

SA's Leading Past Year

Exam Paper Portal

STUDY

You have Downloaded, yet Another Great Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ www.saexampapers.co.za



SA EXAM
PAPERS



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2023

These guidelines consist of 51 pages.

TABLE OF CONTENTS

	Page
1. INTRODUCTION	3
2. ANNUAL PROGRAMME OF ASSESSMENT	4
3. ADMINISTRATION OF NSC P2 EXAMINATION	5
3.1 CAPS Codes and percentages for recording and reporting	5
3.2 CAPS Grade 12 exit level requirements – NSC Paper 2 examinations	6
3.3 Psychomotor Domain – Dave's taxonomy	8
4. NSC P2 EXAMINATION MARKING INSTRUMENTS	10
4.1 Mark sheet for recording	10
4.2 Marking rubric: NSC Paper 2 examination	11
4.3 Mark conversions for the three examination sections	14
5. ADMINISTRATION OF PAT	15
5.1 PAT compliance with regard to NSC results	15
5.2 PAT implementation for Dance Studies	15
5.3 Time frame	15
5.4 Journal requirements	15
5.5 Moderation requirements	15
5.6 Assessment and moderation	16
6. PAT MARKING INSTRUMENTS	17
6.1 Term 1: PAT process mark sheet	17
6.2 Term 1: PAT process marking rubric – written work	18
6.3 Term 1: PAT process marking rubric – practical	19
6.4 Term 2: PAT product mark sheet	20
6.5 Term 2: PAT product marking rubric – one-page programme note	21
6.6 Term 2: PAT product marking rubric – final dance performance	22
7. TEACHER BRIEF (GUIDELINES)	23
7.1 Purpose and benefits of the PAT	23
7.2 Step-by-step plan to develop the PAT	23
7.3 Example of an improvisation activity	28
8. PAT BRIEF – LEARNER GUIDELINES	31
Four themes introduction	31
Afrofuturism	32
Proudly African	33
Time for Truth	34
Every day is Earth Day	35
9. PROFESSIONAL DEVELOPMENT FOR TEACHERS	42
9.1 Developing 21 ST century skills	42
9.2 Step-by-step guide to create a Jamboard	45
9.3 Step-by-step guide to create a Padlet	47
10. CONCLUSION	49
11. REFERENCES	49
12. IMAGE SOURCES	51

ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
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 Plans

1. INTRODUCTION

The 18 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- AGRICULTURE: Agricultural Management Practices, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- SCIENCES: Computer Applications Technology, Information Technology, Technical Sciences; Technical Mathematics
 - SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make-up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject. The subject Dance Studies has ONE practical assessment task (PAT).

This document deals with the NSC P2 examination and the Grade 12 PAT which are COMPULSORY national requirements all provinces should adhere to.

This document should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dance Studies* (the general aims of the South African curriculum can be found on pages 4 and 5)
- The national policy concerning the programme and promotion requirements of the *National Curriculum Statement Grades R–12*
- The policy document, *National Protocol for Assessment Grades R–12*
- Revised Grade 12 CAPS Amendments 2020
- Revised National Recovery, CAPS, Section 4: 2021–2023
- National Recovery ATPs Grades 10–12 (Annual Teaching Plans)

Dance Studies aims to:

- Develop the body as an instrument of expression
- Promote safe dance practices
- Develop the learner's dance technique, style, form and performance capabilities in a chosen dance form
- Expose learners to dances of different cultures
- Develop improvisation and problem-solving skills
- Enable learners to create, produce and present their own choreographies
- Develop the ability to critically analyse, respond, enjoy, and make discerning judgements about dance
- Develop the ability to engage with social, cultural, environmental and community issues through dance

2. ANNUAL PROGRAMME OF ASSESSMENT

There are FIVE formal tasks for the year:

- **Tasks 1, 2 and 3** are school-based assessments (SBA)
- **Task 4** is a practical assessment task (PAT) which is part of the final examination mark
- **Task 5** is the NSC P2 examination and the NSC P1 written examination

GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL BASED ASSESSMENT – SBA = 25% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 1 Written test = 50 marks (minimum) 10% weighting	TASK 2 Written test = 100 marks (minimum) 15% weighting	TASK 3 Trials P1 examination = 150 marks 25% weighting	
Evaluation task = 50 marks (minimum) 10% weighting	Practical test = 100 marks 15% weighting	Evaluation task – trials P2 examination = 100 marks 25% weighting	
The three tasks weighting = 100% of total SBA year mark			
SBA = 25% OF YEAR MARK (50% written and 50% practical)			
EXAMINATIONS = 75% OF YEAR MARK			
TERM 1	TERM 2	TERM 3	TERM 4
TASK 4 PAT		TASK 5	
PROCESS Practical = 25 marks Written = 25 marks 15%	PRODUCT Practical = 25 marks Written = 25 marks 15%	NSC P2 examination = 100 marks 35%	NSC P1 examination = 150 marks converted to 100 marks 35%
The two tasks weighting = 100% of total EXAMINATION year mark			
PAT = 100 marks: 25% OF EXAMINATION MARK (50% written and 50% practical) FINAL EXAMINATIONS = 200 marks: 50% OF EXAMINATION MARK (50% written and 50% practical)			

3. ADMINISTRATION OF NSC P2 EXAMINATION

- The NSC P2 examination should take place in Term 3 between **August** and **September** and should not exceed 6 weeks of marking.
- A maximum of 6 learners may be examined at a time.
- Provincial examination departments appoint an external marking panel of a minimum of three markers including:
 - 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)
- Provinces make the arrangements regarding the NSC Paper 2 examination for Grade 12.

This includes:

- Compilation of an examination timetable
- Communication with the teachers and schools
- Organisation of the venues and times
- Filming of all candidates for moderation/remarking purposes
- Appointment and **training of the marking panel to include:**
 - Attendance at DBE P2 standardisation meeting
 - CAPS codes and percentages for recording and reporting
 - Grade 12 exit-level requirements
 - Taxonomies
 - Marking guidelines
- 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
(See *DBE Examination Guidelines regarding **dancers with a serious illness/injury***)

3.1 CAPS – codes and percentages for recording and reporting (all subjects)

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

3.2 CAPS Grade 12 exit level requirements – NSC P2 examination**The nature of progression in dance:**

The teaching of practical dance skills is both cyclical and linear. Skills are taught throughout the year, every year, with increasing complexity.

PROGRESSION IN DANCE SKILLS MANIFESTS IN:

- Increased ability to work with others/commitment to other dancers
- Moving from dependence to independence
- Integration of knowledge, skills and values in the application
- Increased confidence, self-discipline, focus and creativity
- Increased retention of dance movements, steps, sequences, solos/entire dances
- Mastering new concepts and skills
- Acquisition of movement vocabulary and terminology
- Increased awareness of detail and level of accuracy, strength, stamina, and control
- The ability to dance longer sequences incorporating various dance elements, such as increased speed, rapid changes of levels and directions
- Improved coordination of multiple body parts
- Increased musical ability and ability to recognise and interpret complex rhythms
- Increased movement quality (fluency, fluidity, transitions, expression, musicality, etc.)

THE GRADE 12 NSC P2 EXAMINATION CONSISTS OF:**1. A technical set class choreographed by the teacher of between 15–20 minutes – 50 marks****Technical set class requirements:**

This is not a warm-up, but a summary of the technique the learner achieved in his/her dance major over the three-year FET period, showing the main principles, style and characteristics of the dance major. The classwork should demonstrate the learner's technical ability and the level of complexity he/she has mastered.

Candidates may apply the dance and choreographic elements they have learnt in Topic 2 and the PAT to the technical set class.

Examples could be:

- Links, entrances and exits, direction changes, timing, etc.
- Patterning, groupings, formations, partnering, etc.

Candidates need to demonstrate the following in the technical class:

- Practised dance skills and interpretation of work learnt
- Creativity within the technical class will allow learners to present a personalised style and bring their strengths to the fore
- Components of fitness developed to show high levels of dance performance
- Correct principles, characteristics and style of the dance major demonstrated
- The level of complexity reached in technique and movement vocabulary
- Values, attitudes, skills and competencies in the dance environment and dance performance
- Sensitivity/awareness/interpreting music/musicality within the class

2. A choreographed set solo dance of 1–2 minutes in the dance major (not in a mix of styles) – 30 marks	
<p>Set solo dance requirements: The solo dance is set by a professional choreographer or the dance teacher or could be an excerpt from a professional dance work. This should be set at the highest level of complexity that the candidate can manage. The level of complexity/length/personalisation will influence the candidate's result. Candidates should demonstrate an understanding of the style of the choreography, portraying the theme/intent to the audience and showing the meaning of the work to make the solo a success. Candidates may apply the dance and choreographic elements they have learnt throughout the FET period to the solo.</p>	<p>Candidates need to demonstrate the following in the solo dance:</p> <ul style="list-style-type: none"> • Personalisation of the solo with own unique style, expression, interpretation, suitable beginning and ending • Level of complexity showing smooth, effortless movements with control and balance, quick change of direction, advanced vocabulary, and accuracy • Developed performance skills (expression, eye focus, confidence, fluidity, projection, etc.), showing the style of the dance and bringing meaning to the work • Principles of the dance major and technique performed at the highest possible level • Musicality showing varied dynamics and sensitivity to music
3. A solo or group improvisation of 1–2 minutes – 20 marks	
<ul style="list-style-type: none"> • The provincial examination panel will select the stimulus for the examination. • The stimulus could be pictures, props, poems, text, words, etc. • Improvisation skills should have been developed throughout the FET phase. • Improvisation does not have to be in the candidate's dance major and they may use any or a combination of dance genres/styles. • The improvisation section should provide insight into the candidate's mastery of their body, spontaneity and fluency. • Improvisation should have freedom of movement, quality of movement, imagination, confidence and musicality. 	
<p>Improvisation requirements: Candidates will be given:</p> <ul style="list-style-type: none"> • An unseen stimulus on the day of their exam; could be pictures, props, poems, text or words, etc. • Four minutes to prepare before their final presentation during which the music/accompaniment will be played • A choice to improvise alone or in a duet, trio, or a maximum group of four candidates • If a candidate chooses to improvise alone, the improvisation should be approximately 1 minute in length • If candidates choose to improvise with others, the improvisation should be approximately 2 minutes in length to allow examiners time to evaluate all the candidates 	<p>Candidates need to demonstrate the following in the improvisation:</p> <ul style="list-style-type: none"> • Creative interpretation of a stimulus/takes risks with the interpretation of the stimulus: <ul style="list-style-type: none"> ○ Conceptualise an idea and communicate own interpretation ○ Selection of appropriate movement vocabulary to enhance interpretation ○ Contact/working with others in a group if selected ○ Use of symbolism to communicate a message/meaning • Shows understanding of how to use dance elements/choreographic structures while improvising (naturalisation) • Own unique personality/style/interpretation of the stimulus • Ability to respond with sensitivity to unseen music/accompaniment

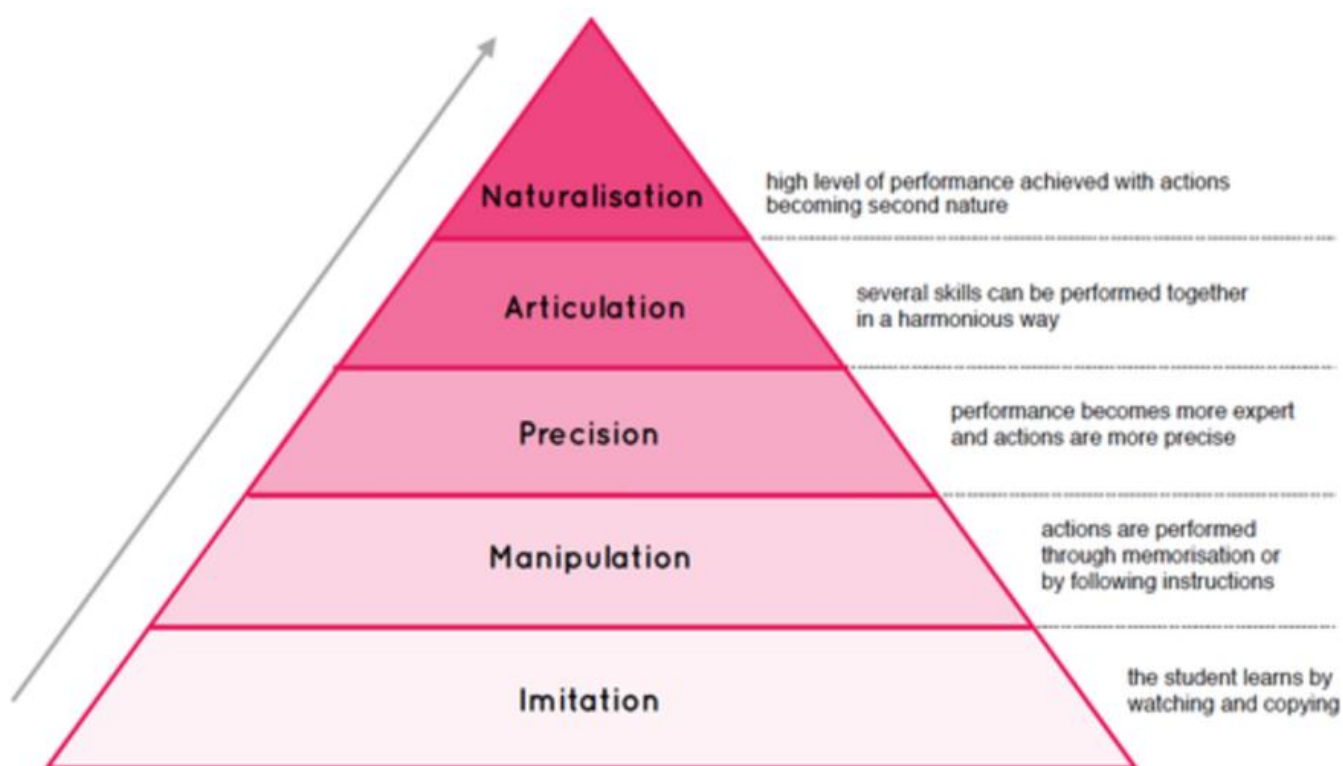
3.3 Psychomotor domain — Dave's taxonomy (1970)

Dave's taxonomy of the psychomotor domain includes utilising motor skills and the ability to coordinate them. This psychomotor domain includes physical movement, coordination and use of the motor-skill areas.

Development of these skills requires **practice** and is measured in terms of speed, strength, endurance, coordination, precision, distance, procedures, or techniques in the execution.

Dave's five levels of motor skills represent different degrees of competence in performing a skill.

It captures the levels of competence in **the stages of learning from initial exposure to final mastery**. Imitation is the simplest level while naturalisation (natural flow of movement) is the most complex level.



An explanation of each level of achievement is included below and adapted for consideration when awarding marks for Dance Studies.

Taxonomies are only a guide, not a final application when evaluating competencies.

1. IMITATION involves the ability to learn and imitate a pattern/behaviour after someone else. The learner observes a skill and **attempts** to repeat it or sees a finished product and **attempts** to replicate it.

At this level, the performance may be of low quality: no internalisation of work with minimal understanding of what is required, **minimal practice of dance skills demonstrated**. Able to complete all areas at the most basic level.

2. MANIPULATION involves the ability to perform certain actions by memory or following instructions/can perform a task from written or verbal instruction.

At this level, the performance may be of medium quality: personalisation of work shows an understanding of what is required, however, inconsistent application of skills, **practiced dance skills demonstrated in places** (technique, performance and improvisation).

3. PRECISION involves the ability to perform certain tasks with **some level of expertise** without help or intervention from others. The learner independently performs the skill or produces the product, **with accuracy, proportion and exactness**, at an **expert level**.

At this level, the performance becomes more exact and refined: personalisation of work shows **consistent application and demonstration of practiced skills** in all areas (technique, performance and improvisation).

4. ARTICULATION involves the ability to adapt and integrate **multiple actions** to develop methods to meet **varying and novel requirements**. The learner modifies the skill or the product to fit new situations; combines more than one skill in a sequence with harmony and consistency.

At this level, the performance shows advanced execution: work is personalised and understood at all levels and shows individual interpretation and highly skilled execution of practiced skills in all areas (technique, performance and improvisation)

5. NATURALISATION is the ability to perform actions in an automatic, intuitive or unconscious way. The learner accomplishes one or more skills with ease and makes the skill automatic with limited physical or mental exertion. At this level, the performance has become second nature or natural, without needing to think much about it.

At this level, the performance shows advanced understanding and mastery: work is second nature and shows creative/personalised interpretation and mastery of practiced skills in all areas (technique, performance and improvisation).

4. NSC P2 EXAMINATION MARKING INSTRUMENTS

4.1 Mark sheet for recording

NAME OF SCHOOL: DATE OF FINAL GRADE 12 EXAMINATION: NAME AND SIGNATURE OF APPOINTED MARKERS: 1. 2. 3.		Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
Set technical class in the dance major							
1. Recall and presentation of class							
2. Developed components of fitness to facilitate ease/quality of movement							
3. Personalisation/internalisation/demonstration of characteristics, principles, style							
4. Level of complexity reached in technique							
Subtotal	50						
Set performance solo in the dance major							
1. Personalisation: • Beginning and ending • Style • Making meaning/interpretation/creating a reaction/emotion for an audience							
2. Level of complexity reached in movement vocabulary, fluency, attention to detail							
3. Performance skills: • Engages with an audience • Communicating a message • Commitment/conviction/owning the solo • Fluent performance • Performance quality							
4. Musicality and interpretation of varied dynamics							
Subtotal	30						
Unseen improvisation							
1. Interpretation of the stimulus							
2. Structure: beginning, ending and use of dance elements and choreographic structures							
3. Quality of movement: freedom of movement, use of symbolism, performance skills							
4. Response to unknown music/accompaniment							
Subtotal	20						
TOTAL	100						
FINAL HOLISTIC MARK Consider all three sections of the examination to achieve quality and balance to support the final assessment of each learner	100						

4.2 Marking rubric: NSC P2 examination

MARKING RUBRIC: NSC P2 EXAMINATION							
% Achieved Rating code	90–100% MASTERY achievement L7	80–89% OUTSTANDING achievement L7	70–79% MERITORIOUS achievement L6	60–69% SUBSTANTIAL achievement L5	50 – 59% ADEQUATE achievement L4	40–49% MODERATE achievement L3	30–39% ELEMEN- TARY achievement L2
Achievement level	L7	L7	L6	L5	L4	L3	L2
SET TECHNICAL CLASS IN THE DANCE MAJOR							
1. Recall and presentation of class (overall impression 3-year FET period of preparation and development)	Advanced understanding of technical class requirements/ creative application and demonstration of dance skills	Highly skilled understanding of technical class requirements/ highly skilled application and demonstration of dance skills	Very good understanding of technical class requirements/ well-developed application and demonstration of dance skills	Good understanding of technical class requirements/ dance skills demonstrated	Understanding of technical class/ demonstrated dance skills in places	Minimal understanding of the technical class/minimal dance skills demonstrated	Can reproduce steps/work known/ no dance skills demonstrated
2. Developed components of fitness to facilitate ease/ quality of movement	Advanced execution of all fitness components/ movements effortless	Highly skilled execution of all fitness components	Well-developed execution of fitness components	Show a range of fitness components	Basic level in most fitness components	Inconsistent/ minimal development of fitness components	Minimal/under-developed fitness components
3. Internalisation/ Personalisation/ Demonstration of characteristics, principles, style of the dance major	Advanced application of characteristics, principles, style	Highly skilled application of characteristics, principles, style	Internalised application of characteristics, principles, style	Characteristics, principles, style applied with understanding in all areas	Characteristics, principles, style applied in most areas	Inconsistent application of characteristics, principles, style	Characteristics, principles, style not understood/ steps learnt and repeated
4. Level of complexity: reached in technique (movement vocabulary, fluency, attention to detail)	Advanced understanding/ mastery of technical skills	Technique has become second nature and performed with ease	Technique skilfully executed and performed with accuracy	Technique performed with accuracy/some levels of expertise shown	Technique developed at a basic level in most areas	Inconsistent application with minimal understanding of technique	Minimal/No understanding of technique/ safe dance practices/no application

% Achieved Rating code	90–100% MASTERY achievement L7	80–89% OUTSTANDING achievement L7	70–79% MERITORIOUS achievement L6	60–69% SUBSTANTIAL achievement L5	50 – 59% ADEQUATE achievement L4	40–49% MODERATE achievement L3	30–39% ELEMEN- TARY achievement L2
Achievement level							
SET PERFORMANCE SOLO IN THE DANCE MAJOR							
1. Personalisation • Beginning/Ending • Style • Making meaning/ interpretation	Creative personalisation and artistry of the solo to create a memorable performance	Highly skilled personalisation and artistry of the solo to create a memorable performance	Skilled personalisation and artistry of the solo/ create a good performance	Good personalisation of the solo/ create a good performance	Personalised beginning and ending/ practised performance	Imitates beginning and ending as taught/ movements developed in places	Imitates beginning and ending as taught/ imitation of learnt steps
2. Level of complexity • Movement vocabulary • Attention to detail	Movements are naturalised creating a harmonious presentation, with mastering of skills	Movement vocabulary used in the solo shows advanced levels of complexity and attention to detail	Well-developed range of movements with all areas showing detail and care	A wide range of movements demonstrated with attention to detail	Movements are understood and demonstrated with detail shown in places	Movements are demonstrated with little attention to detail	Movement vocabulary is at a basic level with many movements beyond the learner's ability
3. Performance skills: • Engages with an audience • Communicating a message • Commitment/ conviction • Fluency • Performance quality	A highly creative and masterly performance showing advanced: - performance skills - artistic expression - movement quality and interpretation	A creative performance showing excellent: - performance skills - artistic expression - movement quality and interpretation	Very well-developed performance showing very good: - performance skills - artistic expression, - movement quality and interpretation	Engaging performance showing good: - performance skills - artistic expression - movement quality and interpretation	Confident performance showing some: - performance skills - artistic expression - movement quality and interpretation in places	Limited performance lacking: - performance skills - artistic expression - movement quality and interpretation	Unaware of an audience, not able to project or make meaning of the solo
4. Musicality • Interpretation of varying dynamics	Masterful level of musicality demonstrated. The music came alive through the interpretation of movements	Highly developed level of musicality demonstrated, and an outstanding interpretation of the music shown	Very good understanding of dynamics/mood well developed, musical sensitivity shown	Able to interpret the music in places and shows awareness of dynamics/ mood	Awareness of phrasing with a basic understanding of dynamics/ mood	Limited awareness of musical phrasing and mood	Able to match movements to music/can keep in time to a beat

% Achieved Rating code Achievement level	90–100% MASTERY achievement L7	80–89% OUTSTANDING achievement L7	70–79% MERITORIOUS achievement L6	60–69% SUBSTANTIAL achievement L5	50 – 59% ADEQUATE achievement L4	40–49% MODERATE achievement L3	30–39% ELEMEN- TARY achievement L2
IMPROVISATION							
1. Interpretation of the stimulus	Highly imaginative interpretation and experience of transposing a thought process into movement relevant to the stimulus	Creative interpretation shows understanding in transposing a thought process into movement that is relevant to the stimulus	Shows ability in transposing a thought process into movement that is relevant to the stimulus	An attempt made to transpose a thought process into movement that is relevant to the stimulus	Literal interpretation of the stimulus (miming/acting the movements) trying to make a 'story' that is relevant to the stimulus	Minimal understanding of interpreting a stimulus/some effort made but unsure/stop-starts/attempts to interpret the stimulus	Steps shown unrelated to the stimulus/no awareness of how to interpret a stimulus/no effort made to interpret the stimulus
2. Structure: beginning, ending and use of dance elements/ choreographic structures	Advanced understanding of structure and incorporating dance-/ choreographic elements into movement	Highly skilled understanding of structure. Dance/ choreographic elements incorporated with an experienced understanding	Very good understanding of structure and application of dance/ choreographic elements	Good understanding of structure. Good understanding of dance/ choreographic elements shown	Basic understanding of structure. Basic understanding of dance/ choreographic elements shown	Minimal understanding of structure and dance/ choreographic elements	Unsure of how to start/end an improvisation. Minimal/to no understanding of dance/ choreographic elements
3. Quality of movement: freedom of movement, use of symbolism, performance skills	Masterful skills, use of symbolism to create meaning through movement vocabulary. A memorable performance	Excellent skills, use of symbolism to create meaning through movement vocabulary. A meaningful performance	Very good use of symbolism to create meaning through movement vocabulary. A confident performance	Good use of symbolism to create meaning through movement vocabulary. A confident performance	Basic use of symbolism to create meaning through movement vocabulary. An attempt was made to perform	Minimal use of symbolism to create meaning through movement vocabulary. Minimal performance	Minimal/No use of symbolism to create meaning through movement vocabulary. Minimal/no performance
4. Response to unknown music/ accompaniment	Advanced understanding of interpreting music elements/ sensitivity to varying dynamics	Meaningful interpretation of music elements/ incorporates dynamics	Very good awareness of music elements and dynamics shown	Musicality is shown but unable to fully express the music elements/ appropriate dynamics	Perform with some musical awareness	Able to keep time with the music/basic awareness shown	The music is just in the background/no awareness

4.3 MARK CONVERSIONS FOR THE THREE EXAMINATION SECTIONS

TECHNICAL CLASS		
1	2%	Not achieved
2	4%	
3	6%	
4	8%	
5	10%	
6	12%	
7	14%	
8	16%	
9	18%	
10	20%	
11	22%	
12	24%	
13	26%	
14	28%	
15	30%	Low level
16	32%	
17	34%	
18	36%	
19	38%	
20	40%	
21	42%	
22	44%	
23	46%	
24	48%	
25	50%	Medium level
26	52%	
27	54%	
28	56%	
29	58%	
30	60%	
31	62%	
32	64%	
33	66%	
34	68%	
35	70%	High level
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%	

SOLO		
1	3%	Not achieved
2	7%	
3	10%	
4	13%	
5	17%	
6	20%	
7	23%	
8	27%	
9	30%	Low level
10	33%	
11	37%	
12	40%	
13	43%	
14	47%	
15	50%	
16	53%	
17	57%	
18	60%	Medium level
19	63%	
20	67%	
21	70%	
22	73%	
23	77%	
24	80%	High level
25	83%	
26	87%	
27	90%	
28	93%	
29	97%	
30	100%	

IMPROVISATION		
1	5%	Not achieved
2	10%	
3	15%	
4	20%	
5	25%	
6	30%	Low level
7	35%	
8	40%	
9	45%	Medium level
10	50%	
11	55%	
12	60%	
13	65%	
14	70%	
15	75%	High level
16	80%	
17	85%	
18	90%	
19	95%	
20	100%	

5. ADMINISTRATION OF THE PAT

5.1 PAT compliance with regard to NSC results

- This 2023 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies.
- The purpose of this guideline is to provide detailed instructions for teachers and learners on how to administer and manage the PAT content to meet CAPS requirements for external moderation of compliance.
- Teachers are responsible for creating a video recording of all learner PATs for external moderation purposes.

5.2 PAT implementation for Dance Studies

- The PAT is a compulsory component of the final Grade 12 FET promotion mark.
- Failure to complete the PAT will result in an incomplete/not resulted mark at the end of the year.

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT YEAR MARK (25%)
<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	<ul style="list-style-type: none"> • 25 marks written • 25 marks practical 	100 MARKS
50 MARKS	50 MARKS	

5.3 Time frame

- This PAT is done in Terms 1 and 2. Time must be allocated within the school timetable for both terms. This should include both the practical and written sections.
- Additional time during intervals/breaks and after school may be organised between the teacher and the learners for feedback and individual attention. This will allow teachers to assist/guide groups with any area/mental blocks they may encounter as well as provide advice for improvement.
- Final assessment dates must be provided to learners/the school in advance.

5.4 Journal requirements

- Each learner should have a designated journal for the written content of the process and product of the PAT. The PAT should not be done in the task book used for general study purposes.
- The learner brief (instructions to learners) in this document must be provided to learners so they can follow the steps over the two terms.
- The written work must be a personal account of the learner's own experiences while developing the PAT.

5.5 Moderation requirements

- Learners must receive the marking criteria (mark sheet and rubric) before starting the PAT to guide their planning and preparation.
- Teachers should read the written work regularly and provide feedback for improvement in the journals and provide regular feedback during class for improvement.
- Once the process has been completed, all learner journals and video evidence must be available for internal HOD/provincial/DBE/UMALUSI moderation.

5.6 Assessment and moderation

- The weighting is 50/50 for the practical and written content and may not be adjusted.
- The choreography should be 2–3 minutes in length.
- The recording sheets on pages 17 and 20 must be used to capture the marks for each section required in the completion of this PAT.
- The marking rubrics on pages 18, 19, 21 and 22 guide the awarding of marks according to learner achievement.
- A zero mark may not be awarded unless a learner was absent from all areas of assessment.
- Each learner is marked individually. These marks should reflect their contribution and participation in the process and the final performance/outcome of the PAT.
- The process is often more revealing of the true worth of a learner's participation/preparation/knowledge/experimentation/creativity gained than the final product produced so this section should be carefully monitored by teachers.
- The PAT can be done as a public performance/school performance/assembly or in the dance class.
- **Teachers are responsible for compiling a DVD of each learner's choreography** and collecting all journals/programme notes, if separate, for external moderation.
- Mark sheets with learners' names, date of assessment, signatures and marks must be in the teacher's file.

6. PAT MARKING INSTRUMENTS**6.1 Term 1: PAT Process Mark Sheet**

NAME OF SCHOOL: NAME OF TEACHER(S): TEACHER(S) SIGNATURE(S): TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR'S SIGNATURE:	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
TERM 1 PROCESS: WRITTEN WORK IN JOURNAL						
1. Research/Investigation into chosen theme/intent/idea to conceptualise a dance work						
2. Explain the use of improvisation in developing relevant movement vocabulary/symbolism						
3. Explain the selection of music/accompaniment and how it enhanced/added to the dance work						
4. The reasons for the final choice of performance space/film. The exploration and use of dance elements and choreographic structures						
5. Plan the production elements and how they strengthened the dance work/symbolism						
6. Reflection on how the group interacts and collaborates. Self-reflection on participation and development						
SUBTOTAL: 25						
TERM 1 PROCESS: PRACTICAL DEVELOPMENT OF PAT IN CLASS						
7. Preparedness, commitment and contribution to a group dance						
8. Improvisation showing critical thinking, creativity and experimentation of the brief						
9. Experimentation with music/accompaniment – selection to enhance the dance						
10. Exploration of production elements, film/conventional/non-conventional dance spaces. Experimenting with dance elements and choreographic elements/structures						
11. Production planning shows a clear vision of the final product						
12. Teamwork (people and time management skills). Leadership and organisational skills						
SUBTOTAL: 25						
TOTAL HOLISTIC MARK OF LEARNER ACHIEVEMENT: 50						

6.2 Term 1: PAT Process Marking Rubric – Written Work

TERM 1: WRITTEN WORK IN JOURNAL – 25 MARKS		
<i>The learner can write about the following areas with insight and understanding:</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
1. Research/Investigation: Conceptualisation of thought processes through research/ investigation into a concrete concept for the chosen theme.	Research/Investigation: Adaptation of thought processes through research/ investigation into a concept for the chosen theme.	Research/Investigation: Guided response to research/ investigation into a concept for the chosen theme.
2. Improvisation: Analysis of improvisation/ experimentation and abstraction of movement strategies to develop a movement vocabulary appropriate to the chosen them.	Improvisation: Explanation of improvisation strategies to develop new movement vocabulary through experimentation for the chosen theme.	Improvisation: Listing improvisation strategies done with guided instructions.
3. Music/Accompaniment: Evaluation of how music/ accompaniment was selected – process/reasons and how this enhanced the chosen theme.	Music/Accompaniment: Explanation of how music/ accompaniment was selected and how this enhanced the chosen theme.	Music/Accompaniment: Identification of music/ accompaniment used for the chosen theme.
4. Exploration of production elements: Analysis of how performance space/film/dance elements/ choreographic structures were explored and final selections made to enhance the chosen theme.	Exploration of production elements: Explains the choice of performance space/film/dance elements/choreographic structures to be incorporated/ used in the chosen theme.	Exploration of production elements: Identifies performance space/film/dance elements to be used in the chosen theme.
5. Production planning: Creates a cohesive plan to incorporate all areas of production and how this will enhance the dance work/ symbolism intended.	Production planning: Demonstrates knowledge of production elements and how to include them in the chosen theme.	Production planning: Identifies production elements.
6. Reflection on group/self: Evaluates strengths and weaknesses/power relations/ leadership roles/teamwork/ input/preparedness/commitment and can recommend strategies for improvement for Term 2.	Reflection on group/self: Describes strengths and weaknesses/teamwork/input/ preparedness/commitment and can identify areas for improvement in Term 2.	Reflection on group/self: Names strengths and weaknesses during the process of creating the dance work. Unable to reflect meaningfully

6.3 Term 1: PAT Process Marking Rubric – Practical

TERM 1: PAT PROCESS PRACTICAL – 25 MARKS <i>The learner can engage in improvisation and experimentation with vision/insight on how to develop a dance work (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
7. Preparedness/Commitment/Contribution: Dedicated participation in developing a meaningful dance work/fully contributes meaningfully to each lesson/insightful understanding of how to prepare.	Preparedness/Commitment, Contribution: Disciplined participation in developing a dance work/ contributes to each lesson/ shows an understanding of how to prepare.	Preparedness/Commitment, Contribution: Indifferent participation in developing a dance work/ minimal contribution to each lesson/no understanding of how to prepare.
8. Improvisation: Articulation of multiple/creative improvisation strategies to develop relevant movement vocabulary for the chosen theme.	Improvisation: Experimentation with multiple improvisation strategies to develop a movement vocabulary for the dance work.	Improvisation: Guided response to improvisation strategies to develop a movement vocabulary for the dance work.
9. Music/Accompaniment: Interpretation and exploration of the chosen music/ accompaniment to develop musicality and performance quality.	Music/Accompaniment: Experimentation with the chosen music/accompaniment to develop the chosen theme.	Music/Accompaniment: Unenthusiastic participation/ agrees with the music/ accompaniment provided by the group.
10. Exploration of production elements: Creative exploration of suitable production elements for expressing the chosen theme showing a deep understanding of compositional structures (performance spaces/dance elements/choreographic structures/technology).	Exploration of production elements: Exploration of production elements for expressing the chosen theme showing an understanding of performance spaces/dance elements/ choreographic structures/ technology.	Exploration of production elements: Minimal/No exploration of production elements for expressing the chosen theme/ no evidence of three years' FET preparation.
11. Production planning: Exploration of all areas during the process before making final decisions for the chosen theme	Production planning: Some areas have been explored during the process before making final decisions for the chosen theme	Production planning: Minimal/No consideration has been given during the process of making final decisions for the chosen theme
12. Teamwork, leadership and organisational skills: Collaboration with group members contributing fully to the overall success of the dance work through managing problems and excellent organisational skills.	Teamwork, leadership and organisational skills: Contributes to the overall success of the dance work through participation and collaboration with group members.	Teamwork, leadership and organisational skills: Follows group members and struggles to contribute to the overall success of the dance work.

6.4 Term 2: PAT Product Mark Sheet

NAME OF SCHOOL: NAME(S) OF TEACHER(S): TEACHER(S) SIGNATURE(S): THEME SELECTED: TITLE OF THE CHOREOGRAPHY: HOD/MODERATOR'S SIGNATURE:	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5	Learner 6
TERM 2 PRODUCT: ONE A4 PAGE PROGRAMME NOTE – 25 MARKS <i>Each learner must produce a programme note encapsulating their chosen theme. This could be submitted in hard copy or electronically to show three years' FET development in design skills.</i>						
1. Synopsis: The brief has been understood and the chosen theme has been captured and expressed through words/poems/quotes/images, etc.						
2. Content: <ul style="list-style-type: none"> Title of the dance work The choreographer (learner in the group submitting) and brief background information Dancers – names of the other performers in the group dance Music/Accompaniment to include acknowledgements of the artist/group, the track used, etc. 						
3. Design elements: Appropriate to the chosen theme, creativity, attention to detail (layout, fonts, imagery, spacing, knowledge of visual literacy when presenting a programme note)						
4. Overall impression: Programme note shows a coherent presentation with thought and effort put into the final product						
SUBTOTAL 25						
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE						
5. Interpretation of the 2023 PAT learner brief: AFRICA INTO THE FUTURE <ul style="list-style-type: none"> The chosen theme is clearly recognisable in the final dance work The use of dance and choreographic elements shows creativity and relevance to the chosen theme The movement vocabulary is used symbolically to portray the chosen theme Production elements and music/accompaniment are relevant and enhance the chosen theme Performance space (conventional or non-conventional space) or performance presentation (filmed/live performance) 						
6. Performance quality: <ul style="list-style-type: none"> Teamwork: interpretation of movements and ability to connect to an audience/impact. Focus and commitment 						
7. Overall impression of the final dance work taking all areas into consideration						
SUBTOTAL 25						
HOLISTIC MARK OF ACHIEVEMENT (Written and Practical) 50						
TOTAL MARK OVER TWO TERMS 100						

6.5 Term 2: PAT Product Marking Rubric – One-page Programme Note

TERM 2: PAT PRODUCT WRITTEN – ONE-PAGE PROGRAMME NOTE – 25 MARKS <i>The learner can produce a meaningful programme note with insight and understanding of design elements:</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
1. Synopsis: Conceptualisation and production of a relevant/insightful note that would create interest in the viewer and captures the chosen theme	Synopsis: Producing a programme note that would provide information for the viewer	Synopsis: Basic note provided/no understanding of design elements and purpose of a programme note
2. Content: <ul style="list-style-type: none"> • A relevant title that is thought-provoking concerning the chosen theme • Interesting insight into the choreographer • Dancers acknowledged • Music/Accompaniment acknowledged 	Content: <ul style="list-style-type: none"> • A title has been provided with some regard for the chosen theme • Choreographer is included • Dancers acknowledged • Music/Accompaniment acknowledged 	Content: <ul style="list-style-type: none"> • Some of the required areas of a programme note have been included • Minimal understanding of requirements
3. Design elements: Appropriate to chosen theme showing creativity and attention to detail: layout, fonts, imagery, spacing, knowledge of visual literacy in presentation	Design elements: Chosen theme shows attention to detail: layout, fonts, imagery, spacing, presentation	Design elements: Basic understanding of design elements/poorly presented showing minimal effort in producing the programme note
4. Overall impression: Outstanding presentation in all aspects with attention to detail and high levels of visual literacy/creativity demonstrated	Overall impression: Good presentation with all aspects included/attention to detail demonstrated/levels of creativity shown	Overall impression: Poorly presented with minimal effort demonstrated/creativity lacking

6.6 Term 2: PAT Product Marking Rubric – Final Dance Performance

TERM 2: PAT PRODUCT FINAL DANCE PERFORMANCE – 25 MARKS <i>The learner can produce a final dance work which brings across the chosen theme with intent and meaning (shows three years' FET development):</i>		
HIGH (18–25)	MEDIUM (9–17)	LOW (1–8)
<p>5. Interpretation of the 2023 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a clear and recognisable message and interprets the brief with insight The use of dance and choreographic elements has been developed to enhance the chosen theme Symbolism in the movement vocabulary is distinctly demonstrated to enhance the chosen theme Production elements selected are relevant and enhance the chosen theme Creative use of performance space that distinctly enhances the theme and intent of the dance work. 	<p>Interpretation of the 2023 PAT learner brief:</p> <ul style="list-style-type: none"> The chosen theme has a vague message, and the brief has not been followed with understanding, but a well-constructed dance work has been presented Dance and choreographic elements have been incorporated but do not enhance the theme The movement vocabulary does not demonstrate the chosen theme Production elements selected/used have no relevance to the chosen theme Use of performance space does not enhance the theme 	<p>Interpretation of the 2023 PAT learner brief:</p> <ul style="list-style-type: none"> Minimal engagement with the brief Minimal understanding of the three-year FET process in developing a dance work – PAT Minimal engagement/interest in the process and product of working with a group to create a final product Use of performance space is limited and does not enhance the theme
<p>6. Performance quality:</p> <ul style="list-style-type: none"> Teamwork well established to produce a high-performance quality, to produce movements that connect to an audience/impact/focus and commitment Focus and commitment are shown throughout and engage with the audience 	<p>Performance quality:</p> <ul style="list-style-type: none"> Some teamwork to produce adequate performance quality, interpretation of movements lacks connection to an audience in places Focus and commitment shown in places 	<p>Performance quality:</p> <ul style="list-style-type: none"> Teamwork is minimal and produces a low-performance quality: interpretation of movements is limited and cannot engage an audience Focus and commitment minimal
<p>7. Overall impression:</p> <ul style="list-style-type: none"> Naturalised performance by the group showing attention to detail, accuracy, projection, and high-performance quality throughout the dance work. 	<p>Overall impression:</p> <ul style="list-style-type: none"> Precise performance by the group showing accuracy, projection, and performance quality in the dance work. 	<p>Overall impression:</p> <p>Under rehearsed performance by the group showing limited performance quality in the dance work.</p>

7. TEACHER BRIEF (TEACHER GUIDE.LINES)

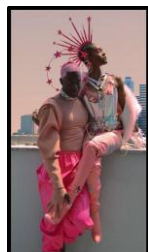
7.1 Purpose and benefits of the PAT

- It serves to strengthen the higher-order thinking and performing skills needed in the NSC P1 and NSC paper 2 examinations.
- Dance as a performing art needs to be experienced not only in the classroom and examination room, but also in productions on stage, where possible.
- Performance lifts the standard of dance technique and performance quality.
- It encourages an active and critical learning approach for learning, rather than rote learning of given truths.
- It teaches content, concepts, skills, competencies, attitudes and values – essential life skills needed in the 21st century.

7.2 Step-by-step plan to develop the PAT

The theme for the choreography PAT is set. Learners may choose ONE of the FOUR themes below.

1. AFROFUTURISM



AFROFUTURISM is a movement that looks at the past and the future and imagines a better Africa for black African people. Discover what it means to be African in the future by inspiring your learners to bring African culture and science, technology, art, and music together. Explore how Afro-futuristic film, dance or literature aims to liberate black Africans from past oppressions like slavery, colonialism, and apartheid. Support learners in finding their own futuristic black African identity.



[Source: <https://bit.ly/3qDq32G>]



[Source: <https://bit.ly/3DtFXVf>]

2. PROUDLY AFRICAN



PROUDLY AFRICAN allows learners to explore their/other cultures, traditions and heritage. This brief inspires learners to celebrate what it means to be African. Learners can pay tribute to the uniqueness of being Proudly African through choreography, performance, costumes, performance spaces, etc. This brief highlights why the learners are proud to be African. Explore local performers, musicians, artists, and films that inspire the motto of Proudly African.



[Source: <https://bit.ly/3DmGMyQ>]

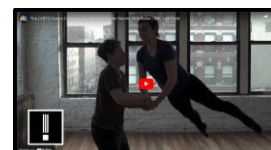


[Source: <https://bit.ly/3BiA4am>]

3. TIME FOR TRUTH



TIME FOR TRUTH explores human rights, the very human rights that are meant to protect us but instead are causing a broken nation. This brief allows learners to stand together as South Africans, to ask questions and right the wrongs by exposing the truth. By exploring human rights, this brief should inspire learners to take a stand and create awareness around this crisis in our country. Encourage learners to find a way to move forward to create a better tomorrow.



[Source: <https://bit.ly/3LnRBmu2G>]



[Source: <https://bit.ly/3S5XEhr>]

4. EVERY DAY IS EARTH DAY



EVERY DAY IS EARTH DAY explores the environmental ills plaguing our planet. This brief allows learners to grapple with challenges of how to protect and preserve our natural resources such as the sea, forests, plants, and animals. Learners could also interpret this brief by exploring the beauty of our South African environment or choose to explore creating a site-specific dance in a particular environment.



[Source:
<https://bit.ly/3BKGjW0>]



[Source:
<https://bit.ly/3QNwXgG>]

Mediate ALL FOUR themes with your learners.

Once learners have selected ONE of the four themes, they can watch the detailed page that follows in the Learner Guidelines to assist in their research/investigations.

STEP 1: PREPARATION

- This PAT is compulsory and must be completed by all Grade 12 learners.
- You are required to design a teaching plan across Term 1 and Term 2.
- You can design a teaching plan that suits your context, e.g.:
 - Weekly plan (one lesson per week)
 - A plan for 15 minutes at the end of each practical lesson
 - Module plan (every lesson for one week per term)
- Learners need to be supervised throughout the process and may not be given the PAT to do unsupervised outside of the school timetable. This includes both the practical and written components which need to be factored into the term planning.
- You are responsible for managing the learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety which means you must be on site with the learners.
- You are responsible for keeping a register of attendance for all lessons (during school/after school/additional times) for all learners as well as their involvement for a valid and reliable process/product mark.
- The weighting of practical and theoretical = 50/50 must be included in all planning.
- Filming of PATs should be included in the timeframe for planning as it is a compulsory requirement for moderation.

STEP 2: LESSON PLANNING

- An effective lesson plan enhances the learning power of learners. In doing so, it assists in moving learners from knowledge receivers to active seekers of learning and engagement.
- Create detailed lesson plans for each of the SIX steps outlined in the learner brief:
 - Decide what resources (videos, music, props, etc.) you will need.
 - Plan the practical and written activities you will conduct with your learners. The written aspect should enhance what is being done in the practical class.
 - Research activities, e.g. reading articles, watching videos, listening to podcasts, creating mind maps, etc.
- Improvisation activities exploring dance elements (space, time, and force) and choreographic structures (canon, stillness, unison, repetition, motifs, symmetry, asymmetry) movement or choreography. This lesson can be adapted using many other stimuli.

STEP 3: ORGANISING THE LEARNERS

- Print out the PAT brief for each learner. If you are only able to print in black and white, make sure that you have another option to showcase the brief in colour to your learners, e.g. project on the board, send an electronic version of the PAT via e-mail or WhatsApp, print one colour version and paste it onto your classroom wall, etc.
- Decide how you want to manage the grouping of learners. Letting the learners choose for themselves may present the following challenges:
 - Feelings could be hurt if someone is left out
 - Best friends do not always work well together
 - A group of leaders together could clash
 - A group of followers will not know where to begin, etc.
- Organise learners in groups of 3–6.
- If choreographing in a group, learners provide ONE choreographic work with all members of the group contributing towards this work.
- If there are only 1 or 2 Grade 12 learners, dancers from other grades could be used to dance in the choreography/dance work.
- The PAT requires learners to produce a group dance. They may not produce a solo or duet.
- Discuss the importance of sticking to their choice as there are time frames and deadlines that the learners need to adhere to.

STEP 4: JOURNAL

- Make sure every learner has a journal which must be brought to every PAT lesson.
- The journal can be done in a book or online via Jamboard, Padlet, Google Slides, etc.
- You need to discuss the importance of the journal with your learners:
 - Track progress
 - Plan choreography
 - Plan the use of dance elements and choreographic structures
 - Design production elements
 - Group and self-reflection throughout the process
 - Design a one-page programme note
- Journals must be marked regularly with feedback to assist the development of the choreography.
- Provide guidance for the one-page programme note which must include:
 - A title
 - Synopsis/Intent
 - The choreographers, performers, and production team
 - Learners must consider the creative design (colour, layout, font and image choices) of the one-page programme note
- The design must link directly to the chosen theme.

STEP 5: STEPS TO GUIDE LEARNERS IN CONSTRUCTING A FINAL PRODUCT

- Putting a thought process into a concrete concept through researching/ investigating the chosen theme. You will need to guide the learners with their research and help them to plan and experiment to portray their theme in choreography.
- Interpreting the given idea/theme/story into a relevant movement vocabulary. You will need to explain to the learners that the movement vocabulary they have created during improvisation exercises needs to be symbolic of their chosen theme. This can be explored using gestures, motifs, short movement phrases, etc.
- Using improvisation/exploration/abstraction/symbolism to create a relevant movement vocabulary.
- Incorporate dance elements (space, time, and force) into your improvisation classes by creating activities that explore each element, e.g. Space – exploring different levels, positive and negative space, directions, unison, beginning and endings, etc. Time – conducting activities that explore the speed of movements, stillness, canon, and unison, etc. Force – Experiment with dynamics (soft, hard, rough and gentle) in an improvisation activity.
- Selecting and incorporating appropriate choreographic structures/devices. You will guide the learners through activities that explore different choreographic structures (canon, unison, patterning, stillness, motifs, technology, repetition, etc.) and help them to apply choreographic structures that enhance their theme.
- You will need to provide various music choices and guide the learners in selecting music that will enhance their theme. Using different music genres in your practical and improvisation classes can help ignite creativity.
- You should guide learners to select the most relevant material they have developed over their planning and improvisation classes for their final product.
- Selecting a suitable performance space for the dance work (conventional/non-conventional).
- Designing production elements for the dance work. The planning for the use of production elements by each learner should not be limited to their actual performance. Learners should be encouraged to design/create/conceptualise what they would use in the production if they had an unlimited budget.
- The relevance/symbolism of how these production elements will enhance the meaning of the work must be explained in the journal. You must explain to the learners the importance of symbolism and how production elements can highlight key moments in their choreography, e.g. using different bright coloured lighting can symbolise the rainbow nation known as South Africa.
- Rehearsing and mastering the dance work for a final performance
- Designing a one-page programme note (*see guidance for designing a one-page programme note under step 4*).
- A letter of authenticity is required from each learner declaring that their choreography has not been plagiarised.
- You will need to guide the learners in conducting group reflections on the process throughout the PAT. A final group reflection on how the group worked (interactions, giving positive and negative observations) should be completed in the journal when the final product is presented.
- You will need to guide the learners in conducting self-reflections on the process throughout the PAT. A final self-reflection (own strengths/weaknesses/growth) should be completed in the journal when the final product is presented.

7.3 Example of an improvisation activity

The following improvisation activity could be used as an introduction on how to develop movement vocabulary to explore the PAT brief with all your Grade 12 learners, regardless of the theme they have selected.

This activity would require many lessons in the process phase in Term 1 depending on the time allocated.

Use the lyrics of Vicky Samson's song, *My African Dream*, to guide this activity.

- Provide learners with the printed lyrics to the song or project it onto a screen.
- Explain what is meant by an action verb and how each verb could be used to develop a movement vocabulary.
- Place learners in groups and ask them to highlight the action verbs selected in the lyrics.
- Allow learners time for discussion on the verbs they have selected.
- They must develop then each action verb into movement.
- Play the song as they do this (you might have to play it a few times).

https://www.youtube.com/watch?v=9K10pX5_qz8&t=20s

Watch Vicky Sampson perform *My African Dream* (1 May 2017) on Expresso. Very interesting interview to start the PAT with as it is relevant to all four the themes.



ACTIVITY 1

- In their groups, ask learners to choose **FOUR** of the action verbs they identified and create a movement that represents each action word. Allow time for exploration and collaboration to settle on movements created until the whole group is happy.
- These movements then need to be abstracted so they are no longer mime/gestures, but dance movements.
- The choice of **FOUR** movements generally fits the time signature for this piece of music. No music is needed at this stage.

MY AFRICAN DREAM (examples of possible action verbs identified in bold)

Sometimes **alone** in the evening I **look** outside my window
 At the shadows in the night
 I **hear** the sound of distant **crying**
 The darkness multiplying
 And weary hearts denied
 All I feel is my heart beating
 Beating like a drum, beating with confusion
 All I hear are the voices, telling me to go
 But I could never run, 'Cause
 In my African Dream, there's a new tomorrow
 My African dream, is dream that we can follow
 Now when the night begins to fall,
 I listen for your call, I listen for you heartbeat
 Alone my dream is just a dream
 Another false illusion, a shadow in the night
 All I want is for our heartbeats to be beating just as one,
 To silence the confusion
 Then the pain and the illusion will disappear again
 And we will never run, Cause
 In my African Dream, there's a new tomorrow
 My African Dream is a dream that we can follow
 And though it would seem my hope's an illusion
 My African Dream is an end to the confusion
 Mawetbu we Afrika (Africans)
 Nine kusasa Elittlbe (You have a bright future)
 Igugu e Afrika (Pride of Africa)
 Sizoni landela ma Afrika (We shall follow you Africans)
 Siyayibona Intlanzi (We can see the future)
 Ukukbanya Kwentokozo (The light of joy)
 Iguguletbu le Afrika (Afrikan pride)
 Ukupbela Kwenkinga Zonke (The end of all tribulation) ...

ACTIVITY 2

- Ask learners to develop their four movements into a short movement sentence by linking their movements with transitions. Explain what transitions are – how you move from one movement into another to link the movement like a chain.
- Link this to music phrases in this case 4/4 time signature which needs movements to fit into a phrase of 4 or 8 counts. 4 being very fast transitions, 8 allowing for 1 beat between movements. It could be even longer but explain what music phrasing is.

ACTIVITY 3: EXPLORE SPACE

- Ask learners to do their movement sentences by first using a large amount of space and then a small amount of space while performing to the music.
- Discuss how contrasting space sizes impacted their movements and the feeling this created as well as the amount of time needed in the music to complete movements.
- Ask learners to analyse their movement sentences involving positive and negative space – using a large amount of space will use lots of negative space, using very little space will involve lots of positive space where dancers perform very close to each other (make sure learners understand the difference).
- Discuss how this impacted their movements and the feeling this created between dancers (being far apart vs. very close together).
- Discuss how space affected the time needed to get between movements.

ACTIVITY 4: EXPLORE FORCE

- Ask learners to do their movement sentences using different amounts of force/energy:
 - Perform all movements with little/minimal force – gentle soft movements and the amount of time needed for this – generally slower.
 - Perform all movements with maximum force – strong aggressive movements – generally faster.
 - Combine these contrasting movements of gentle and strong in the movement sentence with the music and now this movement sentence will take longer – perhaps 2 or 3 phrases.
- Discuss how this impacted their movements and emotions around these movements.

ACTIVITY 5: EXPLORE TIME

- Explore varying tempos doing the movement sentences fast and slow – linked to force.
- Explore repetition, stillness, canon, etc.
- Discuss how this impacted their movements and emotions around these movements.
- Did they use moments of no movements at all?
- Discuss what their response to the music at this stage is.

ACTIVITY 6: EXPLORE CHOREOGRAPHIC STRUCTURES

- Learners have now explored all areas of dance elements very closely linked to choreographic structures.
- They could create a very short dance work around these four movements developed during this improvisation activity.
- Ask learners to consider a beginning and ending for their dance sentence.
- Discuss which movement could become a motif that is repeated to strengthen the message. How could they develop this motif?
- How could they use time, space, and force in their final improvisation presentation?
- Do they want to create a climax in this improvisation (explain what this is – a high point in this short experiment).
- Allow time for each group to present their improvisation and receive feedback from peers. Give learners enough time to think, explore and create. Allocate time for reflection, discussion and sharing of knowledge in your lesson. Ask learners to write down how the dance elements/ choreographic structures/using stimulus can impact movement or choreography.

8. PAT BRIEF – LEARNER GUIDELINES

AFRICA INTO THE FUTURE

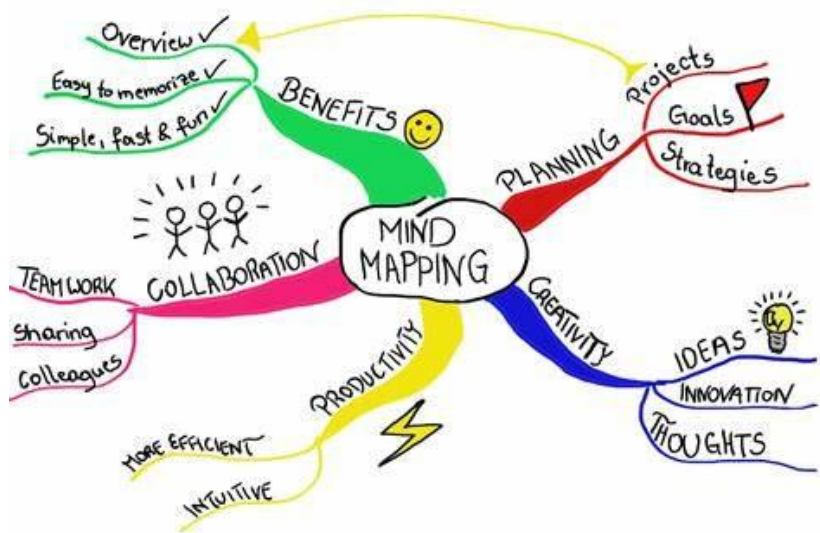
Imagining a better tomorrow



STEP 1

- Select **ONE** of the **FOUR** themes listed below.
- Read the brief carefully before you make your final choice.
- Watch recommended videos your teacher will show you.

- In your group, brainstorm which of the **FOUR** choices you will select.
- Once you have made your choice, go and review, watch, read, explore, and further develop your ideas around that choice.
- Include everything you have found in your journal to share with your group.
- Make final selections/decisions on how you will interpret your choice from one of the **TWO** options below.





AFROFUTUR·I·SM

Addressing concerns of the 21st century techno culture and includes artistic, scientific and spiritual practices throughout African diaspora. It is most associated with science-fiction

Click to the link to watch
<https://youtu.be/XBdBPiRywIA>



Diaspora the dispersion or spread of people from their original homeland

Click the link to listen
<https://youtu.be/7---iGdDIBQ>



Click the link to read the article
<https://bit.ly/3B9015L>

AFROFUTUR·I·SM
 REDEFINE CULTURE AND NOTIONS OF
BLACKNESS
 FOR TODAY AND THE FUTURE



PROUDLY AFRICAN

"I AM AN AFRICAN. I OWE MY BEING TO THE HILLS AND THE VALLEYS, THE MOUNTAINS AND THE GLADES, THE RIVERS, THE DESERTS, THE TREES, THE FLOWERS, THE SEAS AND THE EVER-CHANGING SEASONS THAT DEFINE THE FACE OF OUR NATIVE LAND." - THABO MBEKI



Explore your culture, traditions and what it means to you, to be proudly African. Be inspired by fusion of movement, music, art and bring cultures together. Africa is richly diverse, pay tribute to your cultural heritage and celebrate its uniqueness through choreography.



Below is further inspiration for developing the PAT:

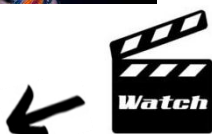


SHARE

Our diversity is what makes South Africa one of the most beautiful countries in the world. With 11 official languages, each culture embraces the essence of what it means to be an African through food, music, dance and fashion.

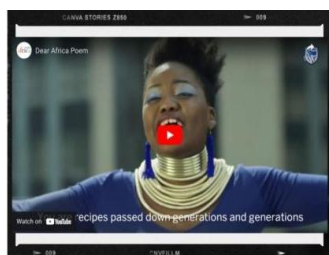
This Heritage Month, we take a look at some of the traditional clothing worn by our beautiful nation.

<https://bit.ly/3DjFNzm>



Masaka Kids Africana - "This is Africa"
Masaka Kids Africana is a Uganda-based organization that helps children who have gone through terrible experiences. Watch them spread their love for Africa.

<https://bit.ly/3RYCceo>



"Dear Africa" by Koleka Putuma
A poem that celebrate being an African. It explores traditions, culture and unity.

<https://bit.ly/3dbRdKT>



I N G O M A choreographed by Mthuzeli November, depicts the struggles of black South African miners and their families in 1946. Through a fusion of ballet, African dance and singing, we portray a milestone moment in South African history.

<https://bit.ly/3U5YhJG>



Below are lyrics from "AFRICANDREAM" By Vicky Samson



'Cause in my African dream,	Mawetbu we Afrika
there's a new tomorrow	Nine kusasa Elittlbe (This is for love)
My African dream is a dream	Igugu e Afrika (This is your love)
that we can follow	Sizoni landela ma Afrika
And though it would seem	Siyayibona Intlanzi
my hope's an illusion	Ukukbanya Kwentokozo
My African dream is	Iguguletbu le Afrika
an end to the confusion	Ukupbela Kwenkinga Zonke

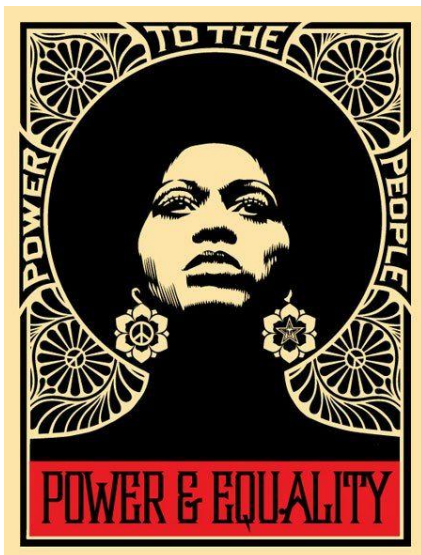


<https://bit.ly/3QWH4Qp>



Are we
questioning
our rights?

Human rights are inherent to us all, regardless of nationality, gender, ethnic origin, religion, language, or any other status. Rights are being violated and resources are becoming more and more scarce. It is our duty as human beings to create awareness around these issues.



Read:
Article on Striving for change and social justice

[Young activists in our midst](#)



Listen:
Lyric Video Stand up by Cynthia Erivo



<https://bit.ly/3DdBIIU>

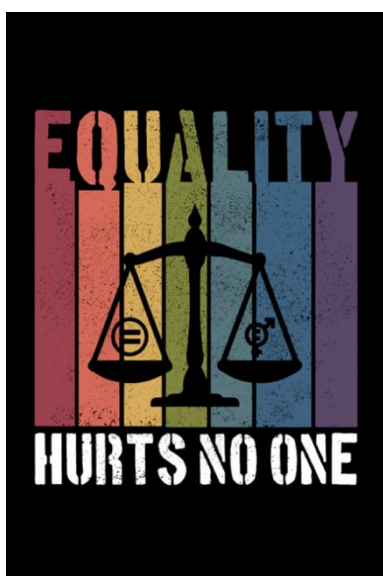
AFFECTING
CHANGE
FOR A BETTER
TOMORROW



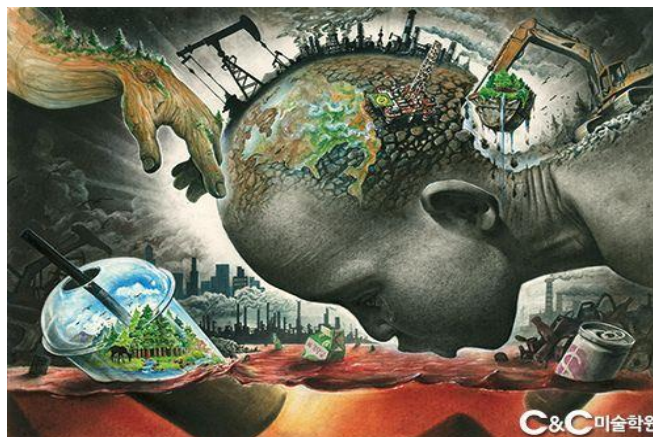
Watch:
[#SAVETHECHILDREN](#)
Created by Nicole Kirkland



AS SOUTH AFRICANS WE MUST
CREATE AWARENESS AND AFFECT
CHANGE FOR TOMORROW



every day is earth day.

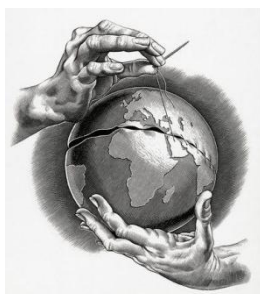


See yourself as an environmentalist?

Use dance and choreography to explore protecting, preserving & solving problems related to our natural environment in South Africa.

Consider environmental issues affecting South Africans.

Examples:
pollution, overpopulation, waste disposal, climate change, global warming, land degradation, deforestation, biodiversity loss, lack of clean water, etc.



noun
a person who is concerned about protecting the environment



Listen:
Spoken Word apology letter entitled Dear Future Generations: Sorry
<https://bit.ly/3DjXijc>

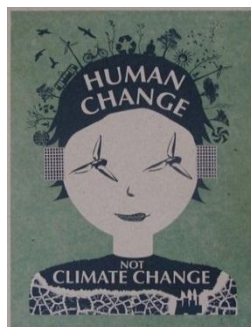


Watch:
Dance performance about the environmental climate crisis



Read:
Article on how South Africa's KZN floods compel climate action

[Floods detail the effects of climate](#)



<https://bit.ly/3RTe6ld>



Watch:
RAIN DANCE by South African ballet dancer Kitty Phetla



<https://bit.ly/3L8Sglf>



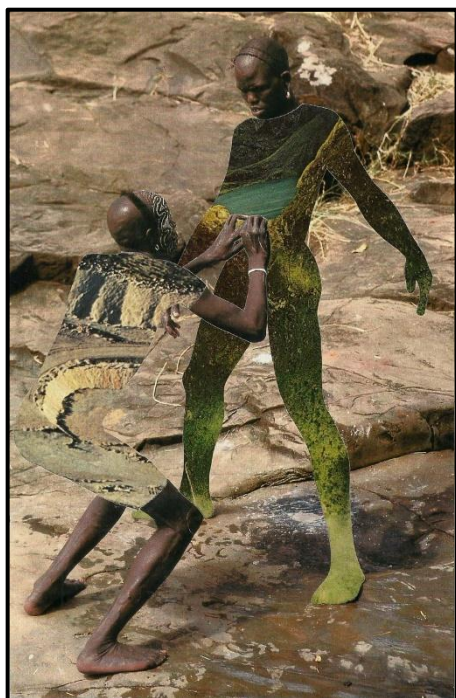


STEP 2

- *You do not have to have music/accompaniment yet.*
- *Rather explore movements and ideas.*

- Start experimenting and improvising movements that you might be able to use in bringing across your message, e.g.:
 - Write down key verbs that describe your choice and then create a movement for each word.
 - Create a motif that expresses something in your choice that could be expanded on and used at various times in your dance.
 - Experiment with everyday movements and gestures.
 - Combine movements into ways that express your choice.
 - Contact improvisation/partner work.
- Put all your ideas/what you have explored through improvisation in your journal.



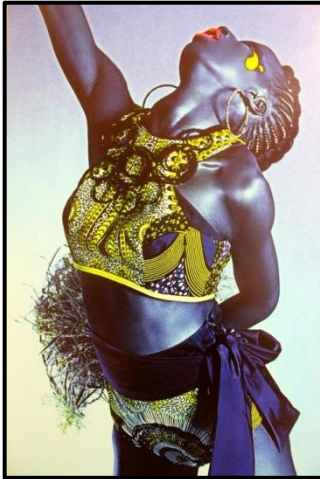


STEP 3

- *Decide how you want to present your work, e.g.:*
 - *A live performance*
 - *A dance created for film*
- *Will you use a:*
 - *Conventional/Theatre stage*
 - *Non-conventional/Site-specific space*

- Consider how you will adapt the movement ideas you have created for the-space/medium you have selected:
 - **Film:** consider angles, shots (close-up vs. wide shots), editing, effects, etc.
 - **Live:** position of the audience, entrances and exits, etc.
- Continue exploring other areas you may now want to include once you have made your decision, e.g.:
 - Using props
 - Using parts of the environment in your movements, e.g. in a tree, around a pillar, etc.
- It is a good idea to film yourself while exploring the different options. That way you can go back and see how effective your movements are.
- Keep journaling to keep all your ideas in one place. Write about the selection you have made for performing the dance.



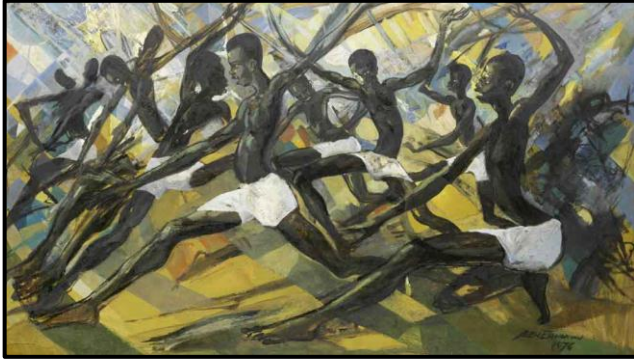


STEP 4

- *Select music/accompaniment that could enhance your choice.*
- *Make final selections for props, costumes, locations, etc.*
- *Consider overall production elements concerning your chosen theme.*

- Once you have made the music/accompaniment selection, start interpreting the following areas:
 - Dynamics, lyrics, instruments, sound effects, time-signature, structure, tempo, timbre, silence
 - Making it visible in your movements
 - The relationship between the music/accompaniment and the movement
- Select production elements that will relate to your theme and express your message/intent symbolically:
 - Consider lighting and/or effects that would best suit your choreography. If you are using a non-conventional space the lighting may be unpredictable, e.g. sunny on one day and cloudy on another
 - If you are including props/costumes, jackets, hats, etc. of any sort, you need to practise with them regularly. Do not leave this until the last moment.
- If you are choreographing for film or using non-conventional performance spaces, decide on your locations and when it is suitable to rehearse/film there.
- Keep writing down all your decisions in your journal on your selection of music/accompaniment/performance space/live or film. Explain why you made these selections and how they will enhance your dance work.





STEP 5

- *Incorporate dance elements*
- *Choreographic structures*

- Put your movement ideas into a coherent whole incorporating dance elements and choreographic structures e.g.
 - **SPACE:**
 - How much/little space you are using
 - Patterns/Groupings/Placement of dancers
 - Directions, etc.
 - Unison/Symmetry/Asymmetry
 - Beginnings/Endings
 - **TIME:**
 - The speed of your movements – which sections are fast/slow, etc.
 - Moments of stillness
 - The length of sequences/sections, etc.
 - Canon/Unison
 - **FORCE:**
 - The dynamics within your dance
 - Which movements are big/ strong/harsh
 - Which movements are soft/ gentle, etc.





STEP 6

Finalise your dance work and prepare for your final performance.

- Consider the following areas for presentation:
 - Are you well-rehearsed?
 - Have you finalised your costumes?
 - Have you cut your music?
 - Have you confirmed your performance venue/space?
 - If you are filming, have you checked your recording equipment?

- **Design a one-page programme note** considering the following:
 - A title
 - Synopsis/Intent
 - The choreographers, performers and production team
 - Creative design (colour, layout, font, and image choices) relevant to your theme

AFRICA REIMAGINED

CHOREOGRAPHED BY: TONI BLACK

Dancers: Caitlyn Jones
Siya Nkathi
Alex Prins
Anna Pretorius

Lighting Design: Xoliswa Jiya

Sound: Cameron Van Wyk

Africa Reimagined explores the theme of Africa in a future that blends science, technology and culture. This piece brings together traditional and modern forms of dance symbolising a future Africa that acknowledges its past yet celebrates its future.

A declaration of authenticity must be pasted in the front of your journal.

DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name and surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASK is all my work and does not include any work by anyone other than me or my group. I have completed this Task following instructions and within the stipulated time limits.	
Learner signature:	Date:
Teacher confirmation	
On behalf of (school name), I declare that the above-mentioned learner, to the best of my knowledge, is the choreographer of the completed assignment attached and the assessment has been completed under the required conditions.	
Teacher signature:	Date:
Principal signature:	Date:

9. PROFESSIONAL DEVELOPMENT FOR TEACHERS

9.1 Developing 21st century skills




- The 21st century learning space fosters the 4Cs – collaboration, critical thinking, creativity, and communication.
 - Learning involves high levels of thinking, social interaction, engagement, exploring digital literacy and developing visual literacy.
 - The 21st century teacher encourages discussion, creates a sense of community and allows learners to voice their own ideas and explore learning through digital platforms.
 - The 21st century learner commits to developing skills through working in groups, building their capacity to be innovative and being curious knowledge seekers to solve problems.
 - Your lesson should aim to include opportunities to boost 21st century skills – 4Cs.
- **Communication boosters:**
 - Include activities where learners can tell personal stories. The choreography PAT is the ideal place for expressing a personal story.
 - Use various forms of communication. Think of including all forms of communication to respond to tasks set in the PAT, such as:

○ Reading:	Books/Articles, visual material
○ Listening:	Podcasts, peer stories, television/videos
○ Speaking:	Discussions, debates, creating podcasts, video presentations
○ Writing:	Journaling, essays, blogs, programme notes, Jamboards, reflections, drawing, mind mapping

- Encourage each learner to develop a personal learning plan to be successful in achieving the outcomes for this PAT. In the learning plan they can list their expectations and goals and visualise a successful choreography.

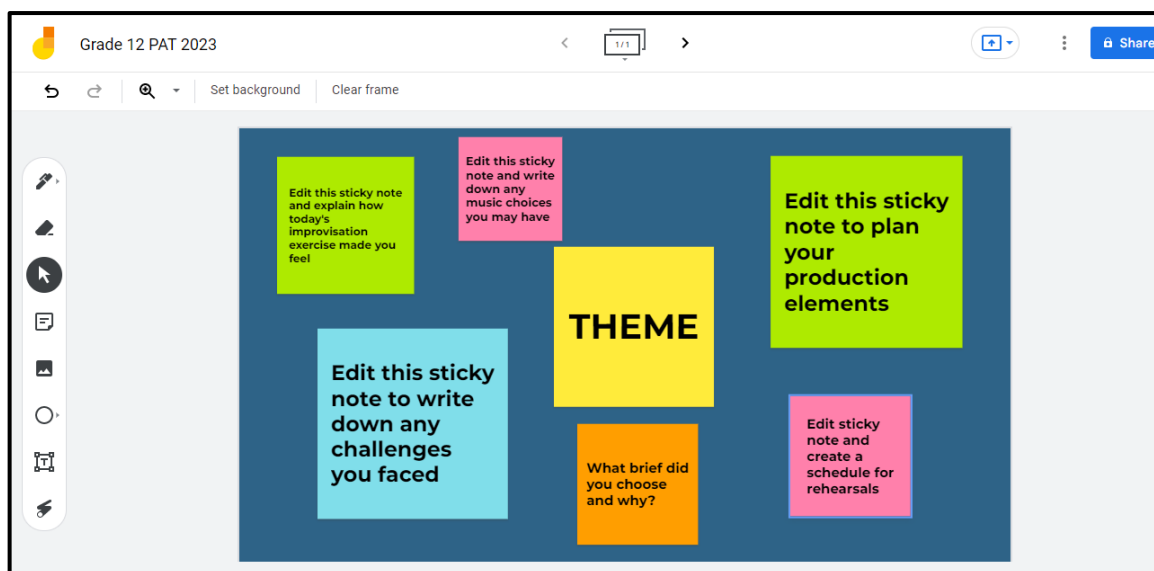
○ **Creativity boosters:**

- Provide learners with a choice about where to perform their choreography or how to present their choreography to spark their creativity.
- A choice board is for learners to decide how they want to learn the content.
- This aims to accommodate multiple learning styles.
- Below is an example of a choice board that you could create for the learners:

What is choreography?		
		
[Source: Listen] to the podcast on the choreographic process	[Source: Watch] the video on the choreographic process	[Source: Read] about the dance choreographic process

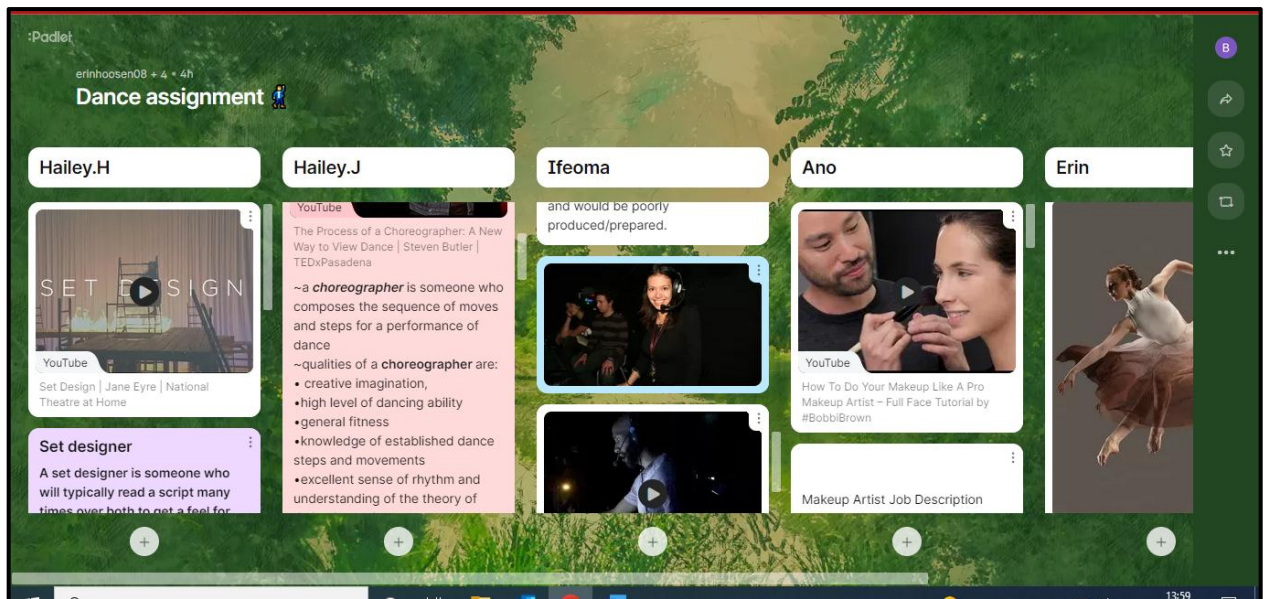
○ **Critical thinking boosters:**

- Create space in your lesson where learners can ask questions. Asking the right questions develops a deeper understanding of the content.
- Include opportunities to develop visual literacy. Watch and discuss a short video or view an image. Use questioning to elicit information.
- Include regular self-reflection and sharing of knowledge and experiences. Below is an example of a Jamboard that you could create for the learners:



○ **Collaboration boosters:**

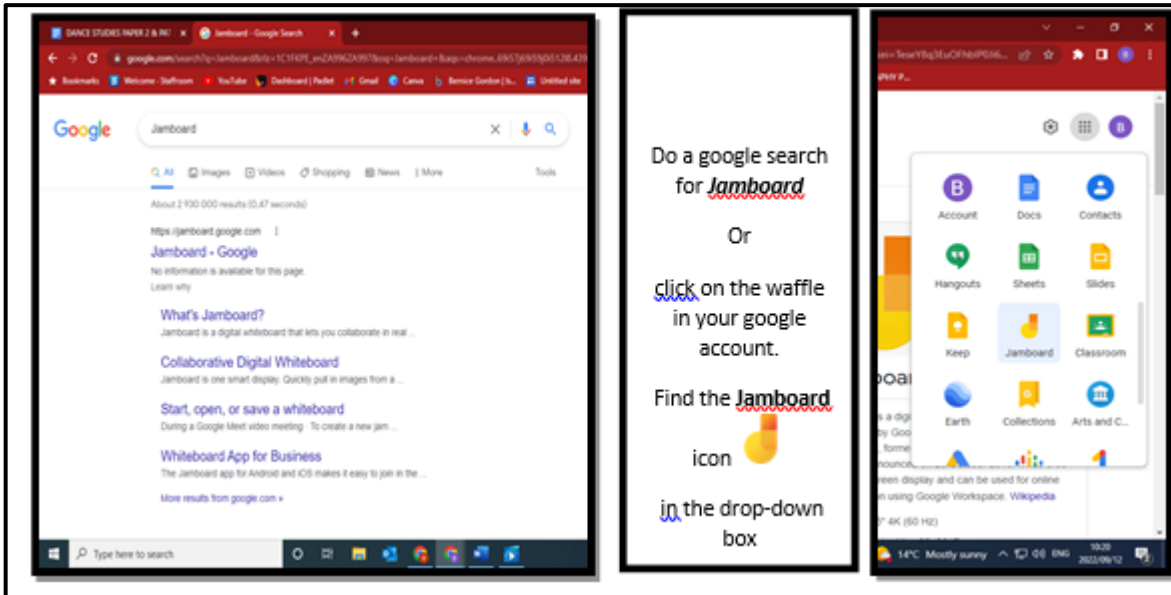
- Include activities where learners can achieve learning outcomes in pairs or teams.
- The PAT is a collaborative project.
- Online collaborative learning tools are a good way to explore collaboration.
- For example, instead of creating a classroom wall chart, try creating a digital sharing wall on Padlet.
- Below is an example of a Padlet that you could create for the learners.



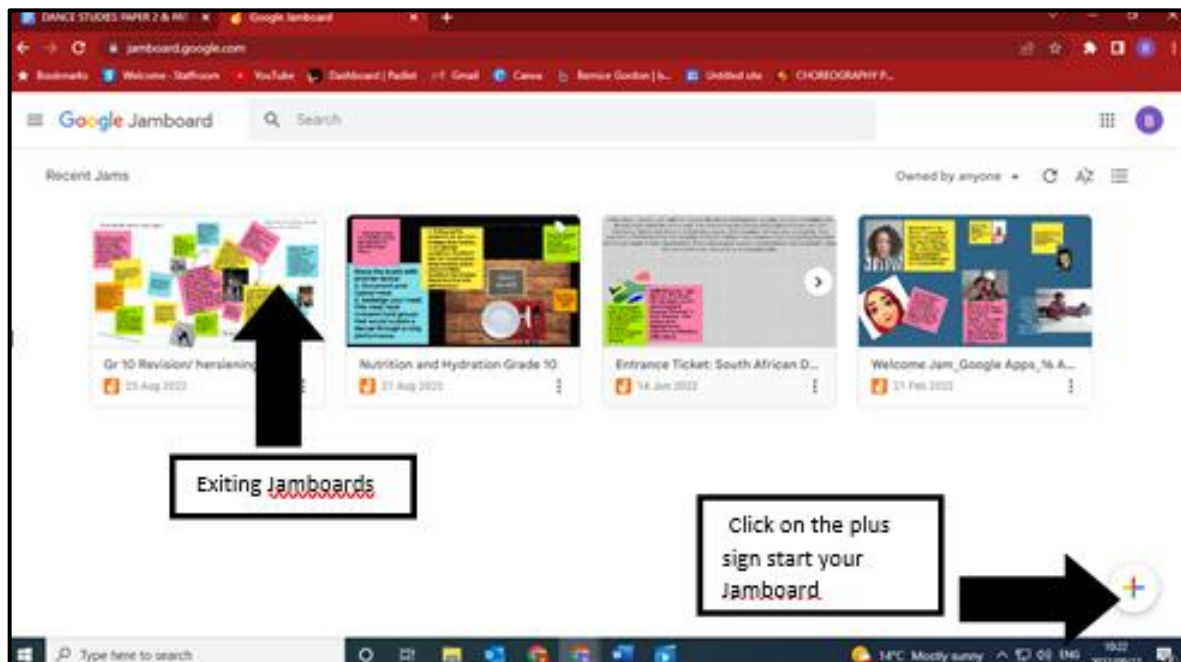
9.2 Step-by-step guide to creating a Jamboard



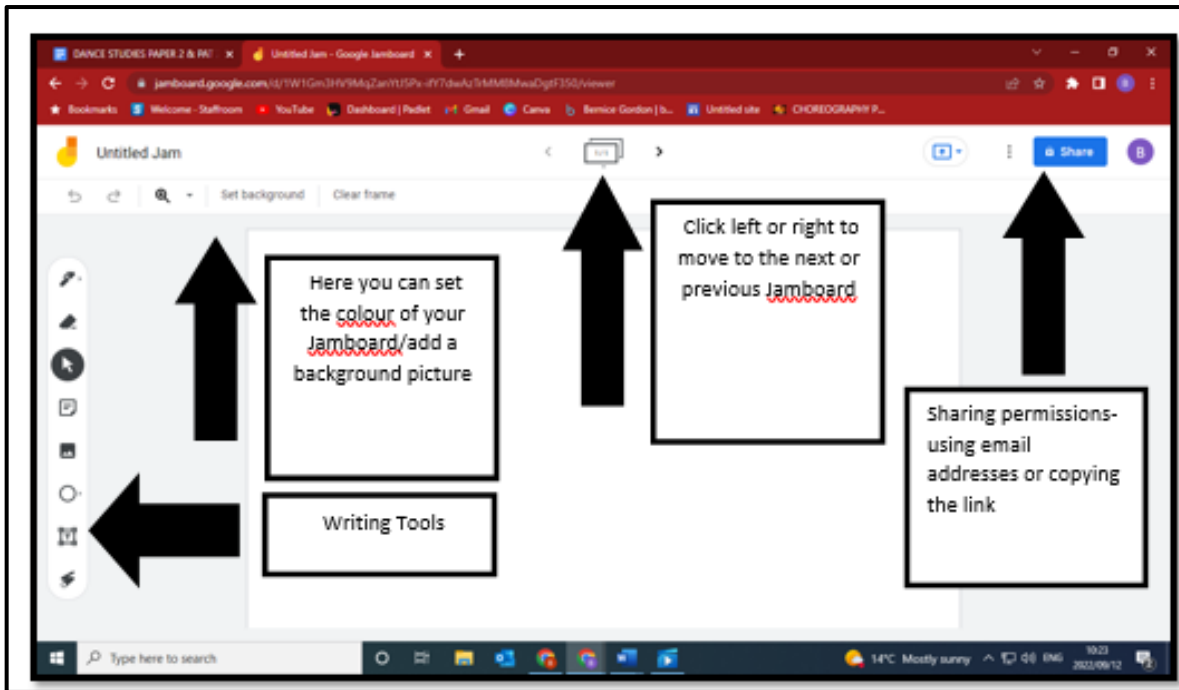
STEP 1: Search for Jamboard



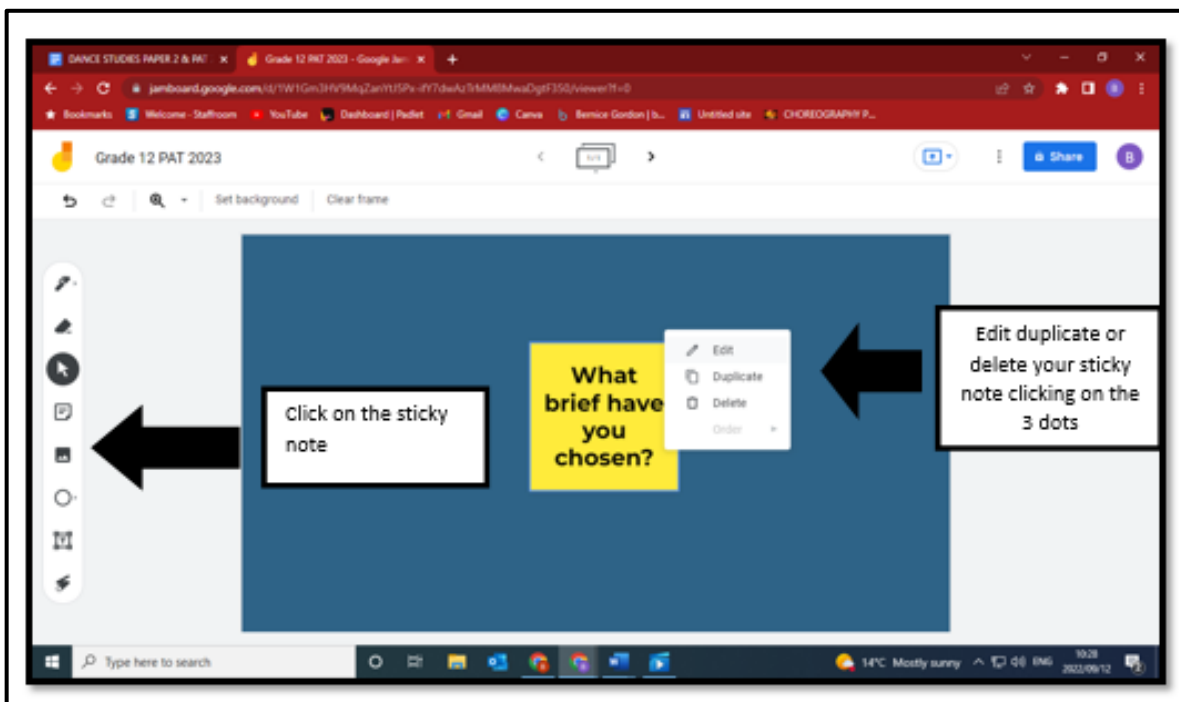
STEP 2: Add a Jamboard



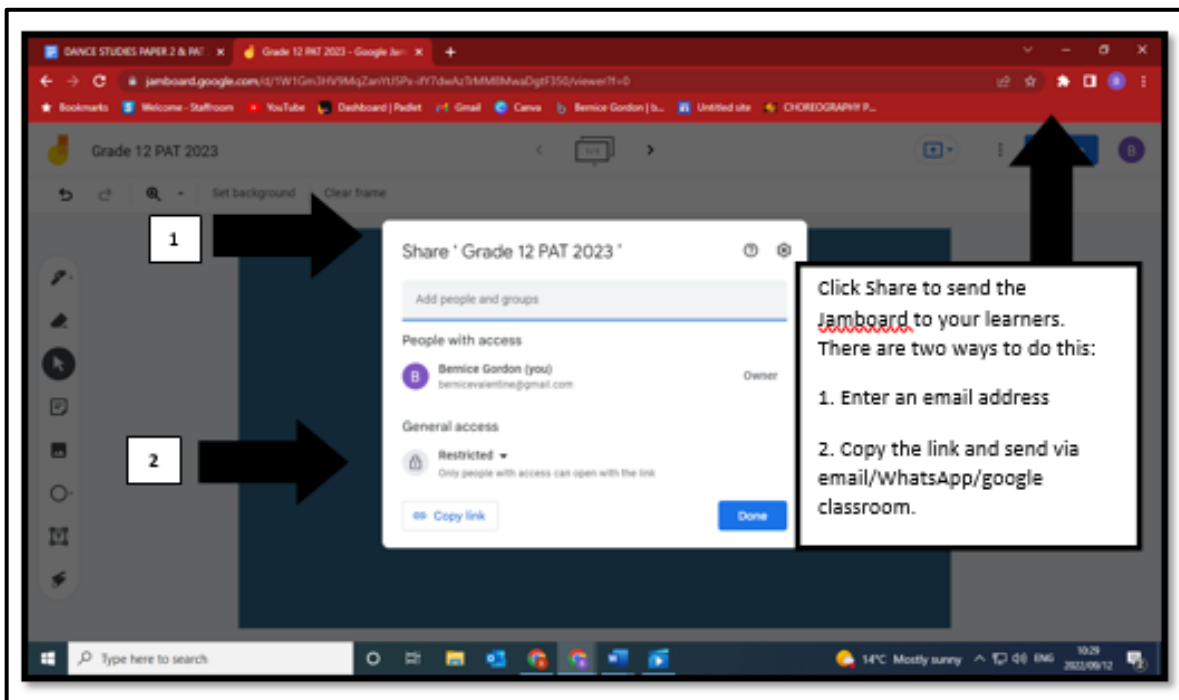
STEP 3: Navigate the tools in Jamboard



STEP 4: Creating a Sticky Note



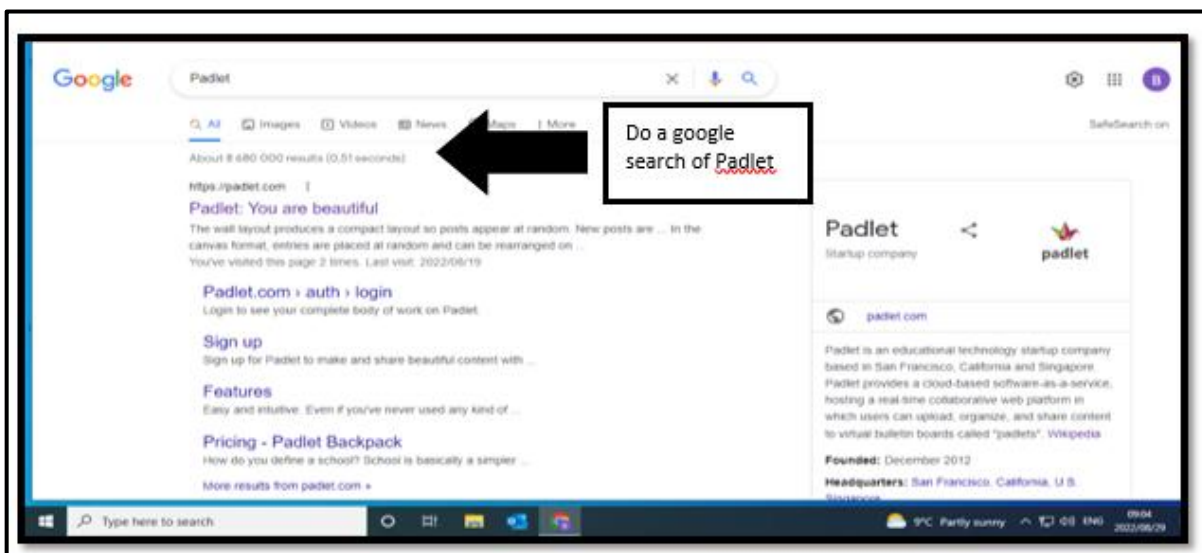
STEP 5: Share your Jamboard



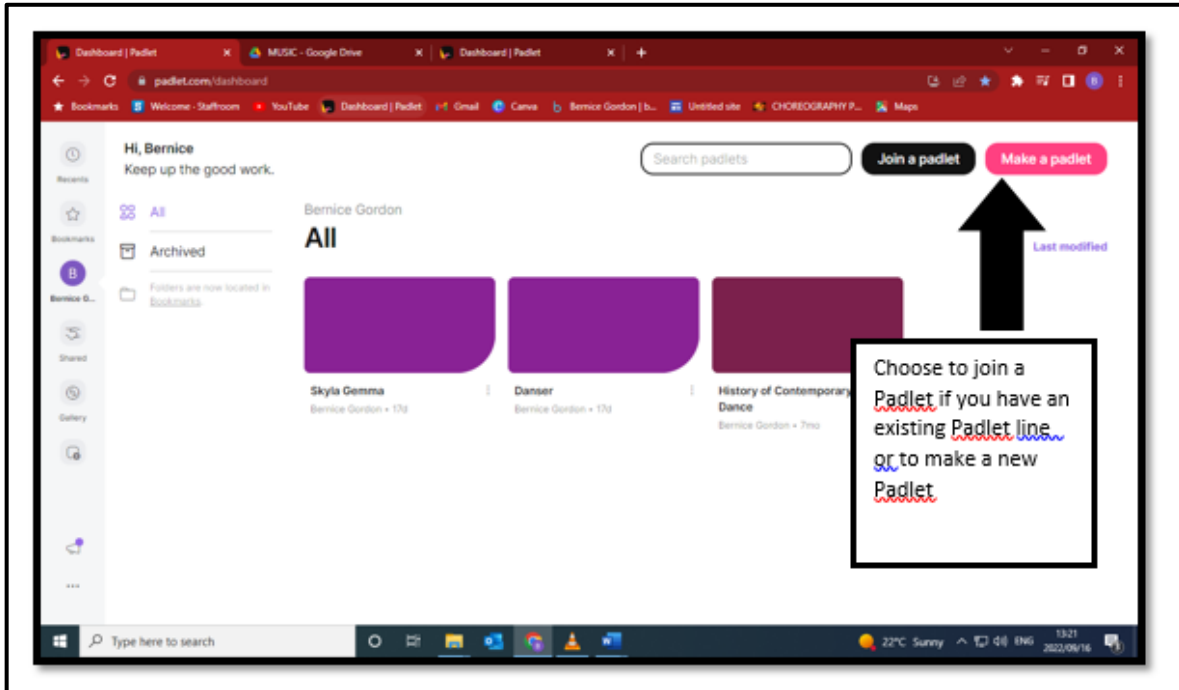
9.3 Step-by-step guide to create a Padlet



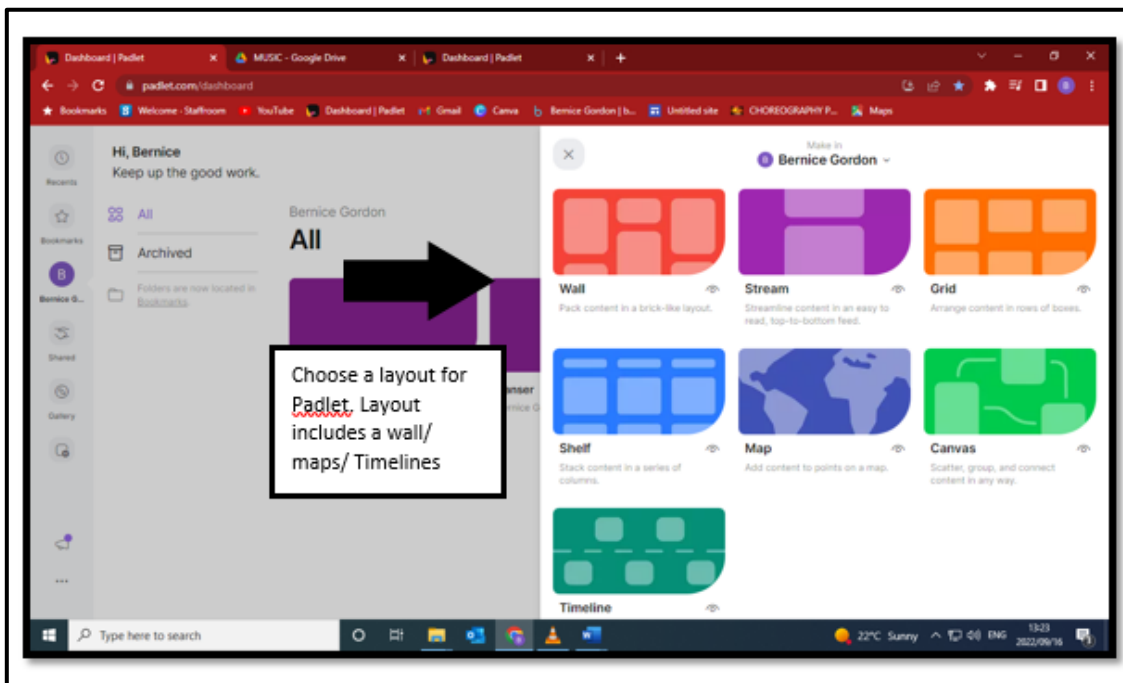
STEP 1: Google Search for Padlet

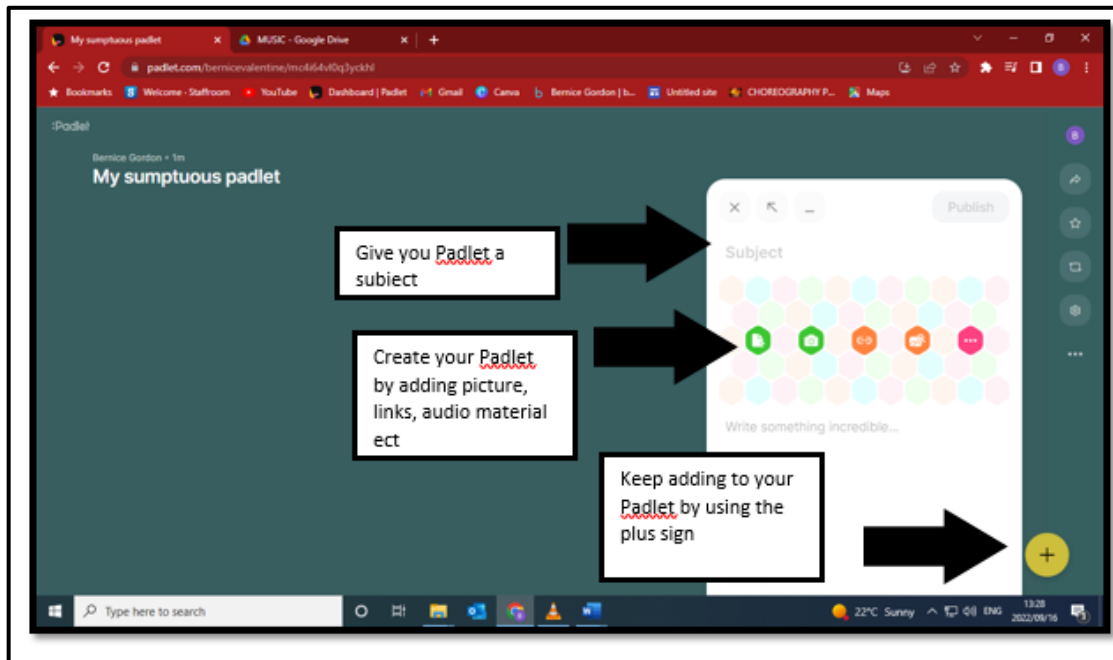


STEP 2: Choose to join or make a Padlet



STEP 3: Choose a layout for your Padlet



STEP 4: Create your Padlet

NOTE: See master classes for how to create a Padlet and Jamboard. These videos provide further guidance and ideas on to use these tools.

[Google Jamboard Masterclass](#)

[How to Teach with Padlet](#)

10. CONCLUSION

On completion of the practical assessment task learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops the learner's life skills and provides opportunities for learners to engage in their own learning.

11. REFERENCES

- Department of Basic Education, 2011. *Further Education and Training Phase Grades 10–12 Dance Studies*. Pretoria: Department of Basic Education
- Psychomotor domain — Dave's taxonomy
- This video link is a step by-step guide on how to create a choice board in Google Docs: [How to Make a Google Docs Choice Board](#)
- Watch the video below. It will show you how to create a Jamboard and how to use this app in your PAT lessons: [Google Jamboard Masterclass](#)
- This video link provides various collaborative learning opportunities in Padlet that you can use in the Dance Studies classroom: [How to Teach with Padlet](#)
- *Dancing in the Streets: Gregory Maqoma | At Home in partnership with abrdrn*: https://www.youtube.com/watch?v=pz3LsQG13Cw&ab_channel=EdinburghInternationalFestival
- *Anthem Project | Ndlovu Youth Choir*: <https://www.youtube.com/watch?v=xDfuxTs6XGk>

- *Masaka Kids Africana Dancing This is Africa:* https://www.youtube.com/watch?v=IkOlwbjUofl&ab_channel=MasakaKidsAfrikana
- *Dear Africa Poem:* https://www.youtube.com/watch?v=6gKqf-nQHLm&ab_channel=africadotcomofficial
- *Mthuthuzeli November – INGOMA:* https://www.youtube.com/watch?v=qZr6szvn-VY&ab_channel=MthuthuzeliM22November
- *Afrofusion – Performed by MIDM Trainees 2015:* https://www.youtube.com/watch?v=4HiQuy0PZcE&ab_channel=MovingintoDanceMophatong
- Heritage Month: South African cultures and their fashion: <https://www.iol.co.za/lifestyle/style-beauty/fashion/heritage-month-south-african-cultures-and-their-fashion-9b3db86d-c5cd-4365-b3a6-e7d253c30ffb>
- *Dear Future Generations: Sorry:* https://www.youtube.com/watch?v=eRLJscAlk1M&ab_channel=PrinceEa
- *BROKEN VOICE: Environmental Climate Crisis PSA* [@museeffect] [@hella_precious]: https://www.youtube.com/watch?v=nvcw5fjj4TE&ab_channel=MusEffect%2FMuseDanceCompany
- Floods detail the effect of climate change: <https://reliefweb.int/report/south-africa/floods-detail-effect-climate-change>
- *Rain Must Fall | The Rain Dance*, performed by Kitty Phetla: <https://www.youtube.com/watch?v=4618qLhssyk>
- *Grain:* https://www.youtube.com/watch?v=fPfvYT-CFc8&ab_channel=SmudgeScreen
- Corey Baker Dance, *Lying Together* with Hong Kong Ballet: https://www.youtube.com/watch?v=0xLXD8npMXQ&ab_channel=CoreyBakerDance
- The LGBTQ Dance Company Challenging Gender Norms With Ballet | NBC Left Field: https://www.youtube.com/watch?v=ah_Kvh-ISGM
- [Greater Heights] *Transcend* LGBT/BLM Dance Awareness Film by Kellen Stancil: https://www.youtube.com/watch?v=3_3wVA3U99M
- Striving for justice and change – meet the young activists in our midst: <https://www.dailymaverick.co.za/article/2022-03-30-striving-for-justice-and-change-meet-the-young-activists-in-our-midst/>
- *Stand up*, Cynthia Erivo: <https://www.youtube.com/watch?v=sn19xvfoXvk>
- *Raise your weapon:* https://youtu.be/KuIW_qkfMv8
- Laura Mvula – *Phenomenal Woman* (Official Video): <https://www.youtube.com/watch?v=7---iGdDIBQ>
- Laure Mvula – *That's Alright:* <https://www.youtube.com/watch?v=hYjHixQ9Ns4>
- Sci-fi stories that imagine a future Africa: <https://www.ted.com/talks/nnedi-okorafor-sci-fi-stories-that-imagine-a-future-africa>
- Reimagining the African way of life through Afrofuturism: <https://www.iol.co.za/capeargus/life/reimagining-the-african-way-of-life-through-afrofuturism-b68219cc-6a0b-40f0-b267-34008afedc66>

12. IMAGE SOURCES

- <https://www.citysightseeing.co.za/en/cape-town/the-history-of-the-cape-town-minstrel-carnival>
- <https://fabergegalore.com/products/african-woman-wall-art-canvas-prints-modern-pop-art-canvas-paintings-prints>
- <https://www.momoafrica.com/five-traditional-attires-that-you-would-love-in-africa/>
- <https://www.redbubble.com/i/sticker/Typography-poster-Africa-map-by-Moloko88/28584562.EJUG5>
- <https://media.istockphoto.com/photos/african-traditional-male-model-picture-id863690336?k=20&m=863690336&s=612x612&w=0&h=uEMd1Z9QC7-Cel84rfGe6JTxxv5lhHjhdTxL5rvf8VU=>
- <https://www.capetowndiamondmuseum.org/blog/2019/09/heritage-day-2019-in-the-mother-city/>
- <https://www.discovermagazine.com/planet-earth/how-to-save-planet-earth>
- <https://worldhealth.net/news/heavy-metals-not-music-your-heart/>
- <https://www.deviantart.com/dinhstag/art/World-in-Our-Hands-342230992>
- <https://i.pinimg.com/originals/73/db/66/73db6603f859fba1082aef7b8c18bf28.jpg>
- <https://www.momscleanairforce.org/we-deserve-nothing-less/>
- <https://www.art.com/products/p47236302579-sa-i10569658/color-me-happy-don-t-be-trashy-2.htm>
- <https://www.sciencephoto.com/media/159228/view/healing-the-world-conceptual-artwork>
- <https://en.wikipedia.org/wiki/Afrofuturism>
- <https://www.afrikaiswoke.com/problem-with-afrofuturism/>
- <https://www.afrikaiswoke.com/what-is-afrofuturism/>
- <http://pattayathailand.ru/go/url=http://inutoneko.info/gender-equality-posters>
- <https://wpmu.mau.se/nmict202group3/2020/10/05/298/>
- <https://www.artstthread.com/portfolios/boardiesxartstthreaddesigncompenry>
- <https://www.wickedafrika.com/campervan-events-africa/178-grahamstown>
- <https://bostonconservatory.berklee.edu/contemporary-dance/bfa-contemporary-dance-performance>
- <https://thecaperobyn.co.za/dance-review-intoxicating-alchemy-programme-by-cape-town-city-ballet/>
- <https://www.dailymaverick.co.za/article/2019-12-10-ballet-blood-sa-dancer-brings-miners-blood-sweat-and-tears-to-british-stage/>
- <https://au-di-tions.com/audition-for-black-box-dance-company-holstebro-denmark/>
- <https://unsplash.com/photos/RUqujL3syj0>
- <https://www.art-19.com/news/dancers-bring-sculpture-gallery-to-life>
- <https://www.icaboston.org/articles/stencil-designs>
- <http://versfeld.co.za/versfeld-associates/tag/Jomba%21+Contemporary+Dance+Experience>
- <https://www.thaliastella.com/projects>
- <https://www.facebook.com/photo/?fbid=3278671535561395&set=pcb.3278671652228050>
- https://www.zazzle.com/equality_hurts_no_one_patriotic_lgbtq_pride_rights_poster-228106561192413665
- <https://theinspirationgrid.com/afrofuturist-artworks-by-maxima-manga/>
- <https://www.google.com/imgres?imgurl=https%3A%2F%2Fohiostatepress.org%2Fassets%2Fcovers%2F9780814214138.jpg&imgrefurl=https%3A%2F%2Fohiostatepress.org%2Fbooks%2Ftitles%2F9780814214138.html&tbnid=nfOWEc4TbSyp3M&vet=1&docid=yYv4BUUYhCLxtM&w=400&h=600&hl=en&source=sh%2F%2Fim>
- <https://i-d.vice.com/en/article/vbdqxx/why-afrofuturism-is-the-art-movement-we-need-in-2017>
- <https://www.houseofenid.net>