basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DANCE STUDIES

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2026

These guidelines consist of 36 pages.
These guidelines must be printed in full colour.

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TABLE OF CONTENTS

1. INTRODUCTION 3

2. ANNUAL PROGRAMME OF ASSESSMENT 4

3. ADMINISTRATION OF PAT AND TEACHER GUIDELINES 5

3.1 PAT compliance regarding NSC results 5
3.2 Assessment and moderation requirements 5
3.3 PAT implementation for Dance Studies 6
3.4 Time frame 6
3.5 Developing 21st century skills 6
3.6 Preparation 7
3.7 Lesson planning 7
3.8 Organising the learners 7
3.9 Journal requirements 8
3.10 Programme note requirements 8
3.11 Guiding learners in constructing a final product 9

4. PAT THEME FOR 2026 11

5. LEARNER GUIDELINES: PAT BRIEF 12

5.1 Learner instructions 15
5.2 Group work 15
5.3 Time frame 15
5.4 Unpacking the choreographic process 17
5.5 Learner guidance for developing the PAT and declaration 18

6. PAT MARKING INSTRUMENTS 26

6.1 Term 1: PAT process mark sheet 26
6.2 Term 1: PAT process marking rubric – written work in journal 27
6.3 Term 1: PAT process marking rubric – practical work 28
6.4 Term 2: PAT product mark sheets 29
6.5 Term 2: PAT product marking rubric – written work in journal 31
6.6 Term 2: PAT product marking rubric – programme note 32
6.7 Term 2: PAT product marking rubric – final dance performance 33

7. CONCLUSION 34

8. REFERENCES 34

ACRONYMS	
CAPS	Curriculum and Assessment Policy Statement
FET	Further Education and Training
NCS	National Curriculum Statement
NSC	National Senior Certificate
PAT	Practical Assessment Task
POA	Programme of Assessment
SBA	School-based Assessment
ATP	Annual Teaching Plans

1. INTRODUCTION

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

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

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

This document deals with the Grade 12 NSC PAT. All provinces should administer these guidelines as the PAT is a COMPULSORY national requirement.

This document should be read in conjunction with:

- The *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS)*: Dance Studies (the general aims of the South African curriculum can be found on pages 4 and 5)
- The national policy concerning the programme and promotion requirements of the *National Curriculum Statement Grades R–12*
- The policy document, *National Protocol for Assessment Grades R–12*
- Revised Grade 12 CAPS Amendments 2020
- Revised National Recovery, CAPS, Section 4: 2021–2023
- National Recovery ATPs (Annual Teaching Plans) Grades 10–12: 2023–2024

Dance Studies aims to:

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

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2. ANNUAL PROGRAMME OF ASSESSMENT

There are FIVE formal tasks for the year:

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

<table>
<tr><th colspan="4">GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES</th></tr>
<tr><th colspan="4">SCHOOL-BASED ASSESSMENT – SBA = 25% OF YEAR MARK</th></tr>
<tr><th>TERM 1</th><th>TERM 2</th><th>TERM 3</th><th>TERM 4</th></tr>
<tr><td>TASK 1
Written test =
50 marks (minimum)</td><td>TASK 2
Mid-year written examinations =
150 marks</td><td>TASK 3
Trial examinations
Paper 1 written examination = 150 marks</td><td rowspan="4"></td></tr>
<tr><td>10% weighting</td><td>15% weighting</td><td>25% weighting</td></tr>
<tr><td>Evaluation task =
50 marks (minimum)</td><td>Mid-year practical examinations =
100 marks</td><td>Trial examinations
Paper 2 practical examination = 100 marks</td></tr>
<tr><td>10% weighting</td><td>15% weighting</td><td>25% weighting</td></tr>
<tr><td colspan="3">The three tasks weighting = 100% of total SBA year mark</td><td></td></tr>
<tr><td colspan="4">SBA = 25% OF YEAR MARK (50% written and 50% practical)</td></tr>
<tr><th colspan="4">EXAMINATIONS = 75% OF YEAR MARK</th></tr>
<tr><th>TERM 1</th><th>TERM 2</th><th>TERM 3</th><th>TERM 4</th></tr>
<tr><td colspan="2">TASK 4 PAT</td><td colspan="2">TASK 5</td></tr>
<tr><td>PROCESS
Practical = 25 marks</td><td>PRODUCT
Practical = 25 marks</td><td rowspan="2">NSC Paper 2 practical examination = 100 marks</td><td rowspan="2">NSC Paper 1 written examination =
150 marks converted to 100 marks</td></tr>
<tr><td>Written = 25 marks</td><td>Written = 25 marks</td></tr>
<tr><td>15%</td><td>15%</td><td>35%</td><td>35%</td></tr>
<tr><td colspan="4">The two tasks weighting = 100% of total EXAMINATION year mark</td></tr>
<tr><td colspan="4">PAT = 100 marks: 25% OF EXAMINATION MARK (50% written and 50% practical)
FINAL EXAMINATIONS = 200 marks: 50% OF EXAMINATION MARK
(50% written and 50% practical)</td></tr>
</table>

3. ADMINISTRATION OF THE PAT AND TEACHER GUIDELINES

The purpose and benefits of the PAT are to teach learners content, concepts, skills, competencies, attitudes, values and essential life skills needed in the 21st century. The PAT encourages an active and critical learning approach, rather than rote learning of given truths. Teachers are responsible for guiding and navigating this process with learners.

3.1 PAT compliance regarding NSC results

- This 2026 PAT document should be implemented in all provinces by teachers and schools offering Grade 12 Dance Studies.
- The purpose of these guidelines is to provide detailed instructions for teachers and learners on to administer and manage the PAT content to comply with CAPS requirements for external moderation of compliance.
- Teachers are responsible for presenting evidence of the PAT (video recordings, journals and programme notes) for external moderation purposes.

3.2 Assessment and moderation requirements

Structure of the PAT
The practical assessment task (PAT) comprises two components, namely process and product. Each of these components consists of two compulsory sections. The components and sections are outlined below:

- Process Components
  - Journal Writing and Planning: Learners document their choreographic journey, including conceptual development, research and planning.
  - Practical Experimentation and Planning: Learners explore movement ideas, dance elements and choreographic structures and refine their work through rehearsal.
- Product Components
  - Journal Writing and Programme Note: Final reflections and contextual notes that accompany the performance.
  - Final Dance Work: A completed choreography of a group dance of a minimum of 3 minutes, choreographed individually or in a group.

Weighting and Duration

- The PAT is equally weighted:
  - 50% practical (performance and experimentation)
  - 50% written (journals and programme note)
- This weighting may NOT be adjusted.
- The final choreography must be a minimum of 3 minutes in length.

Journal and Documentation Requirements

- Journals must reflect both process and product phases of the PAT. **Section 3** of the PAT document elaborates on journal expectations.
- Learners may also present their processes through oral presentations and video journals. These should be submitted alongside the journal and final PAT video as evidence for moderation.

Assessment Tools and Marking

- The recording sheets on pages 26, 29 and 30 are to be used to capture the marks for each section required in the completion of this PAT.
- The marking rubrics on pages 27, 28, 31, 32 and 33 guide the awarding of marks according to learner achievement.
- A zero mark may NOT be awarded unless a learner was absent from all areas of assessment; in this case, the necessary documentation is to be provided substantiating the reasons for non-submission.

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Individual Assessment and Moderation

- Each learner is assessed individually, even within a group choreography setting. Marks must therefore reflect each learner's personal contribution and participation in both process and product.
- The process often reveals deeper insights into each learner's preparation, knowledge, experimentation and creativity. Teachers should monitor and document the process thoroughly to validate each learner's contribution.

Performance and Evidence Collection

- The PAT may be presented as a public performance, a school/assembly showcase, a dance class presentation, etc.
- Teachers are responsible for compiling video recordings of each learner/group's choreography practical process, final choreography, journals and programme notes.
- This documentation must include both process and product elements.

Teacher Portfolio and Moderation Readiness

- The teacher's portfolio must include the following: mark sheets with learners' names, date of assessment, signatures and final marks.
- On completion of the PAT, all journals and video evidence of the process and product must be ready for internal and external moderation by HODs/provincial officials/DBE and Umalusi.

3.3 PAT implementation for Dance Studies

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

TERM 1 PAT PROCESS	TERM 2 PAT PRODUCT	PAT YEAR MARK (25%)
• 25 marks written • 25 marks practical	• 25 marks written • 25 marks practical	**100 MARKS**
50 MARKS	**50 MARKS**	

3.4 Time frame

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

3.5 Developing 21st-century skills

- The 21st-century learning space fosters the 4Cs – collaboration, critical thinking, creativity and communication.
- 21st-century learning involves high levels of thinking, social interaction, engagement, exploring digital literacy and developing visual literacy.
- The 21st-century teacher encourages discussion, creates a sense of community and allows learners to voice their own ideas and explore learning through digital platforms.
- The 21st-century learner commits to developing skills through working in groups, building their capacity to be innovative and being curious knowledge-seekers to solve problems.
- Lessons should aim to include opportunities to boost 21st -century skills, the 4Cs.

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3.6 Preparation

- Teachers are required to design a teaching plan suited to the teaching and learning context of their particular school. Examples of plans could include:
  - Weekly plan (one lesson per week)
  - A plan for 15 minutes at the end of each practical lesson
  - Module plan (every lesson for one week per term)
- Learners should be supervised throughout the process and should not be given the PAT to do unsupervised outside of the school timetable. Both the practical and written components need to be factored into the term planning.
- Teachers are responsible for managing the learners after school hours/shared time for the use of venues/equipment, etc. and ensuring their safety. This requires that teachers are on site while learners are rehearsing.
- Teachers are responsible for keeping a register of attendance of all lessons for all learners.
- Teachers are required to monitor the process to ensure that marks are valid and reliable.

3.7 Lesson planning

- An effective lesson plan enhances the learning power of learners. In doing so, it assists in moving learners from knowledge receivers to active seekers of learning and engagement.
- Teachers should create detailed lesson plans that outline the process that the learners should follow when choreographing.
  - Decide what resources (videos, music, props, etc.) are needed.
  - Plan the practical and written activities to be conducted with the learners. The written aspect should reflect what is being done in the practical class.
  - Plan for research activities, e.g. reading articles, watching videos, listening to podcasts, and creating mind maps.
  - Facilitating improvisation activities exploring dance elements (space, time, and force) and choreographic structures (canon, stillness, unison, repetition, motifs, symmetry, asymmetry, etc.).

3.8 Organising the learners

Distribution of PAT Instruction Brief

- Each learner must receive a copy of the official PAT instruction brief. If colour printing is not available, alternative methods must be used to ensure learners see the brief in full colour, e.g. project the brief on the classroom board, share an electronic version via e-mail, *WhatsApp* or Learning Management System, print one colour copy and display it prominently in the classroom.

Group Formation and Participation

- Teachers may determine how learners are grouped, but the following guidelines apply:
  - Learners could work in groups of 3–6.
  - A learner may work alone if they have a cast of dancers, or in a pair, provided the choreographic work remains a group dance.
- The PAT requires a group choreography. Solos and duets are NOT permitted as final PAT submissions.

Group Choreography and Individual Accountability

- Each group must produce one choreographic work, with all members contributing meaningfully.
- Despite the group nature of the choreography, each learner must individually submit a journal documenting their process, to include a written account of their specific contribution to the choreography and an oral or video presentation reflecting on their choreographic process and creative input.

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Inclusion of Dancers from Other Grades

- In cases where there are only one or two Grade 12 learners or where Grade 12 learners are working alone or in pairs, dancers from lower grades may be used to perform in the choreography.
- The Grade 12 learner(s) must still be responsible for the choreographic direction and documentation.
- Teachers should facilitate this process, and learners should not be given the PAT to complete on their own.

Deadlines and Commitment to Choice

- Teachers should emphasise the importance of learners committing to their chosen group and choreographic intent/theme to ensure adherence to timelines, smooth rehearsal planning and completion of the PAT within the required deadlines.

3.9 Journal requirements

- Each learner should have a designated journal for the written content of the process and product of the PAT. The PAT should not be done in the task book used for general study purposes.
- The learner guidelines (instructions to learners) on pages 12–18 of the PAT document must be provided to learners to make them aware of all the requirements.
- Learners must receive the marking criteria (mark sheets and rubrics) on pages 26–33 before starting the PAT to guide their planning and preparation.
- While the written work is a personal account of a learner's own experiences, the teacher should guide the reflection process.
- Teachers are required to read the learners' written work regularly to monitor progress and provide feedback for improvement in the journals. Regular feedback for improvement should also be provided during class time.
- Teachers should ensure that every learner has a journal and that it is brought to every PAT lesson.
- The journal can be done in a hardcopy book or digitally via applications such as *Google Docs/Slides*, *Canva*.
- Teachers should discuss the importance of the journal with the learners.
  A journal is useful to:
  - Track progress
  - Plot general planning and preparation
  - Plan the use of dance elements and choreographic structures
  - Design production elements
  - Write group and self-reflections throughout the process
  - Plan and design a programme note
- The journal is ongoing throughout the process and product phases of the PAT.
- Learners are encouraged to keep a video journal documenting the entire choreographic process. This should include tracking their progress, footage of improvisation, reflections on the process, decision-making, and planning for production elements.

3.10 Programme note requirements

- Teachers should provide guidance for the programme note, which includes:
  - A title
  - Synopsis/Intent
  - The choreographers, performers and production team
  - Creative design (colour, layout, font and image choices)
- The design of the programme note should link directly to the chosen theme/intent.

3.11 Guiding learners in constructing a final product

1. **Putting thought processes into a concrete concept through researching/ investigating the chosen theme**
   - Teachers should guide learners with their research and help them plan and experiment to portray their theme/intent in choreography.

2. **Interpreting the given idea/theme/story into relevant movement vocabulary**
   - Teachers should facilitate improvisation and exploration activities to create relevant movement vocabulary that is symbolic of their chosen theme.
   - Teachers should guide how this can be explored using gestures, motifs, short movement phrases, etc.

3. **Incorporating dance elements (space, time and force)**
   - Teachers should facilitate activities that explore the use of dance elements so that learners have an in-depth understanding of how they can be used.
     Examples:
     - Space – exploring different levels, positive and negative space, directions, unison, beginnings and endings, etc.
     - Time – exploring the speed of movements, stillness, canon and unison, etc.
     - Force – exploring dynamics, contrast, movement quality (e.g. soft, hard, rough and gentle), etc.

4. **Incorporating choreographic structures/devices**
   - Note that these overlap with dance elements.
   - Teachers should facilitate activities that explore different choreographic structures (e.g. canon, unison, patterning, stillness, motifs, technology, repetition, etc.) and assist learners to select and apply choreographic structures that are appropriate to the theme/intent of their choreography.

5. **Exploring various types of music and/or accompaniment**
   - Teachers are encouraged to use a range of different types of music and accompaniment in facilitating the PAT.
   - Teachers should guide learners in selecting music and/or accompaniment that is appropriate to the theme/intent of their choreography.

6. **Selection and editing**
   - Teachers should guide learners in selecting the most relevant movement vocabulary that they have developed during the experimentation process.
   - Teachers should guide learners in selecting a suitable performance space for the choreography (conventional/non-conventional spaces).

7. **Designing production elements**
   - Planning for the use of production elements by each learner should not be limited to their actual performance.
   - Learners should be encouraged to design/create/conceptualise what they would use in the production if they had access to unlimited resources.
   - The relevance/symbolism of how production elements will enhance the meaning of the work should be explained in the learner journals.
   - Teachers should discuss symbolism and remind learners how it can be used to enhance the choreography.

8. **Rehearsing and polishing the dance work for a final performance**
   - Teachers should encourage learners to find additional time outside of class time to rehearse and polish their work.

9. Designing a programme note

- Teachers should provide guidance on the requirements and contents of the programme note.

10. A declaration of authenticity is required from each learner declaring that their choreography has not been plagiarised.

11. Learner reflections

- Teachers should guide the learners in conducting reflections on the choreographic process throughout the PAT. Final reflections on how the group worked (interactions, giving positive and negative observations) should be completed in the journal when the final product is presented.
- Teachers should guide the learners in conducting self-reflections on the process throughout the PAT. A final self-reflection (strengths/weaknesses/growth) should be completed in the journal when the final product is presented.

4. PAT THEME FOR 2026

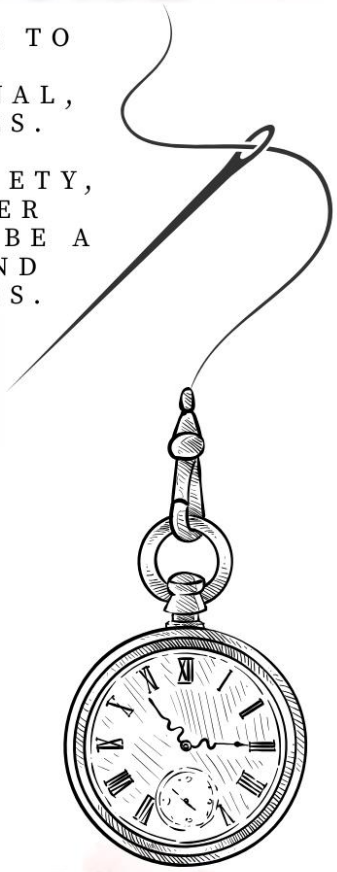
Becoming:

THREADS OF TIME

INVITES DANCE STUDIES LEARNERS TO INVESTIGATE THE CONCEPT OF TRANSFORMATION THROUGH PERSONAL, CULTURAL, AND HISTORICAL LENSES.

IT EMPHASIZES HOW IDENTITY, SOCIETY, AND MEMORY ARE WOVEN TOGETHER ACROSS TIME, AND HOW DANCE CAN BE A POWERFUL MEDIUM TO EMBODY AND EXPRESS THESE EVOLVING THREADS.

Past Present Future



WHAT IS the PURPOSE?

THE PAT ENCOURAGES PERSONAL EXPRESSION, AUTHENTIC WORK, AND HOLISTIC UNDERSTANDING OF CHOREOGRAPHY.

IT DEVELOPS CREATIVE, TECHNICAL, AND REFLECTIVE SKILLS THROUGH THE PROCESS OF IMPROVISATION, COMPOSITION, STAGING, AND CRITICAL REFLECTION.

IT ALLOWS YOU TO DEMONSTRATE TEAMWORK, LEADERSHIP, AND ORIGINALITY WHILE EXPLORING HOW DANCE ELEMENTS AND PRODUCTION CHOICES COMMUNICATE MEANING.



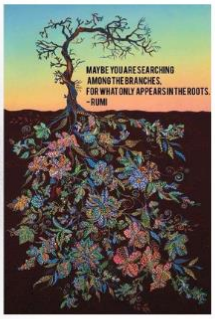
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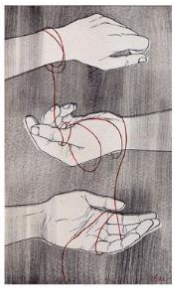
5. LEARNER GUIDELINES: PAT BRIEF

"WE ARE NOT MAKERS OF HISTORY.
WE ARE MADE BY HISTORY."

- MARTIN LUTHER KING JR.









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https://bit.ly/466jrzX

Echoes from the past

By: Patrik Pietschmann

https://bit.ly/3TB4a2G

PAST

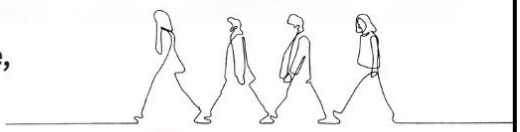
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Poems about The Past : Echoes of Time, Memory, and Meaning

The bright rope,
untangled and free,
reminds us within
our solitude,
our fate is tied to
another.
Rope binds us like
blood:
woven with faith,
unfrayed by fear,
made brave by love.

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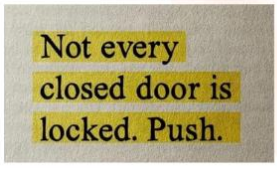
The Value of Experience: How Our Past Shapes Our Present and Future

Naman Jain Follow 3 min read · Aug 2, 2023

Introduction:

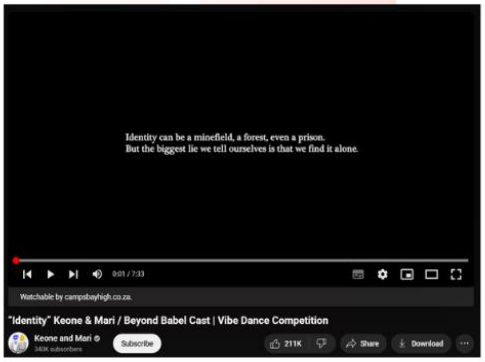
Our past experiences, both good and bad, play a significant role in shaping who we are today and who we will become in the future. They influence our thoughts, behaviors, and decisions, and ultimately, our destiny. In this blog post, we will delve into the value of experience and how our past can shape our present and future.

https://bit.ly/4lnTZux



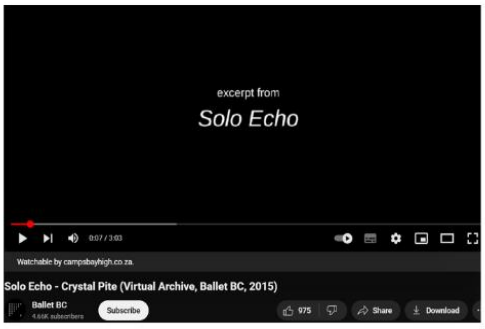


Every choice you make shapes your future



http://bit.ly/46e1Upx

You create a good future by creating a good present.



https://bit.ly/3Ixxq8g

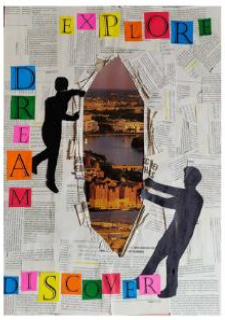
"*Solo Echo*'s theme seems to be maintaining one's individuality amidst the journey of life, finding contentment instead of resentment, no matter the circumstances."

Lambrecht Wessels, 04 April 2019



PRESENT





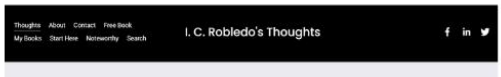




"Realize deeply that the present moment is all you have. Make the NOW the primary focus of your life."

Eckhart Tolle
The Power of Now





Consciousness Jun 7

Dance with the Present Moment and Experience Real Life

https://bit.ly/4lQjt3s

Conjuring Movement and Social Change in the Now

Marjani Fortè-Saunders, Amara Tabor-Smith, and Jennifer Harge

Dance/USA Fellowships to Artists · Follow · 11 min read · Sep 14, 2020

https://bit.ly/4kHd8GE

By Halifu Osumare, Ph.D.



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FUTURE









"The best way to predict your future is to create it."

Abraham Lincoln



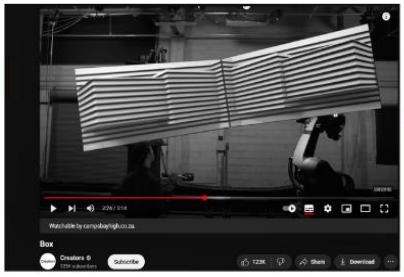




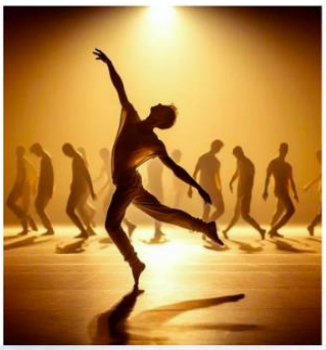
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5.1 Learner instructions

- You can work individually, in pairs or in groups of 3–6 to complete this PAT.
- You are required to choreograph a group dance of a minimum of 3 minutes using the *stimulus/theme* provided.
- This PAT will be choreographed for *live performance* in a *conventional or non-conventional performance space.* You may also rework it for a *dance film*.
- This PAT could be performed as a public/school performance/assembly/in the dance class, or online.
- A copy of your PAT brief will be given to you. This brief must be included in your journal.
- You will also be given the recording sheets and rubrics that will be used to assess your work.
- You are required to keep a separate choreography journal to document your PAT process from beginning to end, by following the PAT process and checklists provided.

5.2 Group work

- If working in a group, each group member must participate fully in the process of developing an idea from the beginning stages to the final production of the completed work. Each individual journal needs to clearly document the contribution to the development of the idea.
- This PAT will test your ability to work as a team and show leadership qualities and initiative. You will be required to cooperate, communicate and solve problems both as a group and individually.

5.3 Time frame

- The PAT should take approximately 8–10 weeks to complete. During school, you will have lesson time allocated for improvisation and rehearsal.
- You will need to make additional time each week if you wish to deepen your understanding of improvisation and choreography and present a meaningful final product.
- The PAT is ongoing, and your teacher will provide multiple opportunities for you to keep improving as you receive guidance and develop your skills.
- You are encouraged to keep a video journal documenting the entire choreographic process. This should include tracking your progress, footage of improvisation, reflections on the process, decision-making and planning for production elements.

5.4 Unpacking the choreographic process

Let's look at the **format** of your PAT task:

Process

Conceptualising through the development and realisation of creative ideas

Here you will find your inspiration, gather research, experiment and explore your ideas.

You will be awarded marks for:

- Journal writing/planning = 25 marks
- Practical experimentation = 25 marks

Product

Making, presenting, documenting and reflecting on your final creative work

Here you will work towards presenting your final dance. You will also need to consider safe dance practices, how to document your process and final choreography, what setting/props/costumes/lighting you will use to enhance your work.

You will be awarded marks for:

- Journal writing and programme note = 25 marks
- Practical completed dance work = 25 marks

The Journal

Your PAT journal is where you will record the development of your dance work from the inception/start of the brief until the realisation of your final ideas.

It will include all your ideas, research, reflection and planning.

Your journal:

- Should be a **record of your personal journey**. It should contain your inspiration, research and plans for bringing your ideas to life.
- Should provide insight into how you intend to fulfil the requirements of the PAT brief
- Should contain images, quotes, articles, a video, etc. of your ideas as they develop during the choreographic process
- **Should clearly communicate all your thought processes** leading to the making of your final dance work
- Should reflect your **individuality**, **understanding** and **creativity** as a Dance Studies learner
- All written work should be dated to show your progression throughout the process.
- Planning and creating in your journal is a process that requires regular reflection, and you should write down all your ideas leading up to the final product.
- You are encouraged to film all practical explorations as evidence of your choreographic process. This should include tracking your progress, footage of improvisation, reflections on the process, decision-making and planning for production elements.
- Is ongoing throughout the process and product phases of the PAT
- You must reference all materials used, including *YouTube* videos, images, text, articles, etc. Please use either APA or Harvard referencing style.

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Programme Note

In dance performances, programme notes serve to enhance the audience's understanding and appreciation of the choreography by providing context, background information, and insights into the performance.

Points to consider when designing a programme note for a dance performance:

The design of the programme note should link directly to the chosen theme/intent.

- A title
- Synopsis/Intent
- The choreographers, performers and production team
- Creative design (colour, layout, font and image choices)

Examples of programme notes:

https://bit.ly/programmenotes

5.5 Learner guidance for developing the PAT

PHASE 1



RESEARCH AND PLANNING

In this phase, you will develop a clear understanding of your theme and how you and your group would like to proceed. This is an explorative process which will take you on a journey in developing your choreography.



- In your group, read through the learner brief and brainstorm the different themes. Make notes of this in your journal.
- Use the examples of stimuli provided in each brief as a starting point for understanding each theme.
- Choose the theme that you would like to explore, develop and research further.
- Conduct further research into the chosen theme by looking at various sources for inspiration, e.g. videos/clips/images/poems, text, music.
- Collect all your research findings and create a mind map, mood board or concept map in your journal.

YOUR JOURNAL

- Notes made during your group discussions about the different themes. Opinions on the examples of research provided in the learner brief.
- Further research and investigation on the chosen theme and how this could be interpreted as a choreography.
- Create a mood board, concept map or mind map of all your ideas and how you envision your choreography.
- Remember to add this to your video journal and speak about this in your oral.



NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question

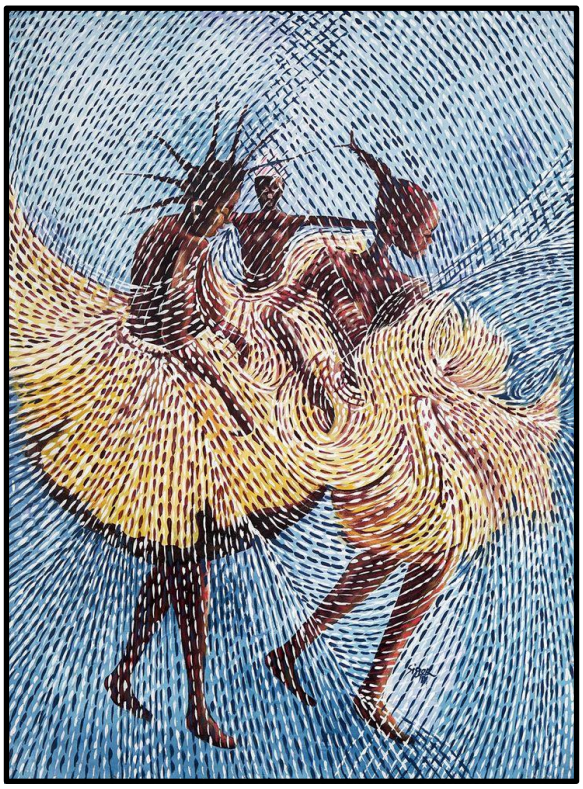
- Explain the role of research in a choreographic process.

PHASE 2

This phase is all about exploring, experimenting and creativity. You will explore the different movement possibilities around your theme. This is your chance to think outside of the box and challenge the conventional ways of moving.

IMPROVISATION

- After having researched different sources, you will use this as stimulus/inspiration for improvisation.
- Through improvising, you will start to create a movement language that is unique to the theme of your dance.
- Your teacher will also take you through a series of guided improvisation lessons as a starting point. Take note of how this is done so that you can do the same when you are working in your group.
- A good way to start is by experimenting using various stimuli gathered in your research process.
- E.g. gestures, everyday movements, images, action words/verbs, music, etc. You will create motifs around this, then abstract movement phrases. Experiment with known movements/steps, and think of how you could change them to make them relate to your chosen theme. Experiment with contact improvisation/partner work.
- Remember you will also want to record/film these sessions.





YOUR JOURNAL

- Reflect on how your improvisation ideas/the group's ideas so far are relating to your chosen theme.
- Reflect on the motifs and movement language that's developing around your theme, e.g. the meaning behind each movement.
- Reflect on how the dance elements space, time and force come into play when creating movements.
- Reflect on how you/your group are working towards achieving the desired outcome of your chosen theme (successes/areas that need further attention).

NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question:

- Evaluate the purpose of improvisation in creating a choreography.

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PHASE 3

In this phase, you explore and develop your movement language further in exploration of various music options

MOVEMENT MANIPULATION AND MUSIC EXPLORATION

- Explore different music and/or accompaniment by improvising and experimenting with movements.
- Explore music genres that have different tempos. and sound qualities, e.g. spoken word, pre-recorded soundscapes and percussion instrumental.
- Pay special attention to how each of the different music/accompaniment options could change/ affect your movements.



YOUR JOURNAL

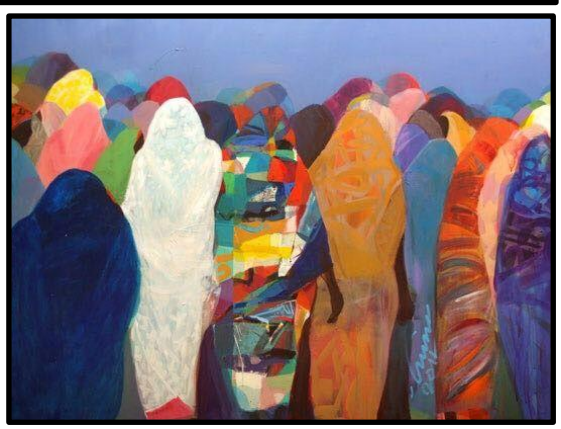
- Reflect on how the different music/ accompaniment influences the movements.
- Make notes on the different music genres in terms of the style/genre/instrumentation/ composer/timbre, etc.
- Reflect on your final choice of music and how this contributes to the theme of your dance. Include the details of the music style/genre/ instrumentation/composer.
- Reflect on how the dance elements of SPACE, TIME and FORCE were influenced by the music.



NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question:

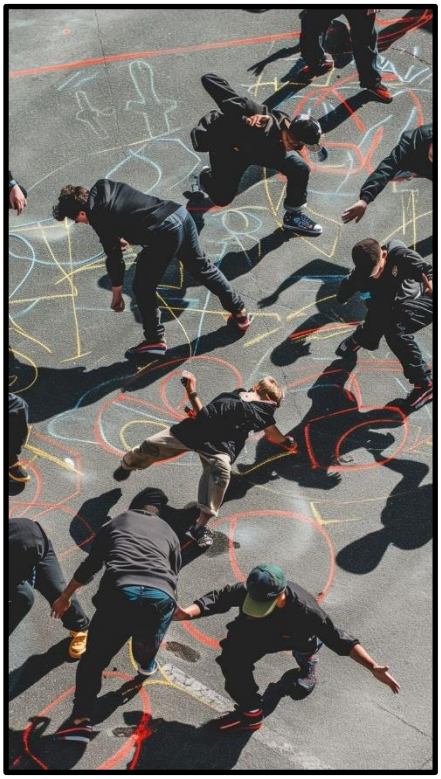
- Explain how the music influenced the movement quality.



PHASE 4

MOVEMENT MANIPULATION AND PERFORMANCE SPACES

- You will explore moving in different spaces that connect to your theme. Pay attention to how this affects your movement language. What can be done in the space and what cannot? How can the space be used to enhance the theme of the dance?
- **Film:** Consider angles, shots (close up vs wide shot), editing, effects, etc.
- **Live:** Position of the audience, entrances and exits, etc.
- Continue exploring other areas you may now want to include once you have made your decision, e.g.:
  - Using props
  - Using parts of the environment in your movements, e.g., in a tree, around a pillar
- Once you and your group have chosen your final space, explore your space by manipulating your movements to suit the space.
- Your space will determine how you will use the dance elements listed below:
  - Time – are your movements fast or slow/stillness, etc., and how does this relate to/enhance your theme?
  - Force – what amount of energy/force/contrasts in force are you using for different movements and how will this symbolise the emotional message you are trying to impart?
  - Space – what amount of space will you use (very little/huge) levels, directions, patterns, symmetry/ asymmetry, etc. and how this relates to/enhances/adds symbolic value to your chosen theme.





YOUR JOURNAL

- Reflect on the different spaces that you have explored and experimented in. Write about how the movements had to change in terms of space, time and force.
- Reflections on the final space and how it enhances the theme of your choreography.
- Reflect on how each element was manipulated to communicate the theme of the choreography.

NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question:

- Explain the differences and/or similarities of a non-conventional and conventional space.

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PHASE 5

MOVEMENT MANIPULATION: CHOREOGRAPHIC STRUCTURES

In this phase, you will explore structuring your dance by using your choreographic structures.

- Start consolidating your improvisational ideas/make selections of what you want to use to communicate your intent.
- Incorporate choreographic structures that will enhance your dance work:
  - Consider your beginning and ending
  - Phrasing of your movement phrases
  - Climax
- Polish/rehearse your group dance. Take turns to step out, view the work and provide comments for how the dance could be improved – strengths and weaknesses.
- Master timing/spacing/transitions between movements/ dynamics/energy and performance quality.
- Are your movements still making meaning of your intent/idea/theme? Do they build on the atmosphere/ intent you are wishing to create?
- Is the beginning and ending of the dance powerful/makes a statement/relevant to the intent.
- Consider incorporating ideas using technology, mixed media (words/sculpture/projections/special effects, etc. if this could enhance the final performance of your dance).









YOUR JOURNAL

- Reflect on the different spaces that you have explored and experimented in. Write about how the movements had to change in terms of space, time and force.
- Reflections on the final space and how it enhances the theme of your choreography.
- Reflect on how each element was manipulated to communicate the theme of the choreography.

NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question:

- Analyse how you have used choreographic structures and/or dance elements to communicate the intent of your dance work.

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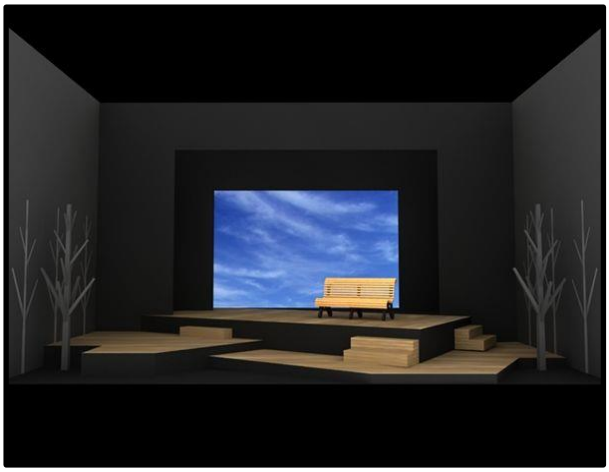
PHASE 6

PRODUCTION ELEMENTS

In this phase, you will be finalising your production elements.

Be creative/original, and bold in your designs. Don't limit yourself to the actual performance you will be working on. Imagine you have an unlimited budget!

This involves designing your costume, lighting, set and props for the staging of your final choreography. Remember that your choice must reflect your intent and be able to communicate it.





YOUR JOURNAL

- Write about, draw and design the following production elements that you would use in your dance choreography. Remember to explain why you have included these elements and how they would enhance/add meaning/symbolism to the dance work.
- Stage space – conventional/non-conventional spaces – describe/draw it and explain why you want to use this space and how you will use it.
- Lighting/Technology/Special effects – describe/draw and explain how this will enhance and add atmosphere to your dance work.
- Sets/Props/Statues/Cyclorama – if you are including any of these why? How are they important to the intent of your work?
- Costumes – describe/draw and explain how they are important in adding to the intent/symbolism/ other elements in your dance work.
- Are you using mixed-media in your work and, if so, how is it going to be combined with your movement vocabulary. How will this add to the intent of the work?

NSC QUESTION LINKED TO PAPER 1

On completion of this phase of the PAT, you should be able to answer the following question:

- Explain how each production element communicates the symbolic meaning of your choreography.

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PHASE 7

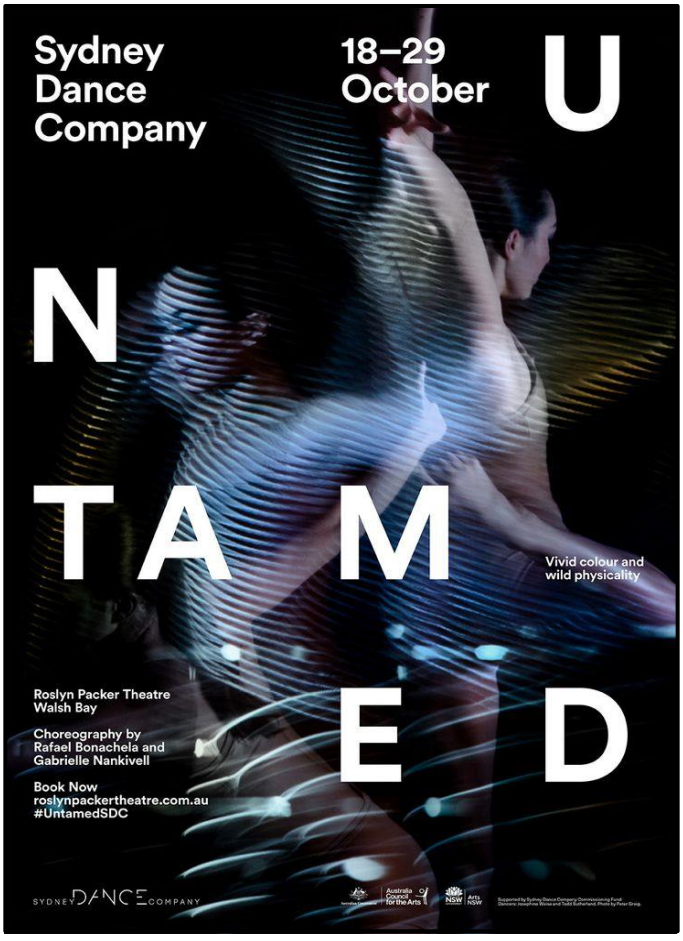
DESIGNING A PROGRAMME NOTE

Create a programme note that is innovative and relates directly to the theme of your choreography. Be creative and include the following information:

- An interesting title for your work
- A synopsis that communicates the intent of your dance
- An interesting image that captures the essence of the work
- The choreographer's name, the choreographer's note and short biography
- The names of the dancers, you could also include short biographies
- The production team and their information: costume designer, music and composer, lighting and sound technicians

Consider the layout of the information, the colour, fonts and visual impact of the programme note.





5.6 Declaration of Authenticity

A DECLARATION OF AUTHENTICITY MUST BE PASTED IN THE FRONT OF YOUR JOURNAL

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

SCHOOL STAMP

6. PAT MARKING INSTRUMENTS

6.1 Term 1: PAT Process Mark Sheet

NAME OF SCHOOL: **NAME OF TEACHER(S):** **TEACHER(S) SIGNATURE(S):** **TITLE OF THE CHOREOGRAPHY:** **HOD/MODERATOR'S SIGNATURE:**	**Possible Marks**	**Learner 1**	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**	**Learner 6**
TERM 1 PROCESS: WRITTEN WORK IN JOURNAL AND ORAL/VIDEO PRESENTATION							
1. Research/Investigation into chosen theme/intent/idea to conceptualise a dance work	**10**						
2. Use of improvisation in developing relevant movement vocabulary/symbolism	**10**						
3. Exploration and use of dance elements and choreographic structures	**10**						
4. Planning of the production elements and music/accompaniment, linked to the intent/theme	**10**						
5. Reflection on participation, development, teamwork and collaboration.	**10**						
SUBTOTAL	**50**						
CONVERT TO	**25**						
TERM 1 PROCESS: PRACTICAL DEVELOPMENT OF PAT IN CLASS							
1. Preparedness, commitment and contribution to the choreographic process	**10**						
2. Improvisation showing critical thinking, creativity and experimentation of the intent/theme	**10**						
3. Exploration and experimentation of production elements, music/accompaniment and/or film linked to the intent/theme	**10**						
4. Experimentation with dance elements and choreographic structures and/or conventional/ non-conventional dance spaces	**10**						
5. Leadership, organisational, communication, problem-solving skills, teamwork	**10**						
SUBTOTAL	**50**						
CONVERT TO	**25**						
TOTAL MARKS	**50**						

6.2 Term 1: PAT Process Marking Rubric - Journal

TERM 1 WRITTEN WORK IN JOURNAL AND ORAL/VIDEO PRESENTATION: 50 marks converted to 25 marks					
Band and Mark Range	**Research and Investigation**	**Improvisation Development**	**Dance Elements and Structures**	**Production and Music Planning**	**Reflection and Collaboration**
Outstanding ***8–10 marks***	Thorough, critical research that situates theme in historical/contextual framework.	Insightful explanation of how improvisation generated rich, symbolic movement.	Sophisticated analysis of elements and structures with clear links to theme.	Comprehensive plan of lighting, costume, sound and music selection, showing intent.	Deep self-and group-reflection, evidences transformative learning.
Meritorious ***7 marks***	Well-developed investigation with multiple credible sources.	Clear rationale for improvisational choices and emerging motifs.	Strong discussion of elements/structures, with thematic relevance.	Detailed production/music plan that supports conceptual intent.	Thoughtful reflection on collaboration and personal growth.
Substantial ***6 marks***	Solid research with relevant examples and some critical commentary.	Good explanation of exploratory tasks and their outcomes.	Adequate overview of elements/structures with symbolic notes.	Logical plan outlining key production components and music rationale.	Reflects on group dynamics and individual participation.
Adequate ***5 marks***	Basic investigation showing understanding of theme.	Describes guided improvisations and basic movement vocabulary.	Identifies main elements/structures with limited symbolism.	Lists production elements and music choices with minimal justification.	General self-reflection; mentions teamwork briefly.
Moderate ***4 marks***	Surface-level research; few sources or examples.	Outlines improvisation tasks without depth of explanation.	Names elements/structures with little thematic connection.	Notes production needs but plan lacks coherence.	Reflection is superficial, limited insight into collaboration.
Elementary ***3 marks***	Incomplete or unfocused research.	Lists improvisations performed but no commentary.	Offers list of elements/structures without interpretation.	Production/music choices noted but unplanned.	Minimal or no reflection on process or group work.
Not achieved ***0–2 marks***	No evidence of research or investigation.	No mention of improvisation in development.	No discussion of elements or choreographic structures.	No planning of production or music.	No reflection recorded.

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6.3 Term 1: PAT Process Marking Rubric – Practical

TERM 1 PRACTICAL WORK: 50 marks converted to 25 marks					
Band and Mark Range	**Preparedness and Contribution**	**Improvisation**	**Music and Accompaniment**	**Production Elements Exploration**	**Teamwork and Leadership**
Outstanding ***8–10 marks***	Proactively leads rehearsals, impeccable discipline.	Innovates multiple sophisticated improvisations.	Transforms music into nuanced performance layers.	Seamlessly integrates advanced props, set, space.	Visionary leadership; resolves conflict; flawless logistics.
Meritorious ***7 marks***	Consistently prepared; drives progress.	Applies varied strategies to enrich movement vocabulary.	Interprets accompaniment to heighten thematic energy.	Creatively experiments with lighting, set, space.	Guides team effectively; manages time and tasks well.
Substantial ***6 marks***	Reliable commitment; constructive contributions.	Experiments with several techniques tied to theme.	Shows growing musical responsiveness in selection.	Explores relevant production elements with clear intent.	Collaborates well; initiates rehearsal organisation.
Adequate ***5 marks***	Meets basic expectations; contributes when prompted.	Demonstrates guided improvisations with basic outcomes.	Experiments with music choice at a basic level.	Identifies production elements; limited originality.	Participates in logistics; basic organisational effort.
Moderate ***4 marks***	Irregular participation; limited initiative.	Offers little beyond set improvisation prompts.	Accepts group music choices without input.	Minimal engagement; needs prompting for production work.	Contributes minimally to planning.
Elementary ***3 marks***	Rarely prepared; minimal effort.	Performs drills when asked; no thematic link.	No independent musical input.	No effective exploration of production elements.	Disengaged; no organisational role.
Not achieved ***0–2 marks***	No participation or commitment.	No evidence of improvisation.	No engagement with music.	No exploration of production elements.	No teamwork or leadership.

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6.4 Term 2: PAT Product Mark Sheets

NAME OF SCHOOL: **NAME OF TEACHER(S):** **TEACHER(S) SIGNATURE(S):** **TITLE OF THE CHOREOGRAPHY:** **HOD/MODERATOR'S SIGNATURE:**	**Possible Marks**	**Learner 1**	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**	**Learner 6**
TERM 2 PRODUCT: WRITTEN WORK IN JOURNAL AND ORAL/VIDEO PRESENTATION							
1. Justification of the final choices and symbolism of: • Performance space/film • Production elements • Music/Accompaniment	**10**						
2. Justification of the final choices and symbolism of: • Movement vocabulary • Dance elements and choreographic structures	**10**						
3. Reflection on growth and development during the choreographic process	**10**						
TOTAL:	**30**						
TERM 2 PRODUCT: PROGRAMME NOTE							
1. Content: • Title, synopsis, biography, performers, music/accompaniment, acknowledgements	**10**						
2. Design elements and overall impression: • Creativity and visual impact • Programme note shows a coherent presentation with thought and effort put into the final product	**10**						
TOTAL:	**20**						
TOTAL PROGRAMME NOTE AND JOURNAL:	**50**						
CONVERT TO	**25**						

NAME OF SCHOOL: **NAME OF TEACHER(S):** **TEACHER(S) SIGNATURE(S):** **TITLE OF THE CHOREOGRAPHY:** **HOD/MODERATOR'S SIGNATURE:**	**Possible Marks**	**Learner 1**	**Learner 2**	**Learner 3**	**Learner 4**	**Learner 5**	**Learner 6**
TERM 2 PRODUCT: FINAL DANCE PERFORMANCE							
1. Communication of the intent/theme	**10**						
2. Movement vocabulary, dance elements and choreographic structures used symbolically to portray the intent/theme	**10**						
3. Production elements and music and/or accompaniment used symbolically to portray the intent/theme	**10**						
4. Performance quality: expression, and stage presence to convey the choreographic intent/theme	**10**						
5. Overall impression: interpretation of the PAT brief taking all areas into consideration	**10**						
SUBTOTAL	**50**						
CONVERT TO	**25**						
TOTAL HOLISTIC MARK OF ACHIEVEMENT	**50**						
TOTAL PAT MARK OVER TWO TERMS	**100**						

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6.5 Term 2: PAT Product Marking Rubric – Journal and oral presentation

TERM 2 WRITTEN WORK IN JOURNAL AND ORAL/VIDEO PRESENTATION: 30 marks			
Band and Mark Range	**Space and Production Rationale**	**Dance Elements and Structure Rationale**	**Final Reflection**
Outstanding ***8–10 marks***	Insightful justification of space, production and music symbolism.	Deep analysis of elements/structures showing rich symbolism.	Poignant reflection on process, learning and creative growth.
Meritorious ***7 marks***	Clear reasons linking all production choices to theme.	Strong rationale for choreographic decisions and their meaning.	Thoughtful reflection revealing critical self-awareness.
Substantial ***6 marks***	Logical explanation of space/music/props with thematic links.	Adequate reasoning for element and structure choices.	Reflects on strengths and challenges with insight.
Adequate ***5 marks***	Basic justification of production and music choices.	Identifies elements/structures with symbolic intent.	General reflection; states process stages without depth.
Moderate ***4 marks***	States production choices, but weak thematic connection.	Lists elements and structures with minimal rationale.	Reflection is superficial; little evidence of learning.
Elementary ***3 marks***	Chooses space/music with no clear rationale.	No meaningful discussion of elements or structures.	Minimal or irrelevant reflection.
Not achieved ***0–2 marks***	No rationale provided for production or music.	No discussion of choreographic elements/structures.	No final reflection.

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6.6 Term 2: PAT Product Marking Rubric - Programme Note

TERM 2 PROGRAMME NOTE: 20 marks				
Band and Mark Range	**Synopsis**	**Content**	**Design Elements**	**Overall Impression**
Outstanding ***4–5 marks***	Deeply insightful interpretation that sparks interest and fully encapsulates the chosen theme using highly creative language or imagery.	All required elements are included with exceptional creativity and relevance; choreographer and group are introduced with flair.	Professional-level attention to layout, font, spacing, and imagery; design enhances viewer engagement.	Highly polished and memorable product; shows expert visual literacy and emotional impact.
Substantial ***3 marks***	Clear and relevant synopsis with some originality and engagement.	Most content areas clearly included and thoughtfully linked to theme.	Effective layout with creative design choices and suitable imagery.	Presentation is cohesive and well-planned with good attention to detail.
Moderate ***2 marks***	Basic synopsis with surface-level engagement with the theme.	Some required elements present with limited detail or relevance.	Layout and design are functional, but conventional; visual literacy is evident but not strong.	Presentation meets minimum requirements with limited impact.
Elementary ***1 mark***	Vague synopsis lacking clarity or insight.	Multiple content elements missing or underdeveloped.	Minimal design effort with issues in spacing, font, or layout.	Presentation lacks cohesion; minimal creativity demonstrated.
Not achieved ***0 marks***	Little to no thematic link; superficial or irrelevant description.	Very few content elements addressed; limited understanding.	Poor layout and design execution with minimal effort.	Programme note is disengaging, poorly constructed, and lacks intent.

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6.7 Term 2: PAT Product Marking Rubric - Final Dance Performance

TERM 2 FINAL DANCE PERFORMANCE: 50 marks converted to 25 marks					
Band and Mark Range	**Theme/ Interpretation**	**Choreographic Elements**	**Production Elements**	**Performance Quality**	**Overall Impression**
Outstanding ***8–10 marks***	Theme powerfully and symbolically communicated; deep insight into the PAT brief.	Sophisticated and original movement; structures enhance theme brilliantly.	Lighting, costume, props, sound and space expertly elevate thematic impact.	Precision, emotional nuance, synergy, and clear audience connection.	Compelling and complete; artistic components harmoniously integrated.
Meritorious ***7 marks***	Theme is clear and creatively explored.	Symbolic movement and strong creative choices.	Elements clearly support concept; thoughtful use of space.	Strong group presentation with good projection, focus, and engagement.	Cohesive and memorable artistic choices with strong impact.
Substantial ***6 marks***	Theme is communicated and thoughtfully developed.	Purposeful movement choices that support theme.	Effective and suitable use of production elements.	Good focus and rhythm; theme communicated through performance.	Coherent theme and strong group effort.
Adequate ***5 marks***	Theme is evident; surface-level interpretation.	Minimal symbolic engagement; choreography present.	Conventional use of elements with basic thematic connection.	Mixed energy and clarity; some commitment evident.	Satisfactory impact and presentation.
Moderate ***4 marks***	Weak thematic connection; minimal exploration of brief.	General movement with limited structure and creativity.	Limited or unintentional element use; space is functional.	Inconsistent focus, projection and teamwork.	Limited artistic impact and cohesion.
Elementary ***3 marks***	Unclear theme; brief minimally addressed.	Movement lacks meaning and symbolic relevance.	Poorly chosen or irrelevant elements.	Under-rehearsed; weak connection and group cohesion.	Lacks refinement and coherence.
Not achieved ***0–2 marks***	No discernible theme or engagement with brief.	No structure or relevance in movement.	No consideration of production components or space.	No preparation, commitment, or audience engagement.	No artistic coherence or intent.

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7. CONCLUSION

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

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