

Grade 9 Art & Culture Worksheet

Dance sequence

A gesture-dance sequence

You have learned that there are three choreographic design concepts: **space**, **time** and **force**.

Part One: Choreographic devices

Place each of the following choreographic devices into the correct places in the table:

Repetition (repeat a movement/action)
 Rewind (do the movement/action in reverse)
 Resize (do the movement/action bigger or smaller)
 Tempo (speed movement/action up or slow it down)
 Rhythm (change the beat of the movement/action)
 Quality (add an emotion/feeling to the movement/action)
 Impact (use more or less force in the movement/action)
 Change planes (change to horizontal/vertical/diagonal plane)
 Change levels (change to low/medium/high)

Space	Time	Force

Part Two: A practical dance sequence

Please note that Part Three should be completed at the same time that you are developing the practical dance sequence.

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Work with a partner and consider the following scenario:

1. A tries to catch B's attention, using a hand gesture.
2. B snubs A and A feels rejected.
3. A sulks while B feels self-satisfied.
4. B begins to feel uncomfortable.
5. B walks over to A and taps them on the shoulder and confidently waits.
6. A turns around. A and B realise they actually don't know each other.
7. End the sequence appropriately.

Try the scenario slowly, becoming familiar with the sequence of actions.

Find a piece of music that best suits the mood of the scenario.

Now begin to work at least 4 extra movements into the sequence, for example, a jump between 1 and 2, a few slides after 4, turns after 6, etc.

Now consider the choreographic devices you identified in Part One. Add at least 4 devices into the sequence, for example, allow a step movement to repeat then slow down, or resize a turn, etc.

You will perform your dance routine for the class. Consider the rubric to see how you will be assessed.

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Rubric to assess dance partner sequence

Criteria	Level 4	Level 3	Level 2	Level 1
Movement sequence is clear	4 distinct movements incorporated into the sequence.	3 distinct movements incorporated into the sequence.	Less than 3 distinct movements incorporated into the sequence.	Separate movements cannot be distinguished.
Choreographic devices	4 choreographic devices added to the sequence.	3 choreographic devices added to the sequence.	2 choreographic devices added to the sequence.	1 choreographic device added to the sequence.
Quality of dance sequence and partnership	Sequence flows well and is confidently executed by both partners.	Sequence flows and is well executed by both partners.	Sequence does not flow very well and is not well executed by both partners.	Sequence does not flow at all and is poorly executed by both partners.
Creativity in combining sequences and music	The partnership adds greatly to the creativity of the sequence; the dance has outstanding co-ordination, musicality, quality, style, balance and control.	The partnership adds to the creativity of the sequence; the dance has good co-ordination, musicality, quality, style, balance and control.	The partnership is fairly creative; the dance has fair co-ordination, musicality, quality, style, balance and control.	The partnership is not very creative; the dance has poor co-ordination, musicality, quality, style, balance and control.
Learner discipline	Able to work independently as a partnership and concentrate and focus on own development.	Mostly able to work independently as a partnership and concentrate fairly well on own development.	Unable to work independently as a partnership and cannot focus on own development.	Unable to work independently as a partnership and is easily distracted from the task.
Choice of music	Creative, meaningful and apt.	A good choice that reflects the meaning.	A fairly apt and creative choice.	Music not very apt or meaningful.

[24 marks]

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Part Three: Reflecting on the creative process

Please note that Part Three should be completed at the same time that you are developing the practical dance sequence.

This is an individual written task that must be completed and handed in to your teacher for assessment when you perform your dance routine.

Reflecting on the creative process

- Record your initial responses to the scenario.
- How did you make your music choice?
- How did you go about creating the sequence?
- How did you feel throughout the process?
- Were you able to express yourself honestly and were you able to demonstrate your strengths?
- Do you feel that you were exploited or taken for granted at all during the creative process? Was it a positive democratic process or was it rather one-sided in terms of decision making?

Your teacher will use the following rubric to assess your Reflective Task:

Rubric to assess reflecting on the creative process

Criteria	4	3	2	1
Learner is able to reflect in a critical and honest manner.				
Learner is able to document the creative process in a logical manner.				
Learner is able to justify choices made and decisions taken.				
Learner is able to write neatly and with clarity.				

[16 marks]

Part Four: Peer assess your dance sequences

You will observe dance sequences produced by other groups. You and your partner are going to peer assess one other group according to the following rubric.

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Rubric to peer assess a dance routine

Criteria	4	3	2	1
Group is able to express the meaning of the scenario effectively.				
Group is able to communicate feeling and emotion through movement.				
Group's choice of music is creative and appropriate to express meaning of scenario.				
Dance movements are well chosen and well executed in a polished performance.				
The dance routine was theatrically appealing – the item could be enjoyed by an audience.				

[20 marks]

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Suggested Solutions

Question number	Possible marks	Solution																		
1	10	<p>This task assesses the learner's understanding of choreographic devices and the ability to put these devices to work in a practical manner in a dance sequence. The learner's ability to reflect on the creative process is assessed in a written task. This is a vital aspect of the assessment of Performing Arts in the FET and should therefore be seen as an assessment device that bridges the gap between GET and FET. All rubrics are constructed on 4 levels to assist with overall evaluation of the learners.</p> <p>Learners who are scoring at level 4 should be encouraged to choose an FET subject that embraces the performing arts, such as Dance or Drama.</p> <table border="1"> <thead> <tr> <th>Space</th><th>Time</th><th>Force</th></tr> </thead> <tbody> <tr> <td>Rewind</td><td>Repetition</td><td>Quality</td></tr> <tr> <td>Resize</td><td>Tempo</td><td>Impact</td></tr> <tr> <td>Quality</td><td>Rhythm</td><td></td></tr> <tr> <td>Change planes</td><td>Quality</td><td></td></tr> <tr> <td>Change levels</td><td></td><td></td></tr> </tbody> </table> <p>Learners should realize that 'impact' can fall into more than one category – award an extra mark for this.</p>	Space	Time	Force	Rewind	Repetition	Quality	Resize	Tempo	Impact	Quality	Rhythm		Change planes	Quality		Change levels		
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2	24	See rubric in Appendix of Assessment Tools.																		
3	16	See rubric in Appendix of Assessment Tools.																		
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