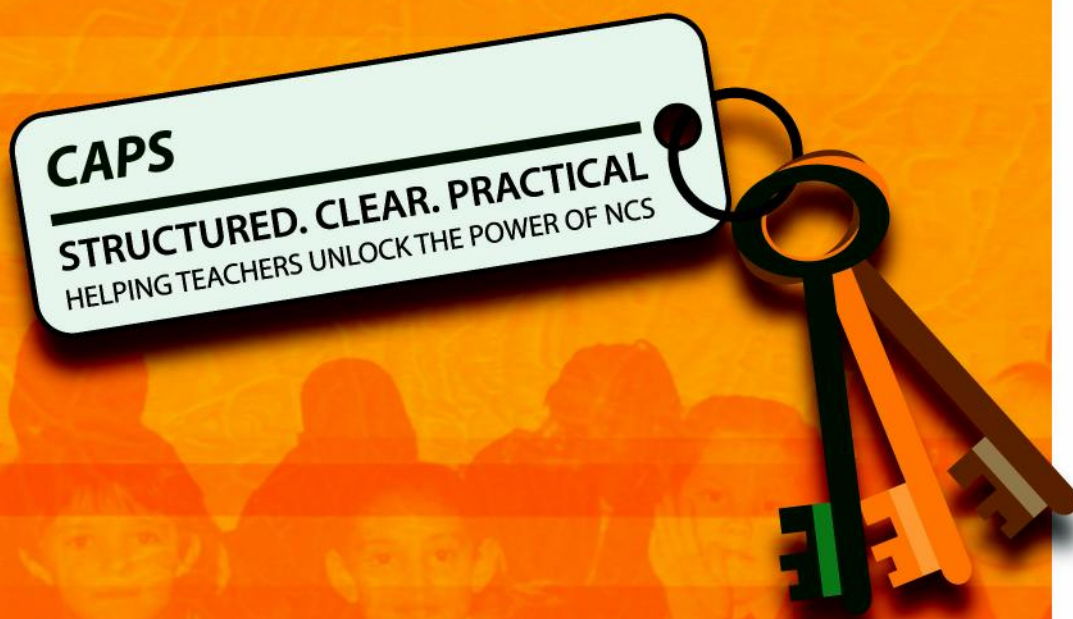


National Curriculum Statement (NCS)

*Curriculum and Assessment
Policy Statement*



*Further Education and Training Phase
Grades 10-12*





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12**

DRAMATIC ARTS

DRAMATIC ARTS GRADES 10-12

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CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS)



FOREWORD BY THE MINISTER



Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
 - improve the quality of life of all citizens and free the potential of each person;
 - lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
-
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12 (2002)*.

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement (2002)* and the *National Curriculum Statement Grades 10-12* to produce this document.

From 2012 the two National Curriculum Statements, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12*. The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* represents a policy statement for learning and teaching in South African schools and comprises of the following:

- (a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;
- (b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and
- (c) *National Protocol for Assessment Grades R-12*.

A handwritten signature in black ink, appearing to read 'Angie Motshekga', written over a white rectangular background.

MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

DRAMATIC ARTS GRADES 10-12

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SECTION 4

ASSESSMENT

4.1 Introduction

Assessment is a continuous, planned process of identifying, gathering and interpreting information about the performance of learners. Various methods of assessment. This involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In Grades 10 - 12 assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to inform the continuous learning experience.

4.2 Informal and Daily Assessment

Assessment for learning has the purpose of continuously collecting information on a learner's achievement to be used to inform and improve their learning.

Informal assessment is the daily monitoring of learners' progress. Examples of Informal Assessment are: observations, discussions, debates, practical demonstrations, learner-educator conferences, informal classroom interactions, questions and answers, short written activities completed during the learning process such as writing in-role, creative writing, informal classroom performances, case studies, etc. Informal assessment may be as simple as stopping during the learning process to observe learners or to discuss with learners how learning is progressing. Informal assessment can be used to develop learners' knowledge, skills and values, assess learners' strengths and weaknesses, provide additional support to learners, revisit or revise certain sections of the curriculum and motivate and encourage learners. It should also be used to inform planning for teaching and learning, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or educators may mark these Assessment Tasks.

Self-assessment and peer assessment actively involve learners in the assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the educator wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, educators may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered.

The results of daily Assessment Tasks are not taken into account for promotion and certification purposes.

4.3 Formal Assessment

All Assessment Tasks that make up a Formal Programme of Assessment for the year are regarded as Formal Assessment. Formal Assessment Tasks are marked and formally recorded and reported on by the educator for progression and certification purposes. All formal Assessment Tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained. Formal Assessment provides educators with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, the Performance Assessment Tasks (PAT), which could include essays, research tasks, assignments, projects, oral presentations, demonstrations and performances. Formal Assessment Tasks form part of a continuous year-long formal Programme of Assessment in each grade and subject.

1.4 Annual Programme of Assessment

ANNUAL PROGRAMME OF ASSESSMENT- GRADES 10 AND 11			
SCHOOL BASED ASSESSMENT			
INTERNAL SCHOOL ASSESSMENT – DURING THE YEAR			
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Performance Assessment Task (PAT) Performance			Task 5: End-of-Year Examination. Paper 1 • Performance Examination [150]
Phase 1 Dramatic Item 1 (50)	Phase 2 Dramatic Item 2 (50)	Phase 3 Dramatic Item 3 (50) [150]	
8.33%	8.33%	8.33%	
Task 2: Journal (50)			Task 6: End-of-Year Examination. Paper 2 • Written Examination [150]
8.33%			
Task 3: Research (50)	Task 4: Essay (50)	[150]	
8.33%	8.33%		25%

ASSESSMENT COMPONENT	ASSESSMENT TASK	MARKS	CONVERSION /MARKING
PAT	TASK 1	150	25%
SBA	TASKS 2,3 AND 4	150	25%
PAPER 2	TASK 5	150	25%
PAPER 1	TASK 6	150	25%

ANNUAL PROGRAMME OF ASSESSMENT-GRADE 12			
SCHOOL BASED ASSESSMENT			
INTERNAL SCHOOL ASSESSMENT – DURING THE YEAR			EXTERNAL
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Performance Assessment Task (PAT) Performance			End-of-Year Examination • Performance Examination [150]
Phase 1 Dramatic Item 1 (50)	Phase 2 Dramatic Item 2 (50)	Phase 3 Dramatic Item 3 (50) [150]	
8.33%	8.33%	8.33%	
Task 2: Journal (50)		Task 5 Trial Examination. Paper 2 • Performance Examination [150]	End-of-Year Examination • Written Examination [150]
8.33%		25%	
Task 3: Research (50)	Task 4: Essay (50)[150]	Task 6 Trial Examination. Paper 1 •Written Examination [150]	
8.33%	8.33%	25%	

ASSESSMENT COMPONENT	ASSESSMENT TASK	MARKS	CONVERSION / MARK
PAT	TASK 1	150	25%
SBA	TASKS 2,3,4,5 and 6	150	25%
PAPER 2	TASK 5	150	25%
PAPER 1	TASK 6	150	25%

The forms of assessment used should be appropriate for the age and developmental level of the learner. The design of these tasks should cover the content and skills of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below:

3.4 Programme of Assessment (PoA)

The Programme of Assessment is designed to spread Formal Assessment Tasks in all subjects in a school throughout the year.

3.4.1 Types of Formal Assessment for Dramatic Arts

PERFORMANCE ASSESSMENT TASKS (PATs`)

There is only one PAT for each grade. This PAT consists of three phases which will be the three Dramatic Items. These are taught, learnt and administered as one Dramatic Item per Term.

The focus of the PAT`s performance is to develop the practical application of knowledge, skills and attitudes. It prepares the learners for the practical demands of the Performance Examinations in which learners are required to do either a Theme Programme, an Audition Programme or a Technical Programme.

In each year the following is prescribed for the PAT: every candidate must prepare three Dramatic Items. Two of the Dramatic Items must be text based, the third **may** be text or vocal (choral verse) or Physical Theatre based. Note: at least one Dramatic Item should be grouped based. Different Performance Forms, Genres, Dramatic Forms and Styles should be covered in the PATs`. The three Dramatic Items will count 50 marks each and the Final PAT will add up to a total mark of 150.

Educators should informally assess the three performance phases of the PAT during the first three terms. At the end of the third term the learners present the whole PAT (all three phases / Dramatic Items). This final assessment will be formally marked and formally recorded and reported on at the end of the third term. Educators must however informally mark and report on the three phases / Dramatic Items during the year. Detailed feedback to each learner must be provided and monitored to ensure they implement the improvement points to the Dramatic Item in the next term. Learners should reflect on the feedback given by the educator and their progress in their Journal.

Educators must select which Dramatic Form, Genre, Style and/or technical aspects would be most suitable considering the context of the school, the learner`s development and the time of year.

Physical-based(non-text) group performance. Dramatic Item examples:

Movement, mime, dance drama, physical Theatre and cultural dance forms and

Group performance using verbal and non-verbal communication. Dramatic Item examples:

Group Scenes, Scripted Plays, Choral Verse, Group Dramatised Prose, Narrative Presentation, Protest Theatre, Theatre In Education, Workers' Theatre, Community Theatre, Indigenous Performance Forms, Storytelling, Musical Theatre Performance, and others.

performance. Dramatic Item:

Poetry, Monologue, Dramatised Prose, Popular Performance, Storytelling, Indigenous Performance, Public Speaking, Solo Mime, Solo Physical Theatre, Musical Theatre Performance, and others.

Technical aspects:

Scenery, Properties, Lighting, Sound, Costume, Make-Up, Special Effects, Puppetry, Masks, Production Schedules, Rehearsals, Stage Management Plans, Marketing Plans, Front-Of-House Procedures, Acting, Directing, Published Text, Management, Design, and others.

Written Tasks:

Journal, Research and Essay

The written Assessment Tasks should include planning, preparation, implementation, reflection and recording and reporting. This takes the form of a Journal, Research and Essay.

The aims of the written work are to:

- Develop higher order thinking skills such as creative thinking (original and unique thinking), problem solving, entrepreneurial thinking, critical thinking and meta-cognitive thinking.
- Enable learners to work through a process of academic preparation for the Performance Task;
- Deepen still the importance of integrating theory and practice in the subject Dramatic Arts; and
- Prepare learners for the theoretical demands of the written examinations of the National Senior Certificate

See the table below for more detail on the Written Tasks

JOURNAL	RESEARCH	ESSAY
---------	----------	-------

<p>The Journal Task is one single document / book. It starts at the beginning of the 1st term and learners work on it until the end of the 3rd term.</p> <p>The Journal Task has three outcomes:</p> <ol style="list-style-type: none"> 1. It ensures the achievement of the Written Task 2. It creates a reflexive journey of the learner through the teaching and learning process of the ATP 3. It serves as a record of activities, work engaged in and thinking processes for the Final Paper 2 Practical Examination <p>Learners should focus on their own individual journey through the subject Dramatic Arts. This is a continuous reflexive engagement from the beginning of term 1 until the Teaching and Learning of the Annual Teaching Programme has been completed. Learners collect, analyse, interpret, discuss and reflect on and present information in relation to the practical and theoretical teaching and their own learning and personal development.</p> <p>Learners should follow the following processes when you keep a journal:</p> <ol style="list-style-type: none"> 4. Collect 5. Analyse 6. Interpret 7. Reflect 8. Present 	<p>The Research Task is one single document. It commences in the 2nd term and learners work on it until the end of the 2nd term.</p> <p>Learners collect additional outside source material to do independent research.</p> <p>The educator must teach the learners the elements and principles of Research writing.</p> <p>Make sure learners look at as many different sources as possible. The Internet is only one option and is not always reliable.</p> <p>At all times ensure ethical research is conducted.</p> <p>Research requires:</p> <ol style="list-style-type: none"> 1. Use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting <p>Use the Oxford reference system to acknowledge materials</p>	<p>The Essay Task is a single document started at the beginning of the 3rd term and learners work on it until the end of the 3rd term.</p> <p>Learners use the theoretical support material given to them by the educator (classroom notes) and apply the information in the form of an Essay.</p> <p>The educator must teach the learners the elements and principles of process- essay writing.</p> <p>Ensure your essay follows the basic format of an essay:</p> <ol style="list-style-type: none"> 1. Introduction 2. Body of knowledge 3. Conclusion <p>The final product must be in the form of an argument</p>
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Marking, Recording and Reporting

The three Written Tasks will count 50 marks each to add up to a total mark of 150.

- **Journal:** Educators should assess the Journal informally during terms 1 and 2. Only at the end of term 3 should the Journal be formally assessed, recorded and reported on.
- **Research:** Educators should formally assess, record and report on the Research at the end of term 1
- **Essay:** Educators should formally assess, record and report on the Essay at the end of term 2

The educator must provide regular detailed feedback to each learner on their Written Tasks. Learners should reflect on the feedback given by the educator and their progress in their Journal.

WRITTEN EXAMINATIONS

Format for the examinations in Grades 10 and 11

There is one examination in Grades 10 and 11 at the end of the year.

The outline for the written Examination Paper is as follows:

GRADE	NUMBER OF PAPERS	DURATION	MARK ALLOCATION
-------	------------------	----------	-----------------

10	1	3 hours	End-of-Year: 150
11	1	3 hours	Trial Examination and End-of-Year:

The End-of-Year written Examination Paper for Grade 10 and 11 follows a similar structure to the Grade 12 external paper. In this way, learners will have experience in writing a three-hour paper when challenged with one in the Grade 12 examinations. Educators have to prepare the learners to answer the Written Paper with a 'page to stage' approach. This entails that the written Play Text must not only be analysed as a literary product, but also as a theatrical manifestation on stage in a performance. This written paper will constitute 150 marks (25%) of the End-of-Year assessment mark in Grades 10, 11 and 12. The questions in the written paper will assess the CAPS Annual Teaching Programme and the included Topics (Theoretical and Practical sections) in Section 2 of this document.

Format of the Written Examinations in Grade 12

Learners will write one externally set and moderated written Examination Paper of three hours. The written paper will constitute 150 marks of the End-of-Year assessment mark in Grade 12. The questions in the paper will assess the Topics in Section 3 of this document.

The **written Examination Paper** could include the following:

- Paragraph questions
- Contextual questions
- Paragraph and short questions based on personal development and experiences
- Reflexive thinking and application

PERFORMANCE EXAMINATIONS

The Performance Examination will be 150 marks of the End-of-Year assessment mark in Grades 10 and 11.

The three Performance Examination Programme options available to learners, to choose for their performance examination, are:

- A. Audition programme
- B. Technical Theatre programme (Technical / Stage Craft / Directing)
- C. Theme programme

(A) AUDITION PROGRAMME:

Preparation and process

Candidates, facilitated by the educator, should do the following:

- 1 At the start of the process, discuss the necessity and importance of keeping a journal. Also discuss the format this journal will take. The purpose is to keep a written record of both the preparation as well as the performance component of the Performance Examination. In the event of a candidate not being able to participate in the Performance Examination the educator and the examiner/moderator will use this written record to determine the learner's mark.

2. Select **three contrasting Dramatic Items for performance**. (At least one of these should preferably be a South African piece.) Each of these three Dramatic Items should represent a different Style or Genre, such as indigenous drama, comedy, tragedy, farce, commedia dell' arte, Greek Theatre, Elizabethan Theatre, Theatre of the Absurd, Epic Theatre, Post Modern Theatre etc. Consider the candidate's strength, and preference in the decision making. See examples of Dramatic Items listed in this document under the heading, **PERFORMANCE/PRACTICAL COMPONENT** of the **PATS`**.
3. Educators must attempt to select material based on the Indigenous Knowledge that reflects the diversity of all the nationalities in South Africa.
4. Learners may present a Dramatic Item in their mother tongue, if its other than the LOLT e.g: French, IsiXhosa, IsiZulu, Portuguese etc.
5. Create suitable links between each of the Dramatic Items. For both the Audition and the Theme programme the performance of the three Dramatic Items should be a continuous performance with only links between the Dramatic items and no breaks.
6. Rehearse the Dramatic Items towards a completed presentation of the performance.
7. Apply interpretative and performance skills to the selected Dramatic Items and to the respective dramatic forms unique to each of these Dramatic Items.
8. As soon as possible, secure a day and time for the Performance Examination that will be suitable for all stakeholders: candidates, educator, school and examiner/moderator/verifier.
9. The day, time and venue for the Performance Examination will be communicated by the area offices/region/ district/provincial unit.
10. Audition programmes can be performed by an individual candidate, although it is preferable for one of the Dramatic Items to be a group or scene item to demonstrate interaction skills.
11. The length of the programme per individual candidate should be approximately five minutes in duration.
12. Technical elements are applied and integrated, as required by the Dramatic Items and determined by the provincial guidelines/context. Note the focus of the Audition and Theme programme is not lighting, sound, set, costumes or props. These elements are not part of the rubric and will not be marked.
13. Rehearse the Dramatic Items and the links into a final sustained performance.
14. **Dress code: standard black attire (T-shirt and pants or skirt)** should be worn. Only Dramatic Items that communicate an essential theme / characteristic of a character may use minimal and single costume pieces and or props. The flow of the programme should, however, not be hampered by costume changes.
15. Where applicable long hair should be tied back, away from the face.
16. For examination purposes: compile a completed script, with the correct running order of the Dramatic Items, of the Audition and Theme programme.
17. Arrange the Dramatic Items in the appropriate running order (short programme).
18. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching) for performance; the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste..

(B) TECHNICAL THEATRE PROGRAMME:

Preparation and process

Candidates, facilitated by the educator, should do the following:

1. At the start of the process, discuss the necessity and importance of keeping a process script and note book. The purpose is to keep a record of both the preparation and the performance component of the duties executed. In the event of a candidate not being able to participate in the performance examination, the educator and the examiner/moderator will use this written record to determine a mark for the learner
2. Preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan, is required in the form of a process script and a production journal. This should be submitted to the examination panel by the candidate.
3. Where candidates have chosen **Directing** as an option they should direct a one-act play of at least 10 minutes and design and apply the relevant technical requirements.
4. The Technical Theatre Programme has two options: a **Technical/Stage Craft** option or a **Directing** option.
5. Where candidates have chosen the **Technical/Stage Craft** option, they should demonstrate applied competence of technical/stage crafts aspects.
6. Candidates should also create an accompanying director's script that contains research, development of characters, blocking, costumes, lighting and all other relevant related technical aspects.
7. This programme is not an easy option, only candidates who demonstrate exceptional technical and directing potential and abilities may choose to do a Technical/Stage Craft or directing programme.
8. The educator should apply for permission from the provincial subject advisor before embarking on preparing a candidate for this programme and its two options.
9. The focus will be on the ingenuity and creativity of candidates in improvising around available resources with the aim to create an effective visual/aural environment, rather than on the sophistication of technical resources or the operation ability of a candidate of a lighting or sound system.
10. Discuss performance rubric focusing on the assessment criteria such as design, stage management and directing.
11. Candidates research a range of possible themes and select a suitable published one-act play.
12. The educator must secure and book a day and time on the Provincial Dramatic Arts Paper 2, Performance Examination Schedule.
13. This date should be on the same day and at the same time as the other candidates' audition and theme programmes.
14. Book a venue for the external performance examination.
15. In cases where the candidate selected an item in any language other than the LOLT, for the performance; the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste.

(C) THEME PROGRAMME:

PREPARATION AND PROCESS

Candidates, facilitated by the educator, should:

1. At start of the process, discuss the necessity and importance of keeping a journal. Also discuss the format this journal will take. The purpose is to keep a written record of both the preparation and the performance component of the Performance Examination. In the event of a candidate not being able to participate in the performance examination, the educator and the examiner/moderator will use this written record to determine the learner's mark.
2. Discuss the performance rubric.
3. Select **three contrasting Dramatic Items for performance**. (At least one of these should be a South African piece.) Each of these three Dramatic Items should represent a different Style or Genre, such as indigenous drama, comedy, tragedy, farce, commedia dell' arte, Greek Theatre, Elizabethan Theatre, Theatre of the Absurd, Epic Theatre, Post Modern Theatre etc.
4. Consider the candidate's strength, and preference in the decision making. See examples of Dramatic Items listed in this document under the heading, **PERFORMANCE/PRACTICAL COMPONENT** of the **PATs`**.
5. Educators must attempt to select material based on the Indigenous Knowledge that reflects the diversity of all the nationalities in South Africa.
6. Learners may present a Dramatic Item in their mother tongue, if its other than the LOLT e.g.: French, IsiXhosa, IsiZulu, Portuguese etc.
7. Create suitable links between each of the Dramatic Items. The three Dramatic Items should be a continuous performance with only links between the Dramatic items and no breaks.
8. Each candidate should perform at least one individual and one group piece within their theme programme.
9. Each group brainstorms a range of possible themes and selects one final theme at the end of the process.
10. Research and select suitable drama pieces for this theme.
11. Create suitable links between each of these pieces.
12. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, educator, school and examiner.
13. The length of the programme should be approximately five minutes per candidate.
14. Rehearse the pieces and the accompanying links and transitions towards a cohesive polished performance.
15. Decide, where applicable and appropriate, what technical elements the programme may require and rehearse these into the programme.
16. **Dress code: standard black attire (T-shirt and pants or skirt)** should be worn. Only Dramatic Items that communicate an essential theme / characteristic of a character may use minimal and single costume pieces and or props. The flow of the programme should, however, not be hampered by costume changes.
17. Where applicable, long hair should be tied back, away from the face. Candidates should not wear any jewellery.

18. Each

candidate should have a different colour symbol (ribbon, piece of material etc.) displayed clearly around the arm or pinned to the hip or the chest. Because this serves as identification the symbol must be big and bold enough for the examiner to see.

19. Arrange the drama items and links in the appropriate running order.
20. Compile a complete script of the theme programme.
19. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching) for performance, the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste.

THEME, AUDITION OR TECHNICAL THEATRE PROGRAMME: LOGISTICS

Performance and examination requirements



1. The script, in hard copy, of the programme should be made available to the examiner/moderator on the day of the performance examination.
2. On the hard copy programme, write the names and surnames of the candidates next to each piece that they will perform.
3. Prepare the performance venue (sweep floor, arrange chairs, tidy space to make it neat and presentable).
4. Provide the moderator with:
 - Table and chairs for examiners
 - Hard copy of the programme
 - Checklist with the candidates'
 - names and surnames of candidates
 - colour code of each candidate
 - performance mark allocated by the educator
5. The final Paper 2 Performance Examination must be filmed in its entirety. A cell phone may be used. However ensure the final footage is of a high quality to serve as evidence in the case of disputes and moderation having to be affected.
6. This is a formal examination and no audience may attend.
7. Start on time.
8. Each group will perform their programmes to an examining panel.
9. When examining on the panel, educators must have knowledge of the following:
 - The three performance examinations' process and procedures
 - The relevant rubrics for each of these three options

- The Dramatic Arts CAPS.

4.5 Cognition Explained

Bloom's Taxonomy (Anderson and Krathwohl's) 2000

The original Blooms Taxonomy is over 50 years old. The refined Blooms Taxonomy has been in use from 2000. The difference in the updated version is in the useful and comprehensive additions of how the taxonomy intersects upon different types and levels of knowledge: factual, conceptual, procedural and metacognitive.

Bloom's Revised Taxonomy Table							
KNOWLEDGE DIMENSION	Metacognitive: Knowledge of cognition and awareness of one's own cognition.	Identify	Predict	Use	Construct	Reflect	Create
	Procedural: How to do or discover something. Criteria for using skills and methods.	Recall	Clarify	Carry Out	Integrate	Judge	Design
	Conceptual: Interrelationships among elements within a larger functioning structure.	Recognize	Classify	Provide	Differentiate	Determine	Assemble
	Factual: The basic elements students must know to be acquainted with a discipline and solve problems.	List	Summarize	Respond	Select	Check For	Generate
 		Remembering Retrieve relevant knowledge from long term memory.	Understanding Construct meaning from sources of information.	Applying Carry out or use a procedure in a given situation.	Analyzing Break apart material and determine relation.	Evaluating Make judgements based on criteria and standards.	Creating Produce original thoughts or elements.
COGNITIVE PROCESS DIMENSION							

Thinking Process Levels/Complexity

- **Factual Knowledge** is knowledge that is basic to specific disciplines. This dimension refers to essential facts, terminology, details or elements learners must know or be familiar with in order to understand a discipline or solve a problem in it.
- **Conceptual Knowledge** is knowledge of classifications, principles, theories, models, or structures pertinent to a particular disciplinary area.
- **Procedural Knowledge** refers to information or knowledge that helps learners to do something specific to a discipline or subject. It also refers to methods of inquiry, very specific skills, techniques, and particular methodologies.
- **Metacognitive Knowledge** is the awareness of one's own cognition and particular cognitive processes. It is strategic or reflective knowledge about how to go about solving problems, tasks, to include contextual and knowledge of self.

Other thinking skills that should be developed are critical thinking, problem solving and creative thinking. Educator must ensure that both the Written and the Performance Assessment tasks develop all these Higher Order Thinking skills.

Intersection:

Cognitive Processes (cognitive complexity) and Knowledge Dimensions (levels of difficulty)

COGNITIVE LEVELS	REMEMBER	UNDERSTAND	APPLY	ANALYZE	EVALUATE	CREATE
FACTUAL	List	Summarise	Classify	Order	Rank	Combine
CONCEPTUAL	Describe	Interpret	Experiment	Explain	Assess	Plan
PROCEDURAL	Tabulate	Predict	Calculate	Differentiate	Conclude	Compose
META COGNITIVE	Appropriate Use	Execute	Construct	Achieve	Action	Actualise

Above is an illustration of intersections where cognitive processes impact the types of knowledge. Using a simple cross grid or table like this one, activities and objectives are matched to the types of knowledge and to the cognitive processes as required by a question. Educators use it to track which levels of cognition they are requiring from learners, as well as which dimensions of knowledge.

Cognitive Levels	% of Tasks on Cognitive levels	Levels of Difficulty	Blooms Taxonomy. Cognitive Levels	Activity	Possible Action Verbs
LOWER ORDER	30%	Easy	Levels 1 and 2 Remembering and Understanding	Basic thinking skills (e.g. factual recall, low level comprehension and low level application)	Recalling, Recognising, Listing, Identifying, Describing, Naming, Finding
		Moderate			
		Difficult			
MIDDLE ORDER	40%	Easy	Levels 3 and 4 Applying and Analysing	Moderately high thinking skills (e.g. more advanced application, interpretation and low level analysis)	Explaining, Interpreting, Using Information In Another Familiar Situation, Applying, Exemplifying, Discussing
		Moderate			
		Difficult			
HIGHER ORDER	30%	Easy	Levels 5 and 6 Evaluating and Synthesising / Creating	Higher order thinking skills (e.g. advanced analytical skills, evaluation and creative problem-solving)	Justifying, Comparing, Organising, Critiquing, Exploring, Producing, Creating, Planning, Integrating, Structuring, Arranging, Validating, Concluding, Devising
		Moderate			
		Difficult			

Cognitive levels to be addressed

In the all the Assessment Tasks the educators must ensure that all the instructions/ questions comply with the cognitive level, range and weighting, as stipulated in the column below. This will ensure that learners are prepared for the design and demand of the Final End-of Year Examination which will also be based on the stipulations in the column below.

Levels of Difficulty

All Examinations and Assessment Tasks in Dramatic Arts, must reflect sub-questions of differing degrees of difficulty i.e. Easy, Moderate and Difficult. The following weighting of degrees of difficulty is generally accepted as appropriate for Grade 10-12 examinations:

Easy	Moderate	Difficult
30%	40%	30%

4.6 Recording and reporting

Recording is a process in which the educator documents the level of a learner's performance in a specific Assessment Task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements (CAPS). Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her/his readiness to progress or being promoted to the next grade.

The blank space must be deleted

Records of learner performance should also be used to verify the progress made by educators and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools and other stakeholders. Learner performance can be reported in a number of ways. These include, among others, report cards, parents' meetings, school visitation days, parent-educator conferences, phone calls, letters, class or school newsletters. Educators in all grades report in percentages against the subject. Seven levels of competence have been described for each subject listed for Grades R - 12. The various achievement levels and their corresponding percentage bands are as shown in the table below.

CODES AND PERCENTAGES FOR RECORDING AND REPORTING

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

Note: The seven-point scale should have clear descriptors that give detailed information for each level.

Educators will:

- Record actual marks against the task by using a record sheet; and
- Report in percentages against the subject on learners' report cards.

4.7 Moderation of Assessment

Moderation refers to the process that ensures that the Assessment Tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

All Grade 10 and 11 tasks are internally moderated, while all Grade 12 tasks should be externally moderated. The subject head for Dramatic Arts or head of department for Arts and Culture at the school will generally manage this process.

Moderation Evidence

The Provincial Subject Advisor / Moderator should ensure the following moderation evidence is moderation:

- Lesson Plans must be based on the CAPS
- Assessment Task Plans must be based on the Lesson Plans
- Learner Assessment Evidence must be based on the Assessment Task

The moderation instrument must include the moderation of all the above.

Moderation Evidence Administration and Management

- This is the responsibility of the educator. Evidence is presented in the following format:
- Educator File for: Lesson Plans, Assessment Task Plans (Instructions, Assessment Grid/Content Framework and Rubrics)
- Educator File for: Learner Assessment Evidence and mark sheets

The above evidence must be presented for Internal Moderation at school level, External Moderation at District / Provincial level and when required External Moderation by DBE and or Umalusi.

Moderation should be conducted on three levels:

- School level:

Formal Assessment Tasks should be submitted to the subject head for moderation before learners attempt the task. The educator's planning and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.

- Cluster/district/region level:

Educator Files and a sample of evidence of learner performance must be moderated twice during the first three terms.

- Provincial/National level:

Educator Files and a sample of evidence of learner assessment must be moderated once a year.

4.8 Annexure

Assessment Tools

GUIDELINES	STANDARDISATION	JOURNAL
<p>EDUCATORS: Use these guidelines to ensure national standardisation of the Journal Attach these guidelines to the Assessment Task Plan Use these guidelines to ensure the following is covered</p>		
1	<p>BRIEF WITH INSTRUCTIONS TO THE LEARNER Provide a written brief with detailed instructions underpinned by a 'learning–how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task. State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated. Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner Use clear and unambiguous instructions; suitable terminology e.g. analyse/describe/compare/ evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb Clarify the:</p> <ul style="list-style-type: none"> • Format • Purpose • Content • Sources available, • Scope and limitations <p>Criteria against which the Written Task will be assessed. Refer to the rubric criteria with a focus on the high end of quality Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion Provide an exact, non-negotiable date for the deadline of the Written Task.</p>	
2	<p>FORMAT May contain any one of the following options:</p> <ul style="list-style-type: none"> • Design Note Book • Director Note Book • Film Note Book • Stage Manager Prompt Book • Collage • Montage • Visual imagery (e.g. photos, video, DVD, audio recording, etc.) • Worksheet designed by teacher • Reflection on excursions, field trips, community spaces/sites • Film analysis • Theatre reviews <p>(Any other methodologies of journal keeping may also be included to represent recording and reflecting e.g: digital journal keeping)</p>	
3	<p>PURPOSE AND CONTENT: The Journal should:</p> <ul style="list-style-type: none"> • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect, in a meaningful manner, on classroom teaching and provide proof of the continuous development of the learner • Demonstrate the learners' level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes) • Integrate practical experience and theoretical support material (exercises, activities, rehearsals, classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all written presentations • Adhere to, and explain, specialised language in the case of Indigenous Knowledge Systems 	
4	<p>SOURCES Base the content of the Journal on the CAPS Broad Topic(s) and their respective Topic(s) Use, critically reflect on, and creatively apply the Textbook, Play Texts, classroom note and practical work Own and other learners' performances</p>	

GUIDELINES	STANDARDISATION	RESEARCH
<p>TEACHERS: Use these guidelines to ensure national standardisation of the Research Attach these guidelines to the Assessment Task Plan Use these guidelines to ensure the following is covered:</p>		
1	<p>BRIEF WITH INSTRUCTIONS TO THE LEARNER Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task. State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated. Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner Use clear and unambiguous instruction; suitable terminology e.g. analyse/describe/ compare/evaluate/ predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb Clarify the:</p> <ul style="list-style-type: none"> • Format, Purpose and Content • Sources available • Scope and limitations <p>Criteria against which the Written Task will be assessed. Refer to the rubric criteria with a focus on the high end of quality Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion Provide an exact, non-negotiable date for the deadline of submission of the Written Task.</p>	
2	<p>FORMAT May be any of the following options:</p> <ul style="list-style-type: none"> • Written presentation (i.e. research essay with introduction, main body of knowledge, Conclusion/Summary). A minimum of ± 300 words which is approximately 2 pages • Oral presentation, substantiated by written material (notes, brainstorming, etc.), 3–5 minutes per learner • Forum discussion/debate and accompanying script (15 minutes per group of 5) • Media: Film clips/video/TV inserts/radio/newspaper clips: 3–5 minutes • PowerPoint presentations: 3–5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence • Collage, mixed media or montage 	
3	<p>PURPOSE AND CONTENT The Research should:</p> <ul style="list-style-type: none"> • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect, in a meaningful manner, on the teaching and provides proof of the continuous development of the learner • Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes). By extension focus on not just providing a range of questions with cognitive levels of difficulty and complexity, but show, in a transparent way, to learners the ways of thinking and 'Habits of Mind' behind the construction of questions and their narrative. • Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all presentations • Adhere to and explain specialised language in the case of indigenous knowledge systems 	
4	<p>SOURCES</p> <ul style="list-style-type: none"> • Base the content of the Research on the CAPS Broad Topic(s) and their respective Topic(s) • Use, critically reflect on, and creatively apply the Textbook, Play Texts, classroom note and practical work • Investigate a wide variety of sources (interviews, field testing, human resources, books, newspapers, television, film, Internet, etc.) • Select and use a minimum of two sources (not more than one Internet source) • Reference all the sources investigated and used • Use the Oxford reference system • Do not plagiarise • Apply ethical use of sources including oral interviews from ethnographic studies and 'insider views' arising from indigenous knowledge systems. • Teachers investigate the Internet addresses and hard copy sources provided by the learners, to ensure all sources were applied ethically 	

GUIDELINES	STANDARDISATION	ESSAY
<p>EDUCATORS: Use these guidelines to ensure national standardisation of the Essay. Attach these guidelines to the Assessment Task Plan Use these guidelines to ensure the following is covered:</p>		
<p>1</p>	<p>BRIEF WITH INSTRUCTIONS TO THE LEARNER Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task .State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated. Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner Use clear and unambiguous instructions; suitable terminology e.g. analyse/describe/compare/ evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb Ensure the essay Topic gives direction and guidelines to scaffold learner understanding and interpretation. Clarify the:</p> <ul style="list-style-type: none"> • Format • Purpose and content • Sources available • Scope and limitations <p>Criteria against which the Written Task will be assessed. Refere to the rubric criteria with a focus on the high end of quality Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion Provide an exact, non-negotiable date for the deadline of submission of the Essay</p>	
<p>2</p>	<p>FORMAT Should be a formal structure, e.g. write in paragraphs, use core ideas Should consist of an Introduction, Main body of knowledge and a Conclusion/Summary The length and weighting may be guided by the following: ± 1 page; approximately ± 250 words</p>	
<p>3</p>	<p>PURPOSE AND CONTENT The Essay should:</p> <ul style="list-style-type: none"> • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect in a meaningful manner, on classroom teaching and provide proof of the continuous development of the learner • Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes) • Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all written presentations • Adhere to, and explain, specialised language in the case of indigenous knowledge systems • Prepare learners for the Written Examination 	
<p>4</p>	<p>SOURCES Base the content of the essay on the CAPS Broad Topic(s) and their respective Topic(s) Use, critically reflect on, and creatively apply the textbook, play texts, classroom notes and practical work</p>	

ASSIGNMENT		ASSESSMENT TOOL			RUBRIC
CRITERIA	NOT ACHIEVED 0-9	MODERATELY ACHIEVED 10-19	ADEQUATE ACHIEVEMENT 20-29	SUBSTANTIAL ACHIEVEMENT 30-39	MERITORIOUS ACHIEVEMENT 40-50
Planning skills	The learner struggles with problem solving and shows poor planning skills.	The learner demonstrates some ability to solve problems and provides elementary planning.	The learner is able to solve problems creatively through effective planning.	The learner is able to effectively solve problems through planning that is workable and suitable for the process.	The learner demonstrates creative and cognitive skills showing thorough planning. A wide range of imaginative processes is used to provide an opportunity for exploration.
Applied skills	The learner has difficulty in applying skills and demonstrates poor management of the process.	The learner experiences difficulty executing and implementing planning and integration of skills. Some requirements are met.	The learner executes plans and integrates a variety of skills contribute towards meeting the requirements.	The learner can execute plans and has the ability to integrate conceptual/ performance / design and process skills which contribute towards meeting the requirements.	The learner imaginatively manages and executes thorough leadership. Shows an independent initiative in integrating an extensive range of skills which contribute towards meeting the requirements
Recording and reflection skills	The learner shows an elementary use of vocabulary without showing an awareness of styles, forms and conventions in the end-product.	The learner has difficulty using vocabulary. Demonstrates a limited knowledge of the styles, forms and conventions required for the process and product.	The learner is able to use a limited range of vocabulary and can incorporate styles, forms, conventions and processes in end-product.	The learner uses relevant vocabulary effectively and shows awareness of incorporating styles, forms, processes and conventions in final product.	The learner is able to demonstrate specialised use of vocabulary (e.g. dramatic terminology /genre/world view including representation of race, class, gender and culture) and is able to critically evaluate and compare human commonality, diversity and experience. Uses relevant forms, styles, conventions and processes in the final presentation.

ESSAY		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding achievement		Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.	
Meritorious achievement		Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.	
Substantial achievement		Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation.	
Adequate achievement		Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant 'dramatic' references. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion.	
Moderate achievement		Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion.	
Elementary achievement		Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion.	
Not achieved		Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

RESEARCH		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding achievement		Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references and/or film clips. Insightful, fluent, observation and knowledge powerfully expressed. If models or mixed media are used they are well executed and compliment the research.	
Meritorious achievement		Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references and/or film clips. Shows insight, observation and knowledge well expressed. If models or mixed media are used they complement to the research.	
Substantial achievement		Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and/or film clips. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation. If models or mixed media are used they link to the research.	
Adequate achievement		Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references and/or film. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion. If models or mixed media are used they are not always supported by the research.	
Moderate achievement		Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion. Any models or mixed media used are not well executed or particularly relevant.	
Elementary achievement		Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion. Unlikely to have a supporting model, any mixed media will be poorly executed.	
Not achieved		Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

EXTRACT		ASSESSMENT TOOL		RUBRIC
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.	
Under-standing of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation of the given circumstances.	
Vocal character-isation	The learner demonstrates an understanding of the elements of voice work and to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.	
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical character-isation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.	
Stage sense – use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of others, and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/She is consistently self-conscious, upstages others, uncertain and moves often without motivation.	
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or may react inappropriately in some moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or their emotional choices are entirely inappropriate.	

EXTRACT	ASSESSMENT TOOL		RUBRIC
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interaction – listening	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.
Development of relationship	The learner demonstrates an understanding of his/her character's status in relation to the other characters in the scene and he/she allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating his/her character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of their character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.
Believability	The learner is believable at all times within the context of the scene or play.	The learner is believable in some moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.
Structure of scene	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or high point to the scene.	The scene does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Creation of appropriate genre/style	The learner demonstrates the ability to interpret genre and style appropriately and to fulfill the demands of the genre/style in such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.
Impact of scene	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the monologue and does not show evidence of thought, planning and rehearsal.	
Understanding of monologue	The learner demonstrates an exceptional understanding of the monologue as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the monologue, his/her character and motivation.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the monologue, his/her character and motivation. There is complete misinterpretation on the basis of the given circumstances.	
Vocal characterisation	The learner demonstrates a clear understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.	
Vocal clarity	The learner speaks distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the character	
Stage sense — use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (Note: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious is uncertain and moves often without motivation.	
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or she/he may react inappropriately at certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is unconvincing, or his/her emotional choices are entirely inappropriate.	

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to convey the character meaningfully to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and conveying the character meaningfully to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.	
Interpretation of character	The learner interprets the character intelligently, making choices which are effective and appropriate, based on his/her knowledge of the play from which the monologue comes.	The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a lack of understanding of the given circumstances of the play.	The learner is unsuccessful in interpreting the character, he/she makes completely inappropriate choices, which are not effective and there is evidence of misunderstanding of the given circumstances of the play.	
Relationship to listener	The learner demonstrates the ability to create the invisible listener through visualisation or, if appropriate, through using the audience as this listener. S/He demonstrates an understanding of his/her character's status in relation to the listener and his/her possible responses to what is being said throughout the monologue.	The learner is partially successful in creating the invisible listener through visualisation or through using the audience as the listener. There is some understanding of his/her character's status in relation to the listener, but little sense of what responses there are.	The learner is unsuccessful in creating the invisible listener through visualisation. There is little understanding of his/her character's status in relation to the listener or what their possible responses may be.	
Believability	The learner is believable at all times within the context of the monologue.	The learner is believable in some moments within the context of the monologue.	The learner is seldom believable within the context of the monologue.	
Structure of monologue	The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.	
Rhythms/ Shape of monologue	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.	The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.	
Creation of appropriate genre/style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfill the demands of the genre/style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.	
Impact of monologue	The monologue is memorable, effective and engaging.	The monologue has some memorable, effective, engaging moments, but these are inconsistent.	The monologue has few or no memorable, effective, engaging moments.	

MOVEMENT	ASSESSMENT TOOL		RUBRIC
ASSESSMENT CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED
Practical/ Performance Skills 1. The ability to understand and use a range of movements, choreographic styles and processes.	The learner uses a wide range of movements to create sequences and is able to understand and use various styles and processes. The learner shows a good understanding of the use of space, time and dynamics.	The learner is able to use a good range of movements to create sequences and shows an understanding of styles and processes of movement forms.	The learner is able to use a limited range of movements to create sequences and shows little understanding of the use of space, time and movement dynamics.
2. The ability to show competence and confidence in movement performance so that ideas are understood.	The learner performs clearly and confidently so that the movement ideas are understood by those watching.	The learner is able to perform ideas quite well so that his/her movement ideas are understood.	The learner is able to perform some movement ideas clearly and now needs to develop more confidence when showing his/her work to others.
Experimentation (Development and realisation of ideas) 1. The ability to use a variety of stimuli, accompaniments and movement styles to create sequences.	The learner uses a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.	The learner is beginning to use some stimuli and accompaniments with confidence to create simple sequences and is developing a range of movement styles.	With help the learner can use some stimuli and accompaniments to create simple sequences. The learner is able to use simple movement styles to complete an item.
2. The ability to extend and develop an idea from the original stimulus and to try out ideas and select and reject them with reason and confidence in order to complete a task.	The learner is able to develop a simple idea into a complex sequence making clear decision about his/her work. The learner can explain his/her reasons for selecting certain movements with confidence and use movement vocabulary to explain what he/she means.	With increasing confidence the learner is able to develop an idea, trying out and choosing movements in order to complete the item.	With help and encouragement the learner is able to develop a simple idea trying out and choosing movements that he/she feels fit the item.
Critical Awareness 1. The ability to make analytical comments which helps improve the structure and performance of own and others' work.	The learner is able to make detailed and analytical comments about movement work that lead to improvements in structure and performance.	The learner is able to make comments that help to improve his/her own and other people's work.	When prompted the learner can make comments on movement work his/she has done to help improve the work.
2. The ability to compare and contrast the work of different movement styles.	The learner can see and make subtle connections and comparisons between a variety of movement styles and is able to describe clearly what he/she means.	The learner is able to make connections between different movement works and styles	The learner is able to see obvious connections between different movement works with help and encouragement from the teacher.
3. The ability to understand the difference between objective judgments and personal preference when creating, using and watching movement forms.	The learner shows a clear understanding of movement forms and structure through the comments and vocabulary he/she uses. The learner is aware of his/her own preferences in movement and is able to withhold them or use them appropriately.	The learner is able to talk about movement using appropriate words and is beginning to be aware of his/her own movement preferences.	With prompting the learner can talk about why he/she likes a movement item using words to describe the movement content (e.g. line, shape, rhythm, dynamics, etc.)
Personal and Social Skills 1. The ability to work co-operatively as a member of a group, sharing ideas so that the task is completed.	The learner works co-operatively as a member of a group and contributes and shares many ideas with the group.	The learner usually works co-operatively with other people contributing some ideas to the work of the group.	The learner can sometimes work co-operatively with other people sharing some ideas in order to help complete a group task.
2. The ability to work at developing an idea and organising work independently.	The learner is very well organised and is able to develop ideas successfully on his/her own	The learner is able to organise his/her work and can develop simple ideas on his/her own.	The learner can develop and complete some items of work on his/her own with help and encouragement from the teacher.
3. The ability to sustain focus and effort through all stages and kinds of work.	The learner remains interested in the task through all the stages of development and works hard even when the task is challenging.	The learner is usually able to keep working on an idea from beginning to end.	The learner is sometimes able to keep working on an idea from beginning to end when helped and encouraged.
POETRY	ASSESSMENT TOOL		RUBRIC

CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED
Preparation	The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal.
Under- standing poem	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.	The learner demonstrates some understanding of the poem and his/her interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the poem and his/her interpretation is not appropriate or justified.
Expression of meaning	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and tone. S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the poem. The meaning is not unclear or inexpressively conveyed.
Vocal expressive- ness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is unsuccessful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem.	The learner chooses movement or stillness which is inappropriate to the poem OR there is little or no control over his/her physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.
Emotional connection	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate.
Creation of appropriate mood	The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.	The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.
Use of poetic devices	The learner demonstrates a mastery of the poetic devices inherent in their poem, including utilisation of pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.	Not all poetic devices are handled with mastery.	Poetic devices are not well handled.
Impact of poem	The learner's presentation is memorable, effective and engaging.	The poem has some memorable, effective, engaging moments, but these are inconsistent.	The poem has few or no memorable, effective, engaging moments.

PROSE		ASSESSMENT TOOL		RUBRIC
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the piece of prose and does not show evidence of thought, planning and rehearsal.	
Understanding of piece of prose	The learner demonstrates an understanding of the piece of prose and his/her interpretation is appropriate and justified.	The learner must demonstrate some understanding of the piece of prose and his/her interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the piece of prose and his/her interpretation is not appropriate or justified.	
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and tone. S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is unclear and lacks expression.	
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to him/her and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to his/her interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness are not always appropriate to the piece of prose OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness which is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension. There is little or no evidence of creativity and expressiveness in the use of body.	
Dramatisation as performance piece	The learner uses original, effective theatrical means to dramatised the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatised the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatised the piece of prose so that it works as a piece of performance.	
Use of appropriate narrative techniques	The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intonational telling, fairy tales or myths) S/He uses appropriate techniques in his/her performance, including: third-person narration, character creation, use of song or chant etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of his/her story.	
Creation of appropriate mood/style/genre	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood/style/genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.	
Impact of prose piece	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.	

DESIGN	ASSESSMENT TOOL				RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIP-TOR	0 - 9	10 -19	20 - 29	30 - 39	40 - 50
Role of the designer	The candidate fails to demonstrate understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates limited understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates adequate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates complete understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates outstanding and insightful understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.
Given circum-stances	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.
Background and context	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.

DESIGN		ASSESSMENT TOOL			RUBRIC	
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP						
LEVEL	1	2	3	4	5	
DESCRIPTOR	0 - 9	10 -19	20 - 29	30 - 39	40 - 50	
Gene-rating ideas for design conceptualisation	The candidate fails to explore ideas for possible design elements in any detail or does so in only one design category.	The candidate demonstrates moderate generation of ideas for possible design elements in at least two of the design categories.	The candidate demonstrates adequate generation of ideas for possible design elements, with some selection of visual and sensory material collected for use in the final design, in at least two of the design categories.	The candidate demonstrates good generation of ideas for possible design elements, with a good selection of visual and sensory material collected for use in the final design, in at least three of the design categories, demonstrating some original thinking.	The candidate shows evidence of excellent idea-generation and brainstorming, with a range of visual and sensory material collected for use in the final design conceptualisation in at least three of the design categories, demonstrating excellent original thinking and creativity.	
Design elements; visual and aural	The candidate fails to demonstrate understanding, selection and creation of appropriate and relevant design elements, or does so in only one design category.	The candidate demonstrates moderate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates adequate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates good understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	The candidate demonstrates exceptional understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	
Realisation of design elements	The candidate fails to realise his/her ideas practically in the final design of the piece. This may be due to the use of inappropriate materials, insufficient care taken, equipment malfunctioning etc.	The candidate realises his/her ideas practically in the final design of the piece, in one or two of the design categories. Some design elements may be stronger than others, with noticeable technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least two design categories to some extent. Some design elements may be stronger than others, with some technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to good effect. The majority of design elements work seamlessly and there are few, if any, technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to exceptional effect. All design and technical elements work seamlessly, supporting the final performance and its reception by the audience.	
Creating a cohesive theatrical whole	The candidate fails to bring the different design elements together so that they work cohesively and together contribute to a cohesive theatrical whole.	The candidate brings different design elements together in one or two design categories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings design elements together seamlessly and to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across three or more design categories.	
Director/ Theatre Maker Notebook *(D/TMN)	The candidate fails to submit a *D/TMN with evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with limited and incomplete evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with adequate evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with complete and insightful evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with outstanding, insightful and highly effective evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	
Interview	The candidate fails to arrive for the interview or fails to provide satisfactory answers posed by the interview panel.	The candidate arrives for the interview; responses to the interview panel's questions are limited and often not satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are adequately and partly satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are insightful and well-motivated.	The candidate's responses to the interview panel's questions and enquiries are outstanding, insightful and highly effectively motivated.	

DIRECTING/THEATRE MAKING			ASSESSMENT TOOL		RUBRIC
LEVEL	1	2	3	4	5
DESCRIPTOR	0 - 9	10 -19	20 - 29	30 - 39	40 - 50
The role of the director/ theatre maker *(D/TM)	The candidate fails to understand that the role of the director/ theatre maker is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script analysis: Given circumstances	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned play.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned play.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances with insight and creativity.
Script analysis: Character objectives & obstacles	The candidate fails to submit character objectives, thus demonstrating a lack of understanding of the assigned play.	The candidate provides incomplete character objectives and obstacles demonstrating a limited understanding of the assigned play.	The candidate provides appropriate character objectives and obstacles demonstrating an understanding of the assigned play.	The candidate provides insightful character objectives and obstacles demonstrating a mastery of the assigned play.	The candidate provides insightful and creative character objectives and obstacles demonstrating mastery and creative understanding of the assigned play.
Script analysis: Character relationships	The candidate fails to submit a script analysis and description of character relationships thus demonstrating a lack of understanding of the assigned play.	The candidate submits a limited script analysis and description of the character relationships which demonstrates a limited understanding of the assigned play.	The candidate submits an adequate script analysis and description of the character relationships which demonstrates an adequate understanding of the assigned play.	The candidate submits an insightful script analysis and description of the character relationships which demonstrates a mastery of the assigned play.	The candidate submits an insightful and creative script analysis and description of the character relationships which demonstrates a complete and creative mastery of the assigned play.
Script analysis: Theme analysis	The candidate fails to submit an analysis of the themes in the play.	The candidate submits a limited analysis of the themes in the play.	The candidate submits an adequate analysis of the themes in the play.	The candidate submits an insightful analysis of the themes in the play.	The candidate submits an exceptionally creative and insightful analysis of the themes in the play.
Script analysis: Director's/ theatre maker's vision	The candidate fails to create a director's vision in terms of the aural and visual world of the play.	The candidate creates a limited director's vision in terms of the aural and visual world of the play.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the play.	The candidate creates a unique director's vision in terms of the aural and visual world of the play.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the play.

Script Analysis: Director/ Theatre maker's designs	The candidate fails to translate the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre	The candidate, creatively, uniquely and with insight, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Rehearsal process: Punctuality	The candidate fails to arrive on time for many rehearsals and/or performances.	The candidate arrives on time for most rehearsals and/or performances.	The candidate arrives on time for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm-ups, physically and vocally, for	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for

				all scheduled rehearsals and performances.	all scheduled rehearsals and performances. Focus exercises and motivational sessions are conducted with the cast.
Rehearsal process: Characterisation	The candidate fails to facilitate choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate only at times facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate adequately facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.	The candidate, with skill and insight, explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.
Rehearsal process: Concentration	The candidate fails to stay focused on her/his work during rehearsals and/or performances.	The candidate stays focused on her/his work during rehearsals and/or performances.	The candidate actively concentrates during rehearsals and performances.	The candidate actively concentrates during rehearsals and performances and offers insights to the actors.	The candidate actively concentrates during rehearsals and performances and offers creative and insightful options and insights to the actors.
Rehearsal process: Directing and acting (Stanislavski) terminology	The candidate fails to use appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate sometimes uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence and effective and clear communication skills, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.
Rehearsal process: Performance space	The candidate fails to understand the differences, uses and conventions of various performance spaces and is not able to select an appropriate performance space for the selected play.	The candidate adequately understands the differences, uses and conventions of various performance spaces and is able to select an adequate performance space for the selected play..	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate performance space for the selected play and has utilised it in a manner appropriate to the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate and creative performance space for the selected play and has utilised it in a creative manner for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select a creative and dynamic performance space for the selected play and has utilised it in an insightful, creative and unique manner for the selected play.
Rehearsal process: Staging conventions	The candidate fails to implement appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate adequately implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively, creatively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate creatively and dynamically, with unique insight, implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.
Interview	The candidate fails to arrive for the interview or fails to submit a director/theatre-maker notebook (DTHN) or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview but submits an incomplete or limited DTHN or fails to provide satisfactory answers posed by the examination panel.	The candidate submits a complete and adequate DTHN or fails to adequately provide satisfactory answers posed by the examination panel.	The candidate submits a complete DTHN containing creative evidence and provides thoughtful and motivated responses to the answers posed by the examination panel.	The candidate submits a complete DTHN containing creative and unique evidence and provides thoughtful, insightful and motivated responses to the answers posed by the examination panel.

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
CRITERIA	0 - 9	10 -19	20 - 29	30 - 39	40 - 50
Prop list (where applicable)	The candidate fails to provide a props list or provides an extremely limited list.	The candidate provides a props list with evidence of only some props.	The candidate provides a props list with evidence of all props; most scenes are included.	The candidate provides a props list with evidence of all props and all scenes are included. Research around suitable props is provided.	The candidate provides a props list with evidence of all props and all scenes are included. The functions of the props are also included. Research around suitable props is extensive and the best selections have been made.
Costume list (where applicable)	The candidate fails to provide a costume list or extremely limited list in evidence and scenes for use are not indicated.	The candidate provides a limited and incomplete list of costumes. No scenes for use are indicated.	The candidate provides a list of all costumes and some scenes for use are indicated.	The candidate provides a list of all costumes and all scenes for use are indicated but list lacks detail. Research around suitable costumes is provided.	The candidate provides a list of all costumes and all scenes for use are indicated. Detail is provided and the list is easy to navigate. Research around suitable costumes is extensive and the best selections have been made.
Furniture list (where applicable)	The candidate fails to provide a furniture list.	The candidate provides a furniture list. Some furniture is listed and scenes for use are not indicated.	The candidate provides a furniture list of most furniture as well as most scenes for use is indicated.	The candidate provides a complete furniture list, scenes for use are indicated and most functions are indicated. Research around suitable furniture is provided.	The candidate provides a complete furniture list, scenes for use are indicated and the function of each piece of furniture. The list is easy to navigate. Research around suitable furniture is extensive and the best selections have been made.
Cast list with contact numbers	The candidate fails to provide a cast list.	The candidate provides evidence of some cast members listed for some scene(s) with some contact details.	The candidate provides a complete cast list but not for each scene with most contact details.	Complete cast list is supplied for each scene with contact details in at least 1 medium of communication.	Complete cast list is supplied for each scene with full contact details via different mediums of communication.
Sound cues (where applicable)	The candidate fails to provide evidence of sound cues indicated.	The candidate provides evidence of some sound cues with sound levels indicated.	The candidate provides evidence of indicated sound cues with impulse reflecting speaker selection and sound level.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level but sound level not always appropriate to for the performance space.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space. Placement of speakers has been considered and is effective.
Light cues (where applicable) (consider equipment available)	The candidate fails to provide evidence indicated in the stage manager prompt book, of LX cues indicated.	The candidate provides evidence indicated in the stage manager prompt book, of some LX cues reflecting light intensity.	The candidate provides evidence indicated in the stage manager prompt book, of LX cues reflecting light area and light intensity as well as timing.	The candidate provides evidence indicated in the stage manager prompt book, of LX cues, with impulse indicated, reflecting light area and light intensity as well as timing.	The candidate provides evidence indicated in the stage manager prompt book, of all LX cues correctly indicated, with impulse and appropriate anticipation markings, reflecting light area and light intensity appropriate to the performance space as well as timing.
Movements noted	The candidate fails to provide notes of movements indicated in the stage manager prompt book.	The candidate provides evidence of some movements noted indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted with the use of appropriate abbreviations, indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted with the use of appropriate abbreviations and reference to furniture and décor indicated in the stage manager prompt book.

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
CRITERIA	0 - 9	10 -19	20 - 29	30 - 39	40 - 50
Scene changes	The candidate fails to provide evidence of indicated scene changes in the stage manager prompt book.	The candidate provides evidence, in the stage manager prompt book, of some scene changes with some actions that should be taken.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed and crew/actors involved.	The candidate provides evidence, in the stage manager prompt book, of all scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/actors involved.
Calls	The candidate fails to provide evidence, in the stage manager prompt book, of calls.	The candidate provides evidence, in the stage manager prompt book, of some calls with some impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls with impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls, time indications as well as impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls noted with time indications as well as impulses and, where needed, anticipation markings with clear indications of time.
Opening and closing procedures	The candidate fails to indicate, in the stage manager prompt book, the list of opening and closing procedures.	The candidate provides, in the stage manager prompt book, only brief opening and closing procedures.	The candidate provides, in the stage manager prompt book, a protocol for opening and closing procedures.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures including calls and the impulses required.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. Relevant crew/actors are listed with calls.
Map of layout of props table	The candidate fails to do a layout of props.	The candidate provides a map of evidence of a layout of some props.	The candidate provides a map indicating the layout of props on a prop table.	The candidate provides a marked map indicating the layout of all props on a prop table.	The candidate provides a clearly marked map indicating a thoughtful layout of all props used on a prop table. Differentiating order of props according to scenes and/or other appropriate criteria.
Floor plan of stage setup	The candidate fails to submit a stage map, or a form thereof, indicating some aspects of props, furniture and décor.	The candidate submits a basic stage map indicating props, furniture and décor.	The candidate submits a functional stage map indicating all props, furniture and décor.	The candidate submits a clearly labelled stage map indicating all props, furniture and décor with some degree of detail.	The candidate submits a clearly labelled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail.
Stage manager prompt script	The candidate fails to submit a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with some evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects but not always clear or correct.	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with evidence of exceptional and clear detail of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.
Interview	The candidate fails to arrive for the interview or to submit a stage manager prompt script or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits an incomplete stage manager prompt script and provides brief and unsatisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory and well-motivated answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers posed by the examination panel.

3.8 General

This document should be read in 3

THEME PROGRAMME

RUBRIC

LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 34 %	35 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Preparation	The learner does not know the words of the drama item, has no confidence, and shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence, and shows limited evidence of thought, planning and rehearsal.	The learner knows the words of all the drama items well, is confident, shows evidence of good quality of thought, planning and rehearsal.	The learner has mastered the words, has a high degree of confidence and shows evidence of excellent thought, planning and rehearsal.	The learner has mastered the words, shows insight, is completely confident, shows evidence of outstanding thought, planning and rehearsal.
Vocal production	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text, and no vocal variation.	There is some technical proficiency: Vocal interpretation of texts and vocal variation is evident.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.
Stage space	Lacks confidence and is unable to use stage space appropriately and interestingly.	Good use of stage space.	Appropriate use of stage space.	Effective use of stage space is completely appropriate.	Exceptional use of stage space.
Links	Links are inappropriate to the theme, do not enhance the flow of the programme OR are absent entirely.	All links are more or less appropriate to the theme, enhancing the flow of the programme within a limited range.	All links are accurately related to the theme, and enhance the flow of the programme within an extensive range.	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole.	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole and lends creative interpretation.
Understanding of pieces	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterisation	Demonstrates and adequate understanding of the work, and, within a limited range, interpretation and /or characterisation is accurate and appropriate	Demonstrates a sound understanding of the work, and within satisfactory range, the interpretation and/or characterisation is mostly accurate and appropriate.	Demonstrates a good understanding of the work, and within an extensive range, characterisation is mostly accurate and appropriate	Demonstrates an excellent understanding of the work and interpretation and/or characterisation is always accurate appropriate and justified.
Physical Work	Chooses inappropriate movement or stillness for each piece. Unnecessary tension.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body.	Chooses a range of appropriate movement and stillness, demonstrating adequate competence and control. The body is aligned and balanced and is largely free of unnecessary tension.	Chooses a wide range of appropriate movement and stillness, demonstrating good competence and control. The body is aligned and balanced and is free of unnecessary tension.	Chooses movement or stillness wholly appropriate to each piece, demonstrating excellent competence, control and versatility. The body is well aligned and balanced and there is no sign of unnecessary tension.
Emotional connection	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing.	Connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connects well with the emotional tone of the work. Very good emotional choices.	Connects strongly with the emotional tone of the work. Excellent emotional choices.
Connection to listener	Unable to connect with co-actor, invisible partner or audience as listener.	Partially able to connect with co-actor, invisible partner or audience as listener. Connection partially sustained.	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained.	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained.	Connects convincingly with co-actor, invisible partner or audience as listener. Connection entirely sustained.
Impact of programme	Unengaging performance and content.	Partially engaging performance and content, which addresses the theme in part.	Adequately engaging performance and content, which addresses the theme adequately.	Consistently engaging performance and content, which addresses the theme well.	Exceptionally engaging performance and content, which addresses the theme excellently.
Performer's impact in the programme	No versatility with different styles and dramatic elements. Little energy or stage presence.	Little versatility with different performance styles and dramatic elements. In some moments, demonstrates energy and/or stage presence.	Adequate versatility with different performance styles and dramatic elements. An adequate energy and stage presence.	Consistent versatility with different performance styles and dramatic elements. A good energy and stage presence.	Exceptional versatility with different performance styles and dramatic elements. A powerful energy and stage presence.

AUDITION PROGRAMME					RUB
LEVEL	1	2	3	4	5
Criteria	1 – 34 %	35 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Preparation	The learner does not know the words of the drama item, has no confidence and shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence and shows limited evidence of thought, planning and rehearsal.	The learner knows the words of all the drama items well, is confident, shows evidence of good quality of thought, planning and rehearsal.	The learner has mastered the words, has a high degree of confidence and shows evidence of excellent thought, planning and rehearsal.	The learner has mastered the words, shows insight, completely confident, evidence of outstanding thought, planning and rehearsal.
Vocal production, clarity and expressiveness	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text and no vocal variation.	There is some technical proficiency. Vocal interpretation of texts and vocal variation is evident.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.
Stage space	Lacks confidence and is unable to use stage space appropriately and interestingly.	Good use of stage space.	Appropriate use of stage space.	Effective use of stage space is completely appropriate.	Exceptional use of stage space.
Understanding of pieces	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterization.	Demonstrates an adequate understanding of the work and, within a limited range, interpretation and /or characterisation is accurate and appropriate.	Demonstrates a sound understanding of the work, and within satisfactory range, the interpretation and/or characterisation is mostly accurate and appropriate.	Demonstrates a good understanding of the work, and within an extensive range, characterisation is mostly accurate and appropriate.	Demonstrates an excellent understanding of the work and interpretation and characterisation is always accurate and appropriate and justified.
Physical Work	Chooses inappropriate movement or stillness for each piece. Unnecessary tension.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body.	Chooses a range of appropriate movement and stillness, demonstrating adequate competence and control. The body is aligned and balanced and is largely free of unnecessary tension.	Chooses a wide range of appropriate movement and stillness, demonstrating good competence and control. The body is aligned and balanced and is free of unnecessary tension.	Chooses movement and stillness wholly appropriate for each piece, demonstrating excellent competence and control. The body is well aligned and balanced and there is no sign of unnecessary tension.
Emotional connection	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing.	Connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connects well with the emotional tone of the work. Very good emotional choices.	Connects strongly with the emotional tone of the work. Excellent emotional choices.
Voice-body integration	No vocal interpretation proficiency. Chooses inappropriate movement or stillness for each piece. Unnecessary tension and no integration between voice and body.	Some vocal interpretation. There is unnecessary tension in the body. Only some integration between voice and body.	Good vocal interpretation. Chooses a range of appropriate movement and stillness. Chooses a wide range of appropriate movement and stillness. Good integration between voice and body.	Vocal interpretation of texts and vocal variation are excellent. Chooses a wide range of appropriate movement and stillness. Excellent integration of voice and body.	Vocal interpretation of texts and vocal variation are exceptional. Chooses movement / stillness wholly appropriate for each piece. Exceptional voice and body integration.
Use of rhythm in performance	No use or awareness of vocal, textual, emotional and character rhythm in performance.	Some use and awareness of vocal, textual, emotional and character rhythm in performance but the interpretation and delivery is not consistent.	Good use and awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in some items.	Excellent and appropriate awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in most items.	Outstanding and motivating awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in every item.
Use of design and technical elements	No use or interpretation of design and technical elements.	Some use and appropriate interpretation of design and technical elements.	Good use and appropriate interpretation of design and technical elements.	Excellent use and appropriate interpretation of design and technical elements.	Outstanding use and appropriate interpretation of design and technical elements.
Connection to listener	Unable to connect with co-actor, invisible partner or audience as listener.	Partially able to connect with co-actor, invisible partner or audience as listener. Connection partially sustained.	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained.	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained.	Connects convincingly with co-actor, invisible partner or audience as listener. Connection entirely sustained.
Versatility of learner	No versatility with different performance genres, styles, modes and dramatic elements.	Little versatility with different performance genres, styles, modes and dramatic elements.	Adequate versatility with different performance genres, styles, modes and dramatic elements.	Excellent and appropriate versatility with different performance genres, styles, modes and dramatic elements.	Outstanding and motivating versatility with different performance genres, styles, modes and dramatic elements.
Impact of programme	Unengaging performance and content, demonstrating no creativity and/or insight.	Partially engaging performance and content, demonstrating little creativity and/or insight.	Adequately engaging performance and content, demonstrating occasional creativity and insight.	Consistently engaging performance and content, demonstrating consistent creativity and insight.	Exceptionally engaging performance and content, demonstrating consistent creativity and insight.

TECHNICAL PROGRAMME					RUBRIC
DESIGN (Set, Costume, Music, Sound effects, Set pieces, Special Effects, Properties, Lighting, Make Up)					
LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 34 %	35 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Role of the Designer	The candidate fails to demonstrate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g.: set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates limited understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g.: set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates adequate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g.: set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates complete understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g.: set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates outstanding and insightful understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g.: set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.
Given Circumstances	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the given circumstances e.g.: plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the given circumstances e.g.: plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the given circumstances e.g.: plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the given circumstances e.g.: plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates outstanding, insightful and effective understanding of how to interpret and realise in her/his design the given circumstances e.g.: plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.
Background and context	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates outstanding, insightful and effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces e.g.: Proscenium , arena, thrust etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces e.g.: Proscenium , arena, thrust etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces e.g.: Proscenium , arena, thrust etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces e.g.: Proscenium , arena, thrust etc.	The candidate demonstrates outstanding, insightful and effective understanding of how to create appropriate designs for the different stage spaces e.g.: Proscenium , arena, thrust etc.
Generating ideas for Design conceptualisation	The candidate fails to explore ideas for possible design elements in any detail or does so in only one design category.	The candidate demonstrates moderate generation of ideas for possible design elements in at least two of the design categories.	The candidate demonstrates adequate generation of ideas for possible design elements, with some selection of visual and sensory material collected for use in the final design, in at least two of the design categories.	The candidate demonstrates good generation of ideas for possible design elements, with a good selection of visual and sensory material collected for use in the final design, in at least three of the design categories, demonstrating some original thinking.	The candidate shows excellent idea-generation, brainstorming, with a range of visual and sensory material collected for use in the final design conceptualization in at least three of the design categories, demonstrating excellent original thinking and creativity.
Design Elements; visual and aural	The candidate fails to demonstrate understanding, selection and creation of appropriate and relevant design elements, or does so in only one design category.	The candidate demonstrates moderate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates adequate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates good understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	The candidate demonstrates exceptional understanding, selection and creation of appropriate and relevant design elements in at least three design categories.
Realisation of Design Elements	The candidate fails to realise their ideas practically in the final design of the piece. This may be due to the use of inappropriate materials, insufficient care taken, equipment malfunctioning etc.	The candidate realises their ideas practically in the final design of the piece, in one or two of the design categories. Some design elements may be stronger than others, with noticeable technical glitches in realization.	The candidate realises their ideas practically in the final design of the piece, in at least two design categories to some extent. Some design elements may be stronger than others, with some technical glitches in realization.	The candidate realises their ideas practically in the final design of the piece, in at least three design categories, to good effect. The majority of design elements work seamlessly and there are few, if any, technical glitches in realization.	The candidate realises their ideas practically in the final design of the piece, in at least three design categories, to exceptional effect. All design elements work seamlessly, supporting the performance and its reception by the audience.
Creating a cohesive theatrical whole	The candidate fails to bring the different design elements together so that they work cohesively and together contribute to a cohesive theatrical whole.	The candidate brings different design elements together in one or two design categories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings different design elements together seamlessly to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across two or more design categories.
Director / Theatre Maker Notebook *(D/TMN)	The candidate fails to submit a *(D/TMN) with evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with limited and incomplete evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with adequate evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with complete and insightful evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with outstanding, insightful and highly effective evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.
Interview	The candidate fails to arrive for the interview or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview; responses to the interview panel's questions are limited and often not satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are adequately and partly satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are insightful and well motivated.	The candidate's responses to the interview panel's questions and enquiries are outstanding, insightful and highly effectively motivated.

TECHNICAL THEATRE PROGRAMME		STAGE MANAGEMENT			RUBRIC
LEVEL	1	2	3	4	5
Criteria	1 – 34%	35 – 49%	50 – 69%	70 – 79%	80 – 100%
Prop list (where applicable)	The candidate fails to provide a props list or provides an extremely limited list.	The candidate provides a props list with evidence of only some props.	The candidate provides a props list with evidence of all props; most scenes are included.	The candidate provides a props list with evidence of all props and all scenes are included. Research around suitable props is provided.	The candidate provides a props list with evidence of all props and all scenes are included. The function of the props are also included. Research around suitable props is extensive and the best selections have been made.
Costume list (where applicable)	The candidate fails to provide a costume list or extremely limited list in evidence and scenes for use are not indicated.	The candidate provides a limited and incomplete list of costumes. No scenes for use are indicated.	The candidate provides a list of all costumes and some scenes for use are indicated.	The candidate provides a list of all costumes and all scenes for use are indicated but list lacks detail. . Research around suitable costumes is provided.	The candidate provides a list of all costumes and all scenes for use are indicated. Detail is provided and the list is easy to navigate. Research around suitable costumes is extensive and the best selections have been made.
Furniture list (where applicable)	The candidate fails to provide a furniture list.	The candidate provides a furniture list. Some furniture is listed and scenes for use are not indicated.	The candidate provides a furniture list of most furniture as well as most scenes for use is indicated.	The candidate provides a complete furniture list, scenes for use are indicated and most functions are indicated. Research around suitable furniture is provided.	The candidate provides a complete furniture list, scenes for use are indicated and the function of each piece of furniture. The list is easy to navigate. Research around suitable furniture is extensive and the best selections have been made
Cast list with contact numbers	The candidate fails to provide a cast list.	The candidate provides evidence of some cast members listed for some scene/s with some contact details.	The candidate provides a complete cast list but not for each scene with most contact details.	Complete cast list is supplied for each scene with contact details in at least 1 medium of communication.	Complete cast list is supplied for each scene with full contact details via different mediums of communication.
Sound Cues (where applicable)	The candidate fails to provide evidence of sound cues indicated.	The candidate provides evidence of indicating some sound cues with sound levels.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level but sound level not always appropriate to for the performance space.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space. Placement of speakers has been considered and is effective.
Light Cues (where applicable) (Consider the type of equipment available)	The candidate fails to provide, indicated in the Stage Manager Prompt Book, evidence of LX cues indicated.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of some LX cues reflecting light intensity.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of LX cues reflecting light area and light intensity as well as timing.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of LX cues, with impulse indicated, reflecting light area and light intensity as well as timing.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all LX cues correctly indicated, with impulse and appropriate anticipation markings, reflecting light area and light intensity appropriate to the performance space as well as timing.
Movements noted	The candidate fails to provide, indicated in the Stage Manager Prompt Book, notes of movements indicated.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of some movements noted.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all movements noted.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all movements noted with the use of appropriate abbreviations.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all movements noted with the use of appropriate abbreviations and reference to furniture and décor.
Scene Changes	The candidate fails to provide evidence, indicated in the Stage Manager Prompt Book, of indicated scene changes.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of some scene changes with some actions that should be taken.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all scene changes with notes of actions that should be executed.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all scene changes with notes of actions that should be executed and crew/ actors involved.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/ actors involved.
Calls	The candidate fails to provide evidence, indicated in the Stage Manager Prompt Book, of calls.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of some calls with some impulses.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all calls with impulses.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all calls, time indications as well as impulses.	The candidate provides evidence, indicated in the Stage Manager Prompt Book, of all calls noted with time indications as well as impulses and, where needed, anticipation markings with clear indications of time.
Opening and closing procedures	The candidate fails to indicate, indicated in the Stage Manager Prompt Book, the list of opening and closing procedures.	The candidate provides, indicated in the Stage Manager Prompt Book, only brief opening and closing procedures.	The candidate provides, indicated in the Stage Manager Prompt Book, a protocol for opening and closing procedures.	The candidate provided, indicated in the Stage Manager Prompt Book, appropriate protocol for opening and closing procedures including calls and the impulses required.	The candidate provides, indicated in the Stage Manager Prompt Book, appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. Relevant crew/ actors are listed with calls.
Map of layout of props table (where applicable)	The candidate fails to do a layout of props.	The candidate provides a map of evidence of a layout of some props.	The candidate provides a map indicating the layout of props on a prop table.	The candidate provides a marked map indicating the layout of all props on a prop table.	The candidate provides a clearly marked map indicating a thoughtful layout of all props used on a prop table. Differentiating order of props according to scenes and/or other appropriate criteria.
Floor plan of stage setup (where applicable)	The candidate fails to submit a stage map or some stage map indicating some aspects of props, furniture and décor.	The candidate submits a basic stage map indicating props, furniture and décor.	The candidate submits a functional stage map indicating all props, furniture and décor.	The candidate submits a clearly labeled stage map indicating all props, furniture and décor with some degree of detail.	The candidate submits a clearly labeled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail.
Stage Manager Prompt Script	The candidate fails to submit a Stage Manager Script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a Stage Manager Script with some evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a Stage Manager Script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects but not always clear or correct.	The candidate submitted a Stage Manager Script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a Stage Manager Script with evidence of exceptional and clear detail of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.
Interview	The candidate fails to arrive for the interview or fails to submit a Stage Manager Prompt Script or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits an incomplete Stage Manager Prompt Script and provides brief and unsatisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete Stage Manager Prompt Script and provides satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete Stage Manager Prompt Script and provides satisfactory and well motivated answers posed by the examination panel.	The candidate arrives for the interview, submits a complete Stage Manager Prompt Script and provides insightful, well motivated and thoughtful answers posed by the examination panel.

General

This Curriculum and Assessment Policy Statement should be read in conjunction with the:

4.9.1 National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R-12; (NPPPR) and

4.9.2 The policy document, *National Protocol for Assessment Grades R-12*.