

Exemplar Book on Effective Questioning

Dance Studies

Compiled by the Statistical Information and Research (SIR) Unit

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PREFACE

The National Senior Certificate (NSC) examinations are set and moderated in part using tools which specify the types of cognitive demand and the content deemed appropriate for Dance Studies at Grade 12 level. Until recently, the level of cognitive demand made by a question was considered to be the main determinant of the overall level of cognitive challenge of an examination question.

However, during various examination evaluation projects conducted by Umalusi from 2008-2012, evaluators found the need to develop more complex tools to distinguish between questions which were categorised at the same cognitive demand level, but which were not of comparable degrees of difficulty. For many subjects, for each type of cognitive demand a three-level degree of difficulty designation, *easy, moderate and difficult* was developed. Evaluators first decided on the type of cognitive process required to answer a particular examination question, and then decided on the degree of difficulty, *as an attribute of the type of cognitive demand*, of that examination question.

Whilst this practice offered wider options in terms of *easy, moderate and difficult* levels of difficulty for each type of cognitive demand overcame some limitations of a one-dimensional cognitive demand taxonomy, other constraints emerged. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) and the Revised Bloom's Taxonomy are based on the assumption that a cumulative hierarchy exists between the different categories of cognitive demand (Bloom et al., 1956; Bloom, Hastings & Madaus, 1971). The practice of 'levels of difficulty' did not necessarily correspond to a hierarchical model of increasing complexity of cognitive demand. A key problem with using the level of difficulty as an attribute of the type of cognitive demand of examination questions is that, questions recognised at a higher level of cognitive demand are not necessarily categorised as more difficult than other questions categorised at lower levels of cognitive demand. For example, during analyses a basic recognition or

recall question could be considered more difficult than an easy evaluation question.

Research further revealed that evaluators often struggled to agree on the classification of questions at so many different levels. The finer categorization for each level of cognitive demand and the process of trying to match questions to pre-set definitions of levels of difficulty made the process of making judgments about cognitive challenge overly procedural. The complex two-dimensional multi-level model also made findings about the cognitive challenge of an examination very difficult for Umalusi Assessment Standards Committee (ASC) to interpret.

In an Umalusi Report, *Developing a Framework for Assessing and Comparing the Cognitive Challenge of Home Language Examinations* (Umalusi, 2012), it was recommended that the type and level of cognitive demand of a question and the level of a question's difficulty should be analysed separately. Further, it was argued that the ability to assess cognitive challenge lay in experts' abilities to recognise subtle interactions and make complicated connections that involved the use of multiple criteria simultaneously. However, the tacit nature of such judgments can make it difficult to generate a common understanding of what constitutes criteria for evaluating the cognitive challenge of examination questions, despite descriptions given in the policy documents of each subject.

The report also suggested that the Umalusi external moderators and evaluators be provided with a framework for thinking about question difficulty which would help them identify where the main sources of difficulty or ease in questions might reside. Such a framework should provide a common language for evaluators and moderators to discuss and justify decisions about question difficulty. It should also be used for building the capacity of novice or less experienced moderators and evaluators to exercise the necessary expert judgments by making them more aware of key aspects to consider in making such judgments.

The revised Umalusi examination moderation and evaluation instruments for each subject draw on research and literature reviews, together with the knowledge gained through the subject workshops. At these workshops, the proposed revisions were discussed with different subject specialists to attain a common understanding of the concepts, tools and framework used; and to test whether the framework developed for thinking about question difficulty 'works' for different content subjects. Using the same framework to think about question difficulty across subjects will allow for greater comparability of standards across subjects and projects.

An important change that has been made to the revised examination evaluation instrument is that the analysis of *the type of cognitive demand* of a question and analysis of *the level of difficulty* of each question are now treated as two separate judgments involving two different processes. Accordingly, the revised examination evaluation instrument now includes assessment of difficulty as well as cognitive demand.

LIST OF ABBREVIATIONS

Abbreviation	Full name
ASC	Assessment Standards Committee
BTEO	Bloom's Taxonomy of Educational Objectives
CAPS	Curriculum Assessment Policy Statement
DBE	Department of Basic Education
FET	Further Education and Training
IEB	Independent Examinations Board
NSC	National Senior Certificate
NQF	National Qualifications Framework
QAA	Quality Assurance of Assessment
QCC	Qualifications, Curriculum and Certification
SIR	Statistical Information and Research

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1. INTRODUCTION

The rules of assessment are essentially the same for all types of learning because, to learn is to acquire knowledge or skills, while to assess is to identify the level of knowledge or skill that has been acquired (Fiddler, Marienau & Whitaker, 2006). Nevertheless, the field of assessment in South Africa and elsewhere in the world is fraught with contestation. A review of the research literature on assessment indicates difficulties, misunderstanding and confusion in how terms describing educational measurement concepts, and the relationships between them, are used (Frisbie, 2005).

Umalusi believes that if all role players involved in examination processes can achieve a common understanding of key terms, concepts and processes involved in setting, moderating and evaluating examination papers, much unhappiness can be avoided. This exemplar book presents a particular set of guidelines for both novice and experienced Dance Studies national examiners, internal and external moderators, and evaluators to use in the setting, moderation and evaluation of examinations at the National Senior Certificate (NSC) level.

The remainder of the exemplar book is organised as follows: First, the context in which the exemplar book was developed is described (Part 2), followed by a statement of its purpose (Part 3). Brief summaries of the roles of moderation and evaluation (Part 4) and cognitive demand (Part 5) an assessment. Examination questions selected from the NSC Dance Studies examinations of assessment bodies, the Department of Basic Education (DBE), and/or the Independent Examinations Board (IEB) are used to illustrate how to identify different levels of cognitive demand as required by the Curriculum and Assessment Policy Statement (CAPS) Dance Studies document (Part 6). Part 7 explains the protocols for identifying different levels of difficulty within a question paper. Application of the Umalusi framework for determining difficulty described in

Part 7 is illustrated, with reasons, by another set of questions from a range of Dance Studies examinations (Part 8). Concluding remarks complete the exemplar book (Part 9).

2. CONTEXT

Umalusi has the responsibility to quality assure qualifications, curricula and assessments of National Qualification Framework (NQF) Levels 1 - 5. This is a legal mandate assigned by the *General and Further Education and Training Act (Act 58 of 2001)* and the *National Qualification Framework Act (Act 67 of 2008)*. To operationalize its mandate, Umalusi, amongst other things, conducts research and uses the findings of this research to enhance the quality and standards of curricula and assessments.

Since 2003, Umalusi has conducted several research studies that have investigated examination standards. For example, Umalusi conducted research on the NSC examinations, commonly known as 'Matriculation' or Grade 12, in order to gain an understanding of the standards of the new examinations (first introduced in 2008) relative to those of the previous NATED 550 Senior Certificate examinations (Umalusi, 2009a, 2009b). Research undertaken by Umalusi has assisted the organisation to arrive at a more informed understanding of what is meant by assessing the cognitive challenge of the examinations and of the processes necessary for determining whether the degree of cognitive challenge of examinations is comparable within a subject, across subjects and between years.

Research undertaken by Umalusi has revealed that different groups of examiners, moderators and evaluators do not always interpret cognitive demand in the same way, posing difficulties when comparisons of cognitive challenge were required. The research across all subjects also showed that

using the type and level of cognitive demand of a question *only* as measure for judging the cognitive challenge of a question is problematic because cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

The new Umalusi framework for thinking about question difficulty described in this exemplar book is intended to support all key role players in making complex decisions about what makes a particular question challenging for Grade 12 examination candidates.

3. THE PURPOSE OF THE EXEMPLAR BOOK

The overall goal of this exemplar book is to ensure the consistency of standards of examinations across the years in the Further Education and Training (FET) sub-sector and Grade 12, in particular. The specific purpose is to build a shared understanding among teachers, examiners, moderators, evaluators, and other stakeholders, of methods used for determining the type and level of cognitive demand as well as the level of difficulty of examination questions.

Ultimately, the common understanding that this exemplar book seeks to foster is based on the premise that the process of determining the type and level of cognitive demand of questions and that of determining the level of difficulty of examination questions are two separate judgements involving two different processes, both necessary for evaluating the cognitive challenge of examinations. This distinction between cognitive demand and difficulty posed by questions needs to be made in the setting, moderation, evaluation and comparison of Dance Studies examination papers.

The exemplar book includes an explanation of the new Umalusi framework which is intended to provide all role-players in the setting of Dance Studies examinations with a common language for thinking and talking about question

difficulty. The reader of the exemplar book is taken through the process of evaluating examination questions; first in relation to determining the type and level of cognitive demand made by a question, and then in terms of assessing the level of difficulty of a question. This is done by providing examples of a range of questions which make different types of cognitive demands on candidates, and examples of questions at different levels of difficulty.

Each question is accompanied by an explanation of the reasoning behind why it was judged as being of a particular level of cognitive demand or difficulty, and the reasoning behind the judgements made is explained. The examples of examination questions provided were sourced by Dance Studies evaluators from previous DBE and the IEB Dance Studies question papers, pre- and post-the implementation of CAPS during various Umalusi workshops.

This exemplar book is an official document. The process of revising the Umalusi examination evaluation instrument and of developing a framework for thinking about question difficulty for both moderation and evaluation purposes has been a consultative one, with the DBE and the IEB assessment bodies. The new framework for thinking about question difficulty is to be used by Umalusi in the moderation and evaluation of Grade 12 Dance Studies examinations, and by all the assessment bodies in the setting of the question papers, in conjunction with the CAPS documents.

4. MODERATION AND EVALUATION OF ASSESSMENT

A fundamental requirement, ethically and legally, is that assessments are fair, reliable and valid (American Educational Research Association [AERA], American Psychological Association [APA] and National Council on Measurement in Education [NCME], 1999). Moderation is one of several quality assurance assessment processes aimed at ensuring that an assessment is fair,

reliable and valid (Downing & Haladyna, 2006). Ideally, moderation should be done at all levels of an education system, including the school, district, provincial and national level in all subjects.

The task of Umalusi examination **moderators** is to ensure that the quality and standards of a particular examination are maintained each year. Part of this task is for moderators to alert examiners to details of questions, material and/or any technical aspects in examination question papers that are deemed to be inadequate or problematic and that therefore, challenge the validity of that examination. In order to do this, moderators need to pay attention to a number of issues as they moderate a question paper – these are briefly described below.

Moderation of the technical aspects of examination papers includes checking correct question and/or section numbering, and ensuring that visual texts and/or resource material included in the papers are clear and legible. The clarity of instructions given to candidates, the wording of questions, the appropriateness of the level of language used, and the correct use of terminology need to be interrogated. Moderators are expected to detect question predictability, for example, when the same questions regularly appear in different examinations, and bias in examination papers. The adequacy and accuracy of the marking memorandum (marking guidelines) need to be checked to ensure that they reflect and correspond with the requirements of each question asked in the examination paper being moderated.

In addition, the task of moderators is to check that papers adhere to the overall examination requirements as set out by the relevant assessment body with regard to the format and structure (including the length, type of texts or reading selections prescribed) of the examination. This includes assessing compliance with assessment requirements with regard to ensuring that the content is examined at an appropriate level and in the relative proportions (weightings) of content and/or skills areas required by the assessment body.

The role of Umalusi examination **evaluators** is to perform analysis of examination papers after they have been set and moderated and approved by the Umalusi moderators. This type of analysis entails applying additional expert judgments to evaluate the quality and standard of finalised examination papers before they are written by candidates in a specific year. However, the overall aim of this evaluation is to judge the comparability of an examination against the previous years' examination papers to ensure that consistent standards are being maintained over the years.

The results of the evaluators' analyses, and moderators' experiences provide the Umalusi Assessment Standards Committee (ASC) with valuable information which is used in the process of statistical moderation of each year's examination results. Therefore, this information forms an important component of essential qualitative data informing the ASC's final decisions in the standardisation of the examinations.

In order for the standardisation process to work effectively, efficiently and fairly, it is important that examiners, moderators and evaluators have a shared understanding of how the standard of an examination paper is assessed, and of the frameworks and main instruments that are used in this process.

5. COGNITIVE DEMANDS IN ASSESSMENT

The *Standards for educational and psychological testing* (AERA, APA, & NCME, 1999) require evidence to support interpretations of test scores with respect to cognitive processes. Therefore, valid, fair and reliable examinations require that the levels of cognitive demand required by examination questions are appropriate and varied (Downing & Haladyna, 2006). Examination papers should not be dominated by questions that require reproduction of basic

information, or replication of basic procedures, and under-represent questions invoking higher level cognitive demands.

Accordingly, the Grade 12 CAPS NSC subject examination specifications state that examination papers should be set in such a way that they reflect proportions of marks for questions at various level of cognitive demand. NSC examination papers are expected to comply with the specified cognitive demand levels and weightings. NSC examiners have to set and NSC internal moderators have to moderate examination papers as reflecting the proportions of marks for questions at different levels of cognitive demand as specified in the documents. Umalusi's external moderators and evaluators are similarly tasked with confirming compliance of the examinations with the CAPS cognitive demand levels and weightings, and Umalusi's revised examination evaluation instruments continue to reflect this requirement.

Despite that, subject experts, examiners, moderators and evaluators are familiar with the levels and explanations of the types of cognitive demand shown in the CAPS documents, Umalusi researchers have noted that individuals do not always interpret and classify the categories of cognitive demand provided in the CAPS the same way. In order to facilitate a common interpretation and classification of the cognitive demands made by questions, the next section of this exemplar book provides a clarification of each cognitive demand level for Dance Studies followed by illustrative examples of examination questions that have been classified at that level of cognitive demand.

6 EXPLANATIONS AND EXAMPLES OF QUESTIONS ASSESSED AT THE DIFFERENT COGNITIVE DEMAND LEVELS IN THE DANCE STUDIES TAXONOMY ACCORDING TO CAPS

The taxonomies of cognitive demand for each school subject in the CAPS documents are mostly based on the Revised Bloom's Taxonomy (Anderson and Krathwohl, 2001) but resemble the original Bloom's taxonomy in that categories of cognitive demand are arranged along a single continuum. Bloom's Taxonomy of Educational Objectives (BTEO) (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) and the Revised Bloom's Taxonomy imply that each more advanced or successive category of cognitive demand subsumes all categories below it. The CAPS Taxonomies of Cognitive Demand make a similar assumption (Crowe, 2012).

Note:

In classifying the type and level of cognitive demand, each question is classified at the highest level of cognitive process involved. Thus, although a particular question involves recall of knowledge, as well as comprehension and application, the question is classified as an 'analysis' question if that is the highest level of cognitive process involved. If 'evaluating' is the highest level of cognitive process involved, the question as a whole should be classified as an 'evaluation' question. On the other hand, if one of more sub-sections of the question and the marks allocated for each sub-section can stand independently, then the level of cognitive demand for each sub-section of the question should be analysed separately.

The CAPS documents for many subjects also give examples of descriptive verbs that can be associated with each of the levels of cognitive demand. However, it is important to note that such 'action verbs' can be associated with more than one cognitive level depending on the context of a question.

The Dance Studies CAPS document states that Grade 12 NSC Dance Studies examination papers should examine three levels of cognitive demand (Table 1).

TABLE 1: THE TAXONOMY OF COGNITIVE DEMAND LEVELS FOR THE DANCE STUDIES NSC EXAMINATIONS

Level of cognitive Demand	Type of cognitive Demand	Explanation of categorization Questions which require students:
Lower order	Knowledge	Recalls, describes, lists, identifies, matches, defines, knows, labels, names, outlines, recognises, reproduces, selects, states, comprehends, converts, gives an example, paraphrases, rewrites, summarises
Middle order	Comprehension and application	Interprets, applies, changes, demonstrates, prepares, produces, shows, analyses, compares, contrasts, infers, outlines, relates, selects, separates
Higher Order	Analysis, evaluation and creativity	Categorises, combines, compiles, composes, creates, devises, designs, explains, generates, modifies, organises, plans, rearranges, reorganises, revises, rewrites, summarises, writes, compares, concludes, contrasts, criticises, critiques, defends, evaluates, interprets, justifies, supports

Source: CAPS (DBE, 2011: 39)

To facilitate reading of this section, each of the above cognitive demand levels in the Dance Studies Taxonomy is explained, and the explanation is followed by at least **three** examples of questions from previous Dance Studies NSC examinations classified at each of the levels of cognitive demand shown in Table 1 above. These examples were selected to represent the **best and clearest** examples of each level of cognitive demand that the Dance Studies experts could find. In the discussion below each example question explains the reasoning processes behind the classification of the question at that particular type of cognitive demand (Table 2 to Table 5).

Note:

Be mindful that analyses of *the level of cognitive process* of a question and *the level of difficulty* of each question are to be treated as two separate judgments involving two different processes. Therefore, whether the question is easy or difficult should not influence the categorisation of the question in terms of the type and level of cognitive demand. Questions should NOT be categorised as higher order evaluation/synthesis questions because they are difficult questions. Some questions involving the cognitive process of recall or recognition may be more difficult than other recall or recognition questions. Not all comprehension questions are easier than questions involving analysis or synthesis. Some comprehension questions may be very difficult, for example explanation of complex scientific processes. For these reasons you need to categorise

TABLE 2: EXAMPLES OF QUESTIONS AT LEVEL 1: KNOWLEDGE

<p>Lower order: Knowledge: Level 1</p> <p>Such questions require candidates to recognise or retrieve information from memory. Answering these types of questions involves cognitive processes such as: Recalls, describes, lists, identifies, matches, defines, knows, labels, names, outlines, recognises, reproduces, selects, states, comprehends, converts, gives an example, paraphrases, rewrites, summarises.</p>
<p>Example 1:</p> <p>Question 11: Nov 2008, NSC Safe dance practice and health care.</p> <p>Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question number (11.1 – 11.10) in the ANSWER BOOK.</p> <p>11.1 The sternum refers to vertebrae in the neck. 11.2 The femur is the longest bone in the body. 11.3 The humerus is also called the kneecap. 11.4 The scapula is a bone that acts as a point of attachment for the ribs. 11.5 The phalanges are the bones of the fingers. 11.6 The sacrum is the long bone found in the upper arm. 11.7 The clavicle is also called the collarbone. 11.8 The spine is made up of 23 vertebrae. 11.9 The thoracic spine consists of five vertebrae. 11.10 The vertebrae of the sacrum are fused. [10]</p>
<p>Discussion:</p> <p>This question is at the cognitive level of lower order because it requires the candidate to indicate whether the statements are true or false. This verb requires candidates to only write <i>true</i> or <i>false</i> next to the question number The cognitive skills the candidate is required to show is the basic knowledge of the skeleton and spine. The cognitive demand made in the question is to recall and recognise the bones of the skeleton. This question assesses the candidate's cognitive ability to recognise whether, e.g. 'the femur is the longest bone in the body'?</p>
<p>Marking guidelines</p> <p>Allocate 1 mark for the correct answer</p> <p>11.1 False 11.2 True 11.3 False 11.4 False 11.5 True 11.6 False 11.7 True 11.8 False 11.9 False 11.10 True [10]</p>

Example 2:

Question 4.2: Nov 2011, NSC Dance history and literacy

Select ONE of the dance works from the prescribed list below:

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Tranceformations
Gary Gordon	Bessie's Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Carolyn Holden	Imagenes / Blood Wedding
INTERNATIONAL CHOREOGRAPHERS	DANCE WORKS
George Balanchine	Apollo or Agon
Alvin Ailey	Revelations
Martha Graham	Appalachian Spring or Lamentation
Christopher Bruce	Ghost Dances or Rooster
Marius Petipa and Lev Ivanov	Swan Lake
Vaslav Nijinsky	Le Sacre du Printemps
Paul Taylor	Esplanade

Name the choreographer and the dance work you have chosen.

What is the synopsis/theme of the dance work and what inspired the choreographer to create this work? (5)

Discussion:

This question is classified as a **lower order** question, requiring candidates to provide the theme or a brief summary or general synopsis of the dance work they have chosen. The question assesses **basic** content **knowledge**; candidates have to show rudimentary knowledge of a dance work they have studied and what inspired the choreographer to create the work.

The task demands **recognising** and **recalling** information about a dance work learnt in class (i.e. knowing).

The question is **adapted** from: 'Answer the questions that follow on ONE of the dance ...' to: 'Select ONE of the dance works ...'

The command verb has to be read in the context of the task, which follows it, e.g. the candidate should first **select** a dance work and then **answer** the question. This means that the verb (select a dance work) and the complexity of the task or how much of evidence and problem solving is involved (answer the question). This means how much of evidence the candidate should generate or how much problem solving is involved. Thus, the verb in this case is not the **cognitive indicator** but more **instructional**.

CRITERIA FOR MARKING:

Allocate 3 marks if the candidate clearly explains the synopsis of the dance work. (3)

Allocate 2 marks if the candidate explains the inspiration of the dance work e.g. choreographer's upbringing, social issues, training, personal beliefs, and life choices. (2)

Example 3:

Question 6: Nov 2014, NSC (Adapted) Dance History and Literacy

You have to organise a production to showcase your choreography.
List five marketing strategies to promote your production. [5]

Discussion:

Candidates showcased their choreography during the year and they are expected to **recall** the marketing strategies they used to promote their production. This question is at the cognitive level of **lower order** because it requires the candidate to list five marketing strategies.

The cognitive skills the candidate is required to show is **knowing about**, which marketing strategies they used in the planning/organising of their choreographic production.

The cognitive demand made in the question is a **reproduction/remembering** of a real-world experience, e.g. the marketing strategies used in the organisation of their choreography.

This question assesses the candidate's cognitive ability to **remember**.

ADAPTED QUESTION

The command verb has to be read in the context of an intended lower order cognitive task. In the original item, it was required of the candidate to 'draw up FIVE innovative marketing strategies'. This means that the verb (draw up innovative) requires **middle order** level thinking and problem solving is involved.

Thus, the adapted question requires the cognitive process of **remembering and knowing**.

In this task candidates are required basic **knowledge** of marketing strategies.

Marking guidelines

NOTE TO MARKERS:

- Many possible answers could be given.
- Bullets are used to aid marking.
- One-word answers may be accepted.

EXAMPLE OF POSSIBLE ANSWERS FOR MARKETING A PRODUCTION:

- Take photographs of the rehearsals in progress on a cell phone/camera. Select the best ones to print and use for flyers, posters and newspapers.
- Design flyers and distribute to learners in the school, place at community places such as libraries, post offices, shopping centres/malls.

- Design a poster, print and hang them in strategic places where many people will see them, e.g. shops, restaurants, school corridors.
- Compose a press release and send it to newspapers and radio stations.
- Telephone and offer the media invitations, interviews and photographs.
- Offer complementary tickets to all dignitaries, e.g. principal, teachers, district officials, mayor, politicians and important community figures.
- Perform short excerpts of the show in public places, e.g. town square, park, parking lot, beach and then hand out flyers.
- Organise a flash mob.
- Use the social networking such as Twitter, Facebook, YouTube to promote the show.
- List your show on websites/Internet, 'What's on' in your town/events, calendars. [5]

TABLE 3: EXAMPLES OF QUESTIONS AT LEVEL 2: COMPREHENSION AND APPLICATION

Such questions require candidates to see the relationships between ideas, and the way in which concepts are organised or structured. The ideas and concepts may be contained in explanations, models or theories, which they have learnt, or they may be in new material, which is presented to them. These types of question require re-organising information, data, ideas, facts or details that are explicitly stated or observable in material provided or, which have been learnt, in a different way or form from what was presented. Answering these types of questions involve cognitive processes such as: Classifying, comparing, exemplifying, explaining, inferring, interpreting, paraphrasing, applying, demonstrating, outlining, selecting and summarising.

Example 1:

Question 1: Nov 2010, NSC Dance history and Literacy

Write a letter of 1 to 2 pages to a friend in another country and share with him/her your knowledge of an indigenous African ceremonial or cultural dance you learnt this year.

Your letter must include the following information:

- The name of the ceremonial/cultural dance and the area from which it comes
- The theme/reason for the dance to be performed
- A description of the actual dance movements
- The costumes/dress that would be worn in this dance
- The use of music/accompaniment in the dance

[15]

Discussion:

Comprehension involves more than recall of facts; it entails showing understanding.

Answering this question requires facts, procedures and processes. Candidates have to **apply** what they have learnt about an indigenous African ceremonial or cultural dance by writing a letter and **relating** or sharing accurate knowledge of the dance with the friend. Grade 12 candidates would have learnt how to perform the dance movements and researched the historical aspects of the dance in class. To answer the question, they have to **explain** an indigenous African ceremonial or cultural dance to their friend. Bullet 1 - candidates have to **recall** information and **recognise** (identify) the name of the dance and the area from whence it comes. This is factual knowledge making this task a **lower order** one.

The cognitive processes in Bullets 2, 3, 4 & 5 go one step beyond mere recall – candidates have to **apply knowledge** and show **comprehension** to ensure that the letter is informative and the information is accurate. Bullet 2 – candidates have to **explain** the theme/reason for the dance to be performed. This task involves showing **understanding**. Bullet 3 - they have to provide a good description of the dance movements. This task involves **comprehension** and **application** of knowledge of the dance by **explaining** the dance movements. Bullet 4 & 5 – candidates have to describe and **explain** the costumes worn and the music/accompaniment. The task requires understanding what the costumes look like and the types of sounds/instruments used. These four tasks are thus all **middle order** tasks.

Marking guidelines
MARKING RUBRIC

1 – 3 WEAK	4 – 7 ADEQUATE	8 – 11 SATISFACTORY	12 – 15 OUTSTANDING
Minimal knowledge of the indigenous/cultural dance and its purpose.	The answer shows some knowledge of the indigenous/cultural dance and its purpose.	The answer is well written in letter format with accurate knowledge of the indigenous ceremonial/cultural dance and its purpose.	The answer is excellently written in letter format with detailed, accurate knowledge of the indigenous ceremonial/cultural dance and its purpose.
Minimal knowledge of the costumes/dress or music/accompaniment used is shown.	Some knowledge of the costumes and the music/accompaniment used is shown.	A good description of the dance movements, the costumes/dress and the music/accompaniment used is given.	Detailed description of the dance movements, costumes/dress and music/accompaniment used.

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

The learners are expected to describe a specific dance and not a dance style.

African Dance majors may write about a dance from a non-African culture.

Subtract 1 mark if not in the correct letter format but is excellently written answer.

Example 2:

Question 2: Nov 2008, NSC Dance History and Literacy

2.1 When you choreograph, it is recommended that you keep a dance journal. Explain why this is important. (5)

2.2 While preparing your choreography you will have been involved in various aspects of production. Discuss ONE of these production elements. (5)

[10]

Discussion:

Both these questions are classified as **middle order** cognitive demand items since they require **comprehension, application** and **low-level analysis**. The cognitive processes associated with Questions 2.1 and 2.2 involve candidates in distinguishing relevant from irrelevant information (**low level analysis**) and showing understanding and applying knowledge (**comprehension and application**) in justifying their answers.

In question 2.1 a statement is made that it is recommended that students keep a dance journal. To answer the question, candidates need to **justify** or **explain** why they need to keep a journal and why it is important for dance students to record the personal process and progress of their choreography. Answering the question entails showing **understanding** of the importance of planning, keeping clear notes on ideas and thoughts, recording and evaluating progress, and self-reflection when writing a journal. The task of answering Question 2.1 thus entails **applying** knowledge of keeping a journal and **low-level analysis** in **organising** ideas to write a coherent account.

Question 2.2 candidates have to **identify** and **explain** one production element e.g. lighting, design, costuming, etc. To answer the question candidates have to **apply** their knowledge and show **understanding** by explaining/discussing/ demonstrating how the element they have selected features in their choreographic piece.

Example 3

Question13: Nov 2011, NSC Health care and safe dance practice

13.1 How would eating correctly play an important part in increasing your dance performance? Explain in detail. (4)

13.2 What is the importance of hydration to a dancer and what could be the effects of dehydration? (2)

[6]

Discussion:

Both questions are classified as **middle order** cognitive demand items. The cognitive processes associated with these questions includes the candidates having to discuss the importance of a good diet and hydration in dance performance. They have to **recall** the relevant information of the different food groups and **apply** their knowledge and **understanding** to a particular situation, e.g. the importance of a good diet and hydration in dance performance and the side effects that a lack of water (dehydration) can have on a dancer.

TABLE 4: EXAMPLES OF QUESTIONS AT LEVEL 3: (ANALYSIS, EVALUATION AND CREATIVITY)

Higher order: Analysis, evaluation and creativity: Level 3

Such questions require candidates to engage in more abstract interpretation or reasoning, or use of conjecture, background knowledge and understanding, clues or implicit information, facts, or concepts in material provided, or from memory as a basis of forming hypotheses, predicting consequences, deducing reasons, suggesting a possible explanation, inferring causes, drawing conclusions, interpreting patterns, results, or ideas. Answering these types of questions involves cognitive processes such as: Attributing, deconstructing, integrating, organising and reorganising, outlining, creating and structuring

Example 1:

Question 6: Nov 2009, NSC Music Section

Choose ONE dance work from the prescribed list below and identify the relationship between the music and the dance. Use the numbering below in your answer.

6.1 Name the title of the dance work and the composer of the music used in the work. (1)

6.2 Analyse the relationship between the music and the dance used in the work. Include the following in your answer:

- The types of musical instruments/accompaniment used and their/its relationship to the dance
- The music genre and its relationship to the dance and its movements. (5) [6]

SOUTH AFRICAN CHOREOGRAPHERS	DANCE WORKS
Veronica Paeper	Orpheus in the Underworld
Vincent Mantsoe	Gula Matari
Alfred Hinkel	Last Dance (Bolero)
Sylvia Glasser	Tranceformations
Gary Gordon	Bessie's Head
Mavis Becker	Flamenco de Africa
Hazel Acosta	Blood Wedding
Carolyn Holden	Imagenes / Blood Wedding

Discussion:

The action verb 'analyse' suggests that this question may be a 'comprehension' question, but is not the case. To answer this question candidates have to engage in interpretation that is more abstract or **reasoning**. They have to **analyse** the source material to identify the clues provided, then **synthesise** and **compare** the

relationship between the music and dance work and **identify** and **categorise** the genre of the music. To discuss this relationship between the music and the dance movements, they have to differentiate and/or put together (**synthesise**) their ideas to form a point of view (**conclude**). It is required of candidates to determine how the different elements relate to one another, thus, the question is classified as being a higher order analysis question.

Marking guidelines

MARKING RUBRIC

1 – 2 WEAK	3 – 4 ADEQUATE	5 GOOD	6 OUTSTANDING
Cannot identify the composer of the selected dance work. Cannot identify the relationship of the music genre to the dance work. Able to identify the types of musical instruments/ accompaniment used, but could not explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to vaguely identify the relationship of the music genre to the dance. Able to identify the types of musical instruments /accompaniment used, but cannot explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain the relevant relationship of the music genre to the dance, leaving out some information. Able to identify some of the types of musical instruments/ accompaniment used and explain their relationship to the dance work.	Able to identify the composer of the selected dance work. Able to identify and explain in detail the relevant relationship of the music genre to the dance. Able to identify the types of musical instruments/ accompaniment used and explain in detail their relationship to the dance work.

NOTE TO MARKERS:

Please check your final marks against the rubric to ensure that you have placed the answer in the correct standard for the overall mark.

Example 2:

Question 15: Feb/Mar 2012 Dance History and Literacy

Write an article for a school magazine or a blog about how Dance Studies learners can be affected by stereotyping and peer pressure. Give your article/blog a catchy title. [10]

Discussion:

Writing an article/blog is a **higher order** cognitive task involving **creating** or constructing an article or a blog with a catchy title. Candidates have *carte blanche* or full authority to express their own opinions on how Dance Studies learners are affected by stereotyping or peer pressure. The task thus involves making choices based on a reasoned argument. To answer the question, candidates have to put different elements together (**synthesise**) to **create** a coherent and well-written article or blog. They have to **apply** their knowledge and understanding of the types of peer pressure or stereotyping dance learners are subjected to and make links to **justify/support** their point of view.

Marking guidelines

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding/evaluation shown in the candidates answer.

CRITERIA FOR MARKING:

- Allocate 1 mark if the candidate provides a catchy title appropriate to the theme. 1/2 a mark if a title is provided but does not relate in any way to the theme. (1)
- Allocate 4 marks if the candidate can identify/name common stereotypes found in dance. (4)
- Allocate 5 marks if the candidate can substantiate how these stereotypes are untrue and damaging to dancers. (5)

[10]

Example 3:

Question 4: November 2009, NSC Dance History and Literacy

Choreographers use symbolism to communicate with the audience.

Refer to any ONE of the INTERNATIONAL dance works that you have studied. Answer the questions below. Name the dance work and choreographer that you are referring to.

4.1 In your opinion, how did the costumes, lighting, sets and props contribute to the use of symbolism in the dance? Explain in detail.

4.2 Evaluate whether the movements and music symbolically communicated the intended message. Justify your opinion.

Discussion:

The question commences with the statement that 'choreographers use symbolism to communicate with the audience.' Candidates have to **explain, analyse** and **evaluate** how choreographers use symbolism to communicate with the audience. These cognitive processes are all **higher order** thinking.

In 4.1 candidates need to **apply** in depth and detailed **knowledge** of how the costumes, lighting, sets and props contribute to the use of symbolism. To answer the question, candidates have to recall knowledge of dance work and then form their own opinion (**evaluation**). The task involves providing a detailed **explanation** of how each of the production elements contributes to the use of symbolism. Candidates have to reason and exercise judgement (**evaluate**) by **discriminating, assessing, comparing** and making choices about why they think these production elements contribute to the symbolism in the dance work.

In 4.2 candidates have to **evaluate** whether the movements and music symbolically communicate the intended message. The task entails **analysis, synthesis** and **justifying** their opinion by providing **evidence**. For example, in the dance work *Lamentation* the tugs, pulls and pushes in the confining fabric reflect the inner thoughts of grief while the music grows into a frenzy of atonal scales, etc.

Memorandum/Marking guidelines

MARKING RUBRIC

2	3 – 5	6 – 8	9 – 10
WEAK	ADEQUATE	GOOD	OUTSTANDING
Learner is unable to explain how movement is used to symbolise the choreographer's ideas. Unable to describe how costumes, sets and props contributed to symbolism.	Learner can vaguely explain how movement/ music is used to symbolise the choreographer's ideas. Vaguely describes how costumes, sets and props contributed to symbolism.	Learner is able to explain how movement and music is used to symbolise the choreographer's ideas. Able to describe how costumes, sets and props contributed to symbolism.	Learner provides the name of the choreographer and dance work. Learner is able to clearly explain in detail how movement and music is used to symbolise the choreographer's ideas. Able to describe with clarity how costumes, sets and props contributed to symbolism. Able to justify and substantiate opinions in the answer.

To accomplish the goal of discriminating between high achievers, those performing very poorly, and all candidates in between, examiners need to vary the challenge of examination questions. Until recently, the assumption has been that 'alignment' with the allocated percentage of marks for questions at the required cognitive demand levels meant that sufficient examination questions were relatively easy; moderately challenging; and difficult for candidates to answer.

However, research and candidate performance both indicate that a range of factors other than type of cognitive demand contributes to the cognitive challenge of question. Such factors include the level of content knowledge required, the language used in the question, and the complexity or number of concepts tested. In other words, cognitive demand levels on their own do not necessarily distinguish between degrees of difficulty of questions.

This research helps, to some extent, explain why, despite that some NSC examination papers have complied with the specified cognitive demand weightings stipulated in the policy, they have not adequately distinguished between candidates with a range of academic abilities in particular between higher ability candidates. As a result, examiners, moderators and evaluators are now required to assess the difficulty of level of each examination question in addition to judging its cognitive demand.

Section 7 below explains the new protocol introduced by Umalusi for analysing examination question difficulty.

7 ANALYSING THE LEVEL OF DIFFICULTY OF EXAMINATION QUESTIONS

When analysing the level of difficulty of each examination question, there are six important protocols to note. These are:

1. Question difficulty is **assessed independently** of the type and level of **cognitive demand**.
2. Question difficulty is assessed against **four levels of difficulty**.
3. Question difficulty is determined against the assumed capabilities of the **ideal 'envisaged'** Grade 12 Dance Studies NSC examination **candidate**.
4. Question difficulty is determined using **a common framework** for thinking about question difficulty.
5. Question difficulty entails **distinguishing unintended sources of difficulty** or ease **from intended sources of difficulty** or ease.
6. Question difficulty entails identifying **differences** in levels of difficulty **within a single question**.

Each of the above protocols is individually explained and discussed below.

7.1 Question difficulty is assessed independently of the type and level of cognitive demand

As emphasised earlier in this exemplar book, the revised Umalusi NSC examination evaluation instruments separate the analysis of the type of cognitive demand of a question from the analysis of the level of difficulty of each examination question.

Cognitive demand describes the *type of cognitive process* that is required to answer a question, and this does not necessarily equate or align with the *level of difficulty* of other aspects of a question, such as the difficulty of the content knowledge that is being assessed. For example, a recall question can ask a candidate to recall very complex and abstract scientific content. The question would be categorised as Level 1 in terms of the cognitive demand taxonomy but may be rated as 'difficult' (Level 3 Table 5 below).

Note:

Cognitive demand is just one of the features of a question that can influence your comparative judgments of question difficulty. The type and level of cognitive process involved in answering a question does not necessarily determine how difficult the question would be for candidates. Not all evaluation/synthesis /analysis questions are more difficult than questions involving lower-order processes such as comprehension or application.

7.2 Question difficulty is assessed at four levels of difficulty

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the envisaged Grade 12 learner to answer. Descriptions of these categories of difficulty are shown in Table 5.

TABLE 5: LEVELS OF DIFFICULTY OF EXAMINATION QUESTIONS

1	2	3	4
Easy for the envisaged Grade 12 student to answer.	Moderately challenging for the envisaged Grade 12 student to answer.	Difficult for the envisaged Grade 12 student to answer.	Very difficult for the envisaged Grade 12 student to answer. The skills and knowledge required to answer the question allow for the top students (<i>extremely</i> high-achieving/ability students) to be discriminated from other high achieving/ability students).

Note :

The fourth level, 'very difficult' has been included in the levels of difficulty of examination questions to ensure that there are sufficient questions that discriminate well amongst higher ability candidates.

7.3 Question difficulty is determined against the assumed capabilities of the ideal 'envisaged' Grade 12 Dance Studies NSC examination candidate

The revised Umalusi NSC examination evaluation instruments require evaluators to exercise expert judgments about whether each examination question is 'Easy', 'Moderately challenging', 'Difficult' or 'Very difficult' for the '**envisaged**' Grade 12 learner to answer (Table 8). In other words, assessment of question difficulty is linked to a particular target student within the population of NSC candidates, that is, the Grade 12 candidate of average intelligence or ability.

The Grade 12 learners that you may have taught over the course of your career cannot be used as a benchmark of the 'envisaged' candidate as we cannot know whether their abilities fall too high, or too low on the entire spectrum of all Grade 12 Dance Studies candidates in South Africa. The revised Umalusi NSC examination evaluation instruments thus emphasise that, when rating the level of the difficulty of a particular question, your conception of the 'envisaged'

candidate needs to be representative of the entire population of candidates for all schools in the country, in other words, of the overall Grade 12 population.

Most importantly, the conception of this 'envisaged' candidate is a learner who has been taught the whole curriculum adequately by a teacher who is qualified to teach the subject, in a functioning school. There are many disparities in the South African education system that can lead to very large differences in the implementation of the curriculum. Thus this 'envisaged' learner is not a typical South African Grade 12 learner – it is an intellectual construct (an imagined person) whom you need to imagine when judging the level of difficulty of a question. This ideal 'envisaged' Grade 12 learner is an aspirational ideal of where we would like all Dance Studies learners in South Africa to be.

Note:

The concept of the **ideal average Grade 12 candidate** is that of an imaginary learner who has the following features:

- a. Is of average intelligence or ability
- b. Has been taught by a competent teacher
- c. Has been exposed to the entire examinable curriculum

This ideal learner represents an imaginary person who occupies the middle ground of ability and approaches questions *having had all the necessary schooling*.

7.4 Question difficulty is determined using a common framework for thinking about question difficulty

Examiners, moderators and evaluators **in all subjects** are now provided with a common framework for thinking about question difficulty to use when identifying sources of difficulty or ease in each question, and to provide their reasons for the level of difficulty they select for each examination question.

The framework described in detail below provides the main sources of difficulty or 'ease' inherent in questions. The four sources of difficulty, which must be

considered when thinking about the level of difficulty of examination questions in this framework, are as follows.

1. **'Content difficulty'** refers to the difficulty inherent in the subject matter and/or concept/s assessed.
2. **'Stimulus difficulty'** refers to the difficulty that candidates confront when they attempt to read and understand the question and its source material. The demands of the reading required to answer a question thus form an important element of 'stimulus difficulty'.
3. **'Task difficulty'** refers to the difficulty that candidates confront when they try to formulate or produce an answer. The level of cognitive demand of a question forms an element of 'Task difficulty', as does the demand of the written text or representations that learners are required to produce for their response.
4. **'Expected response difficulty'** refers to difficulty imposed by examiners in a marking guideline, scoring rubric or memorandum. For example, mark allocations affect the amount and level of answers students are expected to write.

This framework derived from Leong (2006) was chosen because it allows the person making judgments about question difficulty to grapple with nuances and with making connections. The underlying assumption is that judgment of question difficulty is influenced by the interaction and overlap of different aspects of the four main sources of difficulty. Whilst one of the above four sources of difficulty may be more pronounced in a specific question, the other three sources may also be evident. Furthermore, not all four sources of difficulty need to be present for a question to be rated as difficult.

The four-category conceptual framework is part of the required Umalusi examination evaluation instruments. Each category or source of difficulty in this framework is described and explained in detail below (Table 6). Please read the entire table very carefully.

TABLE 6: FRAMEWORK FOR THINKING ABOUT QUESTION DIFFICULTY

<p>CONTENT/CONCEPT DIFFICULTY</p>
<p>Content/concept difficulty indexes the difficulty in the subject matter, topic or conceptual knowledge assessed or required. In this judgment of the item/question, difficulty exists in the academic and conceptual demands that questions make and/or the grade level boundaries of the various 'elements' of domain/subject knowledge (topics, facts, concepts, principles and procedures associated with the subject).</p>
<p>For example:</p>
<p>Questions that assess 'advanced content', that is, subject knowledge that is considered to be in advance of the grade level curriculum, are <i>likely</i> to be difficult or very difficult for most candidates. Questions that assess subject knowledge which forms part of the core curriculum for the grade are <i>likely</i> to be moderately difficult for most candidates. Questions that assess 'basic content' or subject knowledge candidates would have learnt at lower grade levels, and which would be familiar to them are <i>unlikely</i> to pose too much of a challenge to most candidates.</p> <p>Questions that require general everyday knowledge or knowledge of 'real life' experiences are <i>often</i> easier than those that test more specialized school knowledge. Questions involving only concrete objects, phenomena, or processes are <i>usually</i> easier than those that involve more abstract constructs, ideas, processes or modes.</p> <p>Questions which test learners' understanding of theoretical or de-contextualised issues or topics, rather than their knowledge of specific examples or contextualised topics or issues <i>tend</i> to be more difficult. Questions involving familiar, contemporary/current contexts or events are <i>usually</i> easier than those that are more abstract or involve 'imagined' events (e.g. past/future events) or contexts that are distant from learners' experiences.</p> <p>Content difficulty may also be varied by changing the number of knowledge elements or operations assessed. <i>Generally</i>, the difficulty of a question increases with the number of knowledge elements or operations assessed. Questions that assess learners on two or more knowledge elements or operations are <i>usually</i> (but not always) more difficult than those that assess a single knowledge element or operation.</p> <p>Assessing learners on a combination of knowledge elements or operations that are seldom combined <i>usually</i> increases the level of difficulty.</p>
<p>EXAMPLES OF INVALID OR UNINTENDED SOURCE OF CONTENT DIFFICULTY</p>
<ul style="list-style-type: none"> • Testing obscure or unimportant concepts or facts that are not mentioned in the curriculum, or which are unimportant to the curriculum learning objectives.

- Testing very advanced concepts or operation that candidates are extremely unlikely to have had opportunities to learn.

STIMULUS DIFFICULTY

Stimulus difficulty refers to the difficulty of the linguistic **features of the question** (**linguistic** complexity) and the challenge that candidates face when they attempt to read, interpret and understand the words and phrases in the question AND when they attempt to read and understand the **information or 'text' or source material (diagrams, tables and graphs, pictures, cartoons, passages, etc.) that accompanies the question.**

For example:

Questions that contain words and phrases that require only simple and straightforward comprehension are *usually* easier than those that require the candidate to understand **subject specific phraseology and terminology** (e.g. idiomatic or grammatical language not usually encountered in everyday language), or that require more technical comprehension and specialised command of words and language (e.g. everyday words involving different meanings within the context of the subject).

Questions that contain information that is 'tailored' to an expected response, that is, questions that contain no irrelevant or distracting information, are *generally* easier than those that require candidates to select relevant and appropriate information or **unpack a large amount of information** for their response. A question **set in a very rich context** *can* increase question difficulty. For example, learners *may* find it difficult to select the correct operation when, for example, a mathematics or accountancy question is set in a context-rich context.

Although the level of difficulty in examinations is *usually* revealed most clearly through the questions, text complexity or the degree of **challenge or complexity in written or graphic texts** (such as a graph, table, picture, cartoon, etc.) that learners are required to read and interpret in order to respond *can* increase the level of difficulty. Questions that depend on reading and selecting content from a text *can* be more challenging than questions that do not **depend on actually reading the accompanying text** because they test reading comprehension skills as well as subject knowledge. Questions that require candidates to **read a lot** *can* be more challenging than those that require limited reading. Questions that tell learners where in the text to look for relevant information are *usually* easier than those where **learners are not told where to look.**

The level of difficulty *may* increase if texts set, and reading passages or other **source material** used are challenging for the grade level, and make **high reading demands** on learners at the grade level. Predictors of textual difficulty include:

- **semantic content** - for example, if vocabulary and words used are typically outside the reading vocabulary of Grade 12 learners, 'texts' (passage, cartoon, diagram, table, etc.) are *usually* more difficult. 'Texts' are *generally*

easier if words or images are made accessible by using semantic/context, syntactic/structural or graphophonic/visual cues.

- **syntactic or organisational structure** - for example, sentence structure and length. For example, if learners are likely to be *familiar with the structure* of the 'text' or resource, for example, from reading newspapers or magazines, etc. 'texts' are *usually* easier than when the structure is unfamiliar.
- **literary techniques** - for example, abstractness of ideas and imagery - and **background knowledge required**, for example, to make sense of allusions.
- if the **context** is **unfamiliar** or remote, or if candidates do not have or are **not provided with access to the context** which informs a text (source material, passage, diagram, table, etc.) they are expected to read, and which informs the question they are supposed to answer and the answer they are expected to write, then constructing a response is *likely* to be more difficult than when the context is provided or familiar.

Questions which require learners to **cross-reference different sources** are *usually* more difficult than those which deal with one source at a time.

Another factor in stimulus difficulty is presentation and visual appearance. For example, type face and size, use of headings, and other types of textual organisers etc. can aid '**readability**' and make it easier for learners to interpret the meaning of a question.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF STIMULUS DIFFICULTY

- Meaning of words unclear or unknown.
- Difficult or impossible to work out what the question is asking.
- Questions which are ambiguous.
- Grammatical errors in the question that could cause misunderstanding.
- Inaccuracy or inconsistency of information or data given.
- Insufficient information provided.
- Unclear resource (badly drawn or printed diagram, inappropriate graph, unconventional table).
- Dense presentation (too many important points packed in a certain part of the stimulus).

TASK DIFFICULTY

Task difficulty refers to the **difficulty that candidates confront when they try to formulate or produce an answer.**

For example:

In most questions, to generate a response, candidates have to work through the steps of a solution. *Generally*, questions that **require more steps in a solution** are more difficult than those that require fewer steps. Questions involving only one or

two steps in the solution are *generally* easier than those where several operations required for a solution.

Task difficulty may also be mediated by the **amount of guidance present in the question**. Although question format is not necessarily a factor and difficult questions can have a short or simple format, questions that provide guided steps or cues (e.g. a clear and detailed framework for answering) are *generally* easier than those that are more open ended and require candidates to form or tailor their **own response strategy** or argument, work out the steps **and maintain the strategy for answering** the question by themselves. A high degree of prompting (a high degree of prompted recall, for example) *tends* to reduce difficulty level.

Questions that test specific knowledge are *usually* less difficult than **multi-step, multiple-concept or operation questions**.

A question that requires the candidate to **use a high level of appropriate subject specific, scientific or specialised terminology in their response** *tends* to be more difficult than one which does not.

A question requiring candidates to **create a complex abstract (symbolic or graphic) representation** is *usually* more challenging than a question requiring candidates to create a concrete representation.

A question requiring writing a one-word answer, a phrase, or a simple sentence is *often* easier to write than **responses that require more complex sentences, a paragraph or a full essay or composition**.

Narrative or descriptive writing, for example where the focus is on recounting or ordering a sequence of events chronologically, is *usually* easier than **writing discursively (argumentatively or analytically)** where ideas need to be developed and ordered logically. Some questions reflect task difficulty simply by '**creating the space**' for **A-grade candidates** to demonstrate genuine insight, original thought or good argumentation, and to write succinctly and coherently about their knowledge.

Another element is the **complexity in structure of the required response**. When simple connections between ideas or operations are expected in a response, the question is *generally* easier to answer than a question in which the significance of the relations between the parts and the whole is expected to be discussed in a response. In other words, a question in which an unstructured response is expected is *generally* easier than a question in which **a relational response** is required. A response which involves **combining or linking a number of complex ideas or operations** is *usually* more difficult than a response where there is no need to combine or link ideas or operations.

On the other hand, questions which require continuous prose or extended writing may also be easier to answer correctly or to get marks for than questions that require no writing at all or single letter answer (such as multiple choice), or a brief response of one or two words or short phrase/s because they **test very specific knowledge**.

The **cognitive demand or thinking processes** required form an aspect of task difficulty. Some questions test thinking ability, and learners' capacity to deal with ideas, etc. Questions that assess inferential comprehension or application of knowledge, or that require learners to take ideas from one context and use it in

another, for example, *tend* to be more difficult than questions that assess recognition or retrieval of basic information. On the other hand, questions requiring recall of knowledge are *usually* more difficult than questions that require simple recognition processes.

When the **resources for answering** the question are included in the examination paper, then the task is *usually* easier than when candidates have to **use and select their own internal resources** (for example, their own knowledge of the subject) or transform information to answer the question.

Questions that require learners to take or **transfer** ideas, **skills or knowledge from one context/subject area and use them in another** *tend* to be more difficult.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF TASK DIFFICULTY

- Level of detail required in an answer is unclear.
- Context is unrelated to or uncharacteristic of the task than candidates have to do.
- Details of a context distract candidates from recalling or using the right bits of their knowledge.
- Question is unanswerable.
- Illogical order or sequence of parts of the questions.
- Interference from a previous question.
- Insufficient space (or time) allocated for responding.
- Question predictability or task familiarity. If the same question regularly appears in examination papers or has been provided to schools as exemplars, learners are likely to have had prior exposure, and practised and rehearsed answers in class (for example, when the same language set works are prescribed each year).
- Questions which involve potential follow-on errors from answers to previous questions.

EXPECTED RESPONSE DIFFICULTY

Expected response difficulty refers to difficulty imposed by examiners in a **mark scheme and memorandum**. This location of difficulty is more applicable to 'constructed' response questions, as opposed to 'selected' response questions (such as multiple choice, matching/true-false).

For example:

When examiners expect few or no details in a response, the question is *generally* easier than one where the mark scheme implies that **a lot of details are expected**.

A further aspect of expected response difficulty is the clarity of the **allocation of marks**. Questions are *generally* easier when the allocation of marks is explicit, straight-forward or logical (i.e. 3 marks for listing 3 points) than when the **mark allocation is indeterminate or implicit** (e.g. when candidates need all 3 points for one full mark or 20 marks for a discussion of a concept, without any indication of

how much, and what to write in a response). This aspect affects difficulty because candidates who are unclear about the mark expectations in a response may not produce sufficient amount of answers in their response that will earn the marks that befit their ability.

Some questions are more difficult/easy to mark accurately than others. Questions that are **harder to mark and score objectively** are *generally* more difficult for candidates than questions that require simple marking or scoring strategies on the part of markers. For example, recognition and recall questions are *usually* easier to test and mark objectively because they usually require the use of matching and/or simple scanning strategies on the part of markers. More complex questions requiring analysis (breaking down a passage or material into its component parts), evaluation (making judgments, for example, about the worth of material or text, or about solutions to a problem), synthesis (bringing together parts or elements to form a whole), and creativity (presenting own ideas or original thoughts) are *generally* harder to mark/score objectively. The best way to test for analysis, evaluation, synthesis and creativity is usually through extended writing. Such extended writing *generally* requires the use of more cognitively demanding *marking* strategies such as interpreting and evaluating the logic of what the candidate has written.

Questions where **a wide range of alternative answers or response/s** is possible or where the correct answer may be arrived at through different strategies *tend* to be more difficult. On the other hand, questions may be so open-ended that learners will get marks even if they engage with the task very superficially.

EXAMPLES OF INVALID OR UNINTENDED SOURCES OF EXPECTED RESPONSE DIFFICULTY

- Mark allocation is unclear or illogical. The weighting of marks is important in questions that comprise more than one component when components vary in levels of difficulty. Learners may be able to get the same marks for answering easy component/s of the item as other learners are awarded for answering the more difficult components.
- Mark scheme and questions are incongruent. For example, there is no clear correlation between the mark indicated on the question paper and the mark allocation of the memorandum.
- Question asked is not the one that examiners want candidates to answer. Memorandum spells out expectation to a slightly different question, not the actual question.
- Impossible for candidate to work out from the question what the answer to the question is (answer is indeterminable).
- Wrong answer provided in memorandum.
- Alternative correct answers from those provided or spelt out in the memorandum are also plausible.
- The question is 'open' but the memo has a closed response. Memo allows no leeway for markers to interpret answers and give credit where due.

The framework described above does not provide you with explicit links between the different sources of difficulty, or show relationships and overlaps

between the different categories and concepts in the framework. This is because it is impossible to set prescribed rules or pre-determined combinations of categories and concepts used for making judgments about the source of difficulty in a particular examination question.

The intention behind the framework is to allow you to exercise your sense of judgment as an expert. The complexity of your judgment lies in your ability as an expert to recognise subtle interactions and identify links between different categories of a question's difficulty or ease. For example, a question that tests specific knowledge of your subject can actually be more difficult than a multi-step question because it requires candidates to explain a highly abstract concept, or very complex content. In other words, although questions that test specific knowledge are *usually* less difficult than multiple-concept or operation questions, the level of difficulty of the content knowledge required to answer a question can make the question more difficult than a multi-step or multi-operation question.

Not all one-word response questions can automatically be assumed to be easy. For example, multiple-choice questions are not automatically easy because a choice of responses is provided – some can be difficult. As an expert in your subject, you need to make these types of judgments about each question.

Note:

It is very important that you become extremely familiar with the framework explained in Table 6, and with each category or source of difficulty provided (i.e. content difficulty, task difficulty, stimulus difficulty, and expected response difficulty). You need to understand the examples of questions which illustrate each of the four levels (Table 8 to Table 11). This framework is intended to assist you in discussing and justifying your decisions regarding the difficulty level ratings of questions. You are expected to **refer to all four categories or sources of difficulty** in justifying your decisions.

When considering question difficulty ask:

- How difficult is the **knowledge** (content, concepts or procedures) that is being assessed for the envisaged Grade 12 candidate? (*Content difficulty*)
- How difficult is it for the envisaged Grade 12 candidate to formulate the answer to the question? In considering this source of difficulty, you should **take into account the type of cognitive demand** made by the task. (*Task difficulty*)
- How difficult is it for the envisaged Grade 12 candidate to **understand the question and the source material** that need to be read to answer the particular question? (*Stimulus difficulty*)
- What does the **marking memorandum and mark scheme** show about the difficulty of the question? (*Expected response difficulty*)

7.5 Question difficulty entails distinguishing unintended sources of difficulty or ease from intended sources of difficulty or ease

Close inspection of the framework for thinking about question difficulty (Section 7.4, Table 6) above, shows that, for each general category or source of difficulty, the framework makes a distinction between 'valid' or intended, and 'invalid' or unintended sources of question difficulty or ease. Therefore, defining question difficulty entails identifying whether sources of difficulty or ease in a question were intended or unintended by examiners. Included in Table 6 are examples of unintended sources of difficulty or ease for each of the four categories.

Valid difficulty or 'easiness' in a question has its source in the requirements of the question, and is **intended** by the examiner (Ahmed and Pollit, 1999). Invalid sources of difficulty or 'easiness' refer to those features of question difficulty or 'easiness' that were **not intended** by the examiner. Such unintended 'mistakes' or omissions in questions can prevent the question from assessing what the examiner intended, and are likely to prevent candidates from demonstrating

their true ability or competence, and can result in a question being easier or more difficult than the examiner intended.

For example, grammatical errors in a question that could cause misunderstanding for candidates are unintended sources of question difficulty because the difficulty in answering the question could lie in the faulty formulation of the question, rather than in the intrinsic difficulty of the question itself (for example, because of stimulus difficulty). Candidates “may misunderstand the question and therefore not be able to demonstrate what they know” (Ahmed and Pollit, 1999, p.2). Another example is question predictability (when the same questions regularly appear in examination papers or textbooks) because familiarity can make a question which was intended to be difficult, less challenging for examination candidates.

Detecting unintended sources of difficulty or ease in examinations is largely the task of moderators. Nevertheless, evaluators also need to be vigilant about detecting sources which could influence or alter the intended level of question difficulty that moderators may have overlooked.

Note:

When judging question difficulty, you should distinguish **unintended sources of question difficulty or ease** from those sources that are intended, thus ensuring that examinations have a range of levels of difficulty. The framework for thinking about question difficulty allows you to systematically identify technical and other problems in each question. Examples of problems might be: unclear instructions, poor phrasing of questions, the provision of inaccurate and insufficient information, unclear or confusing visual sources or illustrations, incorrect use of terminology, inaccurate or inadequate answers in the marking memorandum, and question predictability. You should **not** rate a question as difficult/easy if the source of difficulty/ease lies in the ‘faultiness’ of the question or memorandum. Instead, as moderators and evaluators, you need to alert examiners to unintended sources of difficulty/ease so that they can improve questions and remedy errors or sources of confusion before candidates write the examination.

7.6 Question difficulty entails identifying differences in levels of difficulty within a single question

An examination question can incorporate more than one level of difficulty if it has subsections. It is important that the components of such questions are 'broken down' into their individual levels of difficulty.

Note:

Each subsection of a question should be analysed separately so that the percentage of marks allocated at each level of difficulty and the weighting for each level of difficulty can be ascertained as accurately as possible for that question.

TABLE 7: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 1 – EASY

Example 1:
Question 11.2: Feb – Mar 2014, NSC Anatomy and Health Care Name FOUR main muscles that are involved in developing core stability. (4)
Discussion: This question is classified as 'easy' because: <ul style="list-style-type: none">• The evidence suggests that candidates should have covered this work in the lower grades. Thus, content difficulty indexes the difficulty in the subject matter, topic or conceptual knowledge.• What we found was the instruction provided in the question is clear and straightforward indicating that four main muscles should be named - easy to read and understand. (stimulus difficulty)• We established that the task is simply naming 'four main muscles' involving recognition and recall the names of the muscles involved in developing core stability. The level of cognitive demand is of the lower order; the cognitive processes required to answer the question are recognizing and remembering. Hence, task difficulty refers to the difficulty that candidates confront when they try to formulate or produce an answer.• The evidence suggests that all candidates have to do in their response is naming four muscles. The mark allocation indicates that four marks are allocated for four answers. The marking and expected response is straightforward. Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline. The question is easy in terms of the concept/content, stimulus material, task and expected response demands.

Marking guidelines

Note to markers

Allocate 1 mark for each muscle listed.

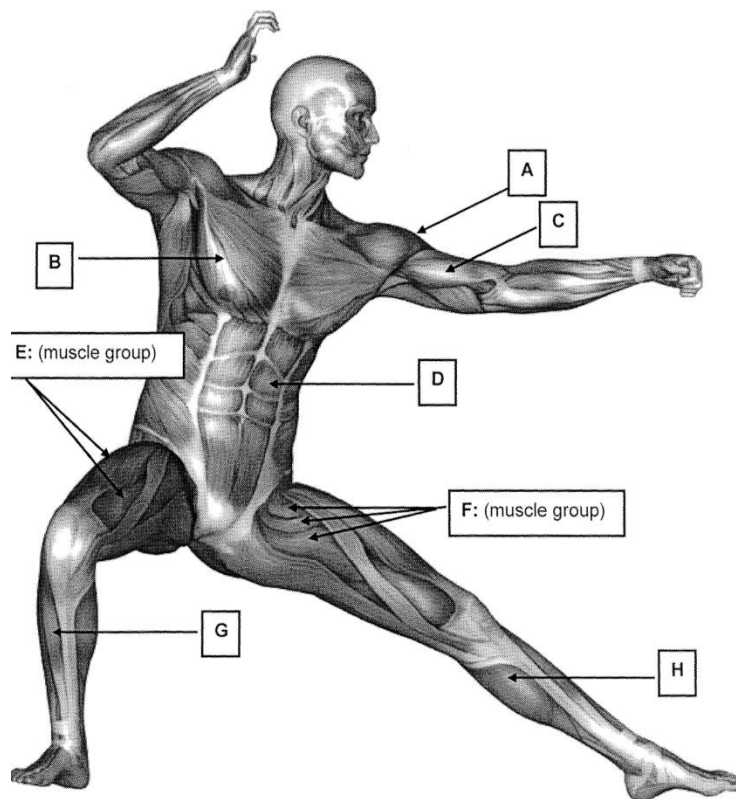
Core stability will involve the muscles of the torso. Any four to be listed:

- Rectus abdominis.
- Internal/external obliques.
- Transverse abdominis.
- Quadratus lumborum.
- Erector spinae (lower fibres).
- Multifidus. (4)

Example 2:

Question 14: Nov 2011, NSC (This question has been adapted)

The illustration below shows muscles/muscle groups. Write down the labels A – H in your ANSWER BOOK and provide the correct name for each muscle/muscle group next to the corresponding label in your ANSWER BOOK. (8)



Discussion:

This question is classified as easy because:

- The evidence suggests that this **content** knowledge forms a core part of the different muscles, which candidates would have learnt in Grade 11 and it is not complicated or difficult to understand. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was the question is clear and very specific; it is clear that candidates need only identify the muscles A-H. A well-defined visual of the muscles, with labels A-H is provided (**stimulus**). The source material that

accompanies the question requires no or little abstraction to interpret and understand.

- We established that the **task** entails recognising, recalling, identifying and naming the 8 different muscles or muscle groups, labelled A-H on the illustration. Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggest that candidates need only write the letter and the name of each muscle in their response. No other information is required. 1 mark is allocated for each muscle listed from A – H so the mark allocation is straightforward (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is easy with regard to content, task and expected response.

Marking guidelines

14.1	A	Deltoid	(1)
	B	Pectoralis Major	(1)
	C	Biceps Brachii (accept Biceps)	(1)
	D	Rectus Abdominis	(1)
	E	Quadriceps	(1)
	F	Adductors	(1)
	G	Tibialis Anterior	(1)
	H	Gastrocnemius	(1)

[8]

NOTE TO MARKERS:

Allocate 1 mark for the correct answer.

Example 3:

Question 6.1: Nov 2016, NSC Dance History and Literacy

All dance forms emerge from particular cultures, environments and periods. They have specific recognisable characteristics and principles.

Name TWO dance forms you have studied. Identify and describe FOUR recognisable and/or principles of each of these dance forms. Do NOT provide one-word answers.

(2x4)

(8)

Discussion:

This question is classified as easy because:

- The evidence suggests that the **content** forms an essential part of the curriculum topic dealing with 'characteristics and principles of TWO dance

forms the candidates studied' where facts related to the dance forms in context are at the heart of teaching the dance forms. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.

- What we found was the instructions are very specific and clear; it is not difficult to work out what the question is asking. The terms used in the question, (such as identify) should all be familiar to Grade 12 candidates (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the **task** is to identify and describe the principles and/or characteristics of two dance forms. Although the question tests very specific knowledge, it should be easy for Grade 12 candidates to formulate a response. The question is categorised as a remembering or recall of basic knowledge type question (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that although the question does not state how much to write, one-word answers are not permitted. The allocation of four marks per dance form is clear and logical and indicates to candidates that four short responses are required. The envisaged Grade 12 candidate should find it easy write the answers and have no problem achieving the marks allocated (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

The question is easy in terms of the concept/content, stimulus material, task and expected response demands.

Marking guidelines

POSSIBLE ANSWERS:

DANCE:

Possible AWARD ½ marks if candidates identify but don't describe. Detailed answers are not expected. A MAXIMUM OF 4 ½ MARKS MAY BE AWARDED PER DANCE FORM. Differentiate between principles and characteristics – principles are easier to describe than characteristics.

No marks awarded for naming the dance forms.

Award FOUR marks for each of the TWO dance forms chosen, e.g.

AFRICAN areas that could be included:

- **Music e.g.** Rhythmic; use polyrhythms; vocals; drums and percussion instruments, including the body; integrated dance and music.
- **Movements e.g.** Participatory; uses gravity; dancing towards the ground; uses natural bends of the body; segregated by gender; repetitive; often danced in a circle or line formation.
- **Costumes e.g.** Natural materials; animal skins; gumboots; decorative beads; dance barefoot; rubber car tyre shoes or tackies/canvas shoes.
- **Intention e.g.** Imitation and dramatization of the natural world; sometimes spiritual; ritualistic; passes down traditions and history; used for celebrations and ceremonies.

Any other suitable answers.

CONTEMPORARY DANCE:

Possible areas that could be included:

- **Movements e.g.** Moves from the pelvis; use strong, natural movements; gives into and resists gravity; floor work; use of breath in contraction and release; constantly changes vocabulary; broad movement vocabulary; flexed and pointed feet; uses body weight; powerful movements; fall and recovery.
 - **Costumes e.g.** Simple everyday clothes; flowing dresses; dance with bare feet. Costumes may also be very elaborate.
 - **Intention:** Uses improvisation; choreography often abstract; makes emotions visible through movement; socio-political; mirrors the real world.
 - **Music e.g.** Wide range of music used; uses sounds and silence.
- Any other suitable answers.

BALLET:

Possible areas that could be included:

- **Movements e.g.** Precise vocabulary of movements; set positions of the feet and arms; resists gravity – light and ethereal – movements look weightless; turned out positions of the legs; upright posture; long lines of the body; balanced and symmetrical shapes of the body; softly rounded arms; pointed feet; *dance en pointe*; uses mime to tell a story.
- **Costume e.g.** Ballet shoes are worn; pointe shoes worn by women; tutus; fitted elaborate costumes to show off the body; tights.
- **Intention e.g.** Elaborate sets and costumes to tell the story; works often narrative; uses fantasy to transport the audience away from reality.
- **Music e.g.** Often uses classical music; music written specially for certain pieces, e.g. *Swan Lake*. Neoclassical ballet works use a wide range of music.

Any other suitable answers.

TABLE 8: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 2 – MODERATE

Example 1
<p><u>Question 4: Nov 2012, NSC Dance History and Literacy</u></p> <p>You are organising a joint programme featuring a well-known South African and international choreographer. Write programme notes for the two choreographers.</p> <p>4.1 Write a programme note on ONE of the South African choreographers you have learnt about. The programme note must contain the following information and presented in an essay format. Do NOT use bullets in your answer.</p> <ul style="list-style-type: none"> • Name of the choreographer you are referring to • Place/Country of birth • Background influences/Artistic influences/Socio-political influences • Choreographic career (6) <p>4.2 Write a programme note on ONE of the South African choreographers you have learnt about. The programme note must contain the following information and presented in an essay format. Do NOT use bullets in your answer.</p> <ul style="list-style-type: none"> • Name of the choreographer you are referring to • Place/Country of birth • Background influences/Artistic influences/Socio-political influences • Choreographic career (6) <p style="text-align: right;">[12]</p>

This is an example of an **invalid question**. Too wordy, 'joint programme' unclear, two tasks, e.g.

Write 'programme notes' and 'an essay'. Mark allocation illogical, i.e. 6 marks for essay.

Adapted question

You are organising a performance at your school featuring a work of a well-known South African and an international choreographer. Write programme notes for the two choreographers.

The programme notes must contain the following information. Do NOT use bullets in your answer.

- Name of the choreographer you are referring to
 - Place/Country of birth
 - Background influences/Artistic influences/Socio-political influences
 - Choreographic career
- (2X6) [12]

Discussion:

This question is classified as 'moderately challenging' because:

- The evidence suggests that the **content** is at the requisite grade level, several knowledge elements are required related to concepts, and facts on basic biographical knowledge (recall). It is required of the candidates to have a reasonable in-depth knowledge of one South African and one international choreographer and then to decontextualize or write about the choreographer's contexts mentioned – in a programme note format. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was that what the adapted question is asking it is not difficult (**stimulus**). The meaning of words is clear and known in the question. The level of detail required is clear and the question is answerable in the format of a programme note. Some scaffolding and criteria to discuss is provided as a prompt for guiding candidates to mediate the question to formulate the answer. It is possible for the candidate to work out from the question how to formulate the answer. In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the question is moderately challenging as candidates would need to provide examples in context using the given criteria. They need to write programme notes of two choreographers and have to distinguish between a South African and an international choreographer. Writing a programme note candidates have to apply specific knowledge about each choreographer's background (place or country of birth, training, etc.) and each choreographer's influences (artistic/socio-political, etc.) and career. They have to distinguish, select and organise relevant facts from what they know about each choreographer and what it was that was influential in his/her career as a choreographer. They have to use their own words to write a coherent summary of salient details (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that the answer is determinable and the mark allocation is not explicit and yet the expected response implies that quite a bit of detail is required. Twelve marks (2x6) are awarded for writing

programme notes on each choreographer. Responses therefore will differ and markers have to carefully evaluate the motivation given by the candidate as a whole making marking this question moderately difficult. **(expected response)**. Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is moderately difficult with regard to content, task and expected response.

Marking guidelines

NOTE TO MARKERS

- Use your professional judgment when assessing the quality of the candidate's answer. Evaluate the whole answer to assess what the candidates know and award marks accordingly.
- No marks to be allocated for bullet 1.
- Do not award marks for naming works listed in the prescribed list.

CRITERIA FOR MARKING

- All points in the bullets must be included to award full marks.
- Must be written as a programme note using full sentences giving essential detailed information about the choreographer. Bullets should not be used.
- If not written as programme notes, a maximum of 2 marks may be deducted.
- Specific information is required as opposed to generalisation.
- Candidates cannot be given full marks if there are major grammatical and spelling errors.

Example 2:

Question 10: Nov 2011, NSC Anatomy and safe dance practice

Complete the sentences on skill-related components of fitness (neuromuscular skills) using the words below. Write only the word next to the question number (10.1 – 10.6) in the ANSWER BOOK.

power; balance; speed; agility; reaction time; fluidity

- 10.1 ... is the ability of a dancer to change body position quickly. (1)
- 10.2 ... is your ability to maintain equal weight around a central point. (1)
- 10.3 ... is the smooth flow of movement, creating the effect of constant, effortless movement. (1)
- 10.4 ... is the ability to combine strength to do strong movement. (1)
- 10.5 ... is how much time it takes for a dancer to realise that one has to move to continue a desired process. (1)
- 10.6 ... is the ability to get from point A to point B in the shortest amount of time. (1)
- [6]

Discussion:

This question is classified as *moderately challenging* because:

- The evidence suggests that the **content** is at the requisite grade level and several knowledge elements are related to components of fitness. Answering the question requires good understanding of neuromuscular skills and test very specific knowledge related to components of fitness. The difficulty level

of the question is raised to moderately difficult because learners have to make the connection between the words provided and the sentences to complete. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.

- What we found was the instructions in the sentences are moderately difficult to unpack and include a number of technical terms such as, *agility, strength*, etc. However, the question provides a list of six options, which each need to be matched to one of the six sentences (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the question entails choosing the term or phrase that best explains each sentence on neuromuscular skills and matching it with the correct sentence (**task**). Candidates have to recognise and identify which of each of the six words or phrases provided in the box is linked to each one of the six sentences provided in each sub-question. Making this link involves recalling and identifying the term that clearly explains each statement in the sentences. All the information provided has to be analysed to find which information is relevant for each statement. Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that it is required from the candidate to only copy and write the correct word or phrase (from the list provided) next to each question number. The allocation of the marks clearly indicates that each response for 10.1 -10.6 earns 1 mark so the **expected response** is relatively straightforward. Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is moderately difficult with regard to content and task.

Memorandum/Marking guidelines

NOTE TO MARKERS:

Allocate 1 mark for selecting the correct answer

Example 3:

Question 9: Nov 2010, NSC Anatomy and Safe Practice

Study the picture below and answer the following questions.

- | | |
|---|-----|
| 9.1 What is the action occurring in the dancer's right knee? | (1) |
| 9.2 What is the action occurring in the dancer's left knee? | (1) |
| 9.3 What actions are occurring in the dancer's hips? | (2) |
| 9.4 What is the action occurring in the dancer's ankles? | (1) |
| 9.5 What is the action occurring in the dancer's left shoulder? | (1) |
| 9.6 What is the action occurring in the dancer's right elbow? | (1) |
| 9.7 What actions are occurring in the dancer's neck? | (2) |

[9]



Discussion:

This question is classified as 'moderately challenging' because:

- The evidence suggests that **content** is at the requisite grade level and several knowledge elements related to anatomical joint actions. Candidates need to be cognisant of which is the dancer's right or left side (and not the candidate's) which is likely to be moderately difficult for most candidates to interpret. Answering the question requires a clear understanding of how the variables (actions in different parts of the anatomy) influence and relate to each other. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was the meaning of words in the question are clear and known, however there are no labels of any kind on the visual **stimulus** thus, interpreting the illustration of the dancer to answer the questions are moderately complex. For example, there are no labels because Question 9 is broken down into seven sub-questions each of which focuses on a different part of the body. What makes this question moderately difficult is the application of the stimulus in a written mode (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and

understand the words, phrases in the question, or source material that accompanies the question.

- We established that the answer does not simply depend on recalling, recognising or retrieving information but requires analytical thinking. To formulate their answers to the questions, candidates need to study the illustration provided of the dancer in action and use their ability to draw inferences to identify what the anatomical actions are that occur in the different joints. They need to determine how the body moved before it was captured in the air, for example: did the right leg move sideways or to the front? They have to apply their knowledge and draw conclusions using analytical skills to determine the anatomical actions. The questions require a high level of interpretation of the illustration provided (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that the expected responses are short. One mark is allocated for correctly answering each of five of the questions signalling to candidates that only one answer is required. Candidates merely have to write the name of the action for each question. Two marks are allocated for two of the questions (9.3. & 9.7) signalling to candidates that for these two questions two different actions are required. These factors make the **expected responses** relatively straightforward and the questions overall moderately difficult. Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is moderately difficult with regard to content, task, stimulus and expected response.

Memorandum/Marking guidelines

NOTE TO MARKERS:

If anatomical terminology is not used, accept correct action.

Allocate 1 mark for Questions 9.1, 9.2, 9.4, 9.5, 9.6

Allocate 2 marks for Questions 9.3 and 9.7

TABLE 9: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 3 – DIFFICULT

Example 1:

Question 5.3: Nov 2009, NSC Dance History and Literacy (Adapted question)

Choose TWO choreographers you have studied. ONE **South African** choreographer and ONE international choreographer.

Compare the two choreographers' professional career, choice of subject matter, the dance styles they use in their works and what influenced their styles.

[20]

Discussion:

This question is classified as 'difficult' because:

- The evidence suggests that the **content** is at the requisite grade level and several knowledge elements related to their dance styles, subject matter of their works and influences. The question is answerable as it tests very specific knowledge related to their dance styles and subject matter. It does assume that the learners will require and apply background knowledge related to what influenced their choreographic and dance styles. Thus, they would be relying on their own observational skills and practical experiences and resources to formulate the answer. The question is at the difficult level because the answer depends on knowing the works of the chosen choreographers well to compare the works of the choreographers in a new context as it involves applied reasoning. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was the meaning of words in the question are clear and known. It is not difficult to work out what the question is asking as straightforward words have been used. It is possible for the candidate to work out from the question how to formulate the answer by weighing multiple things. (**stimulus**). In summation, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the question requires analysing and planning using evidence and a higher level of thinking for the reason that it uses thinking processes where candidates have to present solutions to show interrelationships among concepts and comparing the two choreographers. Thus, candidates have to transfer ideas from one context to another. They have to write accurately about both aspects of the two choreographers' work. They have to write a sustained explanation for their opinions, drawing together or synthesising what they know about each choreographer's preferred dance style and subject matter. In differentiating between the two choreographers, they have to show that they understand key aspects of each choreographer's work. The candidate need to distinguish the one choreographer from the other. The answer is determinable through reasoned comparison of the works of the two choreographers. What makes this question difficult is that it is required of the candidates to interpret information and make an informed decision in the comparison, identifying similarities and differences (**task**). Hence, task difficulty refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that to get 20 marks allocated candidates should write with clarity and understanding comparing the choreographers' influences on their style and choice of subject matter. The Question is to be evaluated as a whole. Because the responses will differ, markers have to carefully evaluate the motivation given by the candidate (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is difficult with regard to content, task and expected response.

Marking guidelines

If the learner does not provide the names of the choreographer they should be penalised by one mark. The marker needs to determine whether the answer clearly shows which choreographers are being discussed.

MARKING RUBRIC

1 – 6 WEAK	7 – 11 ADEQUATE	12 – 16 GOOD	17 – 20 OUTSTANDING
The answer reflects very little understanding of the selected choreographers' style, career and subject matter. The style of writing is very basic and hard to follow with no comparison of the selected choreographers.	Attempted to describe the two choreographers' dance training and professional careers showing minimal understanding and knowledge. Understanding of the influences on their styles is limited. There is some confusion on the choreographers' subject matter. The style of writing is disjointed and shows confusion between the selected choreographers.	Described the two choreographers' dance training and professional careers but leaving out some information. Can describe the influences on their styles with some understanding. Compared the choreographers' choice of subject matter leaving out some information. The style of writing shows some clarity and understanding.	Choreographers are named up front. Can describe in detail the two choreographers' dance training and professional careers. Can describe the influences on their styles with clarity and understanding. Compared the two choreographers' choice of subject matter with clarity and detail. Answer is well written with depth and understanding. Learner is able to correctly apply their knowledge of the choreographers.

NOTE TO MARKERS:

Please check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

Example 2:

Question 17: Nov 2008, NSC Anatomy and Safe Dance Practice

The picture below shows two disabled learners dancing together. These two learners would like to take dance as a subject. Debate the issues that need to be considered by the school, taking in consideration access, prejudice, the type of dance form and the needs of the subject.

[6]



Discussion:

This question is classified 'difficult' because:

- The evidence suggests that the **content** is at the requisite grade level. The question requires candidates have to have an advanced knowledge of issues related to disabled learners taking dance as a subject at school level. They have to have a sound understanding of the concepts of stereotyping and prejudice. An in depth understanding and insight into human rights is required and whether the two disabled learners in the photograph can or cannot take dance as a school subject. The combination of different knowledge elements (prejudice, human rights, the dance form that will be suitable, etc.) are complex – the **content/concepts** involves analytical thinking and reasoning which makes this difficult for the envisaged Grade 12 candidate. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was that a photograph preceded by a written text, appears to be straightforward and regarded as an easy **stimulus** difficulty. However, the content of the question provided makes reading demands on the envisaged Grade 12 candidate and require the candidates to unpack a large amount of information, e.g. debate the issues such as, prejudice, access and type of dance form (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the **task** requires the use of logic reasoning and good argumentation (debate) as well as demonstrating a good insight (application of knowledge) into various aspects such as, disability, human rights and prejudice. The candidate needs to demonstrate an ability to reason, analyse and conclude with a strong motivation why it should be considered for disabled learners to take Dance Studies as a subject. What makes this question difficult is that candidates are asked to the issues that need to be considered, which involves some complexity of thought

processes and justification (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.

- The evidence suggests that a lengthy debate can be generated for a total mark allocation for a mere 6 marks. The question does not give any indication of how much to write, which makes it difficult and unclear for candidates. The marking guideline/rubric allocate 6 marks for 'clear and advanced understanding and insight'. The marking guideline needs to clearly state the length of answer candidates need to produce in order to get 6 marks (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and memorandum.

This question is difficult with regard to content, stimulus, task and expected response.

Marking guidelines

NOTE TO THE MARKERS

Please check your final marks against the rubric to ensure that you have allocated the correct amount of marks to the ability levels as well as placed the answer in the correct standard for the overall mark.

MARKING RUBRIC

Assessment Criteria	1 WEAK	2-3 FAIR	4-5 GOOD	6 EXCELLENT
Explaining stereotyping, prejudice, discrimination or peer pressure in dance	Not yet able to explain.	Shows limited understanding; explanation is flawed or inadequate.	Explanation is clear and correct, but simple and lacking in detail.	Explanation is clear, correct and detailed; shows advanced understanding and insight.
Showing respect for human rights and sensitivity to feelings, values and attitudes of others	Little sensitivity or respect for human rights is evident.	Limited sensitivity and respect for human rights is evident	Shows basic respect for human rights and sensitivity to feelings, values and attitudes of others.	Shows great awareness and respect for human rights and sensitivity to feelings, values and attitudes of others.

Example 3:

Question 2: Nov 2010, NSC Dance History and Literacy

You are organising a tour of a dance show that addresses the issue of HIV and Aids orphans. Prepare a press release for newspapers to publicise the events. Include the following information:

- The name of the dance show

- The reason for this HIV and Aids orphans' project and its intended impact on the community and the orphans
- An outline of the dance performance and how it addresses the theme
- The dates, times, places and ticket prices.

[10]

Discussion:

This question is classified as 'difficult' because:

- The evidence suggests that the **content** is at the requisite grade level, where candidates have to apply their knowledge on how to write a press release and the knowledge elements of marketing a production, which forms part of the core curriculum. To answer the question the candidates need to know how to write a press release, and apply more than one knowledge element pertaining to the organisation of a production and promoting the event. However, it is also important that they prioritise, apply and synthesise their knowledge and understand the planning and marketing of a production and writing a press release, which makes the content conceptually challenging for the envisaged Grade 12 candidate. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was the meaning of words in the question are relatively easy to understand and interpret. The bullets indicate some aspects of an expected response. Although it stipulates that candidates have to cover a number of aspects in the press release, it does not provide a clear indication of the level of detail required on each aspect bulleted, so it is somewhat open ended. Writing a press release for the public (newspapers) increases the level of difficulty (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the answer is in the format of a press release for the newspapers (**task**). This task is challenging for the envisaged Grade 12 candidate. It is expected of the candidate to integrate several elements (reason for the show, the intended impact, how the show will address the theme, etc.) to form a coherent press release. Writing the press release is a creative process. It involves inventing, planning and marketing the show. The candidates need to generate own ideas and plans for the project and incorporate this in a press release, as part of the publicity. The question requires several steps in the problem-solving process. What makes this question difficult is that candidates require creating, planning, choice making and a higher order of thinking (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that the range of responses will be predicated on specific points candidates need to consider including in the press release; however, there is no indication of how much to write in the expected response. A marking rubric is included to give some guidance to the candidate. This is a complex question which requires higher order thinking skills such as creating a dance show as well as predicting it's 'intended impact on the community and orphans'. A wide range of alternative answers and response(s) is possible and will verge to be more difficult. The markers have to use professional judgment when marking the question paper

(expected response). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is difficult with regard to content, task and expected response.

Marking guidelines

MARKING RUBRIC

	0 WEAK	1-4 ADEQUATE	5-7 SATISFACTORY	8-10 OUTSTANDING
	<p>No attempt has been made to write a press release to provide an idea about or the purpose of the project.</p> <p>No attempt has been made to provide content of the dance performance.</p> <p>No name or unsuitable name.</p>	<p>The purpose of the project is partially explained in an attempt to write a press release.</p> <p>Some benefits of the project are suggested.</p> <p>Some thought has been given to the content of the dance performance.</p> <p>The project has been given an appropriate title.</p>	<p>In the format of a press release outlining the purpose of the project.</p> <p>The benefits of the project to the orphans and community are outlined.</p> <p>The concept for the dance performance is plausible.</p>	<p>Well prepared press release clearly outlined the purpose of the project.</p> <p>The benefits of the project to the orphans and community are well thought out and clearly outlined.</p> <p>The concept for the dance performance is innovative and well explained</p>

NOTE TO MARKERS:

Check your final marks against the rubric to ensure that you have allocated the correct amount of marks.

TABLE 10: EXAMPLES OF QUESTIONS AT DIFFICULTY LEVEL 4 – VERY DIFFICULT

Note:

During the development of the exemplar book some subject specialist argued that there is a faint line between a difficult and a very difficult question. It was also evident that in some subjects question papers did not have questions that could be categorised as very difficult. In order to cater for this category, subject specialists were requested to adapt existing questions and make them very difficult or create their own examples of very difficult question. However, it was noted that in some instances attempts to create very difficult questions introduced invalid sources of difficulty, which in turn rendered the questions invalid. Hence, Umalusi acknowledges that the very difficult category may be problematic and therefore requires especially careful scrutiny.

Example 1:

Question 17: Nov 2008, NSC Anatomy and Safe Dance Practice

Zanele was top of her class last year and was considered an expressive learner with great potential. However, since Zanele's classmates have been teasing her about her chubbiness, her levels of performance have dropped. She has lost all confidence and is withdrawn.

Discuss how this issue relates to stereotyping and how it should be addressed with Zanele.

[6]

Discussion:

This question is classified as 'very difficult' because:

- The evidence suggests that the **content** is at the requisite level. Subject knowledge on stereotyping forms part of the core curriculum, however to answer the question candidates need to have an advanced level of understanding and deeper insight into the issue of stereotyping and the effect this can have on an individual dance learner. Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was a case study, portraying Zanele as a previously top achiever who has lost her confidence (**stimulus**). The question in itself also contains a difficult concept to explain, where it is required of the candidate to relate the issue that, 'she has lost her confidence' with that of 'stereotyping'. The answer would require vocabulary within the candidates subject range. It is possible for the candidate to work out from the question how to formulate the answer, although the extract requires in depth reading (**stimulus**). In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the response is in a complexed reasoned paragraph where they could write analytically. Before the candidates can respond to the question, they are confronted with a great deal of the information the case study provides. This task requires above average reading and comprehension skills. In this instance, it is required of candidates to take ideas from one context (an assessment of Zanele) and use it in another (relating her issue to stereotyping). This **task** requires a high cognitive demand where the candidates have to exercise judgment in determining why Zanele is being teased and/or becoming withdrawn

and express an opinion. They have to write a sustained argument. These factors make the task very difficult (**task**) for the envisaged Grade 12 Dance Studies candidate. Hence **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.

- The evidence suggests that the range of responses will be varied, as one would have to accept candidate's individual and creative interpretations, if well motivated and substantiated from the extract, for candidates to earn the 6 marks. There is complexity in the expected response, as complex ideas related to the case study are required from the candidate. This would impact on the marking guideline accommodating the range of responses. Responses will differ and markers have to carefully evaluate the motivation given by the candidate, making marking this question very difficult as it looks at "knowledge-in-action" (applied) and not merely "knowledge-of-action" (recall) (**expected response**). A marking rubric is provided. Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

Marking guidelines

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding shown in the candidates answer.

MARKING RUBRIC

Assessment Criteria	1 WEAK	2-3 FAIR	4-5 GOOD	6 EXCELLENT
Explaining stereotyping, prejudice, discrimination or peer pressure in dance	Not able to explain.	Shows limited understanding; explanation is flawed or inadequate.	Explanation is clear and correct, but simple and lacking in detail.	Explanation is clear, correct and detailed; shows advanced understanding and insight.
Showing respect for human rights and sensitivity to feelings, values and attitudes of others	Little sensitivity or respect for human rights is evident.	Limited sensitivity and respect for human rights is evident	Shows basic respect for human rights and sensitivity to feelings, values and attitudes of others.	Shows great awareness and respect for human rights and sensitivity to feelings, values and attitudes of others.

Example 2:

Question (created by the Dance Studies experts):

“Choreography is a ‘fundamental state of organization’ and can take all kinds of forms; choreography is not bound to dance, nor is dance bound to choreography and there are many ways to think of the concept (choreography)”. William Forsyth

Do you agree/disagree with the above statement? Discuss your view by relating the statement to your own choreographic process in the choreography PAT (1).

[10]

Discussion:

This question is classified as very difficult because:

- The evidence suggests that in order to successfully answer this question candidates need to have an advanced knowledge and understanding of choreography, which forms part of the core curriculum. However, in this question it is required of the candidates to decontextualize their knowledge/experience as a choreographer (PAT 1) to agree or disagree with the statement (**content**). Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was that the extract/quote provided is linguistically complex. It requires a good understanding and mastery of the language. It comprises a philosophical statement made by a professional choreographer. Candidates have to 'unpack' the argument 'that there are many ways to choreograph and that dance is not bound to choreography and choreography is not bound to dance' (**stimulus**). The envisaged Grade 12 candidate will find this extract very difficult to interpret or 'unravel'. In sum, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the candidates are obliged to formulate an argument in the light of their own choreographic experience. A number of steps are involved in answering the question. Candidates have to read, interpret and judge the statement provided (the quote) and then decide whether they agree or disagree with it (**task**). They have to write an extended text justifying and supporting the position they have taken by drawing on their own choreographic experience. Answering the question involves analysing, synthesising and evaluating – all high order cognitive processes (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.
- The evidence suggests that the candidates have to write a text in the format of a discussion for ten marks. They have to present their own personal option and conclusion. The answer to this question is wide ranging. This aspect affects difficulty due to the fact that there is no indication as to how much the candidates should write. Marking this question is also challenging for examiners as candidates' expected responses may vary and a wide range of answers are possible. Examiners also have to use their professional judgment in assessing each candidate's response. Examiners have to evaluate the logic/clear argument of what each candidate has written (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the mark scheme and guideline.

This question is very difficult with regard to content, task, and expected response.

Marking guidelines

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding shown in the candidates answer.

MARKING RUBRIC

0-1 MARKS	2-4 MARKS	5-7 MARKS	8-10 MARKS
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Unable to discuss the statement or present an own opinion. Show no evidence of own choreographic experience	The discussion presents a vague own opinion and lack evidence drawing on their own choreographic experience	Able to formulate a satisfactory own opinion. The discussion partially justifies the position they have taken by drawing on their own choreographic experience	An excellent discussion presenting an own opinion. Able to formulate an excellent argument, justifying the position they have taken by drawing on their own choreographic experience
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Example 3:

Question (created by the Dance Studies experts):

Write an article for your school magazine on the psychology of dance training where you address stress and tension, concentration and commitment. The caption of the article is: ...

[10]

‘Dancer’s psychological needs should always be considered alongside their physical ones’

Discussion:

This question is classified as very difficult because:

- The evidence suggests that candidates require having an in-depth knowledge and understanding of the physical and psychology demands of dance training and this forms part of the core curriculum. However, more than one knowledge element is required in this question (psychological and physical) and the relationship between them. The idea of writing an article for a school magazine on the psychology of dance training is an imagined event distant from the envisaged candidate’s experience. This is a very difficult concept for the envisaged Grade 12 candidate, for the reason that they would have to source from dancers’ psychological needs to offer insightful, fluent and original judgements that are cogently expressed. But this does not make the stimulus to be very difficult (**content**). Thus, **content difficulty** indexes the difficulty in the subject matter, topic or conceptual knowledge.
- What we found was the question itself appears straightforward and the instructions to the candidates are clear, i.e. ‘write in your magazine an article’. However, the caption provided for the article is quite complex and candidates may find it difficult to interpret. The question is also fairly open-ended. It states that the article should address ‘stress and tension, concentration and commitment’ on the other hand; there is no mention of physical stress in the question. Writing an article for a school magazine addresses higher order cognitive skills such as, comparing, creating and justifying (**stimulus**). In summation, this refers to the difficulty candidates face when they attempt to read, interpret and understand the words, phrases in the question, or source material that accompanies the question.
- We established that the response is in a complexed reasoned article, where they would have to write discursively (analytically), discussing a dancer’s psychological needs alongside their physical ones. The question demands that

candidates demonstrate original thought, good argumentation and logic reasoning. They have to apply their understanding of the psychological and physical demands placed on a dancer. They have to express their thoughts clearly and write in an analytical manner, arguing why a dancer's psychological needs should be considered alongside their physical needs. The article needs to form a cohesive whole that demonstrates a meaningful understanding of the question. Candidates have to work out logical steps and a strategy linking the psychology of dance training to the physicality of the training. They have to put together ideas to form a point of view, propose solutions and make recommendations as to why psychological needs should also be considered in a dancer's training (**task**). Hence, **task difficulty** refers to the difficulty that candidates confront when they try to formulate or produce an answer.

- The evidence suggests that the answer would have to show in an article format an original interpretation. This in itself is a difficult task. They have to decide for themselves how much to write, as there is no indication. The task is cognitively demanding and require candidates to create an article, relate/compare the psychological and physical aspects of dance training and conclude why the psychological and physical needs should be considered alongside each other. The allocation of the 10 marks is reliant on the competence of the marker. Marking this question is also challenging for markers as candidates' responses may include many more than ten points. Markers also have to use their professional judgment in assessing each candidate's response. They have to evaluate the validity of what each candidate has written. What makes this expected response very difficult is the fact that for ten marks candidates could experience difficulty in deciding how much they need to write and how their answer should be phrased or structured (**expected response**). Ultimately, this refers to the difficulty imposed by examiners in the marking guideline.

This question is very difficult with regard to content, task, and expected response.

Marking guidelines

NOTE TO MARKERS:

Candidates may answer this question in many different ways. Use professional judgment to evaluate the understanding shown in the candidates answer.

MARKING RUBRIC

0-1 MARKS	2-4 MARKS	5-7 MARKS	8-10 MARKS
Unable to write in article format with hardly any understanding of the psychological and physical needs of a dancer. Unable to reason and apply knowledge.	The article is written with minimal/partial understanding of the psychological and physical needs of a dancer. Lacks reasoning and application.	The article is well written with satisfactory insight and reasoning. Show adequate understanding of the psychological and physical needs of a dancer. Able to analyse, evaluate	An excellent article written with insight and excellent reasoning and understanding of the psychological and physical needs of a dancer. Able to analyse, evaluate, apply and compare coherently and creatively.

		and apply with some creativity.	
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8. EXAMPLES OF QUESTIONS AT DIFFERENT LEVELS OF DIFFICULTY

This section provides at least **three** examples of questions from previous Dance Studies NSC examinations (Table 7 to Table 10) categorised at each of the four levels of difficulty described in Section 7 (Table 6) above. These examples were selected to represent the **best and clearest** examples of each level of difficulty that the Dance Studies experts could find. The discussion below each example question tries to explain the reasoning behind the judgments made about the categorisation of the question at that particular level of difficulty.

9. CONCLUDING REMARKS

This exemplar book is intended to be used as a training tool to ensure that all role players in the Dance Studies (CAT) Examination are working from a common set of principles, concepts, tools and frameworks for assessing cognitive challenge when examinations are set, moderated and evaluated. We hope that the discussion provided and the examples of questions shown by level and type of cognitive demand and later by level of difficulty assist users of the exemplar book to achieve this goal.

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