

DANCE STUDIES (Updated March 2014)

A. MEANS OF ASSESSMENT

In Grade 12, assessment consists of 2 components: a Programme of Continuous Assessment makes up 25% of the total mark for Dance Studies. The external assessment comprises the remaining 75%. The Programme of Assessment Tasks is internally assessed. The final theory paper is externally set, while the final external practical exam is set by the teacher.

ASSESSMENT COMPONENTS		
CONTINUOUS ASSESSMENT (25%)	EXTERNAL ASSESSMENT (75%)	
100 marks	300 marks	
<ul style="list-style-type: none"> • Solo dance • Group dance • Improvisation • Choreography • Projects: History Music Anatomy • Cycle Test 1 • Cycle Test 2 • March/Mid-year examinations (Theory and Practical) • Preliminary Examinations (Theory and Practical) 	EXAMINATION	
	150 marks	150 marks
	Practical examination Topic 1 & 2	Theory examination Topic 1 – 3

Together the Programme of Continuous Assessment and the External Assessment component make up the annual Assessment Plan for Grade 12.

	School-Based Assessment	MARKS
1	Solo: practical rubric	25
	Group : practical rubric	25
2	Improvisation: Practical rubric + reflection (15+5)	20
	Choreography:	
	a) practical rubric	20
	b) Choreography Journal	20
3	Projects:	
	a) History	50
	b) Music	50
	c) Anatomy	50
4	Tests:	
	Cycle Test 1	50
	Cycle Test 2	50
5	March/ Mid-year examinations:	
	a) Practical Rubric	150
	b) Theory Paper	150
6	Preliminary exams:	
	a) Practical rubric	150
	b) Written paper with mark/rubric	150
	Total	960
	Converted Total	100

B. REQUIREMENTS

1. CONTINUOUS ASSESSMENT TASKS: PORTFOLIO

Evidence of continuous assessment needs to be collected. (This is the selection of various assessed Dance Skills throughout the Grade 12 year.) The SBA is a collection of the year's work. It provides evidence that all the Topics of the Grade 12 curriculum have been covered. It will reflect multiple ways of exposing learners to learning opportunities. The learner is assessed in a realistic situation that is integral to the learning process.

Continuous Assessment for Dance Studies comprises of seven tasks.

A SELECTION OF TASKS WILL BE INTERNALLY MODERATED IN THE DESIGNATED CLUSTER GROUPS AND TEACHER AND/OR LEARNER FILES WILL BE EXTERNALLY MODERATED BY THE IEB.

1.1 INTEGRATED PRACTICAL TASK (Taken from DOE/ PAT 2008 pages 3 – 7)

The Performance Assessment Task for Dance Studies consists of **three separate integrated tasks** which are undertaken during the year and each includes two components: written preparation and the actual performance. Marks should be allocated to both the preparation and performance processes and both the informal and formal preparations for each **PAT should be recorded in a journal** kept specifically for Dance Studies. The written preparation should comprise of research, planning and any other record keeping required to prepare for a performance in Dance Studies.

The performance 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). The learner demonstrates the integration of dance knowledge, skills and values into a single performance.

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

The PATS are part of the formal Programme of Assessment. **They can be done in any order between Term 1 and Term 3 and are not prescribed to a particular term.**

The format for integrated performance tasks in Grade 12:

- **PAT Task 1A and 1B:** Performance and production of a solo (1-2 minutes) AND a group dance (2 or more learners in number) maximum 3 minutes in the dance major (50 marks)

Instructions for teachers.

1A. Set solo dance (25 marks)

Candidates could begin to learn a set solo of 1 – 2 minutes from Grade 11 to ensure they can perform it well by Grade 12. Learners should be informed what criteria they will be assessed on based on the requisite Assessment Standard and should aim for style, clarity, accuracy, precision, co-ordination, control, musicality, strength, stamina, endurance, focus, consistency, commitment, presence, flexibility, agility, and fluidity. The solo should be choreographed by the teacher or a professional choreographer. When practising the solo dance, candidates must work on the following criteria:

- Reproduction and recall
- Technique, physical control and co-ordination
- Expressiveness, movement quality and overall performance

Candidates should know who has choreographed the solo, research and be able to talk about the dance genre and style of the particular solo, the music genre or other accompaniment used in the solo and how it relates to the dance and be able to reflect on their own process and progress in their journal (the written aspect).

The same solo may be performed for the final external practical examination.

1B Group Dance (25 marks)

The group dance can be choreographed by the teacher, or a peer. When practising the group dance candidates must work on the following criteria:

- Reproduction and recall
- Physical control and co-ordination
- Expressiveness, movement quality and overall performance
- Working with others in a group

In addition to the quality criteria required as in the solo, the group combination should demonstrate **ability to work in a team, awareness of self and others in space and expressive interaction with other dancers.**

The same group combination may be performed for the final external practical examination.

PAT Task 2A and 2B:

Improvisation around an idea or to accompaniment chosen by the teacher (20 marks) – 1 minute –

AND individual choreography of a group dance 2-3 minutes and the accompanying choreography journal. (2 x 20 = 40 marks)

Instructions to teachers.

3A. Improvisation (20 marks)

Practice in improvisation should have been on-going throughout the Senior Phase and FET years. For the purposes of formal assessment, this aspect can be assessed in one unseen improvisation activity. The candidates should be given very clear parameters or ideas with which to work. During the year, teachers should experiment with effective ways of assessing improvisation that are fair, valid and consistent e.g.

- They could be given a variety of stimulus from which to choose and given up to 3 minutes to think about it before the assessment.
- Each candidate could be given a different stimulus on a piece of paper so that they do not influence one another. In this case, they can watch each other's improvisation and even peer assess (in addition to the teacher's formal assessment).
- Candidates come into the space one by one and perform their improvisation based on a common stimulus.
- Candidates improvise either individually or in groups.
- Candidates are given a stimulus and a piece of music to listen to immediately before they improvise.

Here are some stimulus ideas but teachers are **not limited** to using these ideas:

- Improvise on the ideas of impulse, momentum and falling.
- Improvise around the idea of a social issue.
- Improvise using geometric concepts of line, circles and angles.
- Learners are given a picture/ photograph/ painting/ mobile to look at and asked to improvise around anything that struck them to do with the object.

- Learners are asked to remember a significant event in their lives and improvise around the event, or their response to it.
- Learners are given an everyday event to improvise e.g. playing sport/ waking up/ moving out – moving in

Following the improvisation candidates should reflect and prepare a 150 word reflection in their journals on their improvisation, evaluating their own process and final product. The task sheet pertaining to the improvisation must be included in the teacher's file along with visual proof of the improvisation, which must be included either on CD or on flash drive.

3B. Individual choreography of a group 2 – 4 minutes. (40 marks)

Many candidates 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 teachers give learners a choice of about 4 broad ideas (this could include music tracks) from which to choose. These ideas should be given by the first week of the school term in January so that the learners have plenty of time to work on their group choreography. Each candidate should choreograph a 2-4 minute dance work on 2 or more people, which does not include themselves. It is suggested that each learner-choreographer uses dance learners from other grades, and not each other, due to time constraints. Learners need to keep, and present, a journal of their process, which will be assessed internally and should prepare to engage in a discussion of their dance work with the practical examiner. The journals must be present at the examination so that they can be moderated by the practical examiner.

Each learner must design a programme and poster which must be presented for assessment to the practical examiner at the practical examination.

The assessment method and criteria should be explained by the teacher in advance so that candidates are familiar with how they will be assessed.

There is no limit to the possible choreography ideas/ themes. Here are a few examples:

- A poem
- A painting/ photograph
- A piece of music
- Choreograph a dance based on a plot or story in a novel or fairy tale
- Movement ideas e.g. Gesture/push-pull/active and passive/ theme and variation/ sport
- Significant issues in your community
- Environmentally friendly/sustainability/globalisation
- Explore the ideas and construction of a professional choreographer's work and candidates can then develop their own interpretation of the work.

PLANNING FOR THE TASKS

Learners must show in writing all their planning and preparation work for a practical/ performance task in a journal. This must be detailed in such a way that the teacher/ moderator can know the following:

- What practical work was selected?
- A rationale for why the practical work was selected?
- How much planning was carried out?
- How the learner prepared for the practical work?
- Difficulties experienced and how these were overcome
- What was enjoyable/ exciting/ positive about the practical work?

Take note of the following criteria for choreography:

(Learners must engage with these aspects in their journal.)

- Structure of the dance
- Style, form and use of design concepts (e.g. space, time, force)
- Originality and exploration of issues
- Ability to work in groups
- Engagement with elements of production
- Venue/ set design/ décor/ costumes/ props/ lighting
- Poster design
- Programme including design and information

Learners should be required to work as a team to ensure their various tasks contribute to a successful production. Each learner must produce a journal which documents their choreography and their processes, as well as reflects on the outcome of the production.

The same choreography is generally performed for the final external practical examination.

Please note that improvisation and choreography are 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.

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
 - ✓ Warm up exercises to strengthen the body
 - ✓ 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 dance routine
 - ✓ Props, costumes
- Facilities:
 - ✓ Large room(mirrors an advantage)
 - ✓ Sprung-wooden dance floor
- Human Resources
 - ✓ Learners to take part in peer choreographed dances

2. STRUCTURE OF THE EXTERNAL EXAMINATION

2.1 EXTERNAL WRITTEN EXAMINATION – 3 HOURS [150]

The paper consists of three sections.

Section A : Dance History and Theory	(60 marks)
Section B : Music appreciation	(30 marks)
Section C : Anatomy and Healthcare	(60 marks)

2.2 EXTERNAL PRACTICAL EXAMINATION

Topics 1 and 2

The learner's journal, poster and programme must be given to the practical examiners at the examination. The learner's own choreography may be filmed (on DVD) for educational purposes.

The external practical examination will include the following: (150 marks)

• Choreographed Class-work	50
• Solo	30
• Group dance	10
• Choreography	50
• Poster and Programme	10
Total	150

The sections are intended to allow the learner to fully demonstrate their understanding and application of the major dance form they have studied. The teacher should provide the examiner/s with a list of exercises and dances or a breakdown of the practical examination to clearly establish that all sections and criteria have been covered.

The sub sections are to contain the following components:

1. CLASS-WORK

The class-work section of the examination should be a minimum of 15 minutes and a maximum of 30 minutes. The structure of the class is to be constructed by the teacher, bearing in mind that the function of this section is to demonstrate the candidate's technical grasp of the chosen major dance form. It can either be broken down into short exercises, or be presented as a series of combinations incorporating a sequence of exercises and steps.

Note to teacher:

The class should incorporate aspects where candidates demonstrate, either individually or in pairs, their technical skills. This affords the teacher the opportunity to display varied abilities, allowing the examiner more opportunity to assess each candidate fairly.

2. A GROUP DANCE

This must be a separate group dance to the classwork. It must be choreographed by either the teacher or a professional choreographer and consist of 2-5 dancers. The length must be between 1-3 minutes. Costumes and props may be used.

3. A SOLO

To be set by the teacher or a well-known choreographer. The dance should be 1-2 minutes in length in the chosen dance genre. Costumes and props may be utilised.

4. CHOREOGRAPHY

Candidate's choreography: (2-4 minutes) Lighting may be used, but candidates will not be assessed on theatrical effects.

PAT Task 2 B- Individual choreography of a group dance 3-4 minutes may be performed.

The candidate should orally (in no longer than 1 minute) introduce their choreography and include the following:

- A brief summary of their plot/ theme
 - Intention of the work
 - Theatrical effects
 - Any other relevant information
 - Learner's reflection on the performance of his/her learner's choreography.
- ✓ **Teachers must provide feedback during the choreographic process.**
 - ✓ **Candidate's Journal must show sustained engagement in the choreographic process.**

5. ORAL DISCUSSION

In this section, the candidates will respond to questions asked by the examiner pertaining to their choreographic process

- **ADDENDUM**

INDEX:

1. Topics and Content
Grade 10
Grade 11
Grade 12
2. Declaration of Authenticity
3. Portfolio: Coversheet
4. Moderation Tool for Teacher Portfolio
5. Moderation of Second Cluster Meeting
6. National Moderation – SBA Feedback Form
7. Practical Examination Rubric

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ADDENDUM 1: TOPICS

TOPICS

GRADE 10	CONCEPTS	CONTENT
MUSIC	Recognises and understands simple graphic notation and musical rhythms for a variety of dance forms	<ul style="list-style-type: none"> • A wide variety of dance music in its social and cultural contexts • Notation; graphic and crotchets, quavers, etc. key signatures, time signatures, tempo, • Elements of music; duration, texture, pitch, melody, harmony, quality, dynamics, style, pace, meter Percussion rhythms and instruments, singing, listening to music, reproducing rhythms
HISTORY AND THEORY	Gathers, classifies, records and discusses information about: <ul style="list-style-type: none"> • Forms, styles and purpose of dance • Dance in transformative rituals • Introduction to dance from different periods , across dance forms and cultures; multi-cultural dance research • Theatre and stage terminology 	<ul style="list-style-type: none"> • Overview of Dance – what it is, why people dance • View and discuss the development of dance through different periods and across dance forms - historical, social and cultural • Definition of dance in rituals associated with life cycles and social relationships (society); used for expression and communication, religious ceremonies, courting rituals, customs at birth and death - through research within own cultural environment, texts or watching performances. • Discussion of diverse dance forms and their unique stylistic characteristics/ principles, such as African, Ballet, Ballroom, Contemporary, Greek, Indian, Jazz, Tap, Irish Discussion of the relevance of the dance being studied in South Africa today. <ul style="list-style-type: none"> • Knowledge of terminology such as upstage, downstage, wings, flats, cyclorama, proscenium arch, theatre in the round, setting
ANATOMY AND HEALTHCARE	Demonstrates knowledge and understanding of: <ul style="list-style-type: none"> • Classification of joints, structure and their movement • The human skeleton, by understanding how the major bones and joints articulate movement, explaining how they work in healthy dance practice with reference to posture or stance, alignment and use of spine. • Effective nutrition • Eating disorders • Healthcare • Footcare and hygiene • A positive body image for a dancer Demonstrate knowledge and understanding of: <ul style="list-style-type: none"> • The muscular system, including the basic functions of the muscles. 	<ul style="list-style-type: none"> • A study of the skeleton system; names of bones and their structure • Introduction to joints and how they are used in articulating dance movements • Mechanics and purpose of 'turn-out', balance, weight and gravity. • Safe use of the body with reference to stance or posture, alignment and use of the spine. • Introduction to nutrition; importance of food and water, balanced diets, need for protein, carbohydrates, fats, minerals and vitamins. • The effects of dehydration • Blisters, calluses, bunions, athlete's foot, corns, skin splits and general hygiene • Investigation of a variety of common eating disorders and their care. • Warming up and cooling down • Pre performance intake • Discussion of stereotyping and peer pressure <ul style="list-style-type: none"> • Introduction to muscles

TOPICS

GRADE 11	CONCEPTS	CONTENT
MUSIC	<p>Discuss how music is used in dance form of choice with reference to composers, selection and style.</p> <p>Describe the movement in a particular musical phrase</p>	<ul style="list-style-type: none"> • Consideration of the relationship of the music to the dance with reference to the context in which it was composed, the composer and style. • Simple and compound time signatures, regular and irregular rhythms, note and rest values as well as motifs and phrases • Revision of Grade 10
HISTORY AND THEORY	<p>Investigates and analyses:</p> <ul style="list-style-type: none"> • Dance performances in the past and the present with reference to storytelling, biographies, choreographic intention, characteristics of style, use of design elements, skill of the performers and visual or emotional impact. • Function and values of dance within diverse societies, communities and culture with reference to expression and communication, education, entertainment, inner fulfilment, and self-realization. • Investigate the story of the development of a well-known International Dance Company/ choreographer who has made a significant contribution to the development of dance. 	<ul style="list-style-type: none"> • Critical analysis: reviewing dance performances live and/ or on video or DVD of at least two dance forms: looking at the title, performers, venue, date, choreographers, composers, designer, description of contents (abstract and narrative work), and choreographic styles. • Function and value of dance in diverse societies and cultures over time with reference to entertainment, education, professions, recreation, mode of communication, agitation for propaganda, therapy, transformation, competition, spiritual enlightenment and resistance to dominant hegemonies (powers). • Critique of a performance substantiating your point of view. • Revision of Grade 10
ANATOMY AND HEALTHCARE	<p>Demonstrates knowledge and understanding of:</p> <ul style="list-style-type: none"> • Major superficial muscle groups and their actions, structure and functions. • Advanced understanding of healthcare, including cardiovascular fitness, stamina, endurance, strength, and flexibility. • Lifestyle choices • Injuries: causes and prevention 	<ul style="list-style-type: none"> • Introduction to types of muscles: Smooth, cardiac, skeletal • Structure of the muscles and the attachments to bone. • Muscle action, function, shape, tone, contractions, mechanics of movement. • Healthcare: development of cardiovascular fitness, safe ways of stretching to improve flexibility, stamina, endurance and strength. • Lifestyle choices in terms of substance abuse, diet, HIV/AIDS and safe sex. • Introduction to the causes and prevention of injuries with regards to faulty technique, environmental factors, psychological, biomechanics and fitness. E.g. knee injuries, shin splints, hamstring • Revision of Grade 10

TOPICS

GRADE 12	CONCEPTS	CONTENT
MUSIC	<ul style="list-style-type: none"> • Demonstrates knowledge and understanding of different musical genres, instruments and rhythms and how they are used in dance composition. • Demonstrate an aural response to Music. 	<ul style="list-style-type: none"> • Investigation of diverse musical genres • Identification and categorization of acoustic instruments: Areophones (wind instruments, horns, flutes, pipes); chordophones (guitar, mouth bow, harp, kora, violin, piano); idiophones (cymbals, mbira, triangle); membranophones (drums, bongos, timpani) and electrophones (electric guitar, keyboard etc.) • Identification of music structures through listening, e.g. call and response, phrasing, cadences, repetition and contrast; form (2-part, 3-part, rondo) • Revision of Grade 10 and 11
HISTORY AND THEORY	<p>Investigates and analyses:</p> <ul style="list-style-type: none"> • Choreographer's works performed in the past and in the present • The training, education and experiences needed to pursue various dance career options • The planning of a community dance project • Principles that underpin the chosen dance style • Revision and extension of the work studied in Grade 10 and 11 	<ul style="list-style-type: none"> • The development of dance and dance symbolism across cultures and societies in the past and present • Research into choreographers; one South African and one from elsewhere – biographical information, career, dance works and contributions to dance • Investigate one South African dance company and one international dance company with reference to their contexts, past and present, choreographic style, artistic management and the current repertoire • Writing of reviews, newsletters, journal entries, programme notes and press releases, designing of brochures or posters about dance performances • Identification and discussion of skills and responsibilities required for diverse careers in the dance industry including ways of accessing funding for tertiary study, the running of dance companies and the realisation of dance works • Research and planning of a community project that could contribute to a healthy society such as teaching, dance with people who are disabled or holiday dance camps or performances related to significant issues such as crime, HIV/ Aids, substance abuse.
ANATOMY AND HEALTHCARE	<p>Demonstrates knowledge and understanding of:</p> <ul style="list-style-type: none"> • The application of practical strategies for injury prevention and care • How to increase physical fitness 	<ul style="list-style-type: none"> • Common injuries associated with dance (cramps, pulled muscles, torn tendons/ ligaments, broken bones) • Injury prevention and care - First aid for immediate attention to injuries • Fatigue, tension, stress, relaxation, Psychological factors • All muscles – please refer to Grade 11 • Revision of Grade 10 and 11 content

ADDENDUM 2: SBA: DECLARATION OF AUTHENTICITY



**INDEPENDENT EXAMINATIONS BOARD
DANCE STUDIES
PORTFOLIO**

NAME OF CANDIDATE:

EXAMINATION NUMBER:

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I, hereby declare that all the work submitted as part of the Dance Studies portfolio is authentic (i.e. my own work) with no plagiarism or assistance from others when it is not allowed.

SIGNATURE OF CANDIDATE DATE

ADDENDUM 3: SBA COVERSHEET


**IEB NATIONAL SENIOR CERTIFICATE DANCE STUDIES SBA
FILE**

NAME OF CANDIDATE: _____

EXAM NUMBER: _____

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	CONTENT	POSSIBLE MARKS	ACTUAL MARKS
1	Solo: practical rubric Group : practical rubric	25 25	
2	Improvisation: Practical rubric + reflection (15+5) Choreography: c) practical rubric d) project with rubric (Rationale and reflection)	20 20 20	
3	Projects: d) History e) Music f) Anatomy	50 50 50	
4	Tests: Cycle Test 1 Cycle Test 2	50 50	
5	March/ Mid-year examinations: c) Practical Rubric d) Theory Paper	150 150	
6	Preliminary exams: c) Practical rubric d) Written paper with mark/rubric	150 150	
	Total	960	
	Converted Total	100	

Signature of candidate: _____

Date: _____

Signature of teacher: _____

Date: _____

ADDENDUM 4: MODERATION CHECKLIST: TEACHER FILE



MODERATION CHECKLIST: TEACHER'S FILE

SCHOOL:	
TEACHER:	GRADE:
MODERATOR:	NO OF SBA Files:

	YES	NO	COMMENTS
List of candidates and candidate numbers			
List of candidates' marks for all tasks			
List of rank order			
Contents page			
Theory assessment tools			
Practical assessment tools			
Instructions and rubric for Solo and Group Dance			
Instructions, rubric and reflection for Improvisation			
Instructions and rubric for Choreography project and performance			
Tests, examinations, marking guidelines and rubrics have been included			
Mark sheets			

General comments:

Quality of Teacher planning and Practical Assessment Tasks (Valid and Sufficient):

ADDENDUM 5: CLUSTER MODERATION FEEDBACK FORM



MODERATION OF TASKS AT CLUSTER MEETINGS

The teacher who monitors a school's Grade 12 portfolio piece for compliance must complete, date and sign this form. The cluster leader ensures the completed forms are faxed (or posted) to the IEB (086 5294 891) immediately after completion of the monitoring process. A copy of the form **must** be included in the teacher's portfolio.

Teacher's Name	School:
Monitor's Name	School:
Task Moderated	
Task fulfils specified criteria	
Task complies with requirements	Marking guideline for the task is available
Task is of the appropriate standard	
Marking guidelines/rubric is appropriate and meaningful	
Quality of marking is good and meaningful feedback is provided to the learner	
<p>Monitoring Comments: Please note that no monitor may change marks. However, it is important that the monitor provide some meaningful comment to assist his/her fellow teacher.</p>	

Additional Comment:	
MONITOR'S SIGNATURE:	DATE:
CLUSTER LEADER'S SIGNATURE:	DATE:

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SBA MODERATION
To be completed and returned to the school

Subject: DANCE STUDIES **Date:** _____

Examination Centre Number: _____

	Yes	No
Have the requirements been met?		
Has each task been made clear?		
Are the assessment criteria clear?		
Is the assessment visible and valid?		
Are the tasks age-appropriate?		
Are the tasks rigorous enough for Grade 12?		
Has the full range of marks been used?		
Have the PATs been assessed at the correct level?		
Has the teacher made use of design grids in tests and examinations?		

Comments on the nature and implementation of Practical Assessment Tasks:

Any other comments:

Signature of SBA Moderator: _____

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IEB DANCE STUDIES PRACTICAL EXAMINATION INSTRUMENT 2014

	Possible Marks	Candidate 1	Candidate 2	Candidate 3	Candidate 4
LO 2 Choreographed Class work					
• Complexity of Movement (technique, memory, co-ordination, control, posture, alignment, accuracy)	15				
• Style (principles of dance form)	10				
• Quality of Movement (fluidity, dynamics, musicality)	15				
• Presentation, (confidence, expression, focus, grooming)	10				
Subtotal	50				
LO 2 Solo					
• Complexity of movement (technique, memory, co-ordination, control,)	10				
• Movement quality (transitions, flow, commitment, energy, musicality)	5				
• Style (own unique style and style of dance genre)	5				
• Performance (expression, confidence, focus)	10				
Subtotal	30				
LO 2 Group Sequence					
• Teamwork (relationships, timing, spacing, eye contact, unity)	5				
• Performance (atmosphere, expression, presentation, complexity, integration)	5				
Subtotal	10				
LO 1 Choreography					
• Clarity of idea/intent	10				
• Innovation (originality, experimentation)	10				
• Resolution (structure and design)	5				
• Movement Language	5				
• Use of dancers	5				
• Grooming and polish	5				
• Production elements (music, decor, costumes)	5				
• Oral	5				
Subtotal	50				
Poster and Programme	10				
Total	150				
Convert to percentage	100				