



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

CURRICULUM AND ASSESSMENT POLICY STATEMENT

(CAPS)

DANCE STUDIES

FINAL DRAFT

CONTENTS

1. The National Curriculum Statement	3
2. Dance Studies	3
2.1 What is Dance Studies?	3
2.2 Specific Aims	3
2.3 Time allocation for Dance Studies	3
2.4 Resources required to teach Dance Studies	3
2.5 Overview of topics and weighting	4
2.5 Topic Content	5
2.6 The nature of progression in Dance Studies	5
2.7 Teaching Guidelines	9
3. Term Plans	10
4. Assessment	30
4.1 Introduction	30
4.2 Informal or daily assessment	30
4.3 Formal assessment	30
4.4 Programme of assessment	31
4.5 Recording and reporting	32
4.6 Moderation of assessment	33
4.7 Annexures	35
Annexure A Format of the grade 12 theory examination paper	35
Annexure B Prescribed dance works and choreographers	36
Annexure C Performance assessment tasks (PATS)	36
PAT 1: Choreography	36
PAT 2: Group Dance	38
Annexure D Dancers with serious illness or injury	39
4.8 References	40

SECTION 1

NATIONAL CURRICULUM AND ASSESSMENT POLICY STATEMENT FOR DANCE STUDIES

1.1 Background

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

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

The amended *National Curriculum and Assessment Policy Statements (January 2012)* replace the *National Curriculum Statements Grades R - 9 (2002)* and the *National Curriculum Statements Grades 10 - 12 (2004)*.

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:

National Curriculum and Assessment Policy Statements for each approved school subject as listed in the policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R – 12*, which replaces the following policy documents:

 - (i) *National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF)*; and
 - (ii) *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 the *Government Gazette, No.29466* of 11 December 2006.
- (b) The *National Curriculum Statement Grades R – 12 (January 2012)* should be read in conjunction with the *National Protocol for Assessment Grade R – 12*, which replaces 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 Grade R – 12*, published in the *Government Gazette, No. 29467* of 11 December 2006.
- (c) The Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R - 9 and Grades 10 - 12 are repealed and replaced by the *National Curriculum and Assessment Policy Statements for Grades R – 12 (January 2012)*.
- (d) 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 and 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 what is regarded to be knowledge, skills and values worth learning. It will ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes the idea of grounding 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 our 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 sets 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 10 – 12 (General)* 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 for subjects in the Foundation Phase is as indicated in the table below:

Subject	Time allocation per week (hours)
I. Languages (FAL and HL)	10 (11)
II. Mathematics	7
III. Life Skills	6 (7)
• Beginning Knowledge	1 (2)
• Creative Arts	2
• Physical Education	2
• Personal and Social Well-being	1

- (b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.
- (c) In Languages 10 hours is allocated 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 R – 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 table below shows the subjects and instructional times in the Intermediate Phase.

Subject	Time allocation per week (hours)
I. Home Language	6
II. First Additional Language	5
III. Mathematics	6
IV. Science and Technology	3.5
V. Social Sciences	3
VI. Life Skills	4
• Creative Arts	1.5
• Physical Education	1
• Personal and Social Well-being	1.5

1.4.3 Senior Phase

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

Subject	Time allocation per week (hours)
I. Home Language	5
II. First Additional Language	4
III. Mathematics	4.5
IV. Natural Sciences	3
V. Social Sciences	3
VI. Technology	2
VII. Economic Management Sciences	2
VIII. Life Orientation	2
IX. Creative Arts	2

1.4.4 Grades 10-12

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

Subject	Time allocation per week (hours)
I. Home Language	4.5
II. First Additional Language	4.5
III. Mathematics	4.5
IV. Life Orientation	2
V. Three Electives	12 (3x4h)

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

CURRICULUM AND ASSESSMENT POLICY FOR DANCE STUDIES

2. Curriculum Statement

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 to enable 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 practices
- 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 critically analyse, respond, enjoy and make discerning judgements about dance
- develop the ability to engage with social, cultural, environmental and community issues through dance

2.3 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 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. The practical components of dance are very time-consuming, the practical and theoretical work should be integrated, wherever possible.

Since 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 / double classroom or school hall with a sprungwood 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 CD's 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 work book / 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
- 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 components 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 components of the subject.

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

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

Broad topics	Time Weighting: 4 hours per week plus after school practice time
Dance Performance	60% of allocated time – minimum 2 ½ 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
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2.6 Topic 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. They are taught throughout the year, every 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
- 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 <i>Dance conventions and values:</i> respect for others and the dance space, grooming, code of conduct.	Dance technique <i>Dance conventions and values:</i> commitment, use of space, class etiquette, working safely with others.	Dance technique <i>Dance conventions and values:</i> self-discipline - punctuality, preparedness, responsibility, commitment to the other dancers; stage conventions.

<p><i>Awareness of safe dance practices:</i> warming up, cooling down; awareness of correct posture and alignment, pliant joints and safe landings.</p> <p><i>Developing fitness:</i> building strength, core stability, flexibility, endurance and neuromuscular skills.</p> <p><i>Movement vocabulary:</i> introduction and characteristics of the dance major.</p> <p><i>Music for dance:</i> exploration of a range of musical rhythms and genres, recognition of time signatures and understanding how they affect quality of movement.</p> <p><i>Exposure to dance across cultures:</i> steps and sequences.</p> <p>Performance skills Dance sequences and dances emphasising focus, timing and spatial relationships with others.</p> <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Purpose of warming up and cooling down • Principles of posture, stance and alignment • Foot care and hygiene: blisters, corns, calluses, 	<p><i>Application of safe dance practices:</i> warming up, cooling down, principles of correct posture and alignment, fluidity of movements in the joints and safe landings.</p> <p><i>Developing fitness:</i> as for grade 10 with increasing complexity.</p> <p><i>Movement vocabulary:</i> principles, style, characteristics, techniques and dance vocabulary of the dance major.</p> <p><i>Music for dance:</i> exploration and recognition of phrasing; reflection of musical dynamics in dance movement.</p> <p><i>Exposure to dance across cultures:</i> learn a full dance.</p> <p>Performance skills Group dances emphasising changing directions, style, varied dynamics and commitment to movement.</p> <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Structure, movement and safe use of the spine and principles of core stability • Name, location, classification and range of movement of synovial joints 	<p><i>Application of safe dance practice:</i> warming up, cooling down; application of correct posture and alignment and safe landings.</p> <p><i>Developing fitness:</i> as for Grade 10 and 11 with increasing complexity.</p> <p><i>Movement vocabulary:</i> increasing levels of complexity in dance technique and combinations appropriate to the dance major: e.g. tumbling, falling, turning, rolling, pointe work, aerial movements; practice in quickly grasping unseen dance combinations.</p> <p><i>Music for dance:</i> development of musicality; exploring different ways of working with music in performance and composition.</p> <p><i>Exposure to dance across cultures:</i> fusion of dance steps from two dance forms in a combination/ dance.</p> <p>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).</p> <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Principles, processes and procedures for warming up and cooling down • Components of fitness: core stability, endurance, and motor coordination
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<p>athlete's foot, ingrown toe nails, skin splits</p> <ul style="list-style-type: none"> • Nutrition: food groups, balanced diet, maintaining good hydration • Appropriate dance environment 	<ul style="list-style-type: none"> • 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 	<p>(neuromuscular skills)</p> <ul style="list-style-type: none"> • 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
<p>Improvisation <i>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).</i></p> <p><i>Exploration of dance elements: space, time and force.</i></p> <p><i>Development of movement vocabulary through exploration of the body and its parts, locomotor and non-locomotor movements and working with props.</i></p> <p><i>Exploration of natural gestures and stylised movements.</i></p> <p>Music for dance Music terms, genres, motifs and phrases.</p> <p>Choreography Composition of movement sequences combining locomotor and non-locomotor movements.</p>	<p>Improvisation <i>Trust-building exercises: complementary and contrasting shapes and movements, giving and receiving weight, contact improvisation (working in pairs and groups).</i></p> <p><i>Exploration of dance elements: contrasting movements, rhythms, polyrhythms and syncopation.</i></p> <p><i>Development of movement vocabulary through working with different music genres, words, symbols, texts, sculptures or pictures.</i></p> <p><i>Exploration of ideas and perceptions specific to South Africa through sound and movement.</i></p> <p>Music for dance: Instrument classification and sound production; relationship of dance to aural settings; polyrhythms and syncopation.</p> <p>Choreography Development of movements and motifs.</p>	<p>Improvisation <i>Trust-building exercises: power relations, double work, partnering, contact improvisation, physical theatre or other acceptable to the dance form (working in pairs and groups).</i></p> <p><i>Exploration of dance elements: combining elements of design.</i></p> <p><i>Development of movement vocabulary and ability to conceptualise choreography through working in non-conventional spaces, with own stories and socio-political issues.</i></p> <p><i>Exploration of the use of multi-disciplinary art forms and technologies.</i></p> <p>Music for dance Selection of music for choreography.</p> <p>Choreography Conceptualising an intention and generating relevant movement.</p>

<p><i>Choreographic structure:</i> beginning, ending, motifs and phrases.</p> <p>Composition of a short sequence.</p> <p>Production Marketing: designing of a flyer or poster focusing on colour, design, information, visual impact.</p>	<p><i>Choreographic structure:</i> climax, sequencing, transitions, patterning, repetition and stillness.</p> <p>Exploration, deconstruction and own interpretation of a professional choreographer's work.</p> <p>Choreography of a solo or duet.</p> <p>Production Production planning: performance spaces, programme notes, marketing plan, journal reflection.</p>	<p><i>Choreographic structure:</i> unison, canon, theme and variations, chance dance.</p> <p>Development of choreographic ideas for choreography task by means of research, analysis, improvisation, abstraction.</p> <p>Use of production elements: music, costumes, props, lights, sets.</p> <p>Choreography of a complete group dance of 2-3 minutes.</p> <p>Production Production organisation for public performance; planning marketing strategies.</p>
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Topic 3 Dance History and Literacy

Grade 10	Grade 11	Grade 12
<ul style="list-style-type: none"> • 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 watch videos / DVDs • Simple analysis and interpretation of two different professional dances • Dance terminology 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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) and sometimes teach a dance combination quickly to challenge learners to watch and listen well and to learn to pick up 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 theoretical components of each topic can be done in any logical order
- 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, injury prevention and 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	Two compulsory PATs	PAT 1: Composition of a sequence -Term 2 PAT 2: Indigenous or cross-cultural dance - Term 3
Grade 11	Two compulsory PATs	PAT 1: Indigenous or cross-cultural dance - Term 2 PAT 2: Choreography - Term 3
Grade 12	Two compulsory PATs	PAT 1: Choreography - Term 1 PAT 2: Group Dance - Term 2/3

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 wood floor, music system and CDs, DVDs, dance attire, skeleton model or large skeleton posters, textbooks and reference books.
<p><u>Content/concepts/skills</u></p> <p>Dance technique</p> <ul style="list-style-type: none"> • Dance conventions and values: <ul style="list-style-type: none"> ○ 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 <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Purposes of warming up and cooling down • Principles of posture, stance and alignment 		
Topic 2 Dance Composition	Suggested contact time One hour per week separately or interspersed with technique classes.	Resources Music system, CDs of various genres, instruments, pictures of instruments, props, textbooks and reference books.
<p><u>Content/concepts/skills</u></p> <p>Improvisation</p> <ul style="list-style-type: none"> • 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 <p>Music for dance:</p>		

- Use of a wide range of music genres to accompany improvisations: Art music (Classical music (European) · religious), · 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

<p>Topic 3: Dance History and Literacy</p>	<p>Suggested contact time Half an hour per week plus homework time.</p> <p>The order of the components could be changed.</p>	<p>Resources History: TV and DVD player or computer and data projector; dance books, magazines and pictures, worksheets / workbook, textbooks and reference books.</p>
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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 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, skeleton or large skeleton posters, textbooks and reference books.
<u>Content/concepts/skills</u> Dance technique <ul style="list-style-type: none"> • Consolidation of work done in term 1 • Warm-up ritual gradually developed with increasing focus on breathing, warming up the spine, muscles and joints, and emphasises 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 – turn out, positions of the arms and feet, line; for Contemporary Dance – moving from the pelvis, fall and recovery, off balance; 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 practices and health care <ul style="list-style-type: none"> • Foot care and hygiene: blisters, corns, calluses, athlete’s foot, ingrown toe nails, skin splits • Appropriate dance environment: sprung-wood floor in good condition, well ventilated, suitable temperature, large enough to move safely 		
Topic 2 Dance Composition	Suggested contact time One hour per week or interspersed with technique classes.	Resources Music system, CDs, textbooks and reference books.
<u>Content/concepts/skills</u> Improvisation <ul style="list-style-type: none"> • Trust-building games and exploration of relationships, e.g. moving with light contact (moving in pairs with finger tips touching, palms touching, balancing in twos) • Exploration of design element of space, time and force (separately and together) <ul style="list-style-type: none"> ○ 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: <ul style="list-style-type: none"> • Exploration and defining of musical terms Choreography <ul style="list-style-type: none"> • Performance Assessment Task (PAT 1): Composition of a movement sequence with consideration for dance elements (space, time force) 		
Topic 3:	Suggested contact time	Resources

Dance History and Literacy	One hour per week plus homework time.	Dance books, dance magazines, Internet, live performances (optional).
<p><u>Content/concepts/skills</u></p> <ul style="list-style-type: none"> • 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 or watch dance videos in order 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 		

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.
<u>Content/concepts/skills</u> Dance technique <ul style="list-style-type: none"> • 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): <ul style="list-style-type: none"> ○ Non-African Dance majors learn and perform African indigenous dance steps and sequences from, at least but not limited to, Gumboot / Pantsula / Kwassa-kwassa / Kwaito ○ 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 practices and health care <ul style="list-style-type: none"> • Nutrition: food groups, balanced diet, maintaining good hydration 		
Topic 2 Dance Composition	Suggested contact time One hour per week or interspersed with technique classes.	Resources Music system, CDs, instruments, props, examples of posters and flyers, textbooks and reference books.
<u>Content/concepts/skills</u> Improvisation <ul style="list-style-type: none"> • Trust-building games and exploration of relationships: moving in pairs and groups with light contact, with elastics, rope, fabric and walking in pairs with body parts attached (shoulders touching; counter balances) • Exploration of design elements (separately and together): <ul style="list-style-type: none"> ○ Space: geometric shapes, size, direction, levels, focus, negative space ○ Force: weight, dynamics ○ Time: rhythmic patterns, impulse, 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 – design a flyer or poster focusing on colour, design, information and visual impact

Topic 3

Dance History and Literacy

Suggested contact time

One hour per week throughout the year 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 a professional dance work including choreographer, composer, choreographic intention, style, music used and skill of the performers (See Annexure E for prescribed dances)
- Analysis of the indigenous / cross cultural dance studied and comparison with dance major in terms of style and 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.
<u>Content/concepts/skills</u> Preparation for formal assessment. Dance technique <ul style="list-style-type: none"> • 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 practices • 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 <ul style="list-style-type: none"> • Revision of all topics from Term 1, 2 and 3 		
Topic 2 Dance Composition	Suggested contact time Six hours.	Resources Music system, CDs,
<u>Content/concepts/skills</u> Improvisation <ul style="list-style-type: none"> • Trust –building exercises, e.g. 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 <ul style="list-style-type: none"> • Composition of a sequence that combines natural gestures and stylised movements 		
Topic 3 Dance History and Literacy	Suggested contact time One hour per week plus homework revision time.	Resources Textbooks, study guides, dance books, dance magazines, Internet, worksheets.
<u>Content/concepts/skills</u> <ul style="list-style-type: none"> • 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 wood floor, CDs, dance togs, music system or music instruments appropriate to the dance form, reference books and pictures, notes and worksheets, textbook..
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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, turn out, 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 practices and health care

- Structure, movement and safe use of spine and principles of core stability
- Synovial joints: names, location, classification and range of movement
- Main muscle groups and anatomical action (optional)

Topic 2 Dance Composition	Suggested contact time Six hours	Resources Music system, CDs, instruments, poetry, prose, symbols, pictures, photographs and pictures of performing spaces, textbooks and reference books.
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Content/concepts/skills**Improvisation**

- Trust-building exercises: (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 music, drum music, 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)

<p>Topic 3 Dance History and Literacy</p>	<p>Suggested contact time One hour per week plus homework revision time.</p>	<p>Resources Textbook, <i>Dance History Study Guide</i> (WCED, 2007), dance books, dance pictures, Internet.</p>
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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.
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Content/concepts/skills**Dance technique**

- Consolidation of term 1's work
- Safe dance practice: focus on fluidity of movements in the joints, smooth transitions and safe landings from aerial movements
- Technical exercises in dance major building core stability, strength and flexibility
- Exercises practicing the coordination of body parts exercises 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 practices and health care

- Components of fitness: flexibility: definition, types (dynamic, static) and strength
- Injuries: causes, prevention and care (cramps, shin splints)

Topic 2 Dance Composition	Suggested contact time Four hours.	Resources Music system, CDs, instruments, Dance DVDs and player or data projector, textbook, dance books and magazines, pictures of music instruments, notes and worksheet.
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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

Topic 3**Dance History and Literacy****Suggested contact time**

One hour per week plus homework revision 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.
<u>Content/concepts/skills</u> Dance technique <ul style="list-style-type: none"> • 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 exams 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 practices and health care <ul style="list-style-type: none"> • Peer pressure, a positive body image and stereotyping linked to dance, e.g. gay/thin/stupid • Nutrition: healthy food choices • Eating disorders linked to stereotyping 		
Topic 2 Dance Composition	Suggested contact time One hour per week.	Resources Music system, CDs, instruments, marketing materials, textbook.
<u>Content/concepts/skills</u> Improvisation <ul style="list-style-type: none"> • Trust –building exercises, (contact improvisation, double work and partnering, physical theatre) • Exploration of ideas and perceptions specific to South Africa through sound and movement Music for Dance <ul style="list-style-type: none"> • Exploration of polyrhythms and syncopation through movement Choreography <ul style="list-style-type: none"> • Composing a short sequence in pairs or small groups based on a few selected perceptions of South Africa Performance Assessment Task (PAT 2) <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Planning skills, e.g. writing a journal of choreographic ideas and structure, planning, preparation, rehearsal schedules and self-reflection • Marketing plan, e.g. designing a newspaper advert or an invitation • Production planning, e.g. budget, fund-raising, booking venues, arranging ticket sales, ushering, listing 		

technical equipment needed, listing staff needed to run a show and their tasks		
Topic 3 Dance History and Literacy	Suggested contact time One hour per week plus homework revision time.	Resources Dance books, dance magazines, Internet, DVDs of prescribed dances, TV and DVD player or computer and data projector.
<u>Content/concepts/skills</u>		
<ul style="list-style-type: none"> • 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.
<u>Content/concepts/skills</u> Preparation for formal assessment including: <ul style="list-style-type: none"> • Mastery of Grade 11 technical class work, with application of safe dance practices, increasing range of movement, 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 practices and health care <ul style="list-style-type: none"> • Revision of all content from Term 1, 2 and 3 		
Topic 2 Dance Composition	Suggested contact time One hour per week.	Resources Music system, CDs, textbook, marketing materials, journals, words, symbols, text, sculptures and/or pictures.
<u>Content/concepts/skills</u> Improvisation <ul style="list-style-type: none"> • Development of movement vocabulary through working with words, symbols, text, sculptures or pictures. Choreography <ul style="list-style-type: none"> • Preparation of choreographic 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 <ul style="list-style-type: none"> • Continuation of journal writing • Programme notes • Marketing plan, e.g. designing a pamphlet, poster, advertisement 		
Topic 3 Dance History and Literacy	Suggested contact time One hour per week plus homework revision time.	Resources Textbook, reference books, skeleton or large skeleton posters, dance magazines, Internet, DVDs of prescribed dances, TV and DVD player or computer and data projector.
<u>Content/concepts/skills</u> <ul style="list-style-type: none"> • Revision of all theory work in preparation for written examination 		

GRADE 12

DANCE STUDIES

GRADE 12

TERM 1

<p>Topic 1 Dance Performance</p>	<p>Suggested contact time Minimum of 2½ hours per week throughout the year plus practice time after school.</p>	<p>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.</p>
<p><u>Content/concepts/skills</u></p> <p>Dance technique</p> <ul style="list-style-type: none"> • Revision of Grade 10 and 11 work • 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 and 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 a complex rhythms and genres • Extending the Grade 11 group dance or learning a new group dance (at least 3 minutes) for a performance in PAT 2 (2nd / 3rd term) <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Purposes, principles and procedures for warming up and cooling down • Components of fitness: core stability, endurance and motor co-ordination (neuro-muscular skills) 		
<p>Topic 2 Dance Composition</p>	<p>Suggested contact time Two hours per week in Term 1 plus practice time after school.</p>	<p>Resources Music system, CDs, instruments, technologies, dancers, journals, production elements, Textbook and reference books.</p>
<p><u>Content/concepts/skills</u></p> <p>Improvisation</p> <ul style="list-style-type: none"> • 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) <p>Choreography</p> <ul style="list-style-type: none"> • Exploration of choreographic structures and form (chance dance, patterning, unison movement, canon, theme and variations) • Selection of music for choreography for PAT 1 <p>Choreography Performance Assessment Task (PAT 1) See Annexure A</p> <ul style="list-style-type: none"> • 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, choreographic 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 taking rehearsals with others; appropriateness of movement demands; appropriateness of preparation for rehearsal

<p>Topic 3 Dance History and Literacy</p>	<p>Suggested contact time One hour per week plus homework.</p>	<p>Resources Textbooks, dance books, dance magazines, Internet, DVDs of prescribed dances, TV and DVD player or computer and data projector.</p>
<p><u>Content/concepts/skills</u></p> <ul style="list-style-type: none"> ● 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 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.
<u>Content/concepts/skills</u> Dance technique <ul style="list-style-type: none"> • 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 2) See Annexure C for instructions <ul style="list-style-type: none"> • 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 practices and health care <ul style="list-style-type: none"> • 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 Dance Composition	Suggested contact time Two hours during school and whatever time is needed after school.	Resources Music system, CDs, instruments, music notes, production and marketing materials, example of theatre programmes, textbook, reference books.
<u>Content/concepts/skills</u> Production <ul style="list-style-type: none"> • 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 		
Topic 3 Dance History and Literacy	Suggested contact time One hour per week plus	Resources Textbook, dance books and

	homework revision time.	magazines, old exam papers, Internet, DVDs of prescribed dances, TV and DVD player or computer and data projector.
<p><u>Content/concepts/skills</u></p> <ul style="list-style-type: none"> • 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 2½ hours per week throughout the year plus practice time after school.	Resources Dance studio, music system and CDs, video camera, textbook and reference books.
<p><u>Content/concepts/skills</u></p> <p>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 .</p> <p>Dance technique</p> <ul style="list-style-type: none"> • 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) <p>Theory: Safe dance practices and health care</p> <ul style="list-style-type: none"> • Benefits of good nutrition for dancing • Consolidate theory from Grade 10, 11 and 12 		
Topic 2 Dance Composition	Suggested contact time 30 minutes.	Resources Props, pictures, poems and varied music.
<p><u>Content/concepts/skills</u></p> <p>Improvisation</p> <ul style="list-style-type: none"> • 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 One 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.
<p><u>Content/concepts/skills</u></p> <ul style="list-style-type: none"> • Revision of all Grade 10, 11 and 12 theory in preparation for trial examinations 		

DANCE STUDIES**GRADE 12****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.
<u>Content/concepts/skills</u> <ul style="list-style-type: none">• 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 practices and health care Revise all theory from Grade 10, 11 and 12 in preparation for final examinations		
Topic 2 Dance Composition	Suggested contact time As required.	Resources Music system, CDs, journal.
<u>Content/concepts/skills</u> <ul style="list-style-type: none">• Revision of improvisation, choreography and production theory for written examinations		
Topic 3 Dance History and Literacy	Suggested contact time One hour 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.
<u>Content/concepts/skills</u> <ul style="list-style-type: none">• Revision of all Grade 10, 11 and 12 theory 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, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

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 that can be used to improve their 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 stopping during the lesson to observe learners or to discuss with learners 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 age and developmental level appropriate. 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 Grade 10 – 12. These Pats make up 25% of the final marks for Grades 10, 11 and 12
- In Grade 10 and 11, one theory test, two practical tests, one midyear theory and one midyear practical examination and one research assignment make up the *school based assessment* worth 25% of the marks per year
- In Grade 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 worth 25% of the marks
- The final external theory and practical examinations make up 50% of the marks

SBA 25 %	PATs 25%	FINAL EXAMS 50%
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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 exam 100 marks Theory exam 100 marks	Research 50 marks Practical test 50 marks	Theory exam 100 marks Practical exam 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 exams 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 exam 100 marks Theory exam 100 marks	Practical exam 100 marks Theory exam 100 marks	Practical exam 100 marks Theory exam 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 exams 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.

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

In Grade 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 Annexures 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 exams 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 should take place between September and October. The examination is internally set according to the guidelines below and externally marked and moderated.

Guidelines

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 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 for themselves.
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 achievement of 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 her / his readiness to progress or being 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:** each term (1-3) add the raw marks 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 as 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 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 D)

4.6.1 Formal Assessment (SBA)

- Grade 10 and 11 tasks are internally moderated. Provincial officials must moderate a sample of these tasks during their school visits, to verify the standard of the internal moderation.

- The Grade 12 tasks must be internally moderated and externally face or cluster moderated by a lead teacher or provincial official. The face and cluster moderation process will be managed by the provincial education department.

4.6.2 Practical Assessment Tasks(PAT)

- The Grade 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.
- The Grade 12 PATs will be 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
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.

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	<ul style="list-style-type: none">• 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• Injuries 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	<ul style="list-style-type: none">• 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

Selections may be made from the following list to study from Grade 10 - 12. The selection should be based on the availability of resources such as DVDs and written material.

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	Drie Diere	George Balanchine	Jewels (Emeralds, Rubies, Diamonds)
Vincent Mantsoe	Gulu Matari	Alvin Ailey	Revelations
Alfred Hinkel	Bolero	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
Gregory Maqoma	Beauty Trilogy/ Skeleton Dry/ Somehow Delightful	Rudi van Dantzig	Four Last Songs

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 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.

Should learners struggle with commitment from their dancers, they may be permitted to present a duet including themselves – 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: Please 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: Please 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.

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
- 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
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 including:
 - Composition in a personal style based on the stated concept
 - Ability and understanding of abstraction
 - Skill in manipulation of the elements of dance (time, space and dynamics)
 - Organisation of motifs and structures (transitions, repetition, variation, contrast)
 - Appropriate use of production elements e.g. costumes, props, lighting and sets
 - Appropriate choice of accompaniment
 - Use of dancers and dance quality

Assessment process

The choreography will be assessed internally by the teacher with a peer dance teacher / provincial dance 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.

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, 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)

PAT TASK: LO 2 – GROUP DANCE – 50 MARKS	Learners	1	2	3	4	5
Attitude, Progress and Process during rehearsals / class <ul style="list-style-type: none"> • Safe use of the body • Accurate reproduction of sequence and style • Working with others in a group • Awareness of self and others in space • Expressive interaction with other dancers 	10					
Quality of movement <ul style="list-style-type: none"> • Dynamics, fluidity and agility • Transitions, musicality and reproduction of rhythms • Focus, presence, projection and energy • Committed movement, confidence and consistency 	15					
Complexity of dance vocabulary and technique <ul style="list-style-type: none"> • Complexity level • Principles applied accurately • Interpretation of dance genre and style • Movement quality, co-ordination and control • Partnering, spatial patterning and timing • Strength, flexibility and stamina • Accuracy and attention to detail 	25					
	50					

ANNEXURE D DANCERS WITH SERIOUS ILLNESS OR INJURY

Although dance is a practical subject, occasionally a learner finds him or herself 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, 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 1500 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
- Presentation of information visually
- 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 Protocol of Assessment] *An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R – 12)*
- 4.8.2 Progression and Promotion Requirements grades 1-12
- 4.8.3 Subject specific exam guidelines as contained in the draft policy document: *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R - 12*

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Teaching Improvisation, Choreography and Production: Educators' Guide (WCED, 2009).

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Sorrel, Walter. (1981). Dance In Its Time. Garden City, New York. Anchor Press/ Doubleday.

West, M.E. (1976) Abantu : an introduction to the black people of South Africa.

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 - <http://www.remixtheatre.co.za/>

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

Vuyani Dance Theatre Project - <http://www.vuyani.co.za/>

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

Pina Bausch – http://www.opendemocracy.net/arts/article_2368.jsp

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>