



basic education

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DRAMATIC ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

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These guidelines consist of 49 pages.

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1. INTRODUCTION

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

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

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

2. TEACHER GUIDELINES

2.1 COVID-19: IMPLICATIONS AND AMENDMENTS TO THE PATS

If there is still threat of contracting Covid-19 learners must perform three **individual** dramatic items – one for each PAT.

Assessment must be administered at school. The candidate, the teacher and a person who takes a video of each candidate's PAT performance (not necessarily a professional videographer) are the only three individuals that may be in the classroom when learners are assessed.

Learners may perform without masks but must maintain a strict physical distance of 1,5 metres away from the videographer and the teacher. The room must be well ventilated at all times. Keep doors and windows open.

2.2 GENERAL

The Annual Programme of Assessment for the subject Dramatic Arts stipulates THREE PATs should be completed for the school-based assessment (SBA) component. This means ONE PAT per term for terms 1, 2 and 3. Ensure that you, as the teacher, have a clear understanding of all four Broad Topics and their related Topics when you prepare, set, implement and mark the PATs. All three PATs contain two sections:

SECTION 1: WRITTEN SECTION

The Written Section consists of an Assignment, an Essay and a Research task. The learners are required to demonstrate cognitive and conceptual understanding of the fundamental concepts of the CAPS Broad Topics and Topics, on which the Written Section is based, as well as planning, reflection and record-keeping skills. The Essay, Research and Assignment tasks may be done in any order in any of the three terms, and according to a school's specific planning. The Written Section serves to prepare learners theoretically for the Performance Sections of the PATs.

SECTION 2: PERFORMANCE SECTION

The focus of the Performance Section is to develop the practical skills and techniques prescribed in the CAPS Broad Topics and Topics incrementally and cyclically. Learners should demonstrate applied competence in the form of dramatic items such as a poem, monologue, prose, scene/extract from a published play, physical theatre, film, design, directing, stage management. A variation in Dramatic Form, Style, Genre and Dramatic Movement needs to be demonstrated – as prescribed for the end-of-year examination.

2.3 AIMS

Both the Written and the Performance Sections aim to:

- Most importantly ensure thorough TEACHING and deep/complex LEARNING has taken place. Guard against an assessment-driven approach. Plan your lesson plans to ensure enough time is spent on you, the teacher, TEACHING and the learner LEARNING. The formal assessment of the PATs is merely the end point of a long process based on teaching and active learning. **NOTE:** Deep learning is an approach and an attitude to learning, where the learner uses higher-order cognitive skills such as the ability to analyse, synthesize, solve problems, and thinks meta-cognitively in order to construct long-term understanding. It involves the critical analysis of new ideas and linking them to already known concepts and principles so that this understanding can be used for problem solving in new, unfamiliar contexts. Deep learning entails a sustained, substantial and positive influence on the way students act, think or feel. Deep learning promotes understanding and application for life.
- Guide learners through an academic, theoretical, conceptual, technical and practical skills process to enable them to integrate theory and practice in a meaningful manner.
- Deepen and consolidate the learners' understanding and learning of the classroom teaching.

- Provide the opportunity to build a varied theoretical and practical repertoire in terms of process and product.
- Integrate theory and performance concepts, skills, knowledge and content.
- Prepare the learners for the complex cognitive and abstract theoretical and performance demands of the mid-year, trial and end-of-year examinations:
 - Paper 1: Written Examinations
 - Paper 2: Performance Examinations: Theme/Audition or Technical Programme

2.4 SOME IDEAS AND APPROACHES

Theoretical, academic, technical skills:

- The subject Dramatic Arts requires a minimum of three years of rigorous, continuous teaching, learning, development and maturation of conceptual and practical skills and techniques. The development of voice modulation techniques, for example, should occur over the three-year period and not only in Grade 12. (Ensure every period or moment of teaching is focused.)
- The transfer of knowledge, acquisition of skills and change in attitudes and values are embedded in an ongoing **deep process** approach. It is within the process that creative thinking, creativity, imagination, visualisation, problem-solving and critical thinking are discovered, explored, conceptualised, implemented, developed and applied. These aspects cannot be attained through individual methodologies or product creation.
- Consciously develop learners' content knowledge as well as the academic and technical rigour of the subject. At the end of Grade 12 learners should demonstrate applied competence of the *Curriculum Assessment Policy Statement* from Grade 10 to 11 to 12. Ensure that the integrity of technical skills, style, genres, principles etc. of the dramatic forms are maintained and demonstrated at all times. (E.g. an Elizabethan poem may be interpreted creatively, but the form and style of the iambic rhythm, the phrasing, the heightened poetry, the vocal and physical delivery, etc. of the Elizabethan genre must be mastered and demonstrated.)

Process, meaning, creative voice and product:

- Very few learners can complete a brief on their own. You, as the teacher, must guide and facilitate the creative process from inception to completion.
- Be open-minded about divergent ideas, creative inferences, innovation and offered solutions.
- **Remember, you must guide the aesthetic qualities and skills of the tasks.**
- It is the task of the teacher to enable the learner to find his/her own **creative voice**.
- Try to lead the learners to find individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation, e.g. attending and discussing plays, critiquing TV programmes and films.
- Guide learners to eliminate source material that lacks aesthetic appeal. Dramatic forms should be selected from a credible published source or recognised oral tradition rooted in indigenous knowledge systems. Caution: ensure all dramatic items are sourced from published play texts, novels etc. Be careful when the internet is used to source items. Ensure they are of a high quality and published on a reputable site.

Learners' styles and creativity:

- Learners should be confident and calculated risk takers, trying out new ideas and processes without fear of failure.
- It is important that confidence is encouraged and nurtured to ensure learners feel comfortable about taking risks and learning from their mistakes.
- Create high-risk, low-threat/safe environment.
- As far as possible know your learners in order to develop their particular strengths. Some will be careful planners, while others work more intuitively. Some will exhibit their work process outwardly; others work quietly, slowly and in private. Appreciate, nurture and, most of all, respect all work styles.
- Extrovert learners may readily offer a solution to another learner's mistakes. Encourage the extrovert to rather focus on their own process and encourage the introverted learner to offer and communicate their own solution. Extroverts are not necessarily leaders. Often the introverted learner is more conscious of detail, process and meaning. Encouraging these learners' voices and opinions may enrich discussions.

- Creative activity may proceed from a number of different levels: from the lower end, such as producing a written framework for a Theme Programme; or the upper level, developing an entirely fresh and individualised process and/or outcome. Both are valid.
- There are many ways of creating. Be flexible enough to allow learners to find and use their unique ways. One expects a stronger individual interpretation and style in Grade 12 learners. Resources or the lack thereof does not determine the level of creativity but rather what the learner does with the resources available. The focus is on innovation and the ability to re-imagine, re-frame or re-present a process or product from their unique view of the world.

Assessment, feedback, listening and communication skills:

- Conduct informal assessment continuously. Discuss the progress of learners' work with them individually. Guide learners to find their own solutions, rather than imposing your ideas on them.
- Have regular 'critique sessions' during which the teacher facilitates learners to talk and discuss their own and their classmates' processes/work in an informed and constructive way. Base this discussion on the content in the CAPS.
- Be skilled at listening. Dramatic Arts is about effective and skilled communication. Practice and promote a culture of 'listening to understand' and not only 'listening to dispute' or 'disagree'. Be careful not to enforce a simplistic understanding of 'listening' to ensure learners do not 'talk back' or express their points of view or the construct from which they have worked. You may even have to change your well thought-out position based on knowledge you have as a teacher. There is not only one way of doing things, but multiple ways.
- It is important to view and discuss the body of work by learners continuously throughout the year. It helps to identify their strengths and improvement points. Teach learners to record their experiences and feelings in a reflective manner in their individual process journals. Apply the principle of: 'what is not documented did not happen'. This will help to develop critical and creative thinking and will make the selection and ordering of ideas more transparent and conscious.
- Beware of damaging criticism. It is advisable to start with the positive and then move to areas that can be improved. Enter into dialogue with a learner, e.g. *'I think it will be more effective if you change this ... What do you think?'* This makes them feel part of the process and makes them think about their work. Use coaching and de-briefing skills. Create a space in which learners may disagree with you.
- Guide learners to be effective, independent, critical, creative and reflective thinkers. Do not underestimate learners; challenge them, as they often rise to the occasion. Use a range of questions that extend and deepen learners' ability to re-consider their creative choices. This should lead them to ask: 'If this is how it is now, how else can it be?'

Reflection:

- As a starting point; reflection is best done against the agreed upon rubric criteria. Reflective practices include reflection before, during and after a task. Teachers may also, as a learning tool, use the rubric criteria as questions to debrief and reflect on the evidence produced by the learner. At the end of each PAT (Written and Performance Sections) there should be reflection/feedback on the work presented. Teachers need to share comments on the strengths and the weaknesses. This will provide learning and improvement points for the learner to implement for continuous development and mastery.
- This may be either written or verbal feedback and it could take the form of: self-reflection, class/teacher reflection and marking, peer reflection, open critique session guided by the TEACHER as well as the learner.

2.5 HOW TO ADMINISTER THE PATs

Teachers must:

- Ensure all resources, required to do the PATs, are available. See the *DBE Catalogue for Learning and Teaching Support Materials (LTSM)*.
- Allocate sufficient time on the timetable for learners to complete the PATs (select contact time during and/or after school).
- Ensure you TEACH every CAPS Topics concept/skill and knowledge component thoroughly. Facilitate a deep LEARNING process for each learner before the actual assessment of the PATs is administered.
- Use the *Guidelines for Standardisation for an Assessment, Essay and Research* to ensure the correct format, length, content etc. is applied across the nine provinces for the Assignment, Essay and Research.
- Monitor the progress of the PATs during the rehearsal process.
- Conduct informal continuous assessment.
- Complete formal assessment; using the rubrics provided in this document.
- Complete the Excel mark sheets/spread sheets provided by the province.
- Follow school policy and deadlines regarding submission of marks.
- File the **Lesson Plans** as well as the **Assessment Tasks'** briefs and instructions as well as the **Assessment Tools** (rubrics, marking guidelines, checklists) for the PATs, based on the CAPS topics, in the file called: *TEACHER FILE: LESSON PLANNING AND ASSESSMENT TASKS PLANNING*.
- This file must be available for cluster, provincial and national moderation.
- Record, on an ordinary cellphone, the Performance Sections of learners' PATs and download onto a DVD. This DVD must be available for moderation.
- File the learners' completed assessment evidence of both the Performance Sections (DVDs) and the Written Sections of the PATs in the file called: *LEARNER FILE: ASSESSMENT EVIDENCE*.
- This file must be available for cluster, provincial and national moderation.
- All learners' Written Section' and 'Performance Section' evidence should be available at all times and remains the property of the Department of Education until the final results are released. Keep these written pieces and DVD-saved performances locked up in your classroom. This is a school responsibility..

2.6 HOW TO MARK/ASSESS THE PATs

Teachers should ensure that the assessment/markings of PATs:

- Measures the achievement of the CAPS Broad Topics and Topics content: Concepts/Skills/ Knowledge as well as the theoretical and performance components of each topic.
- Determines whether the *Guidelines for Standardisation of the Written Sections* were followed.
- Uses the relevant rubrics for the:
 - Theory Section: rubrics for the assignment, essay and research
 - Performance Section: rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics.
- Adheres to the following principles of:
 - **Fairness:**
An assessment should allow for learners of all genders (LBTQ plus) and all backgrounds to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed. Fairness is jeopardised if bias exists in the task or in the marker. For a task to be fair, its content, context and performance expectations should: reflect knowledge, skills and experiences that are equally familiar and appropriate to all learners. This should include access to research resources.
 - **Reliability:**
An assessment is considered reliable when the same results occur regardless of when the assessment occurs or who does the marking.

- **Validity:**
An indication of how well an assessment actually measures what it is supposed to measure. A valid task should:
 - Reflect actual knowledge or performance, not test-taking skills and memorised facts
 - Engage and motivate students to perform to the best of their ability
 - Be consistent with current educational theory and practice
 - Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. This promotes scaffolding of thinking, planning for thinking, assessing thinking about content, recognising the level of thinking students demonstrate.

Be relevant in lesson plan design and teaching. This enhances the learners' ability to evaluate, justify, infer, predict, conclude, revise, recommend, argue, prioritise, formulate, etc. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom.

2.7 MODERATION OF PATs

2.7.1 The moderation of the PATs, although an important process, should be effected within the context of the whole process of planning, teaching, learning, assessment and moderation. **The amount of time spent on moderating learner evidence should not take away from the important moderation of teaching and learning.**

2.7.2 It is important to be clear that the purpose of moderation is to focus on the whether the CAPS Topics (skills, knowledge and content) have been TAUGHT and LEARNED.

2.7.3 Moderation is a shared understanding of several steps and processes. Familiarise yourself with the meaning, purpose and scope of the following steps/processes:

Step 1: Verification

This is a quick and short first step in the moderation process. A checklist is used to tick off which items of evidence, as required by policy, have been submitted for moderation.

Step 2: Moderation

A template that lends itself to analyse the spread and scaffolding of Blooms' Taxonomy's six cognitive levels and four thinking processes, as applied to the CAPS Topics, can be used. Officials must ensure moderation includes the following:

- Lesson Plans: Are the lesson plan activities based on the content of the CAPS Topics?
- Assessment Task Plans: Are the assessment task activities/briefs/instructions based on the CAPS Topics and the respective lesson plan?
- Learner Assessment Evidence: Is the learner's assessment evidence based on the CAPS + the respective lesson plan + the respective assessment task?

2.7.4 **Standard Setting**

Internal standardisation provides a system for checking the quality of assessment to make sure that it is:

- Valid – relevant to the standards for which competence/attainment is claimed
- Authentic – produced by the learners
- Current – sufficiently recent for assessors to be confident that the learner still has the same level of skills or knowledge
- Reliable – genuinely representative of the learner's knowledge and skills
- Sufficient – meets all the requirements of the standards in full
- This is the process in which it is determined if the minimum performance/achievement levels, required for each grade/topic, has been accomplished. The achievement levels are determined by the:
 - Topic's skills, knowledge, content and concepts
 - 6 cognitive levels
 - 4 thinking processes
 - 3 levels of difficulty

Evidence of this will be found in the instructions, activities, exercises, briefs, etc. of the lesson plans, assessment task plans and learner assessment evidence which officials must moderate. It must be clear what learners should know and be able to do when they have reached each level/topic.

2.7.5 Quality Assurance

Officials must ensure the processes of the following are followed and available as evidence:

Teacher training: all Dramatic Arts teachers must have official higher education training to offer the subject: minimum 3-year degree in Drama, PGCE as well as CAPS training.

Teacher plans: above 1, 2 and 3 items of evidence must be of value and be fair, valid and reliable. Clear teaching, learning and assessment of topics (skills, content, knowledge and concepts) must be contained in each activity, exercise, instruction, brief, etc. These must be scaffolded from lower to middle to higher-order in terms of Blooms' Taxonomy.

2.7.6 Standardisation

Standardisation is a process used the world over to mitigate the effect of factors other than the learners' knowledge and aptitude on the learners' performance. Officials must use the moderation evidence to assist teachers to understand, interpret and implement the CAPS Topics skills, knowledge, content and concepts

2.7.7 Moderation:

- Should take place each time a PAT is completed.
- Checks that assessment tasks and activities provide learners with fair and valid opportunities to meet the standards and expectations of the CAPS.
- Agrees on strengths in learners' performances and plans to improve skills and knowledge.
- Provides feedback on teacher judgments (setting and marking of PATs) to improve teaching.
- Raises standards and expectations and levels of consistency.
- Ensures learning is at the appropriate level and that learners develop skills for learning, life and work.
- Should be conducted internally at school level, by a peer teacher/HOD/principal before the cluster/provincial moderation.
- Should involve teachers in the moderation process to ensure professional development.
- Should ensure interrelated reliability in the awarding of marks.

3. LEARNER GUIDELINES

3.1 INSTRUCTIONS TO LEARNERS

Three PATs must be completed during the year, one per term. Each of the three PATs consists of a Written Section as well as a Performance Section. You must complete both and integrate the theoretical and practical concepts, skills and content at all times.

Select and prepare your three contrasting drama items for your end-of-year performance examination. **NOTE:** To select an item a month before your final examination is not a good idea, the reason being that emotional and physical integration takes time. You need months to grow into a poem, etc.

Writing and theoretical conceptualisations, as well as higher-order thinking skills, take practice. Use the three writing/theoretical sections to ensure you know how to write down your thoughts, learning and experiences in a form that will achieve the aims, structure and form of a written examination.

3.2 PRACTICAL ASSESSMENT TASKS

ANNUAL PROGRAMME OF ASSESSMENT			GRADES 10 AND 11
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 2: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 5: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 6: Grades 10 and 11 End-of-year examinations <ul style="list-style-type: none"> Written Examinations (150)
	Task 3: Mid-year Written Control Test (100)		Task 7: Grades 10 and 11 End-of-year examinations <ul style="list-style-type: none"> Performance Examinations (150)
	Task 4: Mid-year Performance Control Test (100)		

ANNUAL PROGRAMME OF ASSESSMENT			GRADE 12
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 2: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 5: Practical Assessment Task <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Final National External Examinations Paper 1: Written Examinations (150)
	Task 3: Mid-year <ul style="list-style-type: none"> Written Examinations (150) 	Task 6: Trial Examinations Written examinations (100)	
	Task 4: Mid-year performance examinations (150)	Task 7: Trail examinations <ul style="list-style-type: none"> Performance Examinations (100) 	
		Final National External Examinations Paper 2: Performance Examinations (150)	

WRITTEN SECTIONS

The following information is standardised for each year's PATs. This is to ensure standardisation across the provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.

The pointers below must be followed. Some examples of presentation modes are shared below. It is not practical to list all types of modes or formats. Aim for creative and unique presentations.

JOURNAL	ESSAY	RESEARCH
Learners: This PAT section may be in the form of a journal, collage, etc. Also explore innovative ways of keeping a journal, e.g. electronic journal and a blog. Make sure you know exactly what your teacher has briefed and instructed you to present. You should follow the following processes when you write a journal: 1. Collect 2. Analyse 3. Interpret 4. Reflect 5. Present information on your own personal practical skills development journey.	Learners: Use the theoretical support material given to you by your teacher (textbook, classroom notes) to write the essay. Make sure you follow the guidelines and brief instructions set by your teacher. Use this PAT section to practise your essay-writing skills in preparation for the essays in the written examination. Ensure your essay follows the basic format of an essay: 1. Introduction 2. Body of knowledge 3. Conclusion	Learners: Collect additional outside source material to do independent research to enrich your understanding of the research brief and instructions. Make sure that you look at as many different sources as possible. The internet is only one option and is not always reliable. At all times be ethical in your research. Research requires: 1. Use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

PERFORMANCE SECTIONS

Each of the three Performance Sections of the PATs should be used by you to select, prepare and present your dramatic items for your end-of-year final external performance examination:

- Theme Programme OR
- Audition Programme OR
- Technical Theatre Programme.

Once you have performed your dramatic item, keep on developing and improving it throughout the year.

Theme/Audition Programme: (Any THREE of the drama forms below)

Monologue, poem, extract, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement, mime. These are examples only. You may use other examples, but it is essential that all alternative dramatic items adhere to the CAPS criteria and the subject Dramatic Arts. A song or dance may not be selected as a complete dramatic item. These items are assessed in Dance Studies and Music. Songs and dances, short and relevant to the theme of the theme-/audition programme, may be used as the prescribed links between the three selected dramatic items

NOTE: As per the CAPS: For both the theme/audition programmes relevant links must be created between each dramatic item. A continuous performance must be presented for the trial and final performance examinations at the end of the year. Candidates may not leave the stage/performance area after each item has been performed.

Technical Theatre Programme

- Design (scenery/properties/lighting/sound/costume/make-up)
- Directing
- Film
- Stage management

3.3 ASSESSMENT/MODERATION RUBRICS/TOOLS**WRITTEN SECTIONS:**

An assessment tool/rubric is provided for the assignment, essay and research tasks. These are available in both the CAPS and this PAT document – annexures at the end of the document.

PERFORMANCE SECTIONS:

Select and analyse one dramatic item for each of the three PATs: Performance Section:

1. Individual theme/audition programme:
Select three contrasting dramatic items; contrasting in genre, movement and form.
 2. Technical theatre programme:
(Stage management, directing, film making, design, theatre making): Select either a one-person show or one dramatic item
- Genres and Movements:
Commedia dell Arte/Greek Theatre/South African Theatre/Realism in the Theatre/Elizabethan Theatre/Epic Theatre/Poor Theatre/Theatre of the Absurd/Postmodern Theatre
 - Dramatic Forms:
Poem/storytelling/monologue/prose/praise poem/dramatised prose/mime/physical theatre/movement/mime

Once you have prepared and presented your work on a dramatic item, keep on developing and improving it throughout the year

3.4 EXAMPLE: THREE CONTRASTING PAT DRAMATIC ITEMS SELECTED FOR AN INDIVIDUAL THEME PROGRAMME

TITLE: STOP ABUSING ANIMALS AND NATURE

PAT 1: DRAMATIC ITEM 1: AFRICAN STORYTELLING

GENRE: AFRICAN DRAMA FORMS

PUBLISHED: <https://www.travelbutlers.com/safari/wildlife-guide/folklore-cheetah.asp>

TITLE: *WHY THE CHEETAH CRIES*

One day, a hunter left his village to go and find food for his family. He passed a small clearing and noticed a young Impala who had strayed away from the main herd. While the hunter was working out the best way to catch the Impala, he noticed a mother Cheetah in the long grass near the Impala. Suddenly, the Cheetah leapt out of the grass and with great speed bore down and caught the Impala before it had a chance to run away.

The hunter marvelled at the Cheetah's hunting ability and wished that he could have a Cheetah to train to catch food for him. Then he noticed her three young cubs sitting nearby in the shade of a tree, watching their mother kill the Impala for their dinner.

'This could be the answer,' thought the hunter. 'Why don't I steal one of the cubs and take it back to the village with me, so that I can train it to hunt for me instead.'

Quick as a flash, the hunter ran over to the cubs, and picked up the nearest one. 'Why not take all three,' he then thought. 'That way, I'll be able to catch three times as much food for my family.' The hunter scooped all three cubs into his bag and ran off.

The mother Cheetah dragged her kill back to where she had left her cubs and was distraught to see that they had gone. She cried and cried for hours, and the tears made a dark stain down her cheeks.

An old man passed by and asked what was wrong. When he heard that the cubs were missing, he realised that the three cubs that had been brought into his village that morning by the hunter must belong to the mother Cheetah. He promised to return the cubs to her immediately and went to the village. The old man scolded the hunter for not only stealing the cubs, but for dishonouring the tribe's hunting traditions of using their own abilities and skills.

When the cubs were returned to their mother, she was very grateful, but the hours of crying meant that her face was permanently stained with the dark stripes.

[Source: <http://vlad-art.co.uk/Cheetah-Cubs-Savannah-Africa-Pencil-Drawing>]

LINK 1

'Earth provides enough to satisfy every man's need, but not every man's greed.' –Mahatma Gandhi

PAT 2: DRAMATIC ITEM 2: MONOLOGUE

GENRE: REALISM

PUBLISHED: This monologue is reprinted from *The Moscow Arts Theatre Series of Plays*. Ed. Oliver M Saylor. New York: Brentanos, 1922.

TITLE: A monologue from the play *UNCLE VANYA* by Anton Chekhov

ASTROFF: You can burn peat in your stoves and build your barns of stone. Oh, I don't object, of course, to cutting wood when you have to, but why destroy the forests? The woods of Russia are trembling under the blows of the axe. Millions of trees have perished. The homes of the wild animals and the birds have been laid desolate; the rivers are shrinking, and many beautiful landscapes are gone forever. And why? Because men are too lazy and short-sighted to stoop and pick their fuel from the ground. Am I not right? Who but a senseless barbarian could burn so much beauty in his stove and destroy what he cannot create himself? Man has reason and creative energy so that he may increase his possessions. Until now, though, he has not created but destroyed. The forests are disappearing, the rivers are drying up, the game is being exterminated, the climate is spoiled and the earth becomes poorer and uglier every day. I read irony in your eye; you do not take seriously what I am saying; and -- and -- perhaps I am talking nonsense. But when I cross peasant-forests which I have saved from the axe, or hear the rustling of the young trees which I have set out with my own hands, I feel as if I had had some small share in improving the climate, and that if mankind is happy a thousand years from now I shall have been partly responsible in my small way for their happiness. When I plant a young birch tree and see it budding and swaying in the wind, my heart swells with pride and I -- however -- I must be off. Probably it is all nonsense, anyhow. Goodbye.

LINK 2

'We are all one' and 'All creatures low and high are one with nature. No life is insignificant'. –Taoist saying

PAT 3: DRAMATIC ITEM 3: POEM

GENRE: REALISM

PUBLISHED: https://www.poetrysoup.com/poem/paradise_warns_1360422

TITLE: 'PARADISE WARNS'

Creation perfectly wrought
designed by God for mankind
precious gift to tend
with responsible stewardship...
such was magnificent in the beginning
a paradise of wonders.

Paradise
indeed, yet corrupted
as inhabitants
keep on maligning
her elegance of grace-filled beauty ---
now ... Mother Earth grievously languishes.

Mother Earth
oh, verily afflicted
with men's exploits
while technology soars
toward progress' crest
leaving her virgin forests ravaged
against original stature:
Nature at its best.

Nature
sighing in desperate disgust
at civilization's arrogance
along mocking skeptical mirth
never stops to give stern warning
tolerating not abuse to planet, once verily functional.

Planet
offering life
brings earnest admonition
inflicting guilt...to heed, hopeful
we do so, lest in despair
wail for wasted creation.

[Source: <https://www.pngwing.com/en/free-png-nycyz>]

3.5 THEME/AUDITION PROGRAMME

COVID CONTEXT: INDIVIDUAL ADAPTED PROGRAMME. NO DIALOGUE OR SCENE.		
<p>NOTE: ONLY teachers who have FORMAL training, a qualification or experience in drama, voice, acting and theatre performance may teach this option.</p> <p>NOTE: The following are ONLY examples, PAT 1 as a poem, PAT 2 as a monologue, etc. Teachers and learners may decide on any type of dramatic item for any of the PATs, e.g. Storytelling for PAT 1, Praise Poem for PAT 2, etc.</p>		
PAT 1	PAT 2	PAT 3
DRAMATIC ITEM 1	DRAMATIC ITEM 2	DRAMATIC ITEM 3
POEM	MONOLOGUE	PHYSICAL THEATRE
<ul style="list-style-type: none"> • Preparation • Understanding poem • Expression of meaning • Vocal expressiveness • Vocal clarity • Physical work • Emotional connection • Creation of appropriate mood • Use of poetic devices • Impact of poem 	<ul style="list-style-type: none"> • Preparation • Impact of monologue • Understanding of monologue • Vocal characterisation • Vocal clarity • Physical characterisation • Stage sense use of space • Emotional connection • Playing of subtext • Interpretation of character • Relationship to listener • Believability • Structure of monologue • Rhythms/Shape of monologue • Creation of appropriate genre/style 	<ul style="list-style-type: none"> • Practical/Performance Skills • Understand and use a range of movements, choreographic styles and processes. Show competence and confidence in movement performance so that ideas are understood. • Experimentation (Development and realisation of ideas) • Use a variety of stimuli, accompaniments and movement styles to create sequences. Expand 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. • Critical Awareness • Make analytical comments which helps improve the structure and performance of own and others' work. • The ability to compare and contrast the work of different movement styles. Understand the difference between objective judgments and personal preference when creating, using and watching movement forms. • Personal and Social Skills • Work co-operatively as a member of a group, sharing ideas so that the task is completed. Work at developing an idea and organising work independently. Sustain focus and effort through all stages and kinds of work
<p>The three dramatic items/PATs above may be used for the end-of-year individual adapted theme programme. However, note that to become a theme/audition programme, two links need to be created and rehearsed to create a continuous running performance.</p>		
<p>WATCH AND LEARN When I Die: https://www.youtube.com/watch?v=COAAvcpcU4 If Tomorrow Starts Without Me: https://www.youtube.com/watch?v=8YMJclvpUlc How to Perform a Monologue :https://www.youtube.com/watch?v=9b0mzm7jDEs Antony in Julius Caesar: https://www.youtube.com/watch?v=q89MLuLSJgk Laura Carmichael as Portia: https://www.youtube.com/watch?v=wmmBT_4dml0 Monologue: https://www.youtube.com/watch?v=q9OTmPhKQos Monologue: Conformity: https://www.youtube.com/watch?v=E8BYDK9JX5E Poem: Invictus: https://www.youtube.com/watch?v=3Uc9wS3DOPo</p>		

3.6 FILM MAKING

NOTE: Only teachers who have formal training, a qualification or experience in film making may teach this option.

PRODUCTION PHASES, OUTCOMES AND CHECKLIST

PAT 1	PAT 2	PAT 3
PRE-PRODUCTION	PRODUCTION	POST PRODUCTION
<p>The pre-production phase is the planning process of every task before production begins.</p> <ul style="list-style-type: none"> • Select a script (dramatic item) • Analyse the script • Break down the script into scenes • Brainstorm ideas • Create the final film script • Create and decide on the concept and your vision as a filmmaker • Create the story board • Cast the actors • Decide on and create the designs for the film (props/costume/set/lighting, etc.) • Select props • Select costume • Select locations • Finalise the crew • Finalise lighting ideas • Finalise camera angles, movements and shots • Create a shooting schedule • Obtain editing software app or programme • Understand the working of cellphone to record footage • Record and reflect on all tasks above in your film-making journal 	<p>The production phase begins with the recording of the footage. This process will capture all the scenes and information from the production process.</p> <ul style="list-style-type: none"> • Production meeting (script analysis, scene breakdown, storyboard, shots, schedules) • Finalise camera angles, movements and shots • Create a shot list • Create shooting schedule • Prepare the location • Set up the set • Set up the shots • Rehearse the scene • Shoot the scenes • Log footage • Record and reflect on all above tasks in your film-making journal 	<ul style="list-style-type: none"> • Review the footage • Create a paper edit • Familiarise yourself with the operations of the editing programme • Import picture and sound to editing software on the computer • Keep an editing log of edits/cuts, etc. • Edit 1st rough draft footage • Edit sound/music/music/dialogue • Export for viewing • Edit 2nd draft • Complete title sequence • Complete credit list • Edit final draft • Lock picture • Output project to final format • Make copies • Record and reflect on all above tasks in your film-making journal

The three production phases above, as achieved through the completion of the three PAT as well as the tasks listed above, places the film-making technical programme on a similar level as the individual adapted theme programme and the individual audition programme may be used. A further standardisation is to select a dramatic item as the 'film script', e.g. a published poem or a prose or monologue or dialogue (scene). The final short film may not exceed two minutes.

WATCH AND LEARN

1. Yesterdays: A visual poem: https://www.youtube.com/watch?v=-hJmH6vRy_s
2. I am afraid: <https://rb.gy/2uhjsb>
3. Snow brawl: <https://rb.gy/mptd6m>
4. Today I rise: <https://www.filmsforaction.org/watch/today-i-rise/>
5. The red balloon: <https://www.studiobinder.com/blog/best-short-films/#the-red-balloon>
6. When you say you're a swimmer: <https://rb.gy/nojw6w>
7. Embarrassed: <https://www.shortoftheweek.com/2016/07/18/embarrassed/>
8. Powerful Thoughts: <https://www.youtube.com/watch?v=wMSe0Hdn2cq>

FILM CONVENTIONS AND TECHNIQUES**THEORY:**

1. Film terminology (close-up, medium shot, long shot, pan, dissolve, etc.)
2. Film conventions (flashback, fast forward, voice over, split screen, etc.)
3. Understand different film techniques. Study this PowerPoint presentation: <https://rb.gy/1mz4mb>
4. Understand film conventions and how these affect performances. Study this PowerPoint presentation. <https://rb.gy/flu1i1>
5. Use film techniques and conventions effectively: <https://www.youtube.com/watch?v=NvybQ5RpMkc>

3.7 DESIGN

NOTE: Only teachers who have formal training, a qualification or experience in theatre design may teach this option.

PAT 1, 2 and 3 and ACCOMPANYING OUTCOMES and CHECKLISTS

PAT 1	PAT 2	PAT 3
<p>The first PAT requires the candidate to complete the whole process from selecting a design element to producing a first product, e.g. set design.</p> <ul style="list-style-type: none"> Select a script (dramatic item) Analyse the script Research the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historic and theatrical contexts Select and motivate the most appropriate stage space Create a breakdown and indicate where and how which design component will be actualised Identify the 3 design components and select the first one of three, e.g.: <ul style="list-style-type: none"> Set Costumes Lighting Select and enrol the design support team Brainstorm ideas Apply design elements: line, colour, texture, form, space, movement and shape to the <ul style="list-style-type: none"> Ground plan Scale drawing and the set Miniature set Record and reflect on all above tasks in your design journal/notebook. 	<p>The second PAT requires the candidate to complete the whole process from selecting a design element to producing a second product, e.g. costume. The two products must form an integrated whole.</p> <ul style="list-style-type: none"> Apply the research of the script/dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 2's design component Use the PAT 1 script/item breakdown and identify the style, type, period, etc. of the costumes Maintain and select another design team. Enrol the team. Brainstorm ideas Apply design elements: Line, colour, texture, form, movement and shape to the: <ul style="list-style-type: none"> Drawings of the costumes Construct up to two costumes with recycled materials or available clothes Record and reflect on all above tasks in your design journal 	<p>The third PAT requires the candidate to complete the whole process from selecting a design element to producing a third and final product, e.g. lighting (note the lighting colours/effects can be applied to the set model and furniture or through projecting a torch through colour gels. The three products must form an integrated whole.</p> <ul style="list-style-type: none"> Apply the research of the script/dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economy, artistic, historical and theatrical contexts for PAT 1 to PAT 3's design component Use the PAT 1 script/item breakdown and identify the type, effects, etc. of the lighting Maintain and select another design team. Enrol the team. Brainstorm ideas Apply design elements: Line, colour, texture, form, movement and shape to the: <ul style="list-style-type: none"> Set model Record and reflect on all above tasks in your design journal

TECHNICAL THEATRE

PAT 1	Set: Design: https://www.youtube.com/watch?v=Jo8ccp6KZXI Set: Design: https://www.youtube.com/watch?v=3DHcON8JKhY Set: Design: https://www.wikihow.com/Design-a-Stage-Set Set: Drawing of a sketch: https://www.youtube.com/watch?v=aseFgW0AMZo Set: Drawing of a sketch: https://www.youtube.com/watch?v=XYXBvdyPKRs Build a stage set model: https://rb.gy/nlcy77
PAT 2	Costume design: https://study.com/academy/lesson/costume-design-definition-history-process.html Costume design: https://burtsdrama.com/stage-designers-lesson-6-costume-design/
PAT 3	Lighting design: https://www.youtube.com/watch?v=wqMYsjHU5rU https://www.youtube.com/watch?v=YuhK6q4XALU

NOTE: As with the CAPS Topics, this PAT guideline for design does not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. This is each individual teacher training and responsibility must be applied and demonstrated. It is therefore essential that only teachers, who have FORMAL experience, competency or a qualification in these fields, offer this option to learners.

3.8 STAGE MANAGEMENT

NOTE: Only teachers who have formal training, a qualification or experience in film making may teach this option.

NOTE: Candidates must select a dramatic item/short one-act play that makes provision for the film maker to use props, lighting, sound, costume etc.

PAT 1, 2 and 3 and ACCOMPANYING OUTCOMES and CHECKLISTS

PAT 1	PAT 2	PAT 3
<p>The first PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> • Provide a job description of a stage manager • Select a published five-minute one-person show script. Ensure the play is of a high quality. If sourced from the internet ensure the site is reputable. • Do a scene breakdown of the script • Paste the script in your stage management prompt book. Use the correct conventions, e.g. stage areas must be notated as USR for Up Stage Right, etc. • Analyse the script and present your findings in the form of a written journal for: <ul style="list-style-type: none"> ◦ Research on the period, genre. Analysis of the given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts • Identify and list, per scene, the following: <ul style="list-style-type: none"> ◦ Set ◦ Furniture ◦ Props • Select and motivate the most appropriate stage performance space for the staging of the one person show • Visualise the set: placement of furniture, windows, doors, stairs, etc. • Draw a floor plan according to metres converted to centimetres and use staging terminology • Map out the props table per scene, and indicate where you will place the props • Record and reflect on all above tasks in your stage management prompt/notebook 	<p>The second PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> • Visualise the character's movements and block them in relation to movement in the space (stage areas) and the use of furniture and set • From page one of the script, draw a floor plan of the performance space on all the left open spaces, e.g. proscenium stage: • Record all movements noted with the use of appropriate abbreviations and reference to furniture and décor. • Record and reflect on all above tasks in your stage management prompt/notebook 	<p>The third PAT requires the candidate to finalise the following stage management processes:</p> <ul style="list-style-type: none"> • Imagine where there may be lighting and sound cues and mark these in the script • Indicate sound cues, speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space • Indicated all LX cues and appropriate anticipation markings. Notate the light area and light intensity appropriate to the performance space as well as timing • Provide a complete cast list for each scene with full contact details via different mediums of communication • Create a pre-show call schedule • Provide an appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required • Compile a pre-show checklist • Record and reflect on all above tasks in your stage management prompt/notebook • The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers to questions posed by the examination panel

General	The stage manager	https://slideplayer.com/slide/14966532/
PAT 1	The stage manager	https://www.wikihow.com/Become-a-Good-Stage-Manager
	Stage manager – prompt and notebook	https://www.researchgate.net/figure/Actions-that-people-other-than-the-stage-manager-must-perform-highlighted-in-the-second_fig3_333518202/download
	Props table	https://www.google.com/search?q=stage+manager+props+table&tbm=isch&ved=2ahUKEwiigrPX5OLxAhURXxoKHb6RA4oQ2-cCegQIABAA&oq=stage+manager+props+table&gs_lcp=CgNpbWcQA1CUncZYjrwmYMnCJmgAcAB4AIAB3AOIAdAckgEIMi0xMC4yLjGYAQCGAQGqAQtnD3Mtd2l6LWltZ8ABAQ&sclient=img&ei=o_buYOKkMJG-ab6jItAl&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en https://www.youtube.com/watch?v=LdcBlquAV98
	Floor plan	https://www.google.com/search?q=stage+manager+floor+plan&tbm=isch&ved=2ahUKEwiR9YiF5-LxAhX1gM4BHRC9CfUQ2-cCegQIABAA&oq=stage+manager+floor+plan&gs_lcp=CgNpbWcQAzoCCAA6BggAEAUQHjoGCAAQCBAeOgQIABAYULLWAVjZ8QFg6PYBaABwAHgAgAH8AYgBxBKSAQQyLTEwmAEAoAEBggELZ3dzLXdpei1pbWfAAQE&sclient=img&ei=HPnuYJH3GvWBur4PkPmqA8&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en
PAT 2	Blocking	https://www.youtube.com/watch?v=7xOuqCJNevU https://www.youtube.com/watch?v=AsVbC_IrSAQ
PAT 3	Lighting and sound cues	https://www.theatre crafts.com/pages/home/topics/lighting/lx-cues/
	Call list	https://www.youtube.com/watch?v=7dJRF0OW2aE
	Opening and closing procedure	https://www.youtube.com/watch?v=zWSk5LGgUb4
	Pre-show checklist	https://sites.google.com/site/bethelparkcrew/stage-management
NOTE: As with the CAPS Topics, this PAT guideline for stage management does not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. Each individual teacher's training and responsibility must be applied and demonstrated. It is therefore essential that only teachers, who have FORMAL experience, competency or a qualification in these fields, offer this option to learners.		

3.9 ABSENCE OR NON-SUBMISSION OF TASKS

Absence or non-submission of PATs will result in an INCOMPLETE mark. Only if a valid medical certificate is presented the day the learner returns to school, can another deadline for handing in or performing the PAT be decided on by both the teacher and the learner. No learner may be awarded zero for the PAT. The learner should be offered an opportunity to re-attempt and resubmit.

3.10 REQUIREMENTS FOR PRESENTATION

See the list of Minimum Resources; Facilities, Equipment, LTSM, Timetabling, etc. that should be in place before the PATs are taught, implemented and assessed. These resources should be available to the teacher and the learners to complete the three PATs.

The teacher should draw up a lesson plan for ALL of the topics being covered by a specific PAT. In addition, a clear assessment brief with detailed Instructions should be facilitated with the learners.

3.11 TIMEFRAMES**Teachers:**

Teach, administer, assess and record and report on one PAT per term 1, 2 and 3.
Communicate in writing, exact, non-negotiable dates for handing in or performing the PATs.

Learners:

Ensure you follow the assessment brief and instructions. Hand in, or perform your PAT on time to ensure you achieve a mark.

3.12 DECLARATION OF AUTHENTICITY

Practical tasks are not limited to a performance. The PAT tasks (1, 3, and 5) are a preparation for your mid-year, trial and end-of-year written and performance exams. Integrate the theory aspect of the PAT with the practical aspect.

Engage in planning, preparation, research, skills building and reflection before you hand in your essay, research task or assignment.

Rehearse your performance items until you can perform fluently and with confidence.

Learners will be required to answer practical-based questions in their final written paper, using a theoretical framework in their final written paper.

DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name and surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASK is all my own work and does not include any work completed by anyone other than myself. I have completed this Task in accordance with instructions and within the stipulated time limits	
Learner signature:	Date:
Teacher confirmation	
On behalf of (centre name), I confirm that the above-mentioned learner, to the best of my knowledge, is the sole author of the completed assignment attached and the assessment has been completed under the required conditions.	
Teacher signature:	Date:
Principal signature:	Date:

4. RESOURCES

The subject Dramatic Arts, like other subjects, requires specific resources for effective teaching, learning, presentations and performances to be achieved. Officials from the Department of Basic Education have a responsibility to ensure that there is an informed and committed approach and that the minimum requirements are in place to ensure integrity in the teaching and learning of the subject.

It is important to note that these resources need not be expensive or elaborate. It is equally important that if a school is not able to provide these subject-specific resources, the subject should preferably not be offered. Learners will be disadvantaged if resources such as the DBE-screened textbook, the prescribed play texts, chairs, a reasonably functional space/room for practical work are not available. (The DBE, through the annual norms and standards, makes provision for minimum resources to be purchased for all the subjects offered by a school. The school management committee or the equivalent of this body is tasked to ensure every subject's needs are met.) In November/December of the previous year teachers should ensure that the following basic resources are in evidence in the Dramatic Arts classroom for a functional start to the new year.

4.1 HUMAN RESOURCES

A teacher with a drama qualification should teach and assess the CAPS and its respective annual programme of assessment which includes the three PATs. A suitably qualified teacher for this subject could have the following background:

- Bachelor of Arts (Drama major)
- Bachelor of Education (Drama major)
- Licentiate in Drama Teaching, Trinity College
- Diploma from LAMDA
- Or any other officially accredited, 360-credit qualification in Drama
- In addition to all of the above, a one-year post graduate certificate in teaching or diploma in training.

Note the following is NOT an appropriate or sufficient qualification to teach Dramatic Arts:

- The creative arts teacher
- An actor/actress
- A drama enthusiast
- The English language teacher
- The dance teacher

4.2 LTSM: EQUIPMENT AND FACILITIES

Learners have to experiment with the use of space, levels, entrances and exits. The following basic items will provide opportunity to fill the empty space creatively with set pieces etc.:

- A double-volume classroom, or an open space
- 4 x wooden blocks/cubes/plastic crates/chairs or an alternative affordable equivalent
- 4 x flat screens/hanging cloths/cardboard boxes or an affordable alternative
- 4 x stage steps or an alternative affordable alternative
- Tables and chairs serve as décor pieces
- The following are not prerequisites, but would be advantageous: a stage, lighting and sound facilities

4.3 LTSM: REFERENCE

- 1 x DBE-screened textbook per learner
- 1 x DBE-screened textbook per Dramatic Arts teacher
- 3 x play texts, 1 for each of the selected genres; 3 x per learner
Photo copies of any of the above are **illegal** and can subject the school to lawsuits by publishers, textbook writers and playwrights
- 1 x workbook per learner
- 1 x file/box for the teacher to safe keep planning and administration for moderation
- 1 x file/box for the teacher to safe keep learner assessment evidence for moderation
- 1 x black T-shirt/comfortable top + black long pants + shoes for learners' practical work
- Field trips: 1 x per term to a professional play/drama
- The following is not a prerequisite, but would be beneficial: A DVD of a professionally staged performance of a play text in each of the genres and dramatic movements. The learners have to demonstrate understanding and applied competence in e.g.:
 - Commedia dell' arte *Scapino* by Moliere
 - African Drama Forms, African Myths or Storytelling, e.g. *Have you seen Zandile*
 - Greek Theatre *Antigone* by Sophocles
 - South African Theatre any works/workshop play
 - Elizabethan Theatre *Romeo and Juliet* by William Shakespeare
 - Realism *Hedda Gabler* by Gina Hlope
 - Epic Theatre *Caucasian Chalk Circle* by Bertolt Brecht
 - Theatre of the Absurd *Waiting for Godot* by Samuel Beckett
 - Postmodern Theatre *Top girls* by Carol Churchill
 - South African Theatre Pre-1994 *Woza Albert!* by M Ngema, P Mtwa, B Simon
 - South African Theatre Post-1994 *Missing* by Reza de Wet
- The above-mentioned play texts are ONLY examples. It is not possible to mention all possibilities. Broaden the range of options and select the most appropriate play text for the dramatic movement or genre.

4.4 ARTICULATION WITH GET

The teacher teaching drama in creative arts should ensure learners in Grades 8 and 9 receive a solid foundation in the concepts, skills, knowledge and content of Drama. At the end of Grade 9 it is suggested that interviews and auditions be held to ensure only learners who are disciplined, hardworking, interested, committed and have potential are selected for FET Dramatic Arts. Ensure that the class ratio for Grade 10 is as per the provincial set norm. If Drama classes are too full injuries may occur and the interested and hardworking drama learners may be disadvantaged because they will not receive the dedicated one on one teaching required for drama.

4.5 TIMETABLING

Timetabling for Dramatic Arts requires a minimum of 4 hours per week during school time and one hour after school. This hour ration is applicable to Grades 10, 11 and 12 respectively. Additional time is essential after school hours for completion of the PATs, remediation, enrichment, rehearsals, performances and field trips to view drama performances.

5. CONCLUSION

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

6. STANDARDISATION/ASSESSMENT/DEBRIEFING/MODERATION TOOLS**WRITTEN TASKS: GUIDELINES FOR NATIONAL STANDARDISATION**

ANNEXURE A: ASSIGNMENT
ANNEXURE B: ESSAY
ANNEXURE C: RESEARCH

WRITTEN TASKS: ASSESSMENT TOOLS: RUBRICS

ANNEXURE D: ASSIGNMENT
ANNEXURE E: ESSAY
ANNEXURE F: RESEARCH

THEME/AUDITION PROGRAMME: ASSESSMENT TOOLS: RUBRICS

ANNEXURE G: EXTRACT
ANNEXURE H: MONOLOGUE
ANNEXURE I: MOVEMENT
ANNEXURE J: POETRY
ANNEXURE K: PROSE

TECHNICAL THEATRE PROGRAMME: ASSESSMENT TOOLS: RUBRICS

ANNEXURE L: DESIGN
ANNEXURE M: DIRECTING/THEATRE MAKING
ANNEXURE N: FILM MAKING
ANNEXURE O: STAGE MANAGEMENT

DEBRIEF OF THE PATs PERFORMANCE SECTIONS

ANNEXURE P: QUESTION STEMS

ASSESSMENT/MARKING AND MODERATION: GOOD PRACTICE

ANNEXURE Q: PRINCIPLES

MODERATION TOOL

ANNEXURE R: TEMPLATE FOR INTERNAL SCHOOL AND PROVINCIAL MODERATION

ANNEXURE A:

GUIDELINES		STANDARDISATION	JOURNAL
TEACHERS: <ul style="list-style-type: none">• Use these guidelines to ensure national standardisation of the written section of this PAT.• Attach these guidelines to the assessment task plan of each respective lesson plan.• Use these guidelines to ensure the following is covered.			
1	BE MINDFUL OF THE FOLLOWING WHEN LEARNERS ARE BRIEFED <ul style="list-style-type: none">• 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.• 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:<ul style="list-style-type: none">○ Format○ Purpose○ Content○ Sources available○ Scope and limitations○ Criteria against which the PAT will be assessed by providing 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 PAT		
2	FORMAT <p>May be any ONE of the following options:</p> <ul style="list-style-type: none">• Journal entry• Design notebook entry• Director notebook entry• Film notebook entry• Stage manager prompt book entry• Collage• Montage• Visual imagery (e.g. photos, videos, DVDs, audio recordings)• Worksheet designed by teacher• Reflection on excursions, field trips, community spaces/sites• Film analysis, theatre reviews• Teach backs• Above options are ONLY examples. Be creative and explore other forms and ways of presenting		
3	PURPOSE AND CONTENT: <p>The assignment 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• Prepare for the Performance component of the PAT		
4	SOURCES <ul style="list-style-type: none">• Base the content of the assignment 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		

ANNEXURE B:

GUIDELINES	STANDARDISATION	ESSAY
TEACHERS: <ul style="list-style-type: none"> Use these guidelines to ensure national standardisation of the WRITTEN sections of this PAT. Attach these guidelines to the assessment section of each respective lesson plan. Use these guidelines to ensure the following is covered: 		
1	BE MINDFUL OF THE FOLLOWING WHEN LEARNERS ARE BRIEFED <ul style="list-style-type: none"> Provide and facilitate 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 to the learners. Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner Use clear and unambiguous instructions and 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: <ul style="list-style-type: none"> Format Purpose and content Sources available Scope and limitations The types of essays, e.g. descriptive, narrative, argumentative, expository. Criteria against which the PAT will be assessed by alluding 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 PAT 	
2	FORMAT <ul style="list-style-type: none"> 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: ± 3 pages; approximately ± 700 words 	
3	PURPOSE AND CONTENT The essay should: <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 Prepare for the Performance component of the PAT 	
4	SOURCES <ul style="list-style-type: none"> 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 	

ANNEXURE C:

GUIDELINES	STANDARDISATION	RESEARCH
TEACHERS: <ul style="list-style-type: none"> • Use these guidelines to ensure national standardisation of the PATs. • Attach these guidelines to the assessment section of each respective lesson plan. • Use these guidelines to ensure the following is covered: 		
1	BE MINDFUL OF THE FOLLOWING WHEN LEARNERS ARE BRIEFED <ul style="list-style-type: none"> • 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 <p>Clarify the:</p> <ul style="list-style-type: none"> ○ Format, purpose and content ○ Sources available ○ Scope and limitations ○ Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality <ul style="list-style-type: none"> • 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 PAT 	
2	FORMAT May be any of the following options: <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	PURPOSE AND CONTENT The research should: <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 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). 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 • Prepare for the Performance component of the PAT 	
4	SOURCES <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 	

ANNEXURE D:

JOURNAL		ASSESSMENT TOOL				RUBRIC
MARKS	0–7	8–13	14–19	20–22	23–25	
DESCRIPTORS	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT	
Record	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements lacks detail and accuracy	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is limited	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is accurate without insight	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is detailed, comprehensive with insight	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is outstanding and displays a high degree of insight	
Content reflection	Reflection lacks critical thinking. Superficial connections are made with skills, knowledge, content and concepts	Reflection demonstrates limited critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Minimal connections made through explanations, inferences, and/or examples.	Reflection demonstrates a sufficient degree of critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates high degree of critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates an excellent degree of critical thinking in applying, analysing, and evaluating made with skills, knowledge, content and concepts. Insightful and relevant connections made through contextual explanations, inferences, and examples.	
Personal growth	Conveys inadequate evidence of reflection on own work. Personal growth and awareness are not evident and/or demonstrates a neutral experience with negligible personal impact. Lacks enough inferences, examples, personal insights and challenges, and/or future implications are overlooked.	Conveys limited evidence of reflection on own work. Demonstrates less than adequate personal growth and awareness through few or simplistic inferences made, examples, insights, and/or challenges that are not well developed. Minimal thought of the future implications of current experience.	Conveys evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong and insightful evidence of reflection on own work. Demonstrates significant personal growth and awareness of deeper meaning through inferences made, examples, well developed insights, and substantial depth in perceptions and challenges. Synthesizes current experience into future implications.	
Thinking, inquiry and exploration	Expresses few ideas, with limited support with relevant evidence or rationales. Critical, creative and problem-solving thinking is limited and simplistic	Expresses some ideas, supported by relevant evidence or rationales. Critical, creative and problem-solving thinking is adequate	Expresses most ideas, supported by relevant evidence or rationale. Critical, creative and problem-solving thinking is comprehensive and offers many insights	Expresses ideas, supported by relevant evidence or rationale. Critical, creative and problem-solving thinking is comprehensive and offers many insights	Expresses many ideas, supported effectively by relevant evidence or rationales. Critical, creative and problem-solving thinking is highly developed and offers creative insights	
Creative application	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is limited and simplistic	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is adequate with some insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with a high level of insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, , a highly insightful understanding of the relationship between these components	

ANNEXURE E:

ESSAY		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding Metacognitive Knowledge Create	27–30 90–100 A+	<p>Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question in a new, creative and original manner. Evaluates examples, from the play text, the theatre movement or other additional sources within an expansive range of insightfully chosen content. Designs and creates an argument in a new and unique pattern that shows evidence of reflexive, creative, critical and analytical thinking. <p>Cognitive level: Demonstrates an ability to create, reorganise, discover, renew, change</p>	
Excellent Metacognitive Knowledge Evaluate	24–26 80–89 A	<p>Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question and source in a differentiated, interpretative and interesting manner. Assesses examples from the play text, the theatre movement or other additional sources within a significant range of appropriately chosen content. Compiles an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking. <p>Cognitive level: Demonstrates an ability to judge, critique, recommend, evaluate</p>	
Meritorious Procedural Knowledge Analyse	21–23 70–79 B	<p>Thinking process: Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question and source in a differentiated and interpretative manner. Analyses examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content. Compiles an argument that shows evidence of critical and analytical thinking. <p>Cognitive level: Demonstrates an ability to infer, deconstruct concepts, attribute, discover.</p>	
Substantial Procedural Knowledge Apply	18–20 60–69 C	<p>Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question in an organised manner. Integrates examples from the play text, the theatre movement or other additional sources within a wide range of appropriately chosen content. Provides an argument that shows evidence of critical and analytical thinking. <p>Cognitive level: Demonstrates an ability to apply, construct, integrate.</p>	
Adequate Conceptual Knowledge Understand	15–17 50–59 D	<p>Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in relation to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question in a conventional manner. Interprets examples from the play text within a general range of predictable content Provides a limited argument that points at an understanding of the topic <p>Cognitive level: Demonstrates an ability to interpret, exemplify, classify, summarise, explain.</p>	
Moderate Conceptual Knowledge Understand	12–14 40–49 E	<p>Thinking process: Explains and interprets factual and conceptual knowledge to the question.</p> <ul style="list-style-type: none"> Integrates the demands of the question in a basic manner, if at all. Explains examples from the play text, the theatre movement or other additional sources within a limited range of content. Writes an explanation within predictable thinking processes. <p>Cognitive level: Demonstrates a limited ability to exemplify, summarise, explain.</p>	
Elementary Factual Knowledge Remember	10–11 30–39 F	<p>Thinking process: Defines and applies knowledge from memory.</p> <ul style="list-style-type: none"> Little or no integration of the demands of the question Selects very few or no examples from the play text, the theatre movement or other additional sources. Writes an explanation within predictable thinking processes. <p>Cognitive level: Demonstrates an elementary ability to identify, list, define.</p>	
Not Achieved Factual Knowledge Remember	1–9 20–29 G	<p>Thinking process: Remembers and applies very little knowledge from memory.</p> <ul style="list-style-type: none"> Little or no attempt to answer the question. Very limited ability to express ideas or information in words Shows evidence of disjointed or limited thinking processes <p>Cognitive level: Demonstrates little or no ability to identify, list.</p>	
Not Achieved Factual Knowledge Remember	0 H	<p>Thinking process: Demonstrates no understanding of the question, unable answer the question.</p> <p>Presents very few facts, unrelated to the question.</p> <ul style="list-style-type: none"> Unable to identify, list, relate, define. Unable to express thoughts in words <p>Cognitive level: Presents very little or no information</p>	

ANNEXURE F:

RESEARCH		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding achievement	23–25	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	20–22	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	17–19	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	13–16	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	10–12	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	6–9	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	0–5	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

ANNEXURE G:

EXTRACT/SCENE (FROM A PUBLISHED PLAY OR REPUTABLE WEBSITE – ALSO PUBLISHED)			
ASSESSMENT TOOL		RUBRIC	
MARKS	16–25	8–15	0–7
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. The learner 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. The learner does not understand the basic dilemma/conflict of the scene, the characters and their motivations. There is complete misinterpretation of the given circumstances.
Vocal characterisation	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. The learner 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. The learner 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 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 the 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 (blocking, physical body, gestures) 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. The learner 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 the 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 the character appropriately and effectively; the learner 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 the character appropriately and effectively; the learner is not at all convincing, or their emotional choices are entirely inappropriate.

ANNEXURE G (continued)

EXTRACT/SCENE (FROM A PUBLISHED PLAY OR REPUTABLE WEBSITE – ALSO PUBLISHED)			
ASSESSMENT TOOL		RUBRIC	
MARKS	16–25	8–15	0–7
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 character's status in relation to the other characters in the scene and the learner allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating the 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 fulfil 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.

ANNEXURE H:

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
MARKS	16–25	8–15	0–7	
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. The learner understands the basic dilemma/conflict of the monologue, the 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 based on 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. The learner does not understand the basic dilemma/conflict of the monologue, the character and motivation. There is complete misinterpretation based on 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. The learner 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. The learner 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 the 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 the 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 (blocking, use of body, gestures etc.) 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 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. The learner is consistently self-conscious and moves often without motivation.	
Emotional connection	The learner demonstrates an ability to connect with the emotions of the 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 the character appropriately and effectively; The learner may not be totally convincing at all moments or may react inappropriately at certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the character appropriately and effectively; the learner is unconvincing, or the emotional choices are entirely inappropriate.	

(ANNEXURE H (continued)):

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
MARKS	16–25	8–15	0–7	
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 the 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, the learner 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. The learner demonstrates an understanding of the character's status in relation to the listener and 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 the 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 the 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 fulfil 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.	

ANNEXURE I:

MOVEMENT	ASSESSMENT TOOL		RUBRIC
MARKS	16–25	8–15	0–7
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 movement ideas are understood.	The learner is able to perform some movement ideas clearly and now needs to develop more confidence when showing 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 the work. The learner can explain reasons for selecting certain movements with confidence and use movement vocabulary to explain what the learner 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 the learner 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 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 the learner 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 the learner uses. The learner is aware of 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 own movement preferences.	With prompting the learner can talk about why the learner 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 work and can develop simple ideas on his/her own.	The learner can develop and complete some items of work on their 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.

ANNEXURE J:

POETRY		ASSESSMENT TOOL		RUBRIC
MARKS	16–25	8–15	0–7	
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 the interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the poem and the interpretation is not appropriate or justified.	
Expression of meaning	The learner understands how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and tone. The learner 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, well trained voice which is unique, appropriate to them and shows no signs of strain. The learner 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 is distracting to listen to, or there is some evidence of vocal strain. The learner 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 is distracting to listen to, or there is evidence of excessive vocal strain. The learner 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. The learner 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. The learner demonstrates control over the 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 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 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; the learner is not at all convincing, or 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.	

ANNEXURE K:

PROSE	ASSESSMENT TOOL			RUBRIC
MARKS	16–25	8–15	0–7	
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 interpretation is appropriate and justified.	The learner demonstrates some understanding of the piece of prose and interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the piece of prose and 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. The learner 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, well trained voice, which is unique, appropriate to him/her and shows no signs of strain. The learner 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. The learner 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 is distracting to listen to, or there is evidence of excessive vocal strain. The learner 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. The learner 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 the learner interpretation of it. The learner demonstrates control over the learner 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 the learner 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 dramatize 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 dramatize the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatize 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. intonasi telling, fairy tales or myths) The learner uses appropriate techniques in the learner performance, including third-person narration, character creation, use of song or chant.	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 the learner 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.	

ANNEXURE L:

DESIGN		ASSESSMENT TOOL				RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP						
LEVEL	1	2	3	4	5	
DESCRIPTOR	0–7	8–13	14–19	20–22	23–25	
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 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.	
Back-ground 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.	
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 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.	

ANNEXURE L (continued):

DESIGN		ASSESSMENT TOOL			RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIPTOR	0–7	8–13	14–19	20–22	23–25
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 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 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 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 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 realizes 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.

ANNEXURE M:

DIRECTING/THEATRE MAKING			ASSESSMENT TOOL		RUBRIC
LEVEL	1	2	3	4	5
MARKS	0–7	8–13	14–19	20–22	23–25
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT
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 and 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.

ANNEXURE M (continued)

DIRECTING/THEATRE MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARKS	0–7	8–13	14–19	20–22	23–25
DESCRIP-TOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT
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 all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for 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.

ANNEXURE M (continued)

DIRECTING/THEATRE MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARKS	0–7	8–13	14–19	20–22	23–25
DESCRIP-TOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT
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 upstage, centre stage, downstage, stage left, stage right, prompt and opposite prompt.	The candidate adequately implements appropriate and effective staging conventions such as upstage, 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.

ANNEXURE N:

FILM MAKING		ASSESSMENT TOOL				RUBRIC
	0–7	8–13	14–19	20–22	23–25	
CRITERIA	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT	
Production File: Script and script interpretation/adaptation for film	Scripts must be correctly formatted for film. Presuming that scripts have to be adapted from existing works (plays, poems or prose), scripts must communicate the essence of the source work but must be adapted for screen in a way that is cinematic/audio-visual. Scripts must have an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive. Scripts must 'show not tell.' Dialogue must be lean and not overburdened with detail.					
Production File: Pre-production and production planning and documents shot-list, call-sheet, contingencies, etc.	Learners should show extensive pre-production work in a production file which could also include a journal. This shows the thinking, planning and process behind the film as well as indicating that the work is the student's own. Learners must include documents such as notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Learners must develop a contingency plan for possible mistakes and unforeseen problems. This can also be included in the journal.					
Production File: Post-production documents and reflection	This can be included in the file above but is a section specifically on the post-production process. This could include log sheets, other editing notes, notes on the process and difficulties encountered and journal notes on the postproduction process as a whole.					
Cinematography	Are shots well-composed? Have the shots been planned? Are shots appropriate for the content? Are shots motivated? Camera movement or stillness used well? Are visuals striking?					
Mise-en-scène	Does the mise-en-scène tie in with and support the overall production design? How effectively has the location been used or a set been created? Efficacy of props, costumes, make-up, hair – has attention been paid to all of these?					
Audio elements/ Effects	Can we hear what's going on? How effectively has a soundscape been created, including ambient sound? Has (royalty-free) music been used effectively to create mood and support or drive visuals and narrative? Have sound effects been used (where relevant) to enhance the production?					
Editing	Does the editing of the film make sense? Is it smooth and free of unintentional errors? Does the learner appear to understand the 'grammar' of editing? Does the editing style enhance and complement the overall style of the film?					
Performance elements (direction, choices, etc.)	Is the casting appropriate? Has the director elicited performances which are appropriate in style to the piece? Are the performances engaging and convincing? Do the performances adequately convey the narrative of the script?					
Overall impact of the film	Do we understand what's going on? Has the filmmaker communicated clearly? Is the work as a whole engaging and satisfying? Do all the aspects (performance, visual, audio, editing) reinforce each other? Are we moved? Do we laugh? Does it have the desired effect? How original is the work? Does it stand out?					
Interview with the candidate	Can the candidate articulate their intentions regarding the piece? Can they discuss their influences and interests and how they came to this idea? Can the candidate explain the choices they made at each stage of the production – including any changes they made during the process? Can they discuss the high and low moments of the process? Did they receive any help? Very importantly, is the work theirs? The journal and the interview are important in assessing this.					

ANNEXURE O:

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARK	0–7	8–13	14–19	20–22	23–25
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	OUTSTANDING ACHIEVEMENT
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.

ANNEXURE O (continued)

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARK	0–7	8–13	14–19	20–22	23–25
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIOUS ACHIEVEMENT
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.

ANNEXURE P:

DEBRIEF OF THE PATs PERFORMANCE SECTIONS	
SAMPLE GENERIC QUESTION STEMS FOR CRITICAL THINKING	
Generic Question Stems	Thinking Domain
What do we already know about?	Activation of prior knowledge
How does ... tie in with what we learned before?	Activation of prior knowledge
How does ... affect ...?	Cause/effect analysis of relationship
What do you think causes ...? Why?	Cause/effect analysis of relationship
What is a new example of ...?	Application
How could ... be used to ...?	Application
How does ... apply to everyday life?	Application – to the world
How does the phrase ... help you to understand the meaning of ...	Application
How is ... a metaphor for ...?	Application
What are strengths and weaknesses of ...?	Analysis/Inference
What is the difference between ... and ...?	Analysis/Compare/Contrast
Explain why ... Explain how ...?	Analysis
What is the nature of ...?	Analysis
What are the implications of ...?	Analysis/Inference
What does ... mean?	Analysis
Why is ... important?	Analysis
How are ... and ... similar?	Analysis/Compare/Contrast
Compare ... and ... with regard to ...?	Analysis/Compare/Contrast
What is a counterargument for ...?	Analysis/Identification/Rebuttal to Argument
What is a solution to the problem of ...?	Synthesis of Ideas
What would happen if ...?	Prediction/Hypothesizing
What is another way to look at ...?	Synthesis/Differing Point of View
What is ... analogous to?	Synthesis/Identification and Creation of Analogies and Metaphors
What is the best ... and why?	Evaluation/Provision of Evidence
Do you agree or disagree with this statement ...?	Evaluation/Provision of Evidence
What evidence is there to support your answer?	Evaluation/Provision of Evidence

ANNEXURE Q:**ASSESSMENT/MARKING/MODERATION: GOOD PRACTICE**

- Do the procedures used to ensure that **marking** is carried out accurately include training and monitoring of the examiners?
- Are procedures in place and used to check accuracy of marking?
- Are routine training or coordination procedures provided for markers and examiners?
- Is this carried out to ensure standardisation?
- Are single- or double-rating methods used, as opposed to 'shadow marking'?
- Are checking methods used to detect possible human error?
- Are procedures used and in place when differences between raters occur?
- Are procedures used to establish pass marks and/or grades and cut scores?
- Is the standard set and maintained?
- Are assessment scales set and linked to CAPS?
- Are cut scores set for pass/fail and other boundaries?
- Are the different grade boundaries decided by samples and consensus?
- Do moderators ensure that differences in performance are related primarily to skills under assessment rather than to irrelevant factors?
- Are procedures used to detect test bias introduced by factors such as home language, country of origin (xenophobic bias), gender, religion, culture, age and race/ethnic origin?
- Is standardisation of marks achieved?

ANNEXURE R:**MODERATION TOOL: TEMPLATE FOR INTERNAL AND PROVINCIAL MODERATION****MODERATION TOOL**

See the Moderation Tool on the following page. It is only an example that may be used by subject advisors to moderate teachers' and learners' PAT Lesson Planning and Assessment evidence.

NOTE: The Department of Basic Education expects the PATs to be provincially moderated by the subject advisors and lead teachers in each province. Subject advisors in each of the nine provinces will, in consultation with the subject teachers, decide on a timetable for the moderation of the PATs.

SCHOOL		
QUALITY ASSURANCE AND STANDARD SETTING	MODERATION OF PATS. TEACHER PLANNING AND LEARNER EVIDENCE	
FOCUS	PRACTICAL ASSESSMENT TASKS 1, 2 AND 3	
SUBJECT	DRAMATIC ARTS	
GRADE		
TEACHER NAME AND SURNAME		
YEAR	2021	
DATE		
NOTES TO THE MODERATOR: There is a relationship between the CAPS Topics , the Lesson Plans and the Assessment Brief . Ensure there is a Lesson Plan for each CAPS Topic filed in the TEACHER PLANNING AND ADMINISTRATION FILE . The design of the Lesson Plan will be determined by the respective provinces. Moderate each Lesson Plan to ensure the teaching of content was based on the CAPS Topics. Moderate the Assessment Briefs for each of the three PATs, to ensure the content being taught in the above Lesson Plans is covered by the relevant Assessment Brief. Ensure the rubric criteria are integrated in the Lesson Plans.		
Please tick with a P or X in the blocks below		MODERATOR'S COMMENTS ON THE CONTENT AND STANDARD
TASK 1: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Assignment or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this brief?		
TASK 1: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one) Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans / Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?		
TASK 3: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?		
TASK 3: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed Instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?		
TASK 6: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant Rubric attached to the PAT Brief and the Lesson Plans for this Brief?		
TASK 6: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?		

MODERATION TOOL: DESIGN ELEMENTS

Each provincial education department may design their own individual MODERATION TOOL to moderate the three PATs. However ensure that the following headings/aspects have headings/columns/space for moderation and comments on the design of Moderation Tool.

- Name of the school being moderated
- Status of the moderation
- Focus
- Subject
- Grade
- Name and surname of the teacher being moderated
- Name and surname of the subject advisor responsible for the moderation
- Year, date, day
- Lesson Plans 1–8, underpinning the teaching towards the content being assessed in the Assessment Tasks.
List as:
 - Lesson Plan 1 for Topic 1,
 - Lesson Plan 2 for Topic 2, etc. until Lesson Plan 8 for Topic 8
- The following aspects should be in evidence for each Lesson Plan and should be rigorously moderated
 - Term
 - CAPS Broad Topics
 - CAPS Topic
 - Duration of the lesson
 - Learning and Teaching Support materials
 - CAPS concepts: Skills, knowledge and content
 - CAPS: Theory with cross referencing to the DBE textbook chapter and number
 - CAPS Practical with cross referencing to the DBE textbook chapter and number
 - Detailed instructions with cross referencing to the DBE textbook chapter and number
 - Detailed activities with cross referencing to the DBE textbook chapter and number
 - Detailed exercises with cross referencing to the DBE textbook chapter and number
 - Detail support materials with cross referencing to the DBE textbook chapter and number
 - Detailed support aids, e.g. DVD/photos/illustrations/field trip, etc.
 - Assessment task number
- Assessment Tasks 1–7, designed by the teacher to assess the CAPS Broad Topics and Topics
- Assessment evidence as presented by each learner in both the required Written/Performance formats
List as:
 - Assessment Task 1
 - Assessment Task 2, etc. until Assessment Task 7
- The following aspects should be in evidence for each Assessment Task and should be rigorously moderated:
 - Term
 - CAPS Broad Topics
 - CAPS Topic
 - Type of Assessment Task: Performance Assessment task: Written Section: Essay
 - Duration of the Assessment Task
 - Marks allocated to the task
 - Assessment Instruction/Brief. Detailed description must be given to the learner
 - List of CAPS Topics that will be assessed
 - List of CAPS Theory aspects that will be assessed
 - List of CAPS Practical aspects that will be assessed
 - Assessment Tool – Rubric