/orchestra, etc.
 - Instrumentation and effects (e.g. style, genre, timbre/effects of instruments used in creating an atmosphere)
 - Evaluating how the music/accompaniment/lyrics enhanced the dance work (rhythm, tempo, dynamics, duration, pace, mood, atmosphere, etc.)
- Movement vocabulary used in the dance work to include:
 - Style, principles, dance form/s used/mix of styles, gestures, motifs, etc.
 - Symbolic meaning of movements used in the work to make meaning for an audience/to set the scene/story/idea/intent
 - Opinion on the level of performance by the dancers/company/impact of the performance on the learner
- See Question 6 on page 9 for details on dance elements and choreographic structures.

SECTION 8B: CHOREOGRAPHER = 15 marks which could include:

- Historical context of the choreographer and their contribution to the development of dance in society/impact they have made in the dance industry.
- Dance company/s they have created or been involved in and their influences.
- Background/training/influences on their professional career.
- Style/characteristics of the choreographer's dance compositions, choice/use of production elements, music, programme notes, improvisation, use of dancers, etc.
- Awards, recognition

5. FET CONTENT IN TOPICS 1, 2 AND 3 to be progressively developed over the FET period with increasing complexity, depth of knowledge, understanding and ability to conceptualise and apply content in any given scenario.

The focus should be on developing these areas in all activities:

- Content
- Concepts
- Skills and competencies
- Values and attitudes

5.1 Topic 1: Safe Dance Practice and Health Care

- The theoretical/written section of the curriculum in Topic 1 must be relevant and applied consistently in the practical dance class to enable learners to develop a broad understanding and ability to apply this knowledge to their dance/technical performance.
- Learners should have developed a glossary of dance terminology over the three-year period that provides them the ability to recognise dance terms in questions as well as use this specific terminology in their answers.
- The content of this section progresses from Grade 10–12 around recurring/similar content deepening the learners' knowledge with each year. Learners should be able to demonstrate and communicate a clear understanding of:
 - Values, attitudes, skills and competencies in the dance environment explaining how this contributes to dance performance (commitment, focus, self-discipline, leadership, team work, etc.)
 - Purposes, principles and processes for warming up and cooling down.
 - Principles and safe use of posture, stance and alignment, linked to core stability and the spine.
 - Components of fitness and providing its contribution to high levels of dance performance and injury prevention.
 - Principles, characteristics and style(s) of the dance major.
 - A basic knowledge of the skeleton, spine and joint actions. The muscle groups and actions are an optional question yet all learners should understand which main muscles/muscles groups assist in developing components of fitness.
 - Dance injuries, their causes, prevention, treatment and long-term consequences and rehabilitation.
 - Life style choices, stereotyping and mental health issues.
 - Benefits of good nutrition and hydration to dance performance, mental and physical wellbeing.

5.2 Topic 2: Improvisation, Composition/Choreography (PAT):

- The theoretical/written section of the curriculum in Topic 2 must be relevant and applied consistently in the practical dance class and PAT to enable learners to develop a broad understanding of its importance and the ability to apply this knowledge to their choreographic and performance skills.
- Learners should have developed a glossary of dance terminology over the three-year period and have the ability to recognise dance terms in questions as well as use this specific terminology in their PAT journal/reflections and question papers.
- The content of this section progresses from Grade 10–12
- **Learners should be able to demonstrate and communicate a clear understanding of:**
 - Different ways to improvise/use stimuli, music, words, etc.
 - Contact improvisation/working with others
 - Using improvisation to create own/unique movement vocabulary
 - Dance elements (time, space and force)
 - Choreographic structures

- How dance elements and choreographic structures are linked and how they influence performance and composition.
- Different approaches to choreography
- Developing movement vocabulary for a dance work
- **Learners should be able to reflect on their own choreographies (PAT) to include:**
 - Beginnings, endings, climax, etc. used.
 - Selection of performance spaces, (conventional/nonconventional/site specific/film/video) etc.
 - Use of production elements such as costumes, sets, props, lighting, choice of music, stage settings, etc.
 - Evaluation of how production elements, movement vocabulary in their dance work used symbolism to convey meaning/story/message.
 - Self/group with regard leadership, team work, and success in the work, what has been learnt in the PAT process.
 - Their experiences in improvisation, composition and benefits of improvisation.
- All the areas above are needed when analysing a dance work and these two sections should be linked.

MUSIC FOR DANCE:

- Since dance and music are so closely interrelated, it is very important for learners to have a basic knowledge and understanding of music (aural settings) and its relationship to dance.
To minimise overload, the music section is embedded in all three topics.
- In techniques classes and during improvisation learners will be exposed to different music genres and rhythms as well as aural settings such as sounds, silence, natural sounds, words to explore the following concepts:
 - How to select music/accompaniment for their PAT choreography (genre, instrumentation, silence, words, etc.)
 - Understand motifs, phrasing and instrumentation.
 - How music/accompaniment/effect or enhance the atmosphere in dance.
 - Musicality and ways to develop it.
 - Composers and musicians. How their music contributes to the dance works studied.
- See Question 6 on page 9 for details on dance elements and choreographic structures.

5.3 Topic 3: Dance History and Literacy

- **The evolution/history** and development of their dance major (past and present)
- **Identify and compare** at least two dance forms/genres, one of these dance genres should be African Dance in terms of:
 - Characteristics
 - Principles
 - Styles
 - **NOTE:** Learners should have an in-depth knowledge of the principles, characteristics and styles of the dance major they are learning at school.
- **Functions and values of dance in society.** Learners should be able to reflect on why they dance/why others dance and be able to identify and discuss the social, cultural, physical, emotional, political and economic functions and values of dance and be able to advocate the art of dance. Link to comparing dance forms/genres.
- **Careers** related to the dance industry. This section can assist learners in planning their futures. Link to choreographers, functions of dance in society and the research tasks done in Grades 10 and 11. Learners should be able to define the career and qualifications/experience needed and discuss various careers. How to access funding for tertiary education.

- **Dance works and choreographer: Learners should be exposed to the following:**
 - At least **two** dance works during the three-year FET period.
 - Learners must see the dance works live or on video/DVD/YouTube to develop their dance and visual literacy. It is impossible to appreciate a dance work without seeing it. Learners need to see the work/s many times to analyse/evaluate in depth. They need to be able to recognise what inspired the dance work and symbolism within the dance work/s and discover how the choreographer used the movement and production elements to give meaning to the work.
 - **It is recommended that Grade 12 learners repeat the work they learnt in Grade 11 because of disruptions to the school year in 2020 and gaps in knowledge that must be caught up in 2021.**
 - Teachers may select a South African or international dance work and choreographer from the prescribed list below/original prescribed list or research their own selection of dance work and choreographer.

LIST OF PRESCRIBED DANCE WORKS AND CHOREOGRAPHERS: 2021

INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Alvin Ailey	<i>Revelations</i>
Christopher Bruce	<i>Ghost Dances</i>
George Balanchine	<i>Apollo/Jewels (Emeralds, Rubies, Diamonds)</i>
Jiri Kylian	<i>Wings of Wax/Stamping Ground</i>
Martha Graham	<i>Lamentation/Errand into the Maze</i>
Matthew Bourne	<i>Swan Lake/Cinderella</i>
Mats Ek	<i>Giselle/Swan Lake/Carmen</i>
Pina Bausch	<i>The Rite of Spring</i>
Rudi van Dantzig	<i>Four Last Songs</i>
William Forsythe	<i>In the Middle, Somewhat Elevated</i>
SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Alfred Hinkel	<i>Cargo/I am Cinnamon/Rain in a Dead Man's Footprints/Bolero/Last Dance</i>
Carolyn Holden	<i>Blood Wedding/Imagenes</i>
Dada Masilo	<i>Swan Lake/Romeo and Juliet</i>
Gary Gordon	<i>Bessie's Head</i>
Gregory Maqoma	<i>Four Seasons/Skeleton Dry</i>
Mavis Becker	<i>Flamenco de Africa</i>
Sylvia Glasser	<i>Tranceformations</i>
Veronica Paepers	<i>Orpheus in the Underworld/Carmen</i>
Vincent Mantsoe	<i>Gula Matari</i>

LIST OF PRESCRIBED DANCE WORKS AND CHOREOGRAPHERS: 2022–2023

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS	INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	<i>Orpheus in the Underworld</i>	George Balanchine	<i>Apollo</i>
Vincent Mantsoe	<i>Gula Matari</i>	Alvin Ailey	<i>Revelations</i>
Alfred Hinkel	<i>Bolero/Cargo</i>	Martha Graham	<i>Lamentations</i>
Sylvia Glasser	<i>Tranceformations</i>	Christopher Bruce	<i>Ghost Dances</i>
Mavis Becker	<i>Flamenco de Africa</i>		
Hazel Acosta	<i>Blood Wedding</i>		
Gregory Maqoma	<i>Four Seasons/Skeleton Dry</i>		

NEW WORKS ARE TO BE SUBMITTED TO THE DEPARTMENT OF BASIC EDUCATION (DBE) BEFORE JULY 2021 FOR USE IN 2022 ONLY.

- Teachers may continue submitting new works for approval after this date for use in 2023 and beyond.
- If teachers select their own dance work and choreographer, the following requirements must be met:
 - The dance work should preferably be in the dance major being taught at school to deepen the learners understanding and experience of principles/characteristics and style of their dance major.
 - It must be a professional dance work from a recognised choreographer/dance company and compare favourably with the complexity of the prescribed dance works.

Included in the submission must be:

- A video/DVD/YouTube of the full dance work selected for approval
- Detailed background information/study notes for learners on the dance work to include:
 - Title of the dance work and name of choreographer/dance company and if a South African or international work
 - Dance genre/style(s) of the work
 - Intent/reason for the work being choreographed
 - Synopsis/story/theme/intent
 - Production elements used and symbolic meaning
 - Dance elements and choreographic structures
 - Movement vocabulary used and symbolism
 - Music/accompaniment/effects used to include composer/band/group, genre, instrumentation and how the music/accompaniment/effects, etc. enhanced the dance work
- Detailed background information/study notes for learners on the choreographer to include:
 - Name and country of origin
 - Background information of development as a dancer and choreographer – life story
 - Influences on the choreographer (social, political, etc.)
 - Why the choreographer created this work
 - Choreographers contribution to dance and society
 - Awards/recognition, etc.
- If DBE's evaluation of this submission meets the requirements and complexity of a Grade 12 dance work and choreographer it will then be submitted to Umalusi for final approval **before the work can be taught**. This information is essential in setting national examination papers and for the marking of this section of work.
- If no submission/late submission is made and teachers teach a work/choreographer not on the prescribed list that has not been approved learners will receive a zero mark in the final NSC Paper 1 written examination.**

RECOMMENDED NEW WORKS FROM 2022:**HIP HOP DANCE MAJORS:**

<http://boyblueent.com/>



Boy Blue are the UK's most prominent street **dance** and hip hop performance **company**. Lead by co-founders Michael 'Mikey J' Asante and Kenrick 'H2o' Sandy.

Recommended works:

1. *Karnival 2.0* Boy Blue Entertainment, backed by the Jazz refreshed Sonic Orchestra present *Karnival 2.0*

https://www.youtube.com/watch?v=WsxCG8pifv4&ab_channel=Breakin%27ConventionBCTV

2. *Project Rebel* Boy Blue Entertainment: *Project Rebel* at Breakin' Convention 2017 LONDON, Sadler's Wells.

https://www.youtube.com/watch?v=rrjq_vbmO-Y&ab_channel=Breakin%27ConventionBCTV

CONTEMPORARY DANCE MAJORS:

Crystal Pite: Canadian choreographer and dancer. Throughout her career as a choreographer Pite has choreographed works for world renowned companies such as Nederlands Dans Theatre I, The Paris Opera Ballet, Ballet Jörgen, Ballet BC, Les Ballets Jazz de Montreal, Cullberg Ballet, the National Ballet of Canada, The Royal Ballet, Ballet Frankfurt, and Cedar Lake Contemporary Ballet.^[1] She has choreographed over 50 works, many of which have been nominated for and won several awards.^[1] Currently she runs her own company, Kidd Pivot.

The Statement: is a wedge of realism; cold and current. We recognise both the characters and the language as being of our world and our time.
Nederlands Dans Theater



<https://www.youtube.com/watch?v=rragD1P34NA&list=PLNderlandsDansTheater%28NDT%29>

<https://criticaldance.org/nederlands-dans-theatre-1-the-statement-online/>

<https://vimeo.com/292967380>

Mthuthuzeli November: Born in Cape Town, South Africa, he started dancing at the age of 15 with the outreach programme, Dance For All. In 2011 he was awarded a scholarship to attend the Cape Academy of Performing Arts (CAPA), where he graduated with a distinction in 2014. He made his first ballet for Ballet Black in July 2016 and created his own choreographic platform, M22 Movement Lab, collaborating with musicians, composers and designers to create new choreography for stage and film.

1. Ingoma (Song): is a fusion of ballet, African dance, and singing. This work portrays a milestone moment in South African history and imagines the struggles of black miners and their families in 1946 when 60 000 of them took courageous strike action.

Ballet Black



<https://www.dailymaverick.co.za/article/2019-12-10-ballet-blood-sa-dancer-brings-miners-blood-sweat-and-tears-to-british-stage/>

<https://www.theguardian.com/stage/2019/mar/18/ballet-black-review-barbican-london-ingoma>

<https://www.mthuthuzelinovember.co.uk/m22works>

<https://web.facebook.com/BalletBlack/videos/2677339019170588/>

<https://balletblack.co.uk/events/the-derby-theatre/>

2. *SUN - Rite of Passage*: this work is an odyssey of a young man finding his way towards adulthood.

Cape Dance Company



Anne Teresa De Keersmaecker: born 1960 in Mechelen, Belgium, is a contemporary dance choreographer. The dance company constructed around her, Rosas (dance ensemble) was in residence at La Monnaie in Brussels from 1992 to 2007.

Rosas Danst Rosas

In 1983, Anne Teresa De Keersmaecker had her international breakthrough with *Rosas danst Rosas*, a performance that has since become a benchmark in the history of postmodern dance. *Rosas danst Rosas* is unequivocally feminine: four female dancers dance themselves, repeatedly.



https://en.wikipedia.org/wiki/Anne_Teresa_De_Keersmaecker

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

BALLET MAJORS:

Vaslav Nijinsky: a Polish ballet dancer and choreographer cited as the greatest male dancer of the early 20th century. Born in Kiev to Polish parents, Nijinsky grew up in Imperial Russia but considered himself to be Polish.

***Petruschka*:** tells the story of the loves and jealousies of three puppets. The three are brought to life by the Charlatan during the 1830 Shrovetide Fair (*Maslenitsa*) in Saint Petersburg, Russia. Petruschka loves the Ballerina, but she rejects him. She prefers the Moor. Petruschka is angry and hurt, and challenges the Moor. The Moor kills him with his scimitar. Petruschka's ghost rises above the puppet theatre as night falls. He shakes his fist at the Charlatan, and then collapses in a second death. *Petruschka* brings music, dance, and design together in a unified whole.

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



Maurice Béjart: a French-born dancer, choreographer and opera director who ran the Béjart Ballet Lausanne in Switzerland. He developed a popular expressionistic form of modern ballet, talking vast themes. He was awarded Swiss citizenship posthumously.

Bolero: 'As long as dance is considered as a rite, both sacred and human, it will fulfil its function.' Taken from Maurice Béjart's *Memoirs*, this description of dance is a perfect illustration of melody, the mythical role of the soloist in *Bolero*. Drawing inspiration from numerous sources, Maurice Béjart associated Hindu and African gestures with those of strip-tease. The choreography's apparent simplicity serves as a mirror, revealing the personality of the dancer. Since the ballet entered the repertoire in 1970, very few performers have had the opportunity to dance on the famous red table.



https://www.youtube.com/watch?v=SS_WJmLGFrA

<https://www.theguardian.com/stage/2015/dec/30/ballerina-sylvie-guillem-bows-out-bolero-japan>

<https://www.youtube.com/watch?v=rybdqpCWk5I>

<https://www.bejart.ch/en/ballet/bolero/>

Adele Blank: a choreographer, dance instructor and Director of Free Flight Dance Company, which she formed in 1987. She has trained, performed, choreographed and taught extensively in classical ballet and contemporary dance both locally and abroad. Since the beginning of the millennium, Adele's artistic reach has extended far beyond the realm of dance. She has been responsible for numerous local and international TV adverts, movies, operas, fundraisers and a host of industrial theatre productions.

Nutcracker in the Kalahari Desert:

(Johannesburg/Mzansi ballet)

The famous Russian ballet is re-imagined and performed in gumboots and overalls. It's danced to Tchaikovsky's famous melody, but it's not your traditional Christmas *Nutcracker*: the Joburg Ballet has set it in the Kalahari Desert among ancient Bushmen paintings. The winter theme has been replaced with sun, sand and baobab trees.

The role of the Sugar Plum Fairy is instead played by a sangoma or traditional healer, and the famous 'Russian Dance' is performed in overalls and gumboots.



<https://www.thestar.com.my/lifestyle/culture/2014/09/22/south-africa-sets-nutcracker-in-the-kalahari-desert>

Kirsten Isenberg: trained by Joanna Wright in the Eastern Cape. After school she attended the UCT School of Dance where she attained a Bachelor of Music in Dance majoring in Choreography. During her four years of study, Kirsten apprenticed with Cape Town City Ballet. After completing her studies in 2006, Kirsten joined the ballet company as a full-time artist. During her time at the ballet company, Kirsten started choreographing for the Cape Junior Ballet Company and became a member of the faculty and one of their resident choreographers. In 2009, Kirsten joined Bovim Ballet as a soloist and rehearsal mistress. Kirsten has subsequently created various works for Cape Town City Ballet as well as many theatre productions, competitions and most recently the 2010 RAD Bursary Award.

Of Gods and Men:

A 20-minute, neo-classical piece in three movements. A minimalistic stage, simple costumes, and dramatic and heavy music by Armand Amar and Philip Rombi all serve to add to the theatrical quality of the dancers' intense and compelling stage presence. Their eye line and focus are piercing, while the blue undertone lighting heightens the incisive lines and mesmerizing shapes created.

<https://adancersreview.wordpress.com/tag/kirsten-isenberg/>
<https://www.capetowncityballet.org.za/about-2/>

**JAZZ DANCE MAJORS:**

Twyla Tharp: one of America's most important contemporary dance choreographers. Since graduating from Barnard College in 1963, she has choreographed more than 125 dances, five Hollywood movies, directed and choreographed two Broadway shows, written two books, and received numerous awards.

Movin' Out: is a 2002 jukebox Broadway musical featuring the songs of Billy Joel. Conceived and created by Twyla Tharp, the musical tells the story of a generation of American youth growing up on Long Island during the 1960s and their experiences with the Vietnam War.

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



<https://www.youtube.com/watch?v=m0CqPh-LZZU>
<https://www.youtube.com/watch?v=7hgzw5spUxc>

AFRICAN DANCE MAJORS:

Gregory Maqoma: born in Soweto in 1973, and is one of the best-known choreographers in South Africa. His interest in dance arose at the end of the 1980s, as a way of making sense of the major political tensions in the community in which he grew up. His dance education started in 1990 with Moving Into Dance, where he became assistant artistic director in 2002. Internationally, Maqoma has become known as an acclaimed dancer, choreographer, teacher, director and scriptwriter. He founded the Vuyani Dance Theatre (VDT) in 1999.

<http://www.unesco.org/new/en/culture/gender-and-culture/gender-equality-and-culture/the-report/interview-series/gregory-maqoma/>

Exit Exist: Maqoma, a renowned chief of the Xhosa nation is at odds with the English over the possession of cattle in the Eastern Cape. *Exit Exist* is a dance production that tells this tale while underpinning the musicality that evokes the spirit of the time.



'Without question Maqoma was the most renowned Xhosa chief in South Africa's 19th-century frontier wars. Born in 1798, he was the Right-Hand Son of Ngqika, King of the Rharhabe division of the Xhosa nation. Implacably opposed to his father's ceding of the land between the Fish and Keiskamma Rivers to the Cape Colony, Maqoma became committed to regaining his ancestral home'. <https://www.sahistory.org.za/people/chief-maqoma>

<https://www.dansenshus.com/en/articles/om-koreografen>

<https://www.youtube.com/watch?v=qkurLnSagX4>

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

<https://www.youtube.com/watch?v=ANhWgmlwvZ8>

https://www.artlink.co.za/news_article.htm?contentID=8488

https://www.redcat.org/sites/redcat.org/files/event/linked-files/2012-06/10.21-25.09_Maqoma.pdf

6. CONSOLIDATION AND REVISION

- Curriculum coverage of the three theory topics should be completed by July/August to allow time for consolidation and preparation for trials written examination.
- Learners should be encouraged to practice answering past examinations papers. These are available on the Department of Basic Education website: <https://www.education.gov.za>
- Learners should check their answers against the marking guidelines for what is expected in answers with regards the cognitive and difficulty levels (low/medium/high answers) and amount of information required.
- Teachers to provide opportunities for discussion to develop learner vocabulary and understanding, linking content and making connections.
- Learners should be encouraged to do the following:
 - Reading and writing every week to improve learning for understanding
 - Reflect on work covered in the PAT to adequately answer questions on topic 2
 - Practise writing clearly, coherently and in depth from grade 10 and be able to select relevant information and provide opinions that substantiate their answers
 - Apply their knowledge in authentic tasks e.g.
 - Write a review, essay, biography, life story, etc.
 - Design programme notes/posters/flyers, etc.
 - Prepare an interview
 - Prepare a presentation
 - Write an article for a magazine/newspaper
 - Plan a performance, etc.

7. TIPS FOR INTERNAL WRITTEN QUESTION PAPERS

7.1 Setting of Papers

- Set test/exam papers in advance, preferably by the beginning of each term as this will guide teaching and ensure curriculum coverage for the term.
- Question papers and marking guidelines must be internally moderated/quality assured by the Head of Department/principal in each school each term.
- Core concepts/areas for all three topics to be included in the test/exam paper.
- Provide expected answers/alternative answers in the marking guideline as each question is set. The marking guideline should be open-minded and cater for diverse answers/opinions and knowledge.
- Ascertain if the mark allocation per question is realistic and relevant (amount of content provided in the text book).
- Use simple learner friendly language as well as appropriate dance terminology.
- Ensure learners can complete the paper in the given time frame.
- Check translations carefully; both versions should ask the same thing.
- The paper should have some choice questions to provide learners opportunities to answer on what they know/understand/have experienced best.
- Ensure the same content is not repeated in different questions/sections or provide answers to a different question.
- If using images, they must be clear when reproduced in the paper.
- Include rubrics if the question asks for a total evaluation of the answer.

7.2 General Guidelines for Internal Marking

- Marking guidelines should provide detailed information as to how marks are to be awarded for each question as well as alternative/unexpected answers.
- The marking guideline should be comprehensive and clear.
- Avoid awarding marks for superficial responses/answers not addressing the actual question or cognitive/difficulty level required in the marking guideline.
- Make detailed notes in the marking guideline to use as feedback for learners as well as improving the setting of future papers.

7.3 Guidelines for External Marking – NSC Final Examination Paper 1

- A provincial/DBE examination panel of markers will be appointed for both languages.
- Marking guideline discussions will take place before the paper is marked to evaluate the validity of the paper/alternative interpretations/answers not expected by learners.
- The marking guidelines are adjusted to meet pre-marking discussions before final marking commences.
- Markers mark question by question vs. whole paper to ascertain the standard required for each question/consistency in marking.
- Candidates forfeit marks if they have not written in the required format, e.g. review/essay/press release, etc.
- Learners are not penalized for wrong spelling unless the words/writing is indecipherable.
- Candidates are not given full marks unless they have answered all the requirements in a question.
- Markers mark according to the cognitive/difficulty levels expected for each question. Full marks will not be awarded for low level answers to high level questions.
- If choices in questions are provided and candidates answer both questions, only the first answer will be marked.
- Markers will award marks positively rather than negatively i.e. marks are given for correct information and are not subtracted if incorrect information is also given.
- No half marks will be awarded.
- Markers will evaluate the whole answer to determine what the candidate knows and award marks accordingly; candidates may have provided more information in one section than in another.
- A sample of all candidates' papers are moderated by chief marker/s and the internal moderator from each centre.

8. PAPER 2: EVALUATION TASKS AND EXAMINATIONS/ NSC EXAMINATION**8.1 Evaluation Tasks**

- **In term 1** the evaluation task is used by the teacher to provide constructive, critical feedback aimed at improving, skills, competencies, concepts, knowledge, attitudes and values for each learner. Teachers should take the following into consideration when evaluating each learner:
 - Ability to display the desired attitudes and values
 - Consistent over time
 - Self-motivation

The table below shows progression in the development of these skills:

GRADE 10	GRADE 11	GRADE 12
<ul style="list-style-type: none"> • Greeting of teacher, peers and appreciation • Respecting others and the dance space • Grooming • Applying of the code of conduct • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Development and improvement 	<ul style="list-style-type: none"> • Commitment • Use of space • Class and exam etiquette • Working safely with others • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Development and improvement 	<ul style="list-style-type: none"> • Self-discipline • Punctuality • Preparedness • Responsibility • Commitment to others • Commitment to movement • Stage conventions • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Positively influencing peers • Development and improvement

- **In the term 3** evaluation task learners do a **mock practical examination** using the final examination mark sheet and rubric. This would deepen learner understanding of the final practical examination requirements, and aid in exam readiness. The evaluation task could also be performed for the public or Grade 10 and 11 Dance Studies learners prior to the final NSC examination.
- Final NSC practical examinations should take place in term 3 between **August and September** and should not exceed six weeks of marking.
- Provincial examination departments appoint an external marking panel of a minimum of three markers to include:
 - Provincial internal moderator – Subject Advisor/Senior Curriculum Planner/DBE appointed official
 - Provincial chief marker – lead teachers
 - Marker(s) – lead teachers/teachers (to include at least one expert in the relevant dance major)

8.2 Practical Examinations

- Not more than six learners can be examined together.
- A **technical set class** choreographed by the teacher of between 15–20 minutes = **50 marks**. This is not a warm-up, but a summary of:
 - a. Technique learners have achieved in their dance major over the three-year FET period showing the main principles and characteristics of the dance major.
 - b. Set at the highest level of complexity that the learners can manage.
 - c. Learners may apply the dance elements and choreographic structures they have learnt in Topic 2 to the technical set class. Examples could be: links, entrances and exits, direction changes, patterning, timing, groupings and formations, partnering, etc.
- A **choreographed set solo** of 1–2 minutes in the dance major (not in a mix of styles) = **30 marks** to be set by a professional choreographer, the dance teacher or an excerpt from a professional dance work.
 - d. Set at the highest level of complexity that the learner can manage.
 - e. The level of complexity/length/personalisation will influence the learner's final result.
- An **unseen improvisation = 20 marks** stimulus to be selected by provincial examination panels to include the following:
 - f. Learners can select to perform alone or in a group.
 - g. Learners are given 2/3 minutes to explore/experiment with the stimulus provided before being marked. The music/accompaniment should be played during this time.
 - h. Final improvisation should be no longer than 1–2 minutes.
 - i. All practical examinations are to cater for a range of cognitive levels, skills, competencies and abilities of learners, as shown below:

COGNITIVE LEVELS	PERCENTAGE OF EXAM MARKS
Technical set class = 50 marks Lower order = Maximum of 15 marks to be awarded: <ul style="list-style-type: none"> • Recall of technical set class/exam etiquette and grooming 	30% of total marks
Middle order = Maximum of 35 marks to be awarded: <ul style="list-style-type: none"> • As above plus: • Application of correct technique, principles and characteristics of dance major • Fitness/complexity/presentation/reproduction of rhythms • Awareness of others/self/confidence and focus 	40% of total marks
Higher order = Maximum of 50 marks to be awarded: <ul style="list-style-type: none"> • As above plus: • Performance and movement quality/musicality • Complexity of movement • Attention to detail • Creativity/own interpretation of genre/style • Commitment, focus 	30 % of total marks

<p>Solo = 30 marks</p> <p>Lower order = Maximum of 9 marks to be awarded:</p> <ul style="list-style-type: none"> • Recall of solo • Correct length • A beginning and ending <p>Middle order = Maximum of 21 marks to be awarded:</p> <ul style="list-style-type: none"> • As above plus: • Application of correct technique, principles of dance major • Developed components of fitness • Complexity of movement • Presentation/confidence and reproduction of rhythms <p>Higher order = Maximum of 30 marks to be awarded:</p> <ul style="list-style-type: none"> • As above plus: • Performance and movement quality • Complexity of movement at an advanced level • Attention to detail • Creativity/own interpretation of genre/style • Commitment, focus 	<p>30% of total marks</p> <p>40% of total marks</p> <p>30% of total marks</p>
<p>Unseen improvisation = 20 marks</p> <p>Lower order = Maximum of 6 marks to be awarded:</p> <ul style="list-style-type: none"> • Struggles to interpret a stimulus and conceptualise/interpret • Completes improvisation activity <p>Middle order = Maximum of 14 marks to be awarded:</p> <ul style="list-style-type: none"> • As above plus: • Interpretation of stimulus attempted • Awareness of music/accompaniment • Use of dance elements <p>High order = Maximum of 20 marks to be awarded:</p> <ul style="list-style-type: none"> • As above plus: • Able to creatively interpret an unprepared stimulus/music/accompaniment • Has experience/developed skills in improvisation • Creative/imaginative/innovative/takes risks • Committed throughout/highly engaging • Awareness of others/self/ confidence and focus 	<p>30% of total marks</p> <p>40% of total marks</p> <p>30% of total marks</p>

8.3 Preparation for the Practical Examinations

8.3.1 Class Work

- During the three-year FET phase, learners should have progressively developed a **full** technical class in their dance major to include technique, principles and style of the dance form.
- **The final grade 12 technical set class** of between 15–20 minutes should be a summary of what was learnt over the three years. The class work should demonstrate the learner's technical ability and the level of complexity they have mastered.
- **The class should therefore include exercises that demonstrate:**
 - Principles of safe dance practices
 - Developed components of fitness
 - Principles, characteristics and style of the dance major
 - The level of complexity reached in technique and movement vocabulary
 - Creativity within the technical class that allows learners to present a personalised style and bring their particular strengths to the fore
 - Use of different genres of music that are inspiring for the learners to demonstrate musicality.
 - Ensure that learners are suitably groomed and know how to enter and exit the examination class in an appropriate manner.

8.3.2 Solo

- The 1–2 minute solo should be choreographed by the teacher, a guest choreographer or it can be an excerpt from a professional work.
- The solo **must** be in the **dance major**.
- The solo needs to demonstrate the level of complexity reached by the learner. It should not be too easy or too difficult and should highlight the learner's talents or achievements.
- Each learner should personalize the solo and give it his/her own unique expression and interpretation.
- **Learners need to demonstrate the following in the solo dance:**
 - Style, principles, technique performed at the highest possible level
 - Personalisation of dance – beginning, middle and ending
 - Musicality
 - Use of space – directions, levels, etc.
 - Dynamics – light and shade
 - Focus, projection and performance quality
 - For high achievers you or they can add to the solo and incorporate more complex techniques and steps.

8.3.3 Improvisation

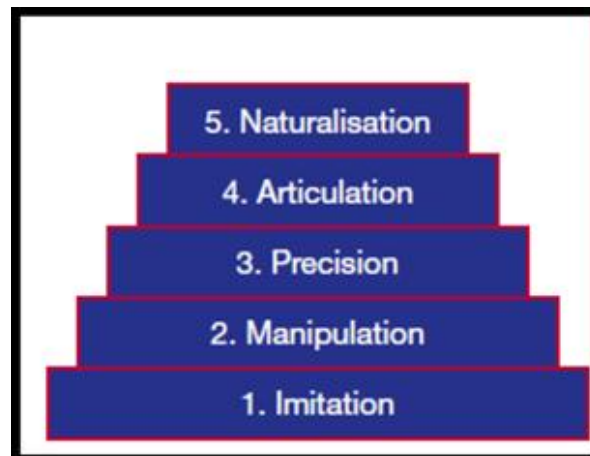
- The improvisation section is a highly important section in the examinations as it provides an insight into the candidate's mastery of their body, spontaneity and dance fluency
- Learners should have been developing improvisation skills throughout the FET phase.
- Learners do not have to improvise in their dance major. They may use any or a combination of dance styles. The idea is to use improvisation to create unique and new movements. Examiners will look for freedom of movement, quality of movement, imagination, confidence, and musicality.
- In the final examination, learners are given a choice to improvise alone or in a duet, trio or group. If a learner improvises alone, it should be approximately 1 minute in length. If learners improvise with others, the improvisation should be approximately 2 minutes in length to allow examiners time to see all the candidates.
- Learners will be given an unseen stimulus on the day of their exam. It could be pictures, props, poems, text or words, etc.
- Learners will have 4 minutes to prepare during which the music will be played, before their final presentation.

9. ADMINISTRATION OF THE FINAL PRACTICAL EXAMINATION AND MODERATION

- Provincial examination departments appoint an external marking panel of a minimum of three markers to include:
 - Provincial internal moderator – Subject Advisor/Senior Curriculum Planner/DBE appointed official
 - Provincial chief marker – lead teachers
 - Marker(s) – lead teachers/teachers (to include at least one expert in the relevant dance major)
- Practical final examinations are conducted between August and September. The maximum duration for the entire practical dance examination process is 6 weeks in term 3.
- Provinces make the arrangements regarding the practical NSC final examinations for Grade 12. This includes:
 - Compilation of an examination time-table
 - Communication with the teachers and schools
 - Organisation of the venues and times
 - Appointment and training of the marking panel
- Teachers are expected to be present with the markers to facilitate and conduct the examination, present their practical year marks (SBA) and film the examinations.

10. RECORDING AND REPORTING**10.1 Dave's Taxonomy** <https://www.researchgate.net/>

This taxonomy should be used in conjunction with the marking rubric to guide allocation of marks in Paper 2 practical examinations.



Level	Definition
Imitate	The ability to observe and pattern your behavior after someone else. At this level, you simply copy someone else or replicate someone's actions following observations.
Manipulate	The ability to perform certain actions by memory or following instructions. At this level, you can perform a task from written or verbal instructions.
Precision	The ability to perform certain actions with some level of expertise and without help or intervention from others. At this level, you are able to perform a skill with a high degree of precision and accuracy, and with few errors.
Articulation	The ability to adapt and integrate multiple actions to develop methods to meet varying and novel requirements. At this level, your skills are so well developed that you can modify movement to fit special requirements or to meet a problem situation.
Naturalization	The ability to perform actions in an automatic, intuitive, or unconscious way. At this level, your performance is automatic with little physical or mental exertion. Your performance has become second-nature or natural, without needing to think much about it.

10.2 Marking Rubric/Level Descriptors

LEVEL 7: OUTSTANDING	
95–100%	Advanced understanding and mastery of technique , performance and interpretation of movements. Learner has advanced experience of performance and a highly developed range of movement and ability.
90–94%	Advanced understanding and mastery of technique . Excellent performance quality. Highly engaging in all aspects of work. A wide range of movement established and demonstrated throughout.
85–89%	Technique well established throughout . Performance and interpretation of movements shown with meaning and understanding of intent. Shows special performance quality and a wide range of movement. Very confident and well prepared in all areas of the exam with attention to detail.
80–84%	Technique established and understood . Performance and interpretation of movements shown with understanding of intent. Shows performance quality and a good range of movement. Has worked very hard to achieve this level at school. Well prepared in all areas of the exam with attention to detail.
Improvisation: Imaginative, interprets and can communicate own interpretation of a stimulus, situation, movements, music on the spot creatively, takes risks, experimentation evident.	
LEVEL 6: MERITORIOUS	
75–79%	Technique established – learner has obviously worked hard to establish this. Performs with confidence and focus. Has done the best he/she can within his/her physical restraints and shows a range of movement. Shows ability. All areas of the exam managed well – attention to detail.
70–74%	Technique shows understanding . Performs with confidence. Has worked to the best of his/her abilities and a range of movement demonstrated. All areas of the exam presented with effort.
Improvisation: Imaginative, individual interpretation attempted, interprets a stimulus, situation, movements, music with creativity.	
LEVEL 5: SUBSTANTIAL	
65–69%	Technique established in some places . Work is known and presented without mistakes – confident and established performance is shown in places. A range of movement demonstrated but limited in places.
60–64%	Technique established at a basic level . Performs confidently without mistakes. Range of movement is limited. Puts effort and focus into all work.
Improvisation: Imaginative, individual interpretation attempted, interprets a stimulus, situation, movements, music with creativity.	
LEVEL 4: ADEQUATE	
55–59%	Technique established at a basic level . Performance in places. Some range of movement and effort shown.
50–54%	Technique not always evident . Performance shows confidence in places. Limited range of movement, but effort shown.
Improvisation: Struggles to interpret a stimulus, situation, movements, and music on the spot.	
LEVEL 3: MODERATE	
45–49%	Technique and performance are minimal but shows some confidence in places . Work is fairly secure. Limited range of movement and effort shown.
40–44%	Technique is weak and performance is minimal but work is known . Limited range of movement and effort shown in places.
Improvisation: Struggles to interpret a stimulus, situation, movements, and music on the spot.	
LEVEL 2: ELEMENTARY	
35–39%	Technique and performance is lacking . Learner knows his/her work and performs with minimal confidence and inconsistent effort. Limited range of movement.
30–34%	Technique and performance not evident . Learner knows most of his/her work. No range of movement, limited in all aspects of dance. Minimal effort shown.
Improvisation: Cannot make meaning of a stimulus, situation, movements, and music on the spot.	
LEVEL 1: NOT ACHIEVED	
20–29%	Work is not known and all elements of the exam show a lack of preparation. Technique not established throughout, lacks performance and has no range of movement.
1–19%	No evidence of three years' preparation . Work is not known throughout. Class work/Solo and improvisation skills are minimal. No understanding of the dance principles at all. No confidence and no performance shown.
Improvisation: Has not met the requirements of this subject.	

NOTE: Evaluate the learner holistically once all three sections are completed and then award the final mark based on the learner's overall ability.

10.3 Mark Conversions for the Three Sections of the Practical Examinations

IMPROVISATION		SOLO		CLASS WORK	
1	5 %	1	3 %	1	2 %
2	10 %	2	7 %	2	4 %
3	15 %	3	10 %	3	6 %
4	20 %	4	13 %	4	8 %
5	25 %	5	17 %	5	10 %
6	30 %	6	20 %	6	12 %
7	35 %	7	23 %	7	14 %
8	40 %	8	27 %	8	16 %
9	45 %	9	30 %	9	18 %
10	50 %	10	33 %	10	20 %
11	55 %	11	37 %	11	22 %
12	60 %	12	40 %	12	24 %
13	65 %	13	43 %	13	26 %
14	70 %	14	47 %	14	28 %
15	75 %	15	50 %	15	30 %
16	80 %	16	53 %	16	32 %
17	85 %	17	57 %	17	34 %
18	90 %	18	60 %	18	36 %
19	95 %	19	63 %	19	38 %
20	100 %	20	67 %	20	40 %
		21	70 %	21	42 %
		22	73 %	22	44 %
		23	77 %	23	46 %
		24	80 %	24	48 %
		25	83 %	25	50 %
		26	87 %	26	52 %
		27	90 %	27	54 %
		28	93 %	28	56 %
		29	97 %	29	58 %
		30	100 %	30	60 %
				31	62 %
				32	64 %
				33	66 %
				34	68 %
				35	70 %
				36	72 %
				37	74 %
				38	76 %
				39	78 %
				40	80 %
				41	82 %
				42	84 %
				43	86 %
				44	88 %
				45	90 %
				46	92 %
				47	94 %
				48	96 %
				49	98 %
				50	100 %

10.4 Mark Sheet (to be used in conjunction with marking rubric/Dave's taxonomy)

NAME OF SCHOOL: NAME OF EDUCATOR(S): 1. 2. DATE OF FINAL GRADE 12 EXAMINATION: NAME AND SIGNATURE OF APPOINTED MARKER:		Learners Surname and Name						
Technical class			1.	2.	3.	4.	5.	6.
Recall of solo								
Components of fitness								
Principles/characteristics of the dance major and dance technique								
Level of complexity - movement vocabulary, performance quality								
Subtotal	50							
Set Solo								
Suitable beginning and ending and personalisation of the solo with own unique style, attention to detail								
Movement quality (transitions, flow, commitment, energy, dynamics)								
Performance (expression, interpretation, confidence, focus, presence, projection, commitment)								
Musicality and varied dynamics								
Subtotal	30							
Improvisation								
Structure: beginning, ending. Creative use of space								
Interprets stimulus: Imagination, creativity, innovative, takes risks								
Committed, energetic, focused, confident								
Response to music								
Subtotal	20							
TOTAL	100							
FINAL HOLISTIC MARK		100						

11. DANCERS WITH SERIOUS ILLNESSES OR INJURIES

The practical component of Dance Studies is an essential part of the subject. It counts for 50% of the final external examination marks, 50% of the school-based assessment, and 50% of the PATs. Learners cannot pass Dance Studies on the written component alone. Teachers must take every precaution possible to prevent injuries from occurring during dance classes and rehearsals.

Occasionally, however, a learner finds they are unable to complete the practical components in Grade 12 due to a debilitating illness or injury.

Each case will be evaluated individually by the provincial department based on the following guidelines:

- Pregnancy is neither an illness nor an injury. Pregnant learners may be permitted to take their practical examination earlier if their teacher believes that they are ready or may delay their practical examination until after the baby is born. Learners will receive an 'incomplete' matriculation result until they have completed the examination.
- Should the learner be injured at the end of Grade 11 or early in the Grade 12 school year to the extent that they cannot recover within the allowed time period, they could apply for permission to change to another subject.

The following procedures are required:

- Application to the provincial Head of Education with a motivating letter from the principal and the parents/guardian.
- Application must be accompanied by a doctor's certificate not older than one week, for permission for a dispensation. The doctor's certificate must supply supporting evidence such as X-rays/blood tests.
- Should a serious illness or injury occur after the learner has completed most of their SBAs and PAT and if the learner is not likely to recover in time to complete the practical examination within the Grade 12 year he/she may apply to present a major research task in lieu of their final practical examination.
- The candidate must present a recent doctor's certificate.

11.1 Guidelines for a Research Task

- Candidate will research a dance topic in depth. This may be based on:
 - Topic 1: Safe dance practice and health care
 - Topic 2: Improvisation and composition
 - Topic 3: Dance history and literacy
- The written research must be a minimum of 1 500 words and be out of 100 marks.
- It must be presented in hard copy to the marking panel by the teacher on the first day of the final examinations as scheduled for that school.
- A copy of the original must be provided as well.
- Markers will then mark the research task after examinations are completed at the school.

11.2 Marking Criteria

- Suitability of the topic
- Planning and conducting of the research
- Thorough knowledge and understanding of the topic
- Structure and logical, coherent writing
- Relevant selection of information
- Final presentation of information
- References to include multiple sources
- All candidates must present a certificate of authenticity signed by the teacher and the learner. Penalty for plagiarism = 0 marks.

11.3 Teacher's Responsibility

- The research task requires the same rigor as preparing for a practical examination.
- Teachers must guide the research process and provide regular feedback for improvement.
- Learners that do not complete the practical examination without sound evidence from a doctor/hospital that the candidate is not capable of completing the examination within the year or within three months after the matric examination will receive an incomplete matriculation mark.
- The research project can only be considered in dire circumstances e.g. an operation restricting body movement/break/fracture of a bone/torn ligaments, muscles/hospitalisation due to severe illness/severe mental illness requiring the candidate to be institutionalised, etc.
- Minor injuries or illnesses will not be accepted as the candidate can ask for a delayed examination date within the year.
- All applications must be submitted to the provincial Examination Department for approval at least one month prior to the date of the final practical examination except in the case of an accident or emergency.
- Failure to do this will result in an incomplete matriculation result for the candidate.

11.4 Research Task Marking Rubric/Level Descriptors (to be used in conjunction with the marking criteria. The research must be holistically marked and evaluated against the rubric).

LEVEL 7: OUTSTANDING	
90–100%	Clear evidence of relevant background research that is rigorous and scholarly. The report should be superbly organised and presented and lucidly written. Excellently presented meeting all the criteria for marking and more.
80–89%	An outstanding written research. The learner shows a detailed understanding of the topic, showing high-level thinking and presentation skills.
LEVEL 6: MERITORIOUS	
70–79%	Some issues may have been overlooked but there should be a well-developed project, which suggests the candidate, did in depth research into the topic. The report should be organized and written to a high standard.
LEVEL 5: SUBSTANTIAL	
60–69%	The presentation and organisation of the research should be clear. There may be some signs of weakness, but overall the grasp of the topic should be sound.
LEVEL 4: ADEQUATE	
50–59%	The presentation and organisation of the research should be reasonably clear. There are signs of weakness, but overall the grasp of the topic should be sound in places.
LEVEL 3: MODERATE	
40–49%	Lack of understanding in research methodology and presentation. The candidate has reproduced work from a source with little understanding. There are signs of confusion about more complex material.
LEVEL 2: ELEMENTARY	
30–39%	Minimal research has been covered with limited understanding of the topic and research skills.
LEVEL 1: NOT ACHIEVED	
0–29%	No research has been done to validate the topic. Does not meet the required rigor of the project.

12. RESOURCES THAT MUST BE USED FOR DANCE STUDIES

- Curriculum and Assessment Policy Statement
- National Curriculum Statement
- CAPS Revised Chapter 4
- DBE PAT Guidelines
- National Recovery ATPs
- Excellent Dance Studies Learner Books and Teacher Guides
- Edumedia Resources: The following resources are available to Dance Studies teachers and learners from Edumedia: Tel 021 689-9536, Fax 021 685 7421, and E-mail: Edumedia@westerncape.gov.za, Website: <http://edumedia.wcape.school.za/catalog>:
 - Dance Theory and History Teacher Resource Pack
 - Dance Theory and History Study Guide Grades 10–12
 - Anatomy and Health Care Study Guide Grades 10–12
 - Dance Studies: Teaching Improvisation, Choreography and Production DVD and Teacher Guide
 - Contemporary dance Set solo and African Dance Exemplar
 - DVDs of certain prescribed dance works

13. CONCLUSION

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the *CAPS* document. It is therefore not a substitute for the *CAPS* document which teachers should teach to.

Qualitative curriculum coverage as enunciated in the *CAPS* cannot be over-emphasised.