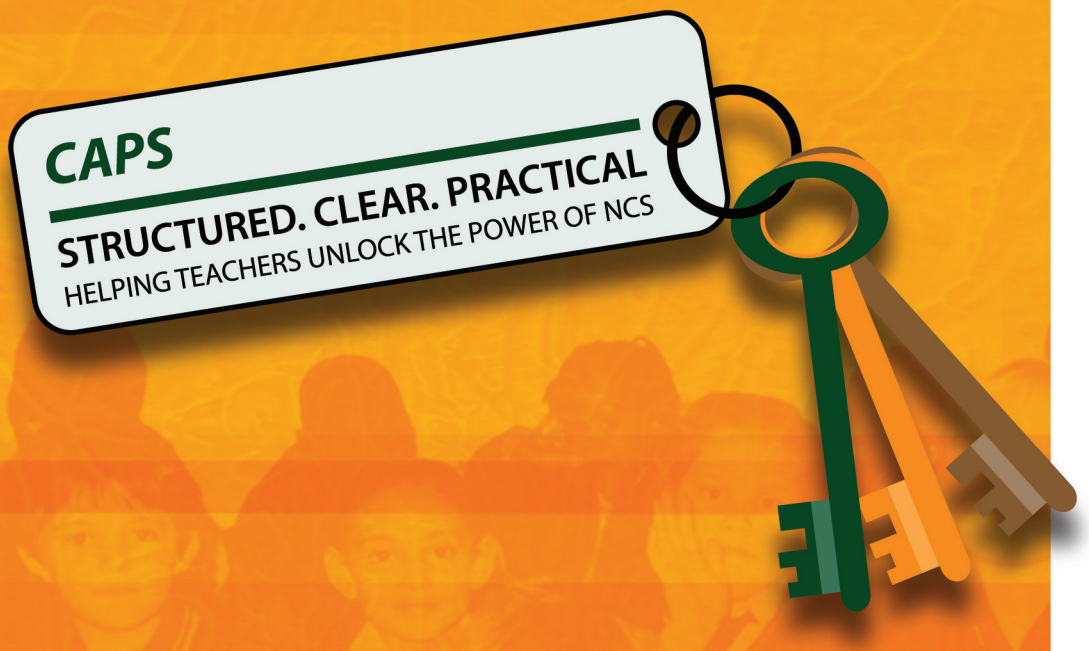
DANCE STUDIES

National Curriculum Statement (NCS)

Curriculum and Assessment Policy Statement



Further Education and Training Phase Grades 10-12

basic education
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Basic Education
REPUBLIC OF SOUTH AFRICA

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CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12

DANCE STUDIES

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FOREWORD BY THE MINISTER

Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12* (2002).

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement* (2002) to produce this document.

From 2012 the two 2002 curricula, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12.* The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* accordingly replaces the Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines with the

(a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;

(b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and

(c) *National Protocol for Assessment Grades R-12.*

MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

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SECTION 1

INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS FOR DANCE STUDIES GRADES 10-12

1.1 Background

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

1.2 Overview

(a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:

(i) Curriculum and Assessment Policy Statements for each approved school subject;

(ii) The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

(iii) The policy document, National Protocol for Assessment Grades R-12 (January 2012).

(b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the

(i) Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and

(ii) National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.

(c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:

(i) The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;

(ii) The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;

(iii) The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;

(iv) The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

(v) The policy document, 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), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.

(d) The policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the *National Curriculum Statement Grades R-12.* It will therefore, in terms of *section 6A* of the *South African Schools Act, 1996 (Act No. 84 of 1996,)* form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.

1.3 General aims of the South African Curriculum

(a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

(b) The National Curriculum Statement Grades R-12 serves the purposes of:

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace; and
- providing employers with a sufficient profile of a learner's competences.

(c) The National Curriculum Statement Grades R-12 is based on the following principles:

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
- Progression: content and context of each grade shows progression from simple to complex;

- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.

(d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively as individuals and with others as members of a team;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

(e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

1.4 Time Allocation

1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

SUBJECT	GRADE R (HOURS)	GRADES 1-2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
First Additional Language		2/3	3/4
Mathematics	7	7	7
Life Skills • Beginning Knowledge • Creative Arts • Physical Education • Personal and Social Well-being	**6** (1) (2) (2) (1)	**6** (1) (2) (2) (1)	**7** (2) (2) (2) (1)
TOTAL	**23**	**23**	**25**

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades 1-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R-2 and 2 hours as indicated by the hours in brackets for Grade 3.

1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Sciences and Technology	3,5
Social Sciences	3
Life Skills • Creative Arts • Physical Education • Personal and Social Well-being	**4** (1,5) (1) (1,5)
TOTAL	**27,5**

1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
TOTAL	**27,5**

1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	**4.5**
First Additional Language	**4.5**
Mathematics	**4.5**
Life Orientation	**2**
A minimum of any three subjects selected from **Group B** Annexure B, Tables B1-B8 of the policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12,* subject to the provisos stipulated in paragraph 28 of the said policy document.	**12 (3x4h)**
TOTAL	**27,5**

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.

SECTION 2

DANCE STUDIES

2.1 What is Dance Studies?

Dance Studies has both a theoretical and a practical component. Learners acquire specific dance capabilities to create, express and communicate through dance. Dance Studies contributes to an appreciation of dance and an understanding of professional practice. This enables learners to pursue dancing and dance-related careers in the performing arts, entertainment, education, fitness and leisure industries.

Dance Studies uses daily dance practice, choreography and dance theory to promote fitness and a healthy lifestyle and equips learners with crucial life skills, such as self-discipline, creativity, critical thinking, leadership and teamwork, all of which will benefit them in any field of interest.

2.2 Specific aims

Dance Studies aims to

- develop the body as an instrument of expression;
- promote safe dance practics;
- develop learners' 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 analyse critically, respond, enjoy and make discerning judgements about dance; and
- develop the ability to engage with social, cultural, environmental and community issues through dance.

2.3 Time allocation for Dance Studies

Dance Studies is allocated a minimum of four teaching hours per five-day week. This amounts to 40 hours per term and 160 hours per year. In addition, Dance Studies learners are expected to practise and rehearse at least twice per week outside of school hours. Extra mural classes after school should be made available that allow time to work on dance technique, or learners may be allowed to attend classes in private studios after school. Time will also be required outside of the timetable for learners to rehearse their choreography tasks.

Theory and practice go hand in hand in Dance Studies. Since the practical components of dance are time-consuming, the practical and theoretical work should be integrated, wherever possible.

As dance learners need to develop fitness, training should not stop during examination periods. At least twice per week schools should allocate double periods to allow sufficient time for changing into dance clothing, warming up, dance practice and cooling down.

2.4 Resources required to teach Dance Studies

- A dance studio or double classroom or school hall with a sprung wooden floor (essential)
- Mirrors along one wall (optional)
- Barres (essential for Ballet, optional for other dance forms)
- A dedicated music system with good sound and music CDs or iPod
- Music instruments (optional)
- A DVD player and screen, or data projector and computer/laptop
- Prescribed dance work DVDs - at least 6 DVDs over the three years of FET
- Dance text book, study guides, dance reference books and magazines
- Access to internet for research (optional)
- A workbook or file and a journal
- Dance wear appropriate to the dance major
- Teacher guide DVDs
- Storage space for workbooks and lockers for clothes
- Change rooms

Selection of a Dance Major

Each of the many dance forms has its own dance language, terminology and training requirements. Schools need to identify which dance form they will offer as their dance major. Given the time allocation, it is not advisable for a school to attempt to offer more than one dance major, unless they have additional teachers and studios and an extended school day.

Writing a curriculum and identifying standards and levels of complexity required across dance forms is extremely challenging. This curriculum is written with the three most popular dance forms in South Africa in mind, namely

- African dance;
- classical ballet; and
- contemporary dance.

Schools and teachers wishing to offer Dance Studies in any other dance form need to apply to the Department of Basic Education, outlining how they will adapt the curriculum for their needs while maintaining the required level of rigour.

Selection of learners

For safety reasons the number of learners in a practical dance class should not exceed 20. Learners must be auditioned and selected for this subject based on interest, enthusiasm, aptitude and talent.

2.5 Overview of topics and weighting

The core content consists of a broad study of dance as an art form, involving three interrelated topics, namely:

Broad topics	Time weighting: 4 hours per week, plus practice time after school.
Dance performance	60% of allocated time – minimum 2½ hours per week during school time, plus additional time after school.
Dance composition	20% of time, taught in modules
Dance history and literacy	20% of time, taught in modules

The broad topics of Dance Performance and Dance Composition involve acquiring physical, presentational, creative and interpretative skills as well as knowledge and understanding. The body is the instrument through which dance is experienced and realised. Physical training and preparation of the body is therefore fundamental. This training informs all three broad topics of the subject.

Learners may enter this course in grade 10 with a range of prior experiences. As a result, high percentages of the time allocation and the weighting have been allocated to the broad topic Dance Performance to provide for the necessary physical training.

2.6 Content

Dance Performance involves preparing the body as an instrument of expression. This includes safe dance practice, technique and style, health care and injury prevention. It also involves dance performance to a particular standard. It includes musicality and an introduction to indigenous dances of South Africa.

Dance Composition prepares learners for careers in the dance industry and includes improvisation, as well as the principles, processes and practices of choreographing dances. Learners are exposed to music genres, instruments and elements to guide them in the use of music for their choreographies. They are also given the opportunity to develop entrepreneurial skills in arts production management, such as organising, marketing and producing dance performances.

In this document, the words composition and choreography are used interchangeably.

Dance History and Literacy involves studying the basic development of dance in the past and present, dance principles, as well as the functions and values of dance. Learners study and research prescribed dance works (see Annexure E) and the related choreographers and composers. They develop their critical thinking abilities and their understanding of different artistic, social and cultural contexts of dance.

2.7 The Nature of Progression in Dance

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

Progression in dance skills manifests in:

- increased retention of dance movements, steps, sequences and whole dances;
- mastering of new concepts and skills;
- acquisition of movement vocabulary and terminology;
- increased awareness of detail and level of accuracy, strength, stamina and control;
- improved coordination of multiple body parts;
- increased musical ability and ability to recognise and interpret complex rhythms;
- increased confidence, self-discipline, focus and creativity;
- the ability to dance longer sequences incorporating various dance elements, such as increased speed, rapid changes of levels and directions;
- moving from dependence to independence;
- increased movement quality (fluency, fluidity, transitions and expression);
- an integration of knowledge, skills and values in application; and
- increased ability to work with others.

The table below outlines the content progression from Grade 10 – 12:

Topic 1: Dance performance		
Grade 10	**Grade 11**	**Grade 12**
Dance technique *Dance conventions and values:* respect for others and the dance space, grooming, code of conduct	**Dance technique** *Dance conventions and values:* commitment, use of space, class etiquette, working safely with others	**Dance technique** *Dance conventions and values:* self-discipline – punctuality, preparedness, responsibility, commitment to the other dancers; stage conventions
Awareness of safe dance practice: warming up, cooling down; awareness of correct posture and alignment, pliant joints and safe landings *Developing fitness:* building strength, core stability, flexibility, endurance and neuromuscular skills *Movement vocabulary:* introduction and characteristics of the dance major	*Application of safe dance practice:* warming up, cooling down, principles of correct posture and alignment, fluidity of movements in the joints and safe landings *Developing fitness*: as for Grade 10, but with increasing complexity *Movement vocabulary:* principles, style, characteristics, techniques and dance vocabulary of the dance major	*Application of safe dance practice:* warming up, cooling down; application of correct posture and alignment and safe landings *Developing fitness*: as for Grades 10 and 11, but with increasing complexity *Movement vocabulary:* increasing levels of complexity in dance technique and combinations appropriate to the dance major: e.g. tumbling, falling, turning, rolling, pointe work, aerial movements; acquiring expertise in grasping unseen dance combinations quickly
Music for dance: exploration of a range of musical rhythms and genres, recognition of time signatures and understanding how they affect quality of movement *Exposure to dance across cultures*: steps and sequences	*Music for dance:* exploration and recognition of phrasing; reflection of musical dynamics in dance movement *Exposure to dance across cultures*: learning a full dance	*Music for dance:* development of musicality; exploring different ways of working with music in performance and composition *Exposure to dance across cultures:* fusion of dance steps from two dance forms in a combination/dance.
Performance skills Dance sequences and dances emphasising focus, timing and spatial relationships with others	**Performance skills** Group dances emphasising changing direction, style, varied dynamics and commitment to movement	**Performance skills** Solo and group dances with increasing levels of complexity, accuracy, musicality and movement quality (focus, fluency, fluidity, transitions, dynamics, musicality, style, interpretation and expression).

Topic 1: Dance performance		
Grade 10	**Grade 11**	**Grade 12**
Theory: safe dance practice and health care • Purpose of warming up and cooling down • Principles of posture, stance and alignment • Foot care and hygiene: care of the feet, tired/sweaty feet, correct shoes, cracked/dry feet, blisters, toe nails • Nutrition: food groups, balanced diet, maintaining good hydration • Appropriate dance environment	**Theory: safe dance practice and health care** • Structure, movement and safe use of the spine and principles of core stability • Basic knowledge of the skeleton • Name, location, classification and range of movement of synovial joints • Foot care and hygiene: ingrown toenails, athlete's foot, blisters, corns, calluses, skin splits; causes, prevention and care • Main muscle groups and their anatomical actions (optional). • Components of fitness: strength and flexibility • Injuries (cramps, shin splints): causes, prevention and care • Nutrition: good food choices and eating disorders • Stereotyping, peer pressure, a positive body image	**Theory: safe dance practice and health care** • Principles, processes and procedures for warming up and cooling down • Components of fitness: core stability, endurance, and motor coordination (neuromuscular skills) • Injuries (sprains, strains, broken bones, tendonitis): causes, prevention and care • Simple first-aid treatment (RICE) • Mental health: tension, stress, relaxation, concentration and commitment • Benefits of good nutrition

Topic 2: Dance Composition		
Grade 10	**Grade 11**	**Grade 12**
Improvisation *Trust-building exercises* to create a safe environment: leading and following, meeting and parting, call and response, blind and guide, light touch, counter balance (working in pairs and groups)	**Improvisation** *Trust-building exercises*: complementary and contrasting shapes and movements, giving and receiving weight, contact improvisation (working in pairs and groups)	**Improvisation** *Trust-building exercises*: power relations, double work, partnering, contact improvisation, physical theatre or other acceptable to the dance form (working in pairs and groups)
Exploration of dance elements: space, time and force	*Exploration of dance elements*: contrasting movements, rhythms, polyrhythms and syncopation	*Exploration of dance elements*: combining elements of design
Development of movement vocabulary through exploration of the body and its parts, locomotor and non-locomotor movements and working with props	*Development of movement vocabulary* through working with different music genres, words, symbols, texts, sculptures or pictures	*Development of movement vocabulary* and ability to conceptualise choreography through working in non-conventional spaces, with own stories and socio-political issues
Exploration of natural gestures and stylised movements	*Exploration* of ideas and perceptions specific to South Africa through sound and movement	*Exploration* of the use of multidisciplinary art forms and technologies
Music for dance Music terms, genres, motifs and phrases	**Music for dance** Instrument classification and sound production; relationship of dance to aural settings; polyrhythms and syncopation	**Music for dance** Selection of music for choreography
Choreography Composition of movement sequences combining locomotor and non-locomotor movements.	**Choreography** Development of movements and motifs	**Choreography** Conceptualising an intention and generating relevant movement
Choreographic structure beginning, ending, motifs and phrases	*Choreographic structure* climax, sequencing, transitions, patterning, repetition and stillness Exploration, deconstruction and own interpretation of a professional choreographer's work	*Choreographic structure* unison, canon, theme and variations, chance dance Development of ideas for choreography task by means of research, analysis, improvisation, abstraction Use of production elements: music, costumes, props, lights, sets
Composition of a short sequence	Choreography of a solo or duet	Choreography of a complete group dance of 2–3 minutes.
Production Marketing: designing of a flyer or poster focusing on colour, design, information, visual impact	**Production** Production planning: performance spaces, programme notes, marketing plan, journal reflection	**Production** Production organisation for public performance; planning marketing strategies

Topic 3 Dance History and Literacy		
Grade 10	**Grade 11**	**Grade 12**
• What is dance? • Why do people dance? • Different forms of dance • Cultural dance and theatrical/concert dance • Brief overview of the evolution and development of dance • History of the dance major • The meaning of indigenous dance • Field trip to see live dance or watching videos/DVDs • Simple analysis and interpretation of any two different professional dances • Dance terminology	• Principles of the dance major • Careers in and related to dance • Field trip to see live dance show • Analysis of a prescribed South African dance-work (other than studied in Grade 10) Biographical study of the selected choreographer to situate the work within its historical context • Analysis of a prescribed international dance work (other than studied in Grade 10) Biographical study of the selected choreographer to situate the work within its historical context • Music and composers of dance works studied • Indigenous African/cross-cultural dance – historical background, period, culture, society, roles, description, symbolism, dance as transformative ritual	• Principles, characteristics and styles of two dance forms • Careers: range, scope, training needed, training providers • Community dance projects • Functions and value of dance in society • Field trip to live performance or watching a dance DVD • In-depth study of selected prescribed South African dance work and the choreographer • In-depth study of selected prescribed international dance work and the choreographer • Dance symbolism • Music and composers of dance works studied

2.8 Teaching guidelines

Teaching dance technique

- Guide and supervise the practical dance classes at all times.
- Learners need to warm up before every practical dance class and gradually develop a warm-up and body conditioning routine that is repeated in each class, to build fitness and body memory.
- Expose learners to a wide range of music genres and use various tempos to develop their listening skills and musicality.
- Teach dance movements and steps slowly (scaffolding the exercise to ensure an understanding of best practice). Sometimes, however, teach a dance combination quickly to challenge learners to watch and listen well and to learn combinations easily.
- Teach steps and combinations in the centre and then moving across the space.
- Ensure that learners have an opportunity to perform dance combinations in each class. Start teaching a simple combination and keep adding to it each week until the learners can perform the whole dance.
- Ensure that learners have open classes so that they learn to pick up unseen combinations quickly and easily.

Teaching improvisation

- Improvisations should be structured, with clear parameters. Never say, “do anything you like.”
- Learners must be guided to move with spontaneity, daring and confidence.
- Improvisations should be developed into compositions.

Teaching dance theory

- The teaching of the theory should be integrated with the practical work, but also taught separately. Use anatomical terms in the practical classes and use pictures, internet games, drawing, labelling and interactive methods to teach the anatomy and health care. Link theory to best dance practice, fitness and injury prevention. Develop thinking dancers.
- Encourage learners to read and research dance history and theories.
- Expose learners to live and video performances to teach them how to look at dance critically.
- Link Dance Literacy to choreography.
- Give learners opportunities to write about dance in order to develop their writing skills and to use dance terminology.

Performance Assessment Tasks (PATs) take place in every grade.

Grade 10	2 compulsory PATs	PAT 1: Composition of a sequence - term 2 PAT 2: Indigenous or cross-cultural dance term 3
Grade 11	2 compulsory PATs	PAT 1: Indigenous or crosss-cultural dance - term 2 PAT 2: Choreography - term 3
Grade 12	2 compulsory PATs	PAT 1: Choreography - term 1 PAT 2: Group Dance - term 2/3

SECTION 3.

TERM PLANS

DANCE STUDIES	GRADE 10	TERM 1
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year plus supervised practice time after school	**Resources** Dance studio, double classroom or hall with a sprung wooden floor, music system and CDs, DVDs, dance attire, textbooks and reference books

Content/concepts/skills

Dance technique

- Dance conventions and values:
  - Greeting or acknowledgement at start and end of class
  - Use of space: awareness of personal space and sharing space, especially in travelling combinations
  - Class discipline, respect for others and code of conduct
  - Grooming
  - Consistent attendance
- Safe dance practice: warming up, cooling down, awareness of correct posture and stance, alignment and pliant joints
- Technique exercises in dance major building strength and flexibility, e.g. body action involving combinations of flexion, extension, rotation, locomotion and combination of body parts
- Introduction to characteristics of the dance major
- Dance vocabulary in the dance major – steps and combinations across space

Theory: Safe dance practice and health care

- Purposes of warming up and cooling down
- Principles of posture, stance and alignment

Topic 2 **Dance composition**	**Suggested contact time** 5- 7 hours per term taught in modules, separately or interspersed with technique classes	**Resources** Music system, CDs of various genres, instruments, pictures of instruments, props, textbooks and reference books

Content/concepts/skills

Improvisation

- Trust-building games to create a safe environment and code of conduct, e.g. mirror image, leading and following, blind and guide, active and passive, call and response, meeting and parting
- Intuitive response to a wide range of movement ideas and stimuli to build movement vocabulary: exploration of the body and its parts, locomotor and non-locomotor movements alone and in combination (e.g. walk–turn–collapse–unravel), working with props (e.g. rope, leaves, fabric, sticks or chairs)
- Development of creativity, imagination, problem-solving abilities and decision-making skills

Music for dance:

- Use of a wide range of music genres to accompany improvisations: art music (classical music religious music); traditional music; electronic music; popular music (blues, country, hip hop, jazz); folk;

Choreography

- Composition of movement sequences combining locomotor and non-locomotor movements with a theme (e.g. the chase) and in abstract, working individually and in pairs

DANCE STUDIES	GRADE 10	TERM 1
Topic 3: **Dance history and literacy**	**Suggested contact time** 7-8 hours per term taught in modules, plus homework time	**Resources** History: TV and DVD player or computer and data projector; dance books, magazines and pictures, worksheets/workbook, textbooks and reference books
Content/concepts/skills *History:* • What is dance? • Why do people dance? • Different types of dances – cultural dance (African, Spanish, Irish) and theatrical/ concert dance (ballet, contemporary) • Dance terminology – begin to develop own dance dictionary		

DANCE STUDIES	GRADE 10	TERM 2
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio, music system and CDs, DVDs, dance attire, model of skeleton or large posters of skeleton, textbooks and reference books

Content/concepts/skills

Dance technique

- Consolidation of work done in term 1
- Warming-up ritual gradually developed, with increased focus on breathing, warming up the spine, muscles and joints, and emphasis on correct posture and alignment of body parts (knees over middle toes, etc.)
- Technical exercises in dance major, including movements involving turning with eye focus (spotting)
- Principles and characteristics of dance major: for classical ballet – turnout, positions of the arms and feet, line; for contemporary dance – moving from the pelvis, fall and recovery, off axis; for African dance – rhythmic patterning, stance, use of natural bends of the body
- Dance vocabulary in the dance major – steps and combinations moving across space to a range of music rhythms
- Cooling down relaxation techniques with stretching

Theory: Safe dance practice and health care

- Foot care and hygiene: care of the feet, hygiene and cleanliness, athlete's foot, ingrown toe nails, skin splits
- Appropriate dance environment: sprung wooden floor in good condition, room well ventilated, suitable temperature, large enough to move safely

Topic 2 **Dance composition**	**Suggested contact time** 7 hours per term taught in modules, separately or interspersed with technique classes	**Resources** Music system, CDs, textbooks and reference books

Content/concepts/skills

Improvisation

- Trust-building games and exploration of relationships, e.g. moving with light physical contact (moving in pairs with fingertips touching, palms touching, balancing in twos)
- Exploration of design element of space, time and force (separately and together)
  - Space: personal and general space; level – high, medium, low; dimension – small, large, narrow, wide; direction – forward, backward, sideways, diagonal, up, down; floor patterns
  - Force: energy – forceful, forceless; flow of movement – jerky, smooth
  - Time: rhythm, tempo, pace, duration, melody

Music for dance:

- Exploration and defining of musical terms: tempo, rhythm, pace, duration, syncopation, polyrhythms, beat harmony, melody

Choreography

- **Performance Assessment Task (PAT 1):** Composition of a movement sequence with consideration for dance elements (space, time force) and with a clear beginning and ending.

Topic 3 **Dance history and literacy**	**Suggested contact time** 7-8 hours per term taught in modules, plus homework time	**Resources** Dance books, dance magazines, internet, live performances (optional)

Content/concepts/skills

- Brief evolution and development of dance, i.e. how dance developed, and factors that influenced the development in general
- Identification of different dance forms
- Field trip to see live dance show or watch dance videos to become dance literate
- Simple analysis and interpretation of a professional South African dance work, including choreographer, composer, choreographic intention, style, music used and skill of the performers

DANCE STUDIES	GRADE 10	TERM 3
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio, music system or music instruments appropriate to the dance form; an expert in indigenous or other dance forms (optional), dance attire, textbook, reference books and pictures, African dance DVD and teacher guide (optional), notes and worksheets

Content/concepts/skills

Dance technique

- Consolidation of work done in terms 1 and 2
- Floor (non-weight bearing) exercises to develop and enhance core stability, flexibility and strength
- Standing (weight-bearing) exercises to develop balance and control
- Warming up the feet and legs in preparation for stamps, kicks, pointe work or aerial work (jumps, leaps) and safe landings from elevation (as required in the chosen dance major)
- Dance vocabulary in the style of the dance major – steps and combinations moving to a range of music genres and rhythms
- Dance combinations using different time signatures, focusing on how they affect the quality of the movement
- Indigenous/cross-cultural dance – **Performance Assessment Task (PAT 2):**
  - Non-African dance majors learn and perform African indigenous dance steps and sequences from, at least but not limited to, gumboot/pantsula/kwassa kwassa
  - African dance majors learn and perform steps and sequences from a non-African culture dance form, for instance but not limited to, ballet/contemporary/Spanish/Indian
- Cooling down: gradual reduction of speed and size of movements, stretching and relaxation

Theory: Safe dance practice and health care

- Nutrition: food groups, balanced diet, maintaining good hydration

Topic 2	Suggested contact time	Resources
Dance composition	7 hours per term taught in modules, separately or interspersed with technique classes	Music system, CDs, instruments, props, examples of posters and flyers, textbooks and reference books

Content/concepts/skills

Improvisation

- Trust-building games and exploration of relationships: moving in pairs and groups with light physical contact, with elastics, rope, fabric and walking in pairs with body parts attached (shoulders touching; counter-balances)
- Exploration of design elements (separately and together):
  - Space: geometric shapes, size, direction, levels, focus, negative space
  - Force: weight, dynamics, impulse
  - Time: rhythmic patterns, regular and irregular rhythms
- Exploration of beginnings and endings
- Exploration of motifs and phrases

Music for dance:

- Recognition of music motifs and phrases

Choreography

- Choreography of own short solo sequence (8–16 bars), with consideration of choreographic structure, e.g. beginning, middle, ending, motifs and phrases

Production

- Marketing – designing a flyer or poster focusing on colour, design, information and visual impact

DANCE STUDIES	GRADE 10	TERM 3
Topic 3 **Dance history and literacy**	**Suggested contact time** 7-8 hours per term taught in modules, plus homework time	**Resources** Textbook, dance books, dance magazines, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector, writing materials, worksheets

Content/concepts/skills

- History of the dance major: origin, cultural and social background, timeline, influential people in the dance major internationally and in South Africa (formal assessment research project)
- Analysis and interpretation of any professional dance work, including choreographer, composer, choreographic intention, style, music used and skill of the performers
- Analysis of the indigenous/cross-cultural dance studied and comparison with dance major in terms of style as well as social and cultural context

DANCE STUDIES	GRADE 10	TERM 4
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week, plus practice time after school	**Resources** Dance studio music system and CDs, textbook, reference books, revision worksheets

Content/concepts/skills

Preparation for formal assessment

Dance technique

- Mastery of warming-up ritual and class work, including weight-bearing and non-weight-bearing exercises for core stability, flexibility and strength, applying safe dance practice
- Combinations of steps in dance major with variation in direction and speed
- Performance of a short group dance, with focus on timing and spatial awareness between dancers
- Theory: Safe dance practice and health care
- Revision of all topics from term 1, 2 and 3

Topic 2	Suggested contact time	Resources
Dance composition	6 hours	Music system, CDs

Content/concepts/skills

Improvisation

- Trust-building exercises, e.g. making eye contact, spatial awareness, exploration of relationships with other bodies
- Combining elements of dance (improvise using variations in tempo, direction and force)
- Exploration of contrasting movements, e.g. strong – weak, high – low, fast – slow, open – closed
- Exploration of natural gestures and stylised movements

Choreography

- Composition of a sequence that combines natural gestures and stylised movements

Topic 3	Suggested contact time	Resources
Dance history and literacy	7-8 hours per term taught in modules, plus homework time	Textbooks, study guides, dance books, dance magazines, internet, worksheets

Content/concepts/skills

- Principles of the dance style taught in dance major
- Dance terminology: steps, principles according to the dance form
- Revision of all theory for the written examinations

DANCE STUDIES	GRADE 11	TERM 1
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio, double classroom or hall with a sprung wooden floor, CDs, dance togs, music system or music instruments appropriate to the dance form, reference books and pictures, notes and worksheets, textbook

Content/concepts/skills

Dance technique

- Revision of Grade 10 work
- Dance conventions and values: use of space (class etiquette, awareness of others in the space and clarity of direction, working safely with others)
- Safe dance practice: warming up, cooling down, principles of correct posture and alignment
- Technical exercises in the dance major that build core stability and flexibility
- Components of a dance class, e.g. floor work/barre-work, centre work, moving in and across space, and aerial work, as required by the selected dance major
- Principles, characteristics and style of the dance major: stance, centring, turnout, line, relationship to gravity, momentum and suspension, spiral, gestures or other aspects appropriate to the dance form
- Articulation of the feet, building strength and agility, and jumps/footwork sequences with safe landings
- Travelling and aerial movement combinations across the floor, including changing directions
- Dance terminology: names of steps

Theory: Safe dance practice and health care

- Basic knowledge of the skeleton – names of the main bones, labelling
- Structure, movement and safe use of spine and principles of core stability
- Synovial joints: names, location, classification and range of movement

Topic 2	Suggested contact time	Resources
Dance composition	7 hours per term taught in modules, separately or interspersed with technique classes	Music system, CDs, instruments, poetry, prose, symbols, pictures, photographs and pictures of performing spaces, textbooks and reference books

Content/concepts/skills

Improvisation

- Trust-building exercises: (making eye contact, spatial awareness, exploration of relationships with other bodies)
- Exploration of movement motifs and phrasing

Music for dance:

- Exploration of movement inspired by different musical instruments, e.g. piano, drum, flute, guitar
- Types of music instruments, classification and sound production
- Development of movements and motifs for a range of music genres and styles

Choreography

- Composition of movement motifs into phrases with variations
- Choreographic structures: beginning, ending, climax, transitions, sequencing, patterning, repetition and stillness

Production

- Performance spaces – technical terminology (upstage, downstage, wings, flats, cyclorama, proscenium arch, theatre in the round, tribal setting)

DANCE STUDIES	GRADE 11	TERM 1
Topic 3 **Dance history and literacy**	**Suggested contact time** 7-8 hours per term taught in modules, plus homework time	**Resources** Textbook, *Dance History Study Guide* (WCED, 2007), dance books, dance pictures, internet

Content/concepts/skills

- Principles of the selected dance major
- Study of an international prescribed dance work and choreographer (other than that studied in Grade 10): biography, period, intention, description, style and contribution to dance. *Viewing and analysing of DVD of selected prescribed dance work (essential)*
- Study of the music of the selected international dance work, including composer(s), instruments, genre, contribution to the dance piece
- Analysis of production elements – how the choreographer created atmosphere or meaning: lights, music, sets, props, costumes or make-up

DANCE STUDIES	GRADE 11	TERM 2
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio music system and CDs, an expert in the indigenous dance form (optional), reference books and pictures, African dance DVD and teacher guide (optional), notes and worksheets, textbooks and reference books

Content/concepts/skills

Dance technique

- Consolidation of work done in term 1
- Safe dance practice: focus on fluidity of movements in the joints, smooth transitions and safe landings from aerial movements
- Technical exercises in dance major in order to build core stability, strength and flexibility
- Exercises practicing the coordination of body parts, e.g. coordinating arms and legs
- Full technical class in the dance major showing all components: warming up, body conditioning, centre work and dance combinations, travelling across space
- Dance vocabulary of the dance major: steps and sequences, moving to a range of music genres and rhythms with variations in use of space (levels, directions, pathways)
- Travelling and aerial movement combinations across the floor, exploring and recognising phrasing and musical dynamics
- Dance terminology: names of steps, names and explanation of principles of dance major

Performance assessment task (PAT 1) : Indigenous cross-cultural dance:

- Non-African dance majors: learn a traditional/classical African indigenous dance, for example but not limited to: Domba/ Ingoma/Umzansi/Isishameni/Indlamu /San medicine song
- African dance majors learn a dance from a non-African culture, e.g. ballet, contemporary, Spanish, Indian, jazz

Theory: Safe dance practice and health care

- Foot care and hygiene: athlete's foot, blisters, corns, calluses, causes, prevention and care
- Main muscle groups and anatomical action (optional)
- Components of fitness: flexibility: definition, types (dynamic, static) and strength

Topic 2	Suggested contact time	Resources
Dance composition	5- 6 hours per term taught in modules, separately or interspersed with technique classes	Music system, CDs, instruments, dance DVDs and player or data projector, textbook, dance books and magazines, pictures of music instruments, notes and worksheet

Content/concepts/skills

Improvisation

- Exploration of dance elements: contrasting movements (strong – weak, high – low, fast – slow, open – closed, etc.)

Music for dance:

- Relationship of dance to aural settings

Choreography

- Exploration, deconstruction and own interpretation of a professional choreographer's work, i.e. identifying choreographer's underlying principles, vision, approach, structure and content; using the ideas to construct own composition
- Manipulation and development of existing material
- Investigation of various choreographic methods and processes; insight into the job of a choreographer

DANCE STUDIES	GRADE 11	TERM 2
Topic 3 **Dance history and literacy**	**Suggested contact time** 8 hours per term taught in modules, plus homework time	**Resources** Dance books, dance magazines, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector
Content/concepts/skills • Research: indigenous dance work being studied (origin, cultural and social background, description of the dance in terms of dress, props, music, context, theme or purpose, participants, analysis of movement, use of space, formations or patterns, dynamics, transformative rituals, symbolism). Report to be presented for PAT 1		

DANCE STUDIES	GRADE 11	TERM 3
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio, music system and CDs, DVDs, textbook and reference books

Content/concepts/skills

Dance technique

- Consolidation of term 1 and 2 work
- Technical exercises in dance major that builds core stability, strength, flexibility and endurance
- Increasing application of life skills: self-discipline, focus and commitment
- Increasingly complex dance vocabulary in the style of the dance major (steps, sequences, patterns), with variations in the dynamics of speed and energy
- Increased ability to recall and reproduce dance exercises and sequences: mastering a set examination class for Grade 11 practical examinations, including a solo dance of at least 30 seconds
- Group dance focusing on team work, eye contact, relationships and using choreographic devices, e.g. unison movement, canon

Theory: Safe dance practice and health care

- Injuries: causes, prevention and care (cramps, shin splints)

Topic 2	Suggested contact time	Resources
Dance composition	7-8 hours per term taught in modules, separately or interspersed with technique classes	Music system, CDs, instruments, marketing materials, textbook

Content/concepts/skills

Improvisation

- Trust-building exercises, (contact improvisation, doubles work and partnering, physical theatre)
- Exploration of ideas and perceptions specific to South Africa through sound and movement

Music for dance

- Exploration of polyrhythms and syncopation through movement

Choreography

- Composing a short sequence in pairs or small groups based on a few selected perceptions of South Africa

Performance Assessment Task (PAT 2)

- Choreography of a complete one-minute solo or duet, individually or collaboratively, based on an idea or theme or with accompaniment of music, voice or percussion instruments (could be body percussion)

Production

- Planning skills, e.g. writing a journal of choreography ideas, and structure, preparation, rehearsal schedules and self-reflection
- Marketing plan, e.g. designing a newspaper advert or an invitation
- Production planning, e.g. budget, booking venues, arranging ticket sales, ushering, listing technical equipment needed, listing staff needed to run a show and their tasks

DANCE STUDIES	GRADE 11	TERM 3
Topic 3 **Dance history and literacy**	**Suggested contact time** 7-8 hours per term taught in modules, plus homework time	**Resources** Dance books, dance magazines, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector

Content/concepts/skills

- Research assignment: study of a South African choreographer of a prescribed dance work (other than that studied in Grade 10) and his or her dance work (biography, period, company, intention, description, style and contribution to dance)
- Viewing and analysing of a DVD of prescribed dance work (essential)
- Field trip to see a live dance show (if possible)
- Careers in and related to dance

DANCE STUDIES	GRADE 11	TERM 4
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week, plus practice time after school	**Resources** Dance attire, dance studio, music system and CDs, video camera, DVDs, textbooks and reference books

Content/concepts/skills

Preparation for formal assessment including:

- Mastery of Grade 11 technical class work, with application of safe dance practice, increasing range of movement, mastering increasingly complex combinations and attention to detail
- Mastery of set group dance of at least two minutes, showing focus, timing, style, varied dynamics and commitment to movement

Theory: Safe dance practice and health care

- Peer pressure, a positive body image and stereotyping linked to dance
- Nutrition: healthy food choices, eating disorders linked to stereotyping
- Revision of all terms 1, 2 and 3 content

Topic 2 **Dance composition**	**Suggested contact time** 5- 7 hours per term taught in modules, separately or interspersed with technique classes	**Resources** Music system, CDs, textbook, marketing materials, journals, words, symbols, text, sculptures and/or pictures

Content/concepts/skills

Improvisation

- Development of movement vocabulary through working with words, symbols, text, sculptures or pictures

Choreography

- Preparation of choreography ideas and planning for Grade 12 choreography PAT
- Begin individual choreography of a 2–3-minute group dance; see Annexure C for Grade 12 PAT instructions.
- Conceptualising an intention, accessing, sequencing and synthesizing information, ideas, movements and materials, solving problems, making decisions, making choices, generating relevant movement

Production

- Continuation of journal writing
- Programme notes
- Marketing plan, e.g. designing a pamphlet, poster, advertisement

Topic 3 **Dance history and literacy**	**Suggested contact time** 6-8 hours, plus homework revision time	**Resources** Textbook, reference books, dance magazines, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector

Content/concepts/skills

- Revision of all theory work in preparation for written examination

GRADE 12

DANCE STUDIES	GRADE 12	TERM 1
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school.	**Resources** Dance studio, double classroom or hall with a sprung wooden floor, music system and CDs, DVDs, dance togs, video camera, DVDs, textbook and reference books

Content/concepts/skills

Dance technique

- Revision of work done in Grades 10 and 11
- Dance conventions and values: self-discipline: punctuality, preparedness, commitment, responsibility, awareness of and respect towards others
- Safe dance practice: warming up, cooling down, kinaesthetic awareness and application of correct posture and alignment, safe landings
- Floor or barre work to develop fitness, balance and control
- Increasingly complex techniques appropriate to the dance form (tumbling, falling, turning, rolling, pointe work, aerial movements)
- Musicality: timing and ability to recognise and interpret complex rhythms and genres
- Extending the Grade 11 group dance, or learning a new group dance (duration at least 3 minutes) for a performance in PAT 2 (2/3 term)

Theory: Safe dance practice and health care

- Purposes, principles and procedures for warming up and cooling down
- Components of fitness: core stability, endurance and motor co-ordination (neuro-muscular skills)

DANCE STUDIES	GRADE 12	TERM 1
Topic 2 **Dance composition**	**Suggested contact time** 7-8 hours plus practice time after school	**Resources** Music system, CDs, instruments, technologies, dancers, journals, production elements, textbook and reference books

Content/concepts/skills

Improvisation

- Exploration through improvisation of non-conventional spaces, own stories and social issues
- Experimenting with multi-disciplinary work (text, sculpture, photography) or technologies (audio, video, film, computers, telephones)

Choreography

- Exploration of choreographic structures and form (chance dance, patterning, unison movement, canon, theme and variations)
- Selection of music for choreography for PAT 1

Choreography Performance Assessment Task (PAT 1). See Annexure A

- Complete and present a 2–3-minute group dance, based on an idea, with accompaniment (music, voice, percussion instruments or body percussion), choreographed alone or with a partner, taking the following into account:
  - Development of ideas from a starting point through research, analysis and abstraction
  - Use of production elements (props, costumes, sets, music or sound, lighting) in choreography
  - Written presentation in the form of a journal reflecting planning, preparation, rehearsal schedule, choreography ideas, structure, costume and/or make-up design and self-reflection

Skills required include:

- Cognitive skills, e.g. creative and critical thinking, problem-solving, decision-making, analysis, synthesis, application of skills and knowledge
- People management skills including time management; collaborative skills; leadership and organisational skills
- Safe practice when doing rehearsals with others; appropriateness of movement demands; appropriateness of preparation for rehearsal

Topic 3	Suggested contact time	Resources
Dance history and literacy	6-7 hours in the term taught in a module plus homework	Textbooks, dance books, dance magazines, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector

Content/concepts/skills

- Functions of dance in society, e.g. expression, communication, education, entertainment, profession, therapy, political propaganda, competition, transformation, self-realisation, inner fulfilment
- Comparison of at least two dance forms in terms of principles, characteristics and styles
- In-depth analysis of one prescribed international dance work, including choreographer's background and training, company, context, style, contribution as well as description of the dance work, symbolism and production elements used, and movement quality, with own substantiated opinions
- Study of the music of the selected prescribed dance work above, i.e. composer(s), instruments, genre, description of the music and its contribution to the dance work
- Dance writing skills, e.g. reviews, articles, essays, programme notes, press releases, interviews

DANCE STUDIES	GRADE 12	TERM 2
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 2½ hours per week throughout the year, plus practice time after school	**Resources** Dance studio, music system and CDs, video camera, textbook

Content/concepts/skills

Dance technique

- Consolidation of work done in term 1
- As in previous terms, with increased kinaesthetic awareness, coordination and control
- Exercises to develop core stability, build strength, flexibility and endurance
- Technique appropriate to the dance form performed with increased complexity, higher levels of agility, attention to detail, increased range of movement, control and balance
- Steps and combinations, moving to a range of music genres and rhythms with variations in use of space (levels, directions, pathways) and movement dynamics
- Practising of a 1–2-minute solo

Group dance Performance Assessment Task(PAT) – .see annexure C for instructions

- Public performance of a group dance demonstrating performance skills: communicating the creative or choreographic idea, projection, interpretation, expression, focus, use of stage conventions, performing with others (This can be done in the 2nd or 3rd term.)

Theory: Safe dance practice and health care

- Common causes and prevention of injuries (sprains, strains, broken bones, tendonitis, ligament injuries)
- Simple first-aid treatment (RICE = rest, ice, compression and elevation)
- Mental health (tension, relaxation, stress, concentration, commitment to daily practice, commitment to movement, commitment to other dancers in the group)

Topic 2	Suggested contact time	Resources
Dance composition	2 hours during school and whatever time is needed after school	Music system, CDs, instruments, music notes, production and marketing materials, example of theatre programmes, textbook, reference books

Content/concepts/skills

Production

- Staging of a production: organisation for public performance (marketing, financial planning, rehearsal planning). The production could include the Grade 12 choreographies and the group dance
- Definition of various roles, e.g. stage management, assistant stage management, front-of-house management, dance captain, public relations
- Planning marketing strategies, e.g. designing marketing materials, posters, flyers, press releases, networking, radio and television interviews, website
- Programme design
- Production planning, e.g. budget, fund-raising proposal, booking venues, arranging ticket sales, ushering, listing technical equipment needed

DANCE STUDIES	GRADE 12	TERM 2
Topic 3 **Dance history and literacy**	**Suggested contact time** 60 - 90 minutes per week, plus homework and revision time	**Resources** Textbook, dance books and magazines, old examination papers, internet, DVDs of prescribed dances, TV and DVD player or computer and data projector.

Content/concepts/skills

- Careers: range, scope, training needed, training providers
- Organising community dance projects
- Field trips to view live dance performances
- Dance as symbolic language past and present (theatre dance, social dance)
- Critical analysis of one prescribed South African choreographer and one dance work: including choreographer's background and training, company, context, style, contribution; description of the dance work, production elements used, movement quality with own substantiated opinions
- Study of the music of the selected prescribed dance work above, i.e. composer(s), instruments, genre, description of the music and its contribution to the dance work
- Writing skills (reviews, articles, essays, programme notes, press releases and interviews)

DANCE STUDIES	GRADE 12	TERM 3
Topic 1 **Dance performance**	**Suggested contact time** Minimum of 3 hours per week, plus practice time after school	**Resources** Dance studio, music system and CDs, video camera, textbook and reference books

Content/concepts/skills

A 30-minute set class and 1–2-minute solo in the dance major to be practised for the final practical examination, demonstrating dance techniques learnt

Dance technique

- Dance conventions: commitment to other dancers, stage conventions
- Personalisation of the 1–2-minute solo
- Quality of movement (fluency, fluidity, energy, transitions, dynamic variation, musicality and commitment to movement)
- Performance skills (focus, timing, phrasing, musicality, accuracy, control, flow of movement, projection, interpretation, expression, stage conventions, performing with others)
- Unseen dance combinations to develop ability to pick up combinations quickly (preparation for auditions)

Theory: Safe dance practice and health care

- Benefits of good nutrition for dancing
- Consolidate theory from Grades 10, 11 and 12

Topic 2 **Dance composition**	**Suggested contact time** 30 minutes interspersed with technique classes	**Resources** Props, pictures, poems and varied music

Content/concepts/skills

Improvisation

- Exploration of combining elements of dance, e.g. strong, low, slow movements; fast, light movements with quick changes of direction, varying dynamics
- Improvising with props, pictures, poems and varied music genres

Topic 3 **Dance history and literacy**	**Suggested contact time** 1 hour per week, plus homework revision time	**Resources** Old examination papers, textbooks and study guides, DVDs of selected prescribed dance works, TV or data projector and computer

Content/concepts/skills

- Revision of all theory studied in Grades 10, 11 and 12 in preparation for trial examinations

DANCE STUDIES	GRADE 12	TERM 4
Topic 1 **Dance performance**	**Suggested contact time** As required for exam preparation plus practice time after school	**Resources** Dance studio, music system and CDs
Content/concepts/skills • Final preparation for the external practical examination. After the final practical examination, continue to do open dance classes for fitness, release of tension and enjoyment • Learning an unseen dance sequence or short group dance that fuses dance steps from two dance forms *Theory: Safe dance practice and health care* Revision of all theory studied in Grades 10, 11 and 12 in preparation for final examinations		
Topic 2 **Dance composition**	**Suggested contact time** As required	**Resources** Music system, CDs, journal
Content/concepts/skills • Revision of improvisation, choreography and production theory for written examinations		
Topic 3 **Dance history and literacy**	**Suggested contact time** 2-3 hours per week, plus homework revision time	**Resources** Old examination papers and memoranda, textbooks and study guides, DVDs of selected prescribed dance works, TV or data projector and computer
Content/concepts/skills • Revision of all theory studied in Grades 10, 11 and 12 in preparation for the final examinations		

SECTION 4

ASSESSMENT

4.1 Introduction

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment should be both informal (assessment for learning) and formal (assessment of learning). In both cases, regular feedback should be provided to learners to enhance the learning experience.

In Dance Studies the approach to assessment and feedback should be constructive and encouraging to build learners' confidence. Since the body is the instrument for this subject, great care should be taken to avoid hurtful personal remarks.

4.2 Informal or daily assessment

Assessment for learning has the purpose of continuously collecting information on a learner's achievement which can be used to improve his/her learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, etc. Informal assessment may be as simple as pausing during the lesson to observe learners or to discuss with them how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involves learners in assessment. This is important, as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded, unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

4.3 Formal assessment

All assessment tasks that make up a formal programme of assessment for the year are regarded as Formal Assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. The forms of assessment used should be appropriate to the age and developmental level of learners. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, etc. Formal assessment tasks form part of a year-long formal programme of assessment in each grade and subject.

4.4 Programme of assessment

The programme of assessment is designed to spread formal assessment tasks in all subjects in a school throughout a term.

4.4.1 Programme of assessment for Dance Studies

The formal assessment requirements for Dance Studies are as follows:

- Two performance assessment tasks (PATs) per year for Grades 10-12. These PATs make up 25% of the final marks for Grades 10, 11 and 12.
- In Grades 10 and 11, one theory test, two practical tests, one mid-year theory and one mid-year practical examination as well as one research assignment make up the *school-based assessment which is worth 25% of the marks per year.*
- In Grades 10 and 11 the final examination in term 4 includes a practical examination and a theory examination. This makes up 50% of the *final mark.*
- In Grade 12 one theory test, one practical test, two theory examinations and two practical examinations make up the school-based assessment which is worth 25% of the marks.
- The final external theory and practical examinations make up 50% of the marks.

SBA 25 %	PATs 25%	FINAL EXAMINATIONS 50%

Table 1 a Formal assessment Grades 10 and 11

Term 1	Term 2	Term 3	Term 4
Theory test : 50 marks Practical test : 50 marks	Practical examination : 100 marks Theory examination : 100 marks	Research : 50 marks Practical test : 50 marks	Theory examination : 100 marks Practical examination : 100 marks
100 marks +	200 marks +	100 marks +	SBA 400 ÷ 4 = 100 marks
	PAT 1 : 50 marks	PAT 2 : 50 marks	PATs : 100 marks
SBA 100 + PAT 100 + final examinations 200 = Total 400 marks			

Table 1 b Formal assessment Grade 12			
Term 1	Term 2	Term 3	Term 4
Theory test : 50 marks Practical test : 50 marks	Practical examination : 100 marks Theory examination : 100 marks	Practical examination : 100 marks Theory examination : 100 marks	Practical examination : 100 marks Theory examination : 100 marks
100 marks	200 marks	200 marks	SBA 500 ÷ 5 = 100 marks
PAT 1 : 50 marks	PAT 2 : 50 marks		PATs : 100 marks
SBA 100 + PAT 100 + final examinations 200 = Total 400 marks			

4.4.2 Types of formal assessment for Dance Studies

Tests should be substantial and marked out of at least 50 marks.

Research assignments should encourage independent research and develop writing skills. Clear guidelines should be provided and plagiarism strongly discouraged.

Grade	Topic	Description
10	History of dance major	Origin, cultural and social background, timeline, influential people in the dance major internationally and in South Africa
11	South African choreographer of a prescribed dance work and the prescribed work	Biography, period, company, choreographer's stylistic characteristics, contribution to dance; description of the dance work, including intention, style, composer, production elements

Performance assessment tasks (PATs) should include both theoretical and practical aspects. The theory may be assessed as applied within the practical e.g. in the group dance

Grade 10	2 compulsory PATs	PAT 1: Composition of a sequence - term 2 PAT 2: Indigenous or cross-cultural dance - term 3
Grade 11	2 compulsory PATs	PAT 1: Indigenous or crosss-cultural dance - term 2 PAT 2: Choreography - term 3
Grade 12	2 compulsory PATs	PAT 1: Choreography - term 1: PAT 2: Group dance - term 2 or 3:

In Grades 10 and 11, the performance assessment tasks (PATs) are internally set, internally assessed and externally moderated.

In Grade 12, the performance assessment tasks (PATs) are internally set, internally and peer assessed and externally moderated.

Refer to annexure C for instructions for Grade 12 PATs.

Examinations are both practical and theoretical and should prepare learners for their final external examinations.

Paper 1: Theory examinations

Refer to annexure C for the topics and weighting of the external theory examination paper.

The theory examination must cater for a range of cognitive levels and abilities of learners, as shown below:

Table 2

Cognitive levels	Percentage of task
Lower order: knowledge	30
Middle order: comprehension and application	50
Higher order: analysis, evaluation and creativity	20

Paper 2: Practical examinations

The final practical examination in Grade 12 should take place between September and October. The examination is internally set according to the guidelines below and externally marked and moderated. (See Annexure D for the Grade 12 practical examination instrument)

Guidelines

The Grade 12 final external practical examination of the performance components will consist of:

1. A 30 minute comprehensive **class** *in the dance major to evaluate technical ability (4/5 learners at a time). This is not a warm-up, but rather a summary of the technique learners have achieved in their dance major. It should show the main principles of the dance form.*

2. A choreographed **set solo of 1-2 minutes in the** *dance major (not in a mix of styles). The solo needs to be set by a professional choreographer or the dance teacher and should be at the highest level of complexity that the candidate can manage. The level of complexity will influence the learner's final result. Each learner should personalise the solo.*

3. A solo or group **improvisation – candidates will be given the stimulus on the day.**

4.5 Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the knowledge, as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and his/her readiness to progress or be promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Calculating the term marks for Dance Studies

- Term mark: add raw marks for each term 1- 3 including the PAT mark, and convert to a percentage for the term mark.

- Promotion mark: add raw marks for assessment tasks from term 1 to term 3 and convert to SBA 25%, convert PAT marks to 25%, convert term 4 paper 1 (Theory) to 25% and paper 2 (Practical) to 25%.

Reporting is a process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters, etc. Teachers in all grades report in percentages against the subject. Seven levels of competence have been described for each subject listed for Grades R-12. The various achievement levels and their corresponding percentage bands are shown in the table below.

CODES AND PERCENTAGES FOR RECORDING AND REPORTING

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

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

4.6 Moderation of assessment

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

Moderation in Dance Studies includes internal moderation by the school as well as external face-to-face and cluster moderation.

It is highly recommended that all practical examinations and performance assessment tasks are filmed and made available on video or DVD for moderation or in case of illness or injury (See annexure E.)

4.6.1 Formal assessment (SBA)

- Grades 10 and 11 tasks are moderated internally. Provincial officials must moderate a sample of these tasks during their school visits, to verify the standard of the internal moderation.
- Grade 12 tasks must be moderated internally and externally – face-to-face or cluster- by a lead teacher or provincial official. The provincial education department will manage the face-to-face and cluster moderation process.

4.6.2 Practical assessment tasks (PAT)

- Grades 10 and 11 PATs will be sample moderated by the provincial officials in the 3rd or 4th term. All documentation must be available for the official visit. The official will select the samples.
- Grade 12 PATs will be face-to-face moderated by a peer teacher and/or a provincial official.

4.6.3 Final practical external examinations

Provinces will appoint an external examination panel to include

1. provincial internal moderator;
2. provincial chief examiner; and

3. co-examiner(s).

The panel should vary to include at least one expert in the relevant dance form.

- Provinces will make all the arrangements. This includes the communication with the teachers and schools, arranging the venues, the times, the examining panel and anything else that needs to be done in the management of the practical NSC examinations for Grade 12.
- Before the final practical examinations begin, the provincial internal moderator will meet with the provincial examiners in order to orientate them on examination matters and finalise the assessment instruments.
- The provincial internal moderator will visit a sample of examination sites during the examinations in order to assure the quality of the examination process.
- The teachers responsible for the teaching of the practical component being examined will be expected to be present with the examiners to facilitate the conducting of the examination and to *present their practical year marks and the full breakdown of the school-based assessment marks (SBA) for moderation.*
- Note that the provincial chief examiner makes the final decision on the assessment mark.
- The maximum duration for the entire practical dance examination process is 6 weeks in term 3 and/or 4.

4.7 Annexures

Annexure A: Format of the theory examination question paper: Grade 12

Dance Studies Paper 1 Marks: 100 Time: 3 hours

The paper consists of TWO sections.

SECTIONS	POSSIBLE TOPICS	MARKS
Section 1: Safe dance practice and health care	• Principles, purposes and processes of warming up and cooling down • Posture, stance and alignment • Synovial joints • Muscles and anatomical actions (optional question) • Structure, movement and safe use of the spine • Components of fitness: strength, flexibility, endurance, core stability, neuromuscular skills • Injury: causes, care and prevention • Benefits of good nutrition, balanced diet and hydration • Eating disorders, stereotyping • Mental health: tension, stress, relaxation, concentration	40
Section 2: Dance history and literacy	• Dance history • Functions and values of dance in society • Forms, principles and characteristics of dance major • Careers in dance and related industries • Choreographic structures and performance spaces • Dance production and marketing • Music elements, terms, instruments • Dance literacy: prescribed international and South African dance works, choreographers and composers (see list below)	60

Annexure B: Prescribed choreographers and dance works – draft list

Selections may be made from the following list to study from Grades 10-12. The selection will be based on the availability of resources such as DVDs and written material and will be confirmed annually. Please note that this list will be updated from time to time. Schools will be informed well in advance regarding changes to this list.

South African choreographers	Dance works	International choreographers	Dance works
Veronica Paeper	Orpheus in the Underworld / Carmen	George Balanchine	Apollo /Jewels (emeralds, rubies, diamonds)
Vincent Mantsoe	Gula Matari	Alvin Ailey	Revelations
Alfred Hinkel	The Last Dance / Rain in a Dead man's Footprints / Cargo	Martha Graham	Lamentations Errand into the Maze
Sylvia Glasser	Tranceformations	Christopher Bruce	Ghost Dances
Gary Gordon	Bessie's Head	Mathew Bourne	Swan Lake/Cinderella
Mavis Becker	Flamenco de Africa	Pina Bausch	Rites of Spring
Hazel Acosta	Blood Wedding	William Forsythe	In the middle, somewhat elevated
Carolyn Holden	Imagenes	Mats Ek	Giselle / Swan Lake/ Carmen
Gregory Maqoma	Beauty Trilogy/ Skeleton Dry/ Somehow Delightful	Rudi van Dantzig	Four Last Songs
Dada Masilo	Swan Lake / Romeo and Juliet	Jiri Kylian	Wings of wax

Annexure C: Performance Assessment Tasks (PATs)

PAT 1: Choreography

Instructions to teachers:

Each learner should choreograph a **2–3-minute** dance work with 3 or more people, preferably not including themselves. It is preferred that each learner choreograph his/her own dance, but it is acceptable for two learners to work together on one choreography, provided that each learner contributes equally and can show his/her individual contribution. The teacher needs to monitor and explain this in each learner's individual journal.

Should learners struggle with commitment from their dancers, they may be permitted to present a duet that includes themselves, but only as a last resort. Teachers must monitor this situation and ensure the piece is choreographed and not improvised. The circumstances should be explained, justified and reflected upon in the choreographer's journal.

Please note the following:

Genre/style/form: The choreography is not limited to the dance major or any particular genre or style. Learners should have free range, be encouraged to move away from known steps and formations and to explore and create new movement vocabulary and structures.

Use of dancers: It is suggested that each learner-choreographer uses Grades 10-12 Dance Studies learners as dancers. To encourage these learners to be committed and consistent, it is suggested that marks are awarded for participation in Grade 12 choreographies as part of their group dance marks.

Organising of rehearsals: Please note that teachers must take responsibility for assisting learners with organising dance rehearsals and the sharing of rehearsal space. Teachers must monitor and be present during the rehearsal process.

Choice of music: A CD with a number of different music tracks is available through WCED's Edumedia. Learners are welcome to use these tracks or find their own. Please note that songs with words should be avoided.

An **AUTHENTICITY CERTIFICATE** must be placed in the choreography journal, guaranteeing that the work is the learners' own and that the teacher has witnessed it being rehearsed. It must be signed by both teacher and learner. Learners should avoid fraudulent actions such as

- using excerpts from other dancers/choreographers/teachers/music videos;
- using their dancers to choreograph their dance; and
- presenting improvised work as choreography.

Assessment: Learners should be informed in advance what criteria they will be individually assessed on in their choreographies. The marks should be based on

1. Choreography journal, including: self-reflection on their process how they translated the intention of the choreography into movement how they worked with their group in the choreographic process what has been learnt from the choreographic process their rehearsal timetable marketing plan for a performance production report	10
2. A one-page programme note for the dance of not more than 150 words on a single A4 sheet of paper.	5
3. The choreography, including composition in a personal style based on the stated concept	5
originality, creativity, imagination, innovation	5
skill in manipulation of the elements of dance (time, space and dynamics)	5
organisation of motifs and structures (transitions, repetition, variation, contrast)	5
appropriate use of production elements, e.g. costumes, props, lighting and sets	5
appropriate choice and use of accompaniment	5
use of dancers and dance quality	5
Total	50

Assessment process

The teacher and a peer dance teacher/provincial dance official will assess the choreography internally The performances should be filmed and available on DVD for moderation.

The assessment may take place in a public performance, together with other schools or in a class performance.

PAT 2: Group Dance *Instructions for teachers*

Performance of a group dance, minimum 3 minutes, in the dance major. This group dance should be performed in a public performance, if possible.

Learners learn a group dance which could be choreographed by the teacher or a professional choreographer, or could be an excerpt of a professional work. The group dance should develop and expand the learners' dance vocabulary and technique in the dance major and should challenge them. The dance should show learners' ability to communicate and relate to one another using partnering (lifts optional), spatial patterning and timing.

The group dance should allow learners to show variations in dynamics and create an atmosphere. This group dance could be performed in class or in a public performance. Emphasis should be placed on movement quality, transitions and expression.

Learners should be informed in advance what criteria they will be individually assessed on in the group dance (see instrument below).

Planning of the production: Learners should participate in the planning of a public dance performance at some time during the school year. This performance could include Grades 10 - 12 group dances and individual choreographies. The performance could take place in a formal or informal setting, e.g. in the studio or school hall, for a peer or public audience. Each learner should choose or be allocated a production organisational role. Learners should be required to work as a team to ensure their various tasks contribute to a successful production. Each learner should produce a written report, documenting his/her tasks and involvement in processes, and reflecting on the outcome of the production.

PAT TASK: LO 2 – GROUP DANCE – 50 MARKS Learners	Max marks	1	2	3	4	5
Attitude, participation and progress during rehearsals/class	5					
Safe use of the body, co-ordination and control, strength, flexibility and stamina	5					
Accurate reproduction of sequence and attention to detail	5					
Musicality and reproduction of rhythms	5					
Complexity of dance vocabulary and technique	5					
Principles of the dance major applied accurately; interpretation of dance genre and style	5					
Working with others in a group, awareness of self and others in space; expressive interaction with other dancers, sensitive partnering	5					
Quality of movement: dynamics, fluidity and agility, transitions; committed movement, confidence and consistency; focus, presence, projection and energy	5					
Planning of the production and report	10					
Total	50					

Annexure D Grade 12 Practical Examination Instrument

Name of School Date Group number Moderator/Examiner	Candidates	1	2	3	4	5
Set technique class						
Safe body use (posture, alignment, landings)	5					
Fitness (flexibility, strength, stamina)	5					
Coordination, control, precision, accuracy, clarity, attention to detail	5					
Level of complexity (e.g. balances, quick changes of direction or level, contrast, advance vocabulary)	10					
Movement quality (technique, transitions, fluidity, dynamics, consistency)	5					
Musicality and reproduction of rhythms	5					
Principles and style of the dance form	5					
Presentation (confidence, expression, energy, focus, presence, projection, grooming, exam etiquette)	5					
Overall impression	5					
Subtotal	**50**					
Solo						
Level of complexity (e.g. balances, quick changes of direction or level, advance vocabulary, accuracy, attention to detail)	5					
Principles of the dance form, style of genre and own unique style	5					
Movement quality (technique, transitions, flow, commitment, energy, dynamics)	5					
Beginning and ending and personalisation of dance	5					
Musicality and varied dynamics	5					
Performance (expression, interpretation, confidence, focus)	5					
Subtotal	**30**					
Improvisation						
Structure: beginning, ending	2					
Creative use of space and relationships	3					
Interprets stimulus	3					
Imagination, creativity, innovative, takes risks	5					
Movement quality, committed, energetic, focused, confident	5					
Response to music	2					
Subtotal	**20**					
External Exam Total	**100**					
2nd examiner	**100**					
3rd examiner	**100**					
Final Mark	**100**					

Annexure E: Dancers with serious illness or injury

Although dance is a practical subject, occasionally a learner finds he/she is unable to complete the practical components in Grade 12 due to a debilitating illness or injury. In this case the following procedures are required:

1. Apply to the provincial Head of Education with a motivating letter from the principal and the parents, and accompanied by a doctor's certificate of not older than one week, for permission for a dispensation.

2. The dispensation will allow for the school to submit a video/DVD of the learner's class or public performance within the last 6 months of Grade 12 and to present a written research project in lieu of one or both of the PATs, as described below:

Candidates research a dance topic in depth. This may be based on dance history, dance literacy or dance theory. Learners are required to present their research orally and in writing. The written research must be a minimum of 1 500 words and should include illustrations.

Marking criteria

- Suitability of the topic
- Planning of the research
- Structure of the writing (introduction of the topic and motivation, main body of the research, conclusion, clear referencing)
- Thorough knowledge and understanding of the topic
- Relevant selection of information
- Visual presentation of information
- Oral presentation of the research to the class/examination panel
- Logical and coherent writing

All candidates must present a certificate of authenticity signed by the teacher and the learner.

Penalty for plagiarism = 0 marks

4.8 General

This document should be read in conjunction with:

4.8.1 *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and

4.8.2 The policy document, *National Protocol for Assessment Grades R-12.*

4.9 References

Textbook

Frege, I, Scarborough, T. & Fourie, D. 2007. Focus on Dance Grade 12. Cape Town: Maskew MillerLongman.

Study Guides

Anatomy and Health Care Study Guide (WCED, 2009) Cape Town. Edumedia

Dance History and Theory Study Guide (WCED, 2007). Cape Town. Edumedia

Teacher Resource Manuals

Dance Theory Teachers' Resource Pack, (WCED 2006). Cape Town. Edumedia

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Reference books and articles

Anatomy

Bean, A. 1996. *The Complete Guide to Sports Nutrition London: A & C Black.*

Dance History and Literacy

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Sorrel, W 1981. *Dance in its Time. Garden City, New York. Anchor Press/ Doubleday.*

West, ME. 1976. *Abantu: An Introduction to the Black People of South Africa. Cape Town: Struik.*

Useful websites:

Cape Town City Ballet http://www.capetowncityballet.org.za/

First Physical Theatre Company http://www.ru.ac.za/academic/departments/dram

Jazzart Dance Theatre http://www.jazzart.co.za

La Rosa Spanish Dance Theatre http://www.larosa.co.za

Moving into Dance Mophatong http://www.midance.co.za

Remix Theatre Company htp://www.remixtheatre.co.za/

The South African Ballet Theatre http://www.saballettheatre.co.za/

Vuyani Dance Theatre Project htp://www.vuyani.co.za/

Twyla Tharp http://www.achievement.org/autodoc/page/tha0bio-1

Pina Bausch http://www.pina-bausch.de/

Alvin Ailey http://www.texas-on-line.com/graphic/alvinailey.htm

Martha Graham http://womenshistory.about.com/od/grahammartha/

Veronica Paeper http://www.paeper.co.za/

William Forsythe http://www.euronet.nl/users/cadi/WF.html

Jiri Kylian http://www.vidishot.com/digidance/jiribio.html