basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2012

These guidelines consist of 28 pages.

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PERFORMANCE ASSESSMENT TASKS (PATs)
FOR GRADE 12 DANCE STUDIES 2012

GUIDELINES FOR THE TEACHER

The programme for school-based assessment (SBA) in Grade 12 includes six tasks in total, including THREE Performance Assessment Tasks (PATs), ONE test and TWO examinations.

Grade 12 School-based Assessment

TERM 1	TERM 2	TERM 3
PAT 50 marks	PAT 50 marks	PAT 50 marks
Test 50 marks	Written examination 150 marks Practical examination 150 marks	Trial written examination 150 marks Trial practical examination 150 marks
100 marks	350 marks	350 marks
100 + 350 + 350 = 800 divided by 8 to convert to SBA marks out of 100		

Note that there are changes to the SBA and external examination requirements.
1. Learners will have SIX tasks for SBA rather than seven tasks. The test in the 3rd term has been discarded due to time constraints.
2. The group dance and choreographies will be assessed internally as part of the SBA and will not form part of the external practical examinations.

1. REQUIREMENTS: PAT TASKS FOR DANCE STUDIES

The Performance Assessment Task (PAT) for Dance Studies consists of three separate tasks, which are undertaken during the year, one per term. To assist with planning and curriculum coverage, aspects of the theory have been linked to the PAT. Marks awarded for the theory assignments form part of the informal assessment.

Both the informal and formal preparations for each PAT should be recorded in a journal or workbook or file kept specifically for Dance Studies. The written preparation should comprise of research, assignments, planning, reflection and any other record-keeping required to prepare for a performance in Dance Studies.

What is the difference between the journal, workbook and file?

Journal = Learners' daily writing reflecting on their learning experiences
Workbook = Exercise book containing written work
File = Collection of all work including PAT assessments and evidence, marked tests and exam papers, research, assignments, notes

Teachers can decide whether learners will use all of the above or put everything in one file.

The PAT performances can take place in a controlled environment (such as a studio or a classroom) or in a real-life environment (such as a public performance).

In Grade 12 the Performance Assessment Tasks are externally set, internally assessed and externally moderated.

The PATs are part of the formal programme of assessment and are Task 1, Task 3 and Task 5 (Dance Studies SAG, page 9). They can be done in any order, one per term. They are not prescribed for a particular term. Tasks 2, 4 and 6 are the test and examinations.

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2. THE FORMAT FOR PERFORMANCE TASKS IN GRADE 12

PAT TASK 1: LO 4 50 marks: Performance of Indigenous or Cross-cultural Dance

Instructions for teachers

The following theory components can be taught during this PAT for easy curriculum coverage. This information will be assessed during the written examinations. (Use this as a guide for your term planner.)

- Aspects of the dance they are learning such as dress/costumes, props, music, performance contexts, theme, purpose, participants (number of dancers, gender, age), timing, analysis of movement and use of body parts, use of space, spatial relationships between dancers, formations and dynamics, the roles that people play within a dance and how these reflect characteristic roles and social relationships in cultures, past and present, e.g. a research project on the background of the indigenous/cultural dance including written reflection in their journals/files on the experience of learning a dance from another culture/genre
- Analyse and articulate the principles and the social and historical context of the dance performed
- The use of symbolism in the dance
- The functions of dance in society

Evidence to display in the learner files workbooks to show curriculum coverage of LO 3 and 4 should be:
Research on:

- Indigenous/Cultural dance learnt
- Symbolism in dance
- The functions of dance in society

PAT Performance – 50 marks
The learners should perform a classic indigenous/cultural dance with full consideration of its style and performance context:

- African dance majors learn a complete dance from a culture other than an African one such as Indian, Ballet, Spanish, Greek dance or others.
- Non-African dance majors learn an indigenous African ceremonial or ritual dance. (The teacher may need to get the support of an outside expert in the selected dance to be learnt.)

Marks are awarded for the learner's process and participation while learning the indigenous/cross-cultural dance (teacher observation). Learners should be informed in advance what criteria they will be individually assessed on in their dance.

For the final assessment the dance can be performed in class or in public and should be assessed by the teacher or an outside expert. A video/DVD of the indigenous dance should be available for moderation purposes.

INDIGENOUS MARKING INSTRUMENT

PAT TASK 1: LO 4 – INDIGENOUS/CROSS CULTURAL DANCE – 50 MARKS	Learners	1	2	3	4	5
Progress and process during rehearsals/class – learning the PAT task:						
• Working with others in a group - interaction with other dancers	5					
• Awareness of self and others in space	5					
• Accurate reproduction of sequence	5					
• Full consideration of the style	10					
Final assessment of PAT task – can demonstrate effective use of:						
• Movement/use of body parts	5					
• Use of space	5					
• Formations/Relationships	5					
• Dynamics	5					
• Timing/Musicality in performance	5					
TOTAL	50					

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PAT TASK 3: LO 2 50 marks:
Performance of a group dance minimum 3 minutes in the dance major This group dance could be performed in the same public performance with the learner choreographies.

Instructions for teachers

The following theory components could be taught during this PAT for easy curriculum coverage. These class-based activities would make up part of your informal assessment as they would be tested and marked in the formal term test or examinations.

- Muscles and joints and joint actions in relation to healthy dance practice
- Strategies for injury prevention and care
- Components of fitness
- Fatigue, tension, stress and relaxation
- Study of one prescribed international choreographer and the prescribed dance work in detail
- The musical accompaniment of the prescribed dance studied and how it enhances the work
- Training, education and experience needed to pursue dance career options
- The planning of a community dance project

Evidence to display in the learner files to show curriculum coverage should be:

- Worksheets or mind maps on components of fitness
- Labelling of pictures/photographs indicating muscles, analysing joint actions and posture
- A research assignment or review or interview or programme notes on the prescribed international choreographer and dance work including the relevance of the dance work
- A worksheet or notes about the accompaniment used in the prescribed international dance work and how it relates to the dance
- A worksheet/research project on different careers in dance and the qualifications/experience and attitudes needed for each career
- Completed community project plan

Performance of Set Group Dance – 50 marks

Learners learn a group dance which could be choreographed by the teacher, 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 the learners. The dance should show learners' ability to communicate and relate to one another, use partnering (lifts – optional), spatial patterning and timing.

The group dance should allow learners to show variations in dynamics and build 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)

For interpretation of solo and group dances in Ballroom and Latin American Dance please see Annexure B

GROUP DANCE MARKING INSTRUMENT

PAT TASK 3: LO 2 – GROUP DANCE – 50 MARKS	Learners	1	2	3	4	5
Progress and process during rehearsals/class						
• Working with others in a group	5					
• Awareness of self and others in space	5					
Quality of movement						
• Dynamics, fluidity, transitions and agility	5					
• Musicality and reproduction of rhythms	5					
• Focus, presence, projection and energy	5					
Final assessment of PAT task – can demonstrates effective use of:						
• Interpretation of dance genre and style	5					
• Principles applied accurately, attention to detail	5					
• Movement quality, co-ordination and control, strength, stamina, flexibility	5					
• Partnering, spatial patterning and timing	5					
• Level of complexity achieved	5					
TOTAL	50					

PAT TASK 5: LO 1 50 marks
Choreography, production and performance

Instructions to teachers

The following theory components could be taught during this PAT for easy curriculum coverage. These class-based activities would make up part of the informal assessment as they would be tested and marked in the formal tests or examinations. (Use this as a guide for your term planner.)

- Music genres, instruments and rhythms and how they can be used in dance composition
- Study of a South African prescribed dance work and choreographer, its symbolism and how the music contributed to the work
- Exploration and own interpretation of a professional choreographer's work
- Music: time signatures and note values
- Musical elements, e.g. harmony, melody, timbre
- Production elements – lights/sound/stage management/costumes/sets and props/marketing linked to dance careers
- Organisation of a production – rehearsal schedules, production schedules and marketing strategies
- Design elements – space/time/force/levels/dynamics/use of unconventional performance areas, etc.

Evidence to display in the learner files to show curriculum coverage should be:

- A review or essay or interview or programme notes or research assignment on the prescribed dance works
- A worksheet or notes on production elements
- Worksheets on musical genres and their identifying qualities, time signatures and note values

Preparation, Production and Performance of Choreography

Each learner should choreograph a 2–3 minute dance work with 3 or more people, not including themselves. It is preferred that each learner choreograph their own dance but it is acceptable for two learners to work together on one choreography provided that each learner contributes equally and can show their individual contribution. This needs to be monitored by the teacher and explained in each learner's individual journal.

Many learners take a very long time to decide on a theme or idea for their final group choreography, wasting valuable choreography rehearsal time. It is recommended that learners select one of the following topics:

Here are the topics for 2012

1. Conversations
2. Climate change
3. The journey
4. Choose a poem or picture as inspiration
5. Use non-conventional dance spaces
6. Free choice

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NOTE:

- Genre/style/form: Note that 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 Grade 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: Note that teachers must take responsibility for assisting learners with organising dance rehearsals and the sharing of space. Teachers must monitor and be present during the rehearsal process.
- 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 Grade 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 their tasks and their processes and reflecting on the outcome of the production.
- 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.
- Note that songs with words should be avoided as they tend to be interpreted literally.
- Timing: These ideas should be given by the fourth term of Grade 11 or at the latest by the first week of the first term in Grade 12 so that the learners have plenty of time to work on their choreography.
- 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
  - Presenting improvised work as choreography
- 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
2. A one-page programme note for the dance of not more than 150 words on a single A4 sheet of paper.
3. The choreography which:
   - Communicates an intent, specific subject or theme
   - Shows experimentation and originality
   - Shows structure, style, form and design elements
   - Shows appropriate choice of accompaniment (music/sound/silence/voice)
   - Engages with elements of production

Assessment process

The choreography will be assessed internally by the teacher with a peer teacher/provincial official. 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. Learners are encouraged to use a range of technologies or integrate cross-disciplinary aspects.

All dates for the choreography assessment and the names of the moderating peer teachers must be submitted for approval to the provincial subject head by the end of the first term.

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CHOREOGRAPHY MARKING INSTRUMENT

PAT TASK 5: LO 1 – CHOREOGRAPHY – 50 MARKS	Learners	1	2	3	4	5
Journal Self-reflection on their process • How they translated the intention of the choreography into movement • Use of improvisation to generate new ideas • How they worked with their dancers in the choreographic process • What has been learnt from the choreographic process • Costume/Lighting design/Props etc. • Their rehearsal timetable – choice of dancers to be used • Marketing plan for a performance + production report	10 5					
A one-page programme note for the dance of not more than 150 words on a single A4 sheet of paper.	5					
The final choreography which should show: • Communication of an intent, specific subject or theme • Creativity, experimentation and originality • Structure, style, form and choreographic elements/devices • Appropriate choice of accompaniment (music/sound/silence/voice) • Engagement with production elements (costumes/lights/etc.) • Overall impact of the work (how all of the above worked together)	 5 5 5 5 5 5					
TOTAL	50					

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3. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

The following resources, equipment and facilities are suggested for the implementation of the PAT as needed:

- Literature/Articles/Texts on dance (books, magazines, internet) on:
  - Dance: technique and skills in the chosen dance genre
  - Anatomy and health care/history of dance/music theory text
  - Choreographic structure, approaches: Recommended reading: *Dance Studies Teaching Improvisation, Choreography and Production. An Educator's Guide WCED 2009*, available from Edumedia 021 689-9536, e-mail: Edumedia@pgwc.gov.za
  - Videos/DVDs of indigenous dances, professional dance works
  - Repertoire for the chosen dance genre
- Equipment:
  - Music instruments to use for accompaniment/CD player to play the required music
  - Video camera to record the indigenous dances, group dances and the choreographies
  - Props, costumes
- Facilities:
  - Large room (mirrors an advantage)
  - Sprung-wooden dance floor
- Human resources
- Learners to take part in peer choreographed dances

4. TEST AND EXAMINATIONS

The test in Term 1 should be theoretical.
The practical examination in June should include a full technique class, performance of the solo and improvisation.
The preliminary examination in Term 3 should be a rehearsal for the final practical examination and should include all the components, i.e.:

- 30-minute technique class
- 2-minute solo
- 1-minute improvisation

INSTRUCTIONS FOR LEARNERS

ALL GRADE 12 LEARNERS MUST RECEIVE A COPY OF THE PAT REQUIREMENTS AT THE START OF 2012 TO BE PLACED IN THEIR WORKBOOK/FILE FOR REFERENCE PURPOSES

PAT TASK 1: LO 4 50 marks: Performance of Indigenous or Cross-cultural Dance

5. REQUIREMENTS: PAT TASKS FOR DANCE STUDIES

PAT TASK 1: LO 4 PERFORMANCE OF INDIGENOUS DANCE/CROSS-CULTURAL DANCE (50 MARKS)

Instructions for learners

Preparation

Learners, who study African dance as their major, learn and perform a complete dance from a culture other than an African one such as Indian, Ballet, Spanish, Greek dance or others.
Non-African Dance majors, learn and perform an indigenous African ceremonial or ritual dance.

To prepare for this task you will need to:

- Research the dance being studied
- Discuss the use of symbolism in the dance
- Discuss and make notes on the functions of dance in society

This should help to prepare you for possible examination questions in your theory examinations.

In addition in your file/workbook/journal you need to:

- Reflect in writing on the experience of studying indigenous/cross-cultural dance and the values of studying dance styles other than your own
- Present your research findings about the dance in writing. Include information on:
  Theme, purpose, music, dress/costumes, props, participants (number of dancers, gender, age), the roles that people play within a dance and how these relate to social relationships in cultures, use of space formations and dynamics, analysis of movement and use of body parts, social/historical/performance context of the dance performed

You will be marked on your efforts, participation and practice while learning the indigenous/cross-cultural dance, on your written research and on your self-reflection.

Performance

Learn and perform your dance in class

- You will be assessed on your ability to remember the dance, your understanding of the style and your use of space, body parts, relationships, formation, dynamics and timing. Refer to the assessment criteria which your teacher displays or hands out in class so that you can be fully prepared.

PAT TASK 3: LO 2 PERFORMANCE OF A GROUP DANCE IN THE DANCE MAJOR (50 MARKS)

Instructions for learners

Set group dance (30 marks)

You will learn and perform a set group dance of 3 minutes in your dance major. The group dance should challenge you. This group dance can be performed in class or in a public performance. You and your group should learn the dance and then develop it by giving it your own interpretation. You will be assessed on:

- Your efforts, attitude, participation and progress while learning the group dance
- Your technique and the quality of your movement during performance
- The level of complexity of your dance vocabulary
- Your musicality
- How you relate to the others in your group (eye contact, spacing, timing, sensitivity)

Refer to the assessment criteria which your teacher displays or hands out in class so that you can be fully prepared.

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PAT TASK 5: LO 1 INDIVIDUAL CHOREOGRAPHY (50 MARKS)

Instructions for learners

You must choreograph a 2 to 3 minute dance work with 3 or more people, not including yourself. It is preferred that each learner choreographs his or her own dance but it is acceptable for two learners to work together on one choreography provided that each person contributes equally and can show their individual contribution. You would then need to explain how you worked together in your own journal.

Many learners take a very long time to decide on a theme or idea for their final group choreography, wasting valuable choreography rehearsal time. It is recommended that you select a topic from one of the ideas below.

Here are the topics for 2011

1. Conversations
2. Climate change
3. The journey
4. Choose a poem or picture as inspiration
5. Use non-conventional dance spaces
6. Free choice

NOTE:

- Genre/style/form: Note that the choreography is not limited to the dance major or any particular genre or style. Try 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 you use Grade 10–12 Dance Studies learners as dancers. Remember Grade 12 dancers can dance in each other's dance works.
- Organising of rehearsals: Your teacher will assist you with the organising of rehearsals and rehearsal space and must be present as much as possible to monitor your rehearsals
- Planning of the production: You must participate in the planning of a public dance performance at some time during the school year. This performance could include Grade 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. You should choose or be allocated a production organisational role and work as a team to ensure the various tasks contribute to a successful production. You should produce a written report documenting your tasks and reflecting on the outcome of the production in your choreography journal.
- A CD with a number of different music tracks is available through WCED's Edumedia or other provincial media departments. Learners are welcome to use these tracks or find their own.
- Note that songs with words should be avoided.
- You should start planning your choreography by the fourth term of Grade 11 or at the latest by the first week of the first term in Grade 12 so that you do not run out of time
- Your choreography should be filmed and available on DVD for moderation.
- An AUTHENTICITY CERTIFICATE must be placed in your choreography journal guaranteeing that the work is your own. It must be signed by both teacher and learner. Avoid fraudulent actions such as:
  - Using excerpts from other dancers/choreographers/teachers/music videos
  - Using your dancers to choreograph your dance for you (they may improvise and create movement sequences but as choreographer you need to make the choices)

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Your marks will be based on:

1. Your choreography journal including –
   Self-reflection on your process
   - How you translated the intention of the choreography into movement
   - How you worked with your group in the choreographic process
   - What you have learnt from the choreographic process
   - Your rehearsal timetable/choice of dancers
   - Marketing plan for a performance
   - Your production report
2. A one-page programme note for the dance of not more than 150 words on a single A4 sheet of paper.
3. The choreography which:
   - Communicates an intent, specific subject or theme
   - Shows experimentation and originality
   - Shows structure, style, form and design elements
   - Shows appropriate choice of accompaniment (music/sound/silence/voice)
   - Engages with elements of production

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ANNEXURE A

FINAL EXTERNAL EXAMINATION AND FACE MODERATION OF THE PRACTICAL DANCE COMPONENTS

Provinces will appoint an external examination panel to include:

1. Provincial internal moderator
2. Provincial chief examiner
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 exams 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 quality assure the exam 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 (SBA) marks 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 (six) weeks in term 3 and/or 4.

FINAL EXTERNAL PRACTICAL EXAMINATION FORMAT

The 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 the learner has achieved in their dance major. It should show the main principles of the dance form.
2. A choreographed set solo of 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 individualise the solo for themselves.
3. A solo or group improvisation – candidates will be given the stimulus on the day. The candidates should be given very clear parameters or ideas to work with.

See Annexure D for guidelines on performance levels for benchmarking

TIMING OF THE EXTERNAL EXAMINATION

External examination items	Time: Approx. 45 minutes per group *	Marks
1. Class work	30 minutes per group of 4/5	50
2. Solo	4 learners x 2 minutes each	30
3. Improvisation solos or group	1 minute per learner/group	20
Total out of 100		100
Converted out of 150		150

* excluding marking time

DANCE STUDIES PRACTICAL EXAMINATION INSTRUMENT 2012

Name of School Date Group number Moderator/Examiner	Candidates	1	2	3	4	5
Choreographed class work: 30 minutes						
Principles of the dance form understood and demonstrated in exam	10					
Components of fitness levels displayed in exam: flexibility/core stability/strength/endurance/neuromuscular skills	10					
Complexity in dance movements (dance vocabulary/range of skills displayed)	10					
Movement quality (transitions, fluidity, dynamics, consistency)	10					
Musicality and reproduction/interpretation and awareness of rhythms/ dynamics in the music	5					
Presentation (confidence, expression, energy, focus, presence, projection, grooming, exam etiquette)	5					
Subtotal	50					
Solo: 2 minutes						
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 (transitions, flow, commitment, energy, dynamics)	5					
Beginning and ending and personalisation of dance	5					
Musicality and varied dynamics within the music	5					
Performance (expression, interpretation, confidence, focus)	5					
Subtotal	30					
Improvisation: 1–2 minutes						
Structure: beginning, ending	3					
Creative use of space (and relationships if in a group)	3					
Interpretation of stimulus	3					
Imaginative, creative, innovative, takes risks	4					
Committed, energetic, focused, confident	4					
Response/Awareness of music	3					
Subtotal	20					
External Exam Total	100					
2nd examiner	100					
3rd examiner	100					
Final Mark	100					
Convert to 150	150					
RATING LEVELS TO %						
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						

Use in conjunction with level descriptors in Annexure D

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ANNEXURE B

LATIN AMERICAN AND BALLROOM MAJORS

- In dance genres such as Ballroom and Latin American where dancers dance in couples, 'solo' refers to one couple; 'duet' refers to two couples. Partnerships generally refer to a male/female pair but can be the same gender, differentiated as leader and follower rather than male and female
- 'Group dance' in this case refers to 'Formation dancing' where four or more couples dance together making various formations from straight lines to circles, 'v' shapes, etc. Changing partners and separations are all part of the dance. Various music rhythms can be interlinked into one recording and the dancers then can move from the one dance rhythm to the other in the same performance. If the Group dance uses only one of the dance rhythms then this rhythm must be different to that performed in the solo:
  - In Ballroom: if the solo dance is a Waltz then the group dance must be Quickstep, Slow Foxtrot, Tango or Viennese Waltz
  - In Latin American: if the solo dance is a Rumba then the group dance must be Samba, Cha Cha Cha, Paso Doble or Jive
  - The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length
- The solo can also be a choreographed dance using the various rhythms. The music can be recorded using selected bars from various music recordings and blended into one track for the dancer to perform to e.g. the couple may move from a Samba rhythm into a Rumba and possibly end with Jive. Various combinations using the different rhythms are possible. The introduction and ending may have freestyle moves but the body of the dance performance must be in the dance major and be the required length
- It must be noted that 'Solo Latin' and 'Line Dances' cannot be used in this component. They can be incorporated in the choreographed class work as basic exercises

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ANNEXURE C – TEACHERS PREPARATIONS FOR FINAL EXAMINATIONS (Read carefully)

DANCE STUDIES EXTERNAL PRACTICAL EXAMINATION REQUIREMENTS		
VENUE/ EXAM PROCEEDURE	REQUIREMENTS	CHECK LIST
Performance space	• Must be of a sufficient size for the learners to move comfortably as well as for the examiners to be accommodated at tables • Mirrors must be covered	
Temperature	• Must be well ventilated if hot/warm if cold	
Floor	• Must be clean with a smooth level surface to perform on	
Noise	• Must be quiet and isolated from interruptions and outside noises	
Toilets/change rooms	• Must provide a toilet/change room for the learners and toilet for examiners that is close to the examining venue. Must be clean and equipped with toilet paper, towel and soap.	
Light	• The venue must be well lit. If specialist lighting effects are being used, there must be sufficient light on the examining table for the examiners to see their marking instruments.	
Sound	• CD player and speakers must be supplied that can cope with the volume required for the performance space • A person must be appointed to work the music for the examinations other than the teacher • All music must be checked before hand to insure that all CDs play and no problems are incurred	
Examiners' requirements	• A table that is large enough to mark at for each examiner • A comfortable chair • Water and glasses on the tables • Sufficient light • All marking schedules on the examiners' tables in the correct order of marking • All learners' names filled in on the marking schedules	
Learners	• Must be ready and warmed up before the examinations are scheduled to start • Must have their number clearly and securely displayed on the front and back of their leotard – and must stand in numerical order from the examiners left to right, i.e. 1/2/3/4. If working in two's, 1/2 together and 3/4 together, etc. • Must be well groomed in the appropriate attire for the dance major • No jewellery, hair hanging in the face, etc. • All learners are expected to be at the exam venue for the duration of the exams • All learners are expected to behave in a respectful manner while other learners are performing • Water should be available for learners during the exams	
Refreshments/food	• Teachers are requested to provide morning/afternoon tea/coffee as well as lunch for the examiners if your exam period extends over a whole day or is over the lunch period/or any part thereof. Find out the dietary requirements of the examiners' beforehand. Remember that the examiners leave home very early and return home very late after many of the exam sessions and your hospitality is most appreciated.	

ANNEXURE D
Performance Levels for Benchmarking Dance Studies Grade 12 PATs and Practical Examinations
Minimum requirements for each Level

Technique – performed in the dance major. Marks = 50
Length = 30 minutes showing the main principles of the dance major. Maximum of 4–5 learners per group

Rating, level	Minimum mark	Performance Levels
Outstanding Level 7	90%	➢ Applies excellent use of the body principles, e.g. correct posture and alignment, good elevation, controlled landings, agility ➢ Demonstrates high level of flexibility, coordination, strength and control ➢ Demonstrates a high level of complexity in dance vocabulary including balances, quick and slow changes of body positions and combinations, use of contrasting movements and qualities ➢ Has personalised and developed style of the dance major at a very high level ➢ Performs the exercises with certainty, a wonderful movement quality and flow (transitions are effortless) ➢ Develops the exercises to a higher level ➢ Displays a high level of accuracy, precision, clarity and attention to detail ➢ Displays musicality and varies dynamics (light and shade) ➢ Natural expression through the body (not artificial expression) ➢ Loves dancing with a passion, totally committed ➢ All sections of the work beautifully presented ➢ Well groomed ➢ Inspiring, polished performance
Excellent Level 7	80%	➢ Applies excellent use of the body principles, e.g. correct posture and alignment, controlled landings, agility ➢ Demonstrates high level of flexibility, coordination, strength and control ➢ Demonstrates a high level of complexity in movement vocabulary including balances, quick and slow changes of body positions and combinations, use of contrasting movements and qualities, simultaneously and sequentially ➢ Displays high levels of understanding in presenting the principles of the dance major ➢ Performs the exercises with certainty, a highly developed movement quality and flow ➢ Displays a high level of accuracy ➢ Displays musicality and varies dynamics (light and shade) ➢ Natural expression through the body (not artificial expression) ➢ All sections of the work well presented ➢ Well groomed
Meritorious Level 6	70%	➢ Applies good use of the body principles, e.g. correct posture and alignment, soft landings ➢ Demonstrates high level of flexibility, coordination and control ➢ Demonstrates a substantial level of complexity in movement vocabulary ➢ Performs the exercises with certainty, a developed movement quality and flow ➢ Principles of the dance major shown with substantial levels of accuracy ➢ Displays musicality and varies dynamics (light and shade) ➢ Natural expression through the body (not artificial expression) ➢ Well groomed
Substantial Level 5	60%	➢ Applies use of the body principles e.g. correct posture and alignment, soft landings ➢ Demonstrates a good level of flexibility, coordination and control ➢ Demonstrates a good level of complexity in movement vocabulary ➢ Performs the exercises with certainty, a consistent movement quality and flow ➢ Displays understanding of principles of dance major ➢ Displays musicality and varies dynamics most of the time (light and shade) ➢ Natural expression through the body most of the time (not artificial expression) ➢ Well groomed

Adequate Level 4	50%	➢ Control of posture and stance ➢ Limited range of movement quality with limited flexibility, strength and stamina ➢ Basic co-ordination of body parts shown ➢ Limited dance vocabulary with some complexity of movement shown ➢ Basic understanding of the dance principles of the dance form shown ➢ Exercises performed in time to music with some levels of musicality shown ➢ Some movement quality shown ➢ Exercises shown with focus ➢ Groomed and neat
Moderate Level 3	40%	➢ All exercises known and demonstrated with confidence ➢ Lacks a range of movement quality with limited flexibility, strength and stamina ➢ Basic co-ordination of body parts shown ➢ Limited dance vocabulary with some complexity of movement shown ➢ Control of posture and stance ➢ Basic understanding of the dance principles of the dance form shown ➢ Exercises performed in time to music with some levels of musicality shown ➢ Some movement quality shown ➢ Exercises shown with some focus ➢ Groomed and neat
Elementary Level 2	30%	➢ All exercises known and demonstrated without copying others ➢ Lacks movement quality, limited or little flexibility, strength and stamina ➢ Some coordination of arms/legs within exercises ➢ Limited dance vocabulary with little complexity of movement shown ➢ Control of posture and stance used inconsistently ➢ Limited use of the dance principles of the dance form shown ➢ Exercises are performed in time to the music ➢ Lacks any movement quality or fluidity ➢ Intermittent display of focus and expression – looks uncertain, lacks confidence and focus ➢ Made an attempt to dress neatly
Not achieved Level 1	0–29%	➢ Does not know all the exercises ➢ Little awareness of posture and alignment ➢ Consistently lacks coordination of arms and legs ➢ Lacks strength, flexibility and stamina ➢ Displays no principles of the dance form at all ➢ Little awareness of musicality ➢ Inability to take the subject seriously, e.g. laughing, disrespectful to others ➢ Loses concentration frequently ➢ Total lack of energy or effort ➢ No expression, performance or dynamics ➢ Arrives with holes in clothing or unkempt

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Solo – performed in the dance major (no mix of styles). Marks = 30
Length = 2 minutes showing main principles of the dance major

Outstanding Level 7	90%	➢ Solo performed in the dance major ➢ Solo has been personalised with attention to detail and adjusted to the length and level of the dancers ability ➢ Outstanding technique applied to the solo with very high levels of complexity shown throughout the dance ➢ Excellent co-ordination of body parts, accuracy ➢ Excellent understanding and application of posture and alignment ➢ Principles of the dance style applied at a high level throughout the solo ➢ Moves across space with fluidity/transitions ➢ Displays high level of musicality and interpretation and varies dynamics to add atmosphere to the dance (light and shade) ➢ Excellent focus and natural expression through the body extending and giving meaning to movements ➢ Beginning and ending of the dance developed and personalised ➢ Inspiring performance
Excellent Level 7	80%	➢ Solo performed in the dance major ➢ Solo has been personalised with attention to detail and adjusted to the length and level of the dancer's ability ➢ Technique very well understood and applied to the solo with high levels of complexity shown throughout the dance ➢ Excellent co-ordination of body parts, accuracy ➢ Excellent understanding and application of posture and alignment ➢ Principles of the dance style applied meaningfully throughout the solo ➢ Moves across space with fluidity/transitions ➢ Displays high level of musicality and varies dynamics (light and shade) ➢ Excellent focus and natural expression through the body extending and giving meaning to movements ➢ Beginning and ending of the dance developed and personalised
Meritorious Level 6	70%	➢ Solo performed in the dance major ➢ Solo has been personalised and adjusted to the length and level of the dancers ability ➢ Technique well understood and applied to the solo with high levels of complexity shown ➢ Good co-ordination of body parts, accuracy ➢ Good understanding and application of posture and alignment ➢ Principles of the dance style applied throughout the solo ➢ Moves across space with fluidity/transitions ➢ Displays musicality and varies dynamics (light and shade) ➢ Dance performed with control and accuracy ➢ Confident focus and natural expression through the body ➢ Beginning and ending of the dance developed and personalised
Substantial Level 5	60%	➢ Solo performed in the dance major ➢ Solo has been personalised ➢ Technique understood and applied to the solo with good levels of complexity shown ➢ Good co-ordination of body parts ➢ Good understanding of posture and alignment ➢ Principles of the dance style applied throughout the solo ➢ Moves across space with some fluidity / transitions ➢ Attempt made at use of dynamics ➢ Displays musicality and varies dynamics most of the time (light and shade) ➢ Dance performed with control ➢ Confident focused and expressive ➢ Beginning and ending of the dance developed

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Adequate Level 4	50%	➢ Solo performed in the dance major ➢ An attempt made to personalize the solo ➢ Technique understood and applied to the solo with some levels of complexity shown ➢ Basic co-ordination of body parts ➢ Understanding of posture and alignment ➢ Principles of the dance style applied ➢ Moves across space with some fluidity/transitions ➢ Attempt made at use of dynamics ➢ Dance in time to the music with awareness of musicality ➢ Dance performed with control ➢ Confident focused and expressive ➢ Beginning and ending of the dance developed
Moderate Level 3	40%	➢ Solo performed in the dance major ➢ Dance known and at least 1 minute in length ➢ Basic technique applied to the solo ➢ Basic co-ordination of body parts ➢ Awareness of posture and alignment ➢ Basic understanding of the principles of the dance style ➢ Can move across space ➢ Dance in time to the music with some awareness of musicality ➢ Effort and energy put into completion of dance ➢ Confident focused and expressive
Elementary Level 2	30%	➢ Solo performed in the dance major ➢ Dance known and at least 1 minute in length ➢ Limited technique applied to the solo ➢ Limited co-ordination of body parts ➢ Some awareness of posture and alignment ➢ Some awareness of the principles of the dance style ➢ Some use of space ➢ Dance in time to the music ➢ Effort put into completion of dance ➢ Some focus and expression
Not achieved Level 1	0–29%	➢ SOLO NOT PERFORMED IN THE DANCE MAJOR ➢ Dance less than 1 minute ➢ Dance not known ➢ Limited technique applied to the movements ➢ Limited co-ordination of body parts ➢ Limited awareness of posture and alignment ➢ Limited awareness of the principles of the dance style ➢ Limited use of space ➢ Lack of musicality ➢ Total lack of energy or effort ➢ No expression or focus in performance

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Group Dance – performed in the dance major. Marks = 50
Length = 3 minutes showing the main principles of the dance major.

Outstanding Level 7	90%	➢ Group dance performed in the dance major ➢ Dance vocabulary shows very advanced levels of complexity, accuracy and variety and challenges the dancers ➢ Dance is polished with artistic attention to detail and has been developed to the length and level of the dancers' ability ➢ The principles of the dance style are executed with high levels of accuracy throughout the dance and movements have meaning, are personalised and extended ➢ Excellent and imaginative use of space, patterning, timing, unity, transitions ➢ Excellent interaction/eye-contact and relationships shown between the group members ➢ Dance shows outstanding musicality and sensitive development of dynamics ➢ The group is highly expressive, focused and performs with energy, commitment and awareness of each other ➢ Imaginative beginning and ending to the dance ➢ Inspiring performance
Excellent Level 7	80%	➢ Group dance performed in the dance major ➢ Dance vocabulary is highly varied and shows very high levels of complexity and challenges the dancers ➢ Dance is polished with attention to detail and has been developed to the length and level of the dancers ability ➢ Excellent awareness of the principles of the dance style shown throughout the dance and movements have meaning/personalised ➢ Excellent and imaginative use of space, patterning, timing, unity, transitions ➢ Excellent interaction/eye-contact and relationships shown between the group members ➢ Dance shows very good musicality and development of dynamics ➢ The group is expressive, focused and performs with energy and commitment to each other ➢ Imaginative beginning and ending to the dance
Meritorious Level 6	70%	➢ Group dance performed in the dance major ➢ Dance vocabulary varied and shows high levels of complexity and challenges the dancers most of the time ➢ Dance is well known and has been developed to the length and level of the dancers ability ➢ An very good awareness of the principles of the dance style shown throughout the dance and movements have meaning ➢ Very good and imaginative use of space, patterning, timing, unity, transitions ➢ Good interaction/eye-contact and relationships shown between the group members ➢ Dance shows good musicality and dynamics ➢ The group is expressive, focused and performs with energy ➢ Strong beginning and end to the dance
Substantial Level 5	60%	➢ Group dance performed in the dance major ➢ Dance vocabulary varied and shows good levels of complexity and challenges the dancers some of the time ➢ Dance is well known and at least 3 minutes in length ➢ An good awareness of the principles of the dance style shown throughout the dance ➢ Good use of space, patterning, timing, unity, transitions ➢ Good interaction/eye-contact between the group members ➢ Dance shows musicality and dynamics ➢ The group is expressive, focused and performs with energy ➢ Strong beginning and end to the dance
Adequate Level 4	50%	➢ Group dance performed in the dance major ➢ Dance vocabulary varied and shows some levels of complexity ➢ Dance is well known and at least 2 minutes in length ➢ A good awareness of the principles of the dance style shown ➢ Good use of space, patterning, timing, unity ➢ Good interaction/eye-contact between the group members ➢ Dance is in time to the music and shows dynamics at times ➢ The group is expressive and focused ➢ Clear beginning and end to the dance

Moderate Level 3	40%	➢ Group dance performed in the dance major ➢ Dance vocabulary limited and set at a low complexity level ➢ Dance is known and at least 2 minutes in length ➢ An awareness of the principles of the dance style shown ➢ Some use of space, patterning, timing, unity ➢ Interaction/eye-contact between the group members ➢ Dance is in time to the music ➢ The group is expressive and focused ➢ The dance has been personalised
Elementary Level 2	30%	➢ Group Dance performed in the dance major ➢ Dance vocabulary very limited and set at a low complexity level ➢ Dance is known and at least 2 minutes in length ➢ An awareness of the principles of the dance style shown ➢ Limited use of space, patterning, timing, unity ➢ Limited interaction/eye-contact between the group members ➢ Dance is in time to the music ➢ Some expression, focus or presentation by the group ➢ Some attempt made to personalise the dance
Not achieved Level 1	0–29%	➢ GROUP DANCE NOT PERFORMED IN THE DANCE MAJOR ➢ Dance less than 2 minutes ➢ Dance vocabulary very limited and set at a low complexity level ➢ Dance not known, messy and under rehearsed ➢ No awareness of the principles of the dance style shown ➢ No use of space, patterning, timing, unity ➢ No interaction/eye-contact between the group members ➢ Lack of musicality, dynamics ➢ Total lack of energy or effort ➢ No expression, focus or presentation by the group ➢ No attempt made to personalize the dance

Improvisation – any style or mix of styles. Marks = 20
Can be performed as a solo, duet, trio or in the examination group – no more than 5 learners. Length = 1 minute.

Outstanding Level 7	90%	➢ Strong innovative beginning and ending ➢ Confident and highly creative use of space. Outstanding use of dynamics shown to create atmosphere. ➢ Advanced movement vocabulary shown ➢ Relates to a given stimulus in a confident and highly creative manner throughout ➢ Excellent awareness and emotional response to the music ➢ Totally committed, confident presentation with high energy levels shown. ➢ Takes risks and is imaginative/innovative ➢ Inspiring performance
Excellent Level 7	80%	➢ Strong innovative beginning and ending ➢ Confident and highly creative use of space. Excellent use of dynamics shown. ➢ Highly developed movement vocabulary ➢ Relates to a given stimulus in a confident and creative manner throughout ➢ Excellent awareness and emotional response to the music ➢ Totally committed, confident presentation with high energy levels shown. ➢ Takes risks and is imaginative/innovative
Meritorious Level 6	70%	➢ Shows a confident and creative beginning and ending ➢ Confident and creative use of space ➢ Good use of dynamics shown ➢ Well developed movement vocabulary ➢ Relates to a given stimulus in a confident manner. ➢ Good levels of creativity shown throughout ➢ Good awareness and emotional response to the music ➢ Commitment, confident presentation and good energy shown. ➢ Takes risks and is imaginative/innovative
Substantial Level 5	60%	➢ Shows a confident and creative beginning and ending ➢ Confident use of space ➢ Awareness of dynamics shown ➢ Good use of movement vocabulary ➢ Relates to a given stimulus in a confident manner ➢ Creativity shown ➢ Good awareness and response to the music ➢ Commitment, confident presentation and good energy shown
Adequate Level 4	50%	➢ Shows a confident beginning and ending ➢ Confident use of space ➢ Dynamics vary slightly ➢ Adequate use of movement vocabulary ➢ Relates to a given stimulus in a confident manner ➢ Some creativity shown ➢ Good awareness of the music ➢ Commitment, confident presentation and energy shown
Moderate Level 3	40%	➢ Shows a basic beginning and ending ➢ Some use of space ➢ Dynamics vary slightly ➢ Limited use of movement vocabulary ➢ Relates to a given stimulus in a basic manner ➢ Some creativity shown ➢ Some awareness of the music ➢ Some commitment, some presentation, some energy
Elementary Level 2	30%	➢ Shows a basic beginning and ending ➢ Limited use of space ➢ Dynamics vary slightly ➢ Very limited use of movement vocabulary ➢ Relates to a given stimulus in a basic manner and is awkward with using/relating to the prop/stimulus ➢ Very little creativity shown ➢ Some awareness of the music ➢ Limited commitment, lacks presentation, little energy

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Not achieved Level 1	0–29%	➢ No awareness of how to begin or end ➢ Cannot use space – stays in one place ➢ Dynamics do not vary at all ➢ Extremely limited use of movement vocabulary ➢ Cannot relate to a given stimulus and is awkward with using/relating to the prop/stimulus ➢ No creativity shown ➢ Does not respond in any way to the music ➢ No commitment, lacks presentation, no energy

Choreography – any style or mix of styles. Marks: 50
Length = 2–3 minutes with 3 or more dancers. Choreographer may not perform in own work.

Outstanding Level 7	90%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ A highly imaginative beginning and ending shown – relevant to the intent ➢ Highly imaginative and extremely clear translation of ideas into dance material leading to a work which demonstrates an excellent understanding and highly confident grasp of the process of selection and manipulation of material ➢ Choreographic devices are used at a sophisticated level – work shows a highly competent understanding of choreographic and structuring devices which results in a mature , highly complex and extremely coherent piece of work ➢ Outstanding experimenting with style and form ➢ Excellent use of unity, contrast, transition, sequence, patterning or space ➢ Engagement with all production elements, e.g. costumes, sets, lighting, props etc at a very high level ➢ A highly complex and sophisticated dance vocabulary used that relates imaginatively and creatively to the intent ➢ Dancers very well rehearsed and can perform the work with confidence, energy and dynamics ➢ Appropriate, highly sensitive and intelligent use of the dancers' skills and attributes to communicate the dance idea ➢ An emotional atmosphere or impact is created in the work. ➢ An inspiring performance ➢ Imaginative and carefully considered choice of music/accompaniment/silence/voice enhancing and extending the meaning and expression of the work ➢ Manages dancers and shows outstanding leadership skills ➢ Rehearsals very well planned and allow for extension and development of the work. Choreography was carefully developed and ongoing with attention to detail. ➢ Excellent reflection/understanding of the choreographic process ➢ Declaration of Authenticity visible in the journal ➢ Teacher has seen the process of the choreography repeatedly – it has been ongoing and extremely well planned for
Excellent Level 7	80%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ An highly imaginative beginning and ending shown – relevant to the intent ➢ Highly imaginative and extremely clear translation of ideas into dance ➢ Choreographic devices are used at a sophisticated level – work shows a highly competent understanding of choreographic and structuring devices which results in a highly sophisticated, complex and extremely coherent piece of work ➢ Imaginative and creative experimenting with style and form. The dance vocabulary has a highly complex context with the intent of the choreography – which results in a sophisticated piece of work. ➢ Good use of unity, contrast, transition, sequence, pattern or space ➢ Engagement with all production elements, e.g. costumes, sets, lighting, props, etc. at a very high level ➢ A complex and sophisticated dance vocabulary used that relates imaginatively to the intent ➢ Dancers very well rehearsed and can perform the work with confidence and energy and dynamics. Appropriate, highly sensitive and intelligent use of the dancers' skills and attributes to communicate the dance idea ➢ An atmosphere or impact is created in the work ➢ Imaginative and carefully considered choice of music/accompaniment/silence/voice enhancing and extending the meaning and expression of the work ➢ Manages dancers and shows excellent leadership skills ➢ Rehearsals very well planned and allow for extension and development of the work. Choreography did not change from the original idea/intent and was carefully developed and ongoing. ➢ Excellent reflection/understanding of the choreographic process ➢ Excellent involvement in the marketing/production of the choreographic performance ➢ Declaration of Authenticity visible in the journal ➢ Teacher has seen the process of the choreography repeatedly – it has been ongoing and very well planned for

Meritorious Level 6	70%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ An imaginative beginning and ending shown – relevant to the intent ➢ Imaginative and clear translation of ideas into dance material ➢ Choreographic devices are used – work shows a competent understanding of choreographic and structuring devices which results in an imaginative and creative piece of work ➢ Imaginative experimenting with style and form. The dance vocabulary has a complex context with the intent of the choreography – which results in a creative piece of work ➢ Good use of unity, contrast, transition, sequence, pattern or space ➢ Engagement with production elements, e.g. costumes, sets, lighting, props etc at a high level ➢ A complex dance vocabulary used that relates to the intent ➢ Dancers well rehearsed and can perform the work with confidence and energy. The dancers' skills and attributes to communicate the dance idea have been explored and developed to a high level. ➢ A good atmosphere or impact is created in the work ➢ Imaginative and carefully considered choice of music/accompaniment/silence/voice enhancing the meaning and expression of the work ➢ Manages dancers and shows very good leadership skills ➢ Rehearsals very well planned and allow for extension and development of the work. Choreography did not change from the original idea/intent and was carefully developed and ongoing ➢ Very good reflection/understanding of the choreographic process ➢ Very good involvement in the marketing/production of the choreographic performance ➢ Declaration of Authenticity ➢ Teacher has seen the process of the choreography repeatedly – it has been ongoing and very well planned for
Substantial Level 5	60%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ A good beginning and ending shown – relevant to the intent ➢ Imaginative and clear translation of ideas into dance material leading to a work which demonstrates a sound understanding and clear grasp of the process of selection and manipulation of material ➢ Choreographic devices are used – work shows a competent understanding of choreographic and structuring devices ➢ Imaginative experimenting with style and form. ➢ Use of unity, contrast, transition, sequence, pattern or space ➢ Engagement with production elements, e.g. costumes, sets, lighting, props, etc. ➢ A good dance vocabulary used that relates to the intent in a medium complexity level ➢ Dancers well rehearsed and can reproduce the work with confidence. The dancers' skills and attributes to communicate the dance idea have been explored and developed to a competent level. ➢ Atmosphere or impact is created in the work ➢ Imaginative use of music/accompaniment/silence/voice contributing and extending the intent ➢ Manages dancers and shows good leadership skills ➢ Rehearsals well planned. Choreography was developed from the original idea. ➢ Good reflection/understanding of the choreographic process ➢ Declaration of authenticity ➢ Teacher has seen the process of the choreography repeatedly – it has been ongoing and well planned for

Adequate Level 4	50%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ A good beginning and ending shown ➢ A good attempt at progression of ideas – ability to translate ideas into dance material – resulting in a work which may be basic in translating ideas into intent ➢ Some choreographic devices used ➢ Some experimenting with style and form. The dance vocabulary has context with the intent of the choreography – which results in a basic piece of work. ➢ Use of unity, contrast, transition, sequence, pattern or space ➢ Engagement with production elements, e.g. costumes, sets, lighting, props, etc. ➢ A good dance vocabulary used that relates to the intent in a medium complexity level ➢ Dancers rehearsed and can reproduce the work. The dancers' skills and attributes to communicate the dance idea have been explored in part. ➢ Some atmosphere or impact created ➢ Music/ accompaniment/silence/voice contributed to the intent at an acceptable level ➢ Managed dancers at a low level of leadership skills ➢ Rehearsals planned with some management skills shown. Choreography has been kept to the original idea/intent. ➢ Some reflection/understanding of the choreographic process ➢ Declaration of Authenticity ➢ Teacher has seen the process of the choreography at least 3 times
Moderate Level 3	40%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ A beginning and ending shown ➢ Some attempt at progression of ideas – some ability to translate ideas into dance material – resulting in a work which may be basic in its attempt to be coherent ➢ Some choreographic devices used ➢ Some experimenting with style and form. ➢ Some use of unity, contrast, transition, sequence, pattern or space ➢ Some engagement with production elements, e.g. costumes, sets, lighting, props, etc. ➢ A basic dance vocabulary used that relates to the intent in a low complexity level ➢ Dancers rehearsed and can reproduce the work. An attempt has been made to use the dancers' skills and attributes ➢ Music/accompaniment/silence/voice contributed to the intent at an acceptable level ➢ Managed dancers at a low level of leadership skills ➢ Rehearsals planned but not managed well. Choreography kept changing from the original idea/intent. ➢ Some reflection/understanding of the choreographic process ➢ Declaration of Authenticity ➢ Teacher has seen the process of the choreography
Elementary Level 2	30%	➢ Dance has 3 or more performers and is at least 2 minutes ➢ A beginning and ending shown ➢ An attempt has been made to translate ideas into dance material ➢ Basic choreographic devices used ➢ Basic experimenting with style and form. The dance vocabulary has little context with the intent of the choreography – an attempt which results in a basic piece of work though at times clarity may be lost. ➢ Limited use of unity, contrast, transition, sequence, pattern or space ➢ Very little engagement with production elements, e.g. costumes, sets, lighting, props, etc. ➢ Very basic dance vocabulary used that relates to the intent in a low complexity level ➢ Dancers rehearsed and can reproduce the work. ➢ Music/accompaniment/silence/voice contributed to the intent at a very rudimentary level ➢ Did not manage dancers well and kept losing/changing dancers ➢ Rehearsals not well planned and left till the last moment. Choreography kept changing from the original idea/intent. ➢ Little reflection/understanding of the choreographic process ➢ Declaration of Authenticity ➢ Teacher has seen the process of the choreography at least once

Not achieved Level 1	0–29%	➢ Dance has less than 3 performers and is less than 2 minutes ➢ Little attention paid to beginning and ending ➢ No progression of ideas – cannot translate ideas into dance material ➢ No choreographic devices used ➢ Little/No experimenting with style and form. ➢ The dance vocabulary has no context with the intent of the choreography ➢ No use of unity, contrast, transition, sequence, pattern or space ➢ No/Little engagement with production elements, e.g. costumes, sets, lighting, props, etc, ➢ Limited/Very basic dance vocabulary used that does not relate to the intent ➢ Dancers under rehearsed and unsure of the choreography – little attempt made to use the dancers' skills and attributes to communicate the dance idea ➢ No atmosphere or impact created ➢ Music/accompaniment/silence/voice did not contribute to the intent at all and may even detract from the meaning and expression of the dance idea ➢ Did not manage dancers well and kept losing/changing dancers ➢ Rehearsals not well planned and left till the last moment. Choreography kept changing from the original idea/intent. ➢ Little reflection/understanding of the choreographic process ➢ Declaration of authenticity not verified/the work might not be the learner's own ➢ Teacher has not seen the process of the choreography/has not signed the declaration of Authenticity

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