

GENERAL EDUCATION & TRAINING PHASE (GET)

DRAMA

SENIOR PHASE

SBA EXEMPLAR BOOKLET

GRADES 7-9



basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA



FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.

A stylized, handwritten signature in black ink, appearing to be 'HM' with a large loop.

MR HM MWELI

DIRECTOR-GENERAL

DATE: 13/09/2017

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1. Introduction

There is no decision that a teacher makes that has a greater impact on learners' opportunities to learn and on their perceptions about what a subject is than the selection or creation of tasks

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching. School Based Assessment (SBA) is conducted by the teacher at the school level and is summative, i.e. it assesses performance against curriculum standards.

SBA may take place at different points of the learning process, as described through Section 4 in the Curriculum and Assessment Policy Statement (CAPS) and the assessment results are recorded and count towards a learner's final promotion or certification.

However, assessment should always contribute to a learner's learning and progress. SBA, therefore, also provides information on a learner's attainment of knowledge, understanding and skills and is used to contribute to individual learning by reinforcing and complementing that learning.

2. Aims and objectives

Provide quality-assured examples of assessment tasks to aid teachers in the setting of SBA tasks.

Provide guidance to teachers when setting SBA tasks.

Deepen understanding of the cognitive demand of a task.

3. Assessment Tasks

Assessment tasks in this booklet include **term tests, assignments, practical tasks and examinations**. These tasks (theory and practical) are a collection of assessment methods and questions which sample a domain of knowledge and/or skills.

The assessment tasks included mostly focus on theory and a practical component of the subject in Grades 7, 8 and 9.

In Creative Arts, the practical component involves projects as part of development process.

Process:

This is the procedure that a person might learn or create in order to be able to produce an artistic product. Examples of processes include concept development through brain storming, engaging with a concept brief, practical component (creating and making), presentation and evaluation. Each genre and or discipline has its own process structure depending on the task at hand.

Product:

This is a complete presentation of an end product or performance. In performing arts (dance, drama, and music) a performance is a culmination of conceptual and repeated rehearsal processes. In Visual Arts (design and craft) a product is a culmination of a **creative process** (e.g. conceptualization, drawing process, visual references and making) which result into 2D and 3D art works.

Programme of Assessment (PoA)

Creative Arts mostly uses tests, assignments, practical tasks and examinations (theory) to assess knowledge, skills and understanding of its various applications, such as reasoning, planning, analysing and evaluating. Assignments and practical tasks could include projects, simulations, research, role play, design processes, drawing exercises, scribbling, listening exercises, to name but a few. Homework pieces, classwork pieces, tests and examinations are examples of the written component through which learners' understanding of theory is evaluated. Case studies (description of an event, usually in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation) where learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action, form part of examples of assignments and other practical tasks.

The PoA also includes a project. The Practical Assessment Task (PAT) generates evidence through evaluation of the art in electronic form and product that includes research/investigation, analysis, design and implementation.

The PAT further provides evidence for a range of knowledge, skills and understanding within and across more than one topic. It therefore benefits learning and helps to make the assessment process more meaningful for learners and gives assurance of overall competence.

Note: In Visual Arts PAT, it is important that evidence of learner process development of tasks should be kept in a **source book** in which visual references, evidence concept development and drawing processes are kept.

In Performing Arts PAT, a **source book** is used to keep evidence of concept development, brainstorming of story line or dance structure, story board, and the plot: beginning, middle and ending; materials to be used, visual references, audio sources like CDs, and equipment.

See **Annexure A** for a summary of **assessment methods in Creative Arts**.

4. Quality Assurance Process

Quality assurance of SBA is a planned and systematic process of ensuring that SBA tasks are valid, reliable, practicable, as well as equitable and fair and thus increasing public confidence in SBA. This would include all the activities that take place before, during and after the actual assessment, that contribute to an improved quality of SBA.

School Based Assessment is a very important component of every candidate's results at the end of Grade 9. It has been the weak link in the assessment chain” (Umalusi: Report on QA of NSC: Dec 2013)

The SBA is aimed at helping to address challenges like:

- Teacher capacity in the designing of assessment tasks.

- Over-dependence on past question papers or provincial/district based tasks.
- Lack of robust moderation systems at school, district, provincial and national levels.
- Lack of adequate subject advisory support.
- Lack of training/ capacity building.
- Assessment systems to support the implementation of PATs at provincial and district levels remain inadequate.
- Little or no evidence of monitoring of the implementation of PATs at school level in some cases.

This **booklet focuses mainly** on the **process of setting quality SBA tasks**.

Setting of tasks

Guidelines towards **setting quality SBA tasks**

- **Know the curriculum** and its requirements to identify the knowledge, understanding and skills which are to be assessed.
- Ensure that the **assessment allows learners to show** that they have the required knowledge, understanding and skills to meet the national standards.
- Ensure that the **scenarios or contexts are open and comprehensible** to all learners.
- Ensure that the **appropriate reading level is used**. Tools to determine the reading level of a document are available in most MS word-processing software.
- Ensure that **no part of the assessment has an adverse impact on specific groups of learners**, e.g. disabled learners, race, faith, height, weight, hair, eye colour, political views, culture, or sexual and religious orientation.
- Ensure that **all illustrative material reflect an inclusive view of society and promotes equality**.
- Consider **time** and **weighting**.

Construction features to consider when **setting tests and examinations**:

- **The language used** in the question paper should **not be a barrier**.
- The **weighting given to a particular part of the question paper reflects its relative importance**.
- **Sampling is systematic** but **unpredictable** to avoid question 'spotting'.
- The **cognitive demand of the paper is appropriate**, i.e. includes lower order, middle order and higher order demands to the prescribed ratio.
- The **level of difficulty of the individual questions is appropriate** and **the level of difficulty of the overall paper is appropriate** to the level of the grade.
- The **mark available for each question matches the demands of the task** and the **test specification**.
- The **memorandum allows for a range of valid answers**, especially **for open-ended questions**.
- **Different types** of questions are used (See **Annexure B** for a summary of **types of questions**).

Quality assurance helps to support teachers and build expertise and capacity in the education system to deliver positive outcomes for children and young adults. Through sharing, understanding and applying standards and expectations, quality assurance

helps to raise standards and expectations and levels of consistency across teachers and schools.

How can quality be ensured at school level?

Role of fellow Phase and Subject Teacher: Peer reviews of items by teachers who teach the same subject in the phase is encouraged.

Role of the HOD: HOD's need to use the criteria specified above to evaluate the quality and construction features of assessment tasks.

Moderation of tasks

Moderation is the term used to describe **approaches** for arriving at a **shared understanding** of **standards and expectations**. It further helps to **ensure that there is an appropriate focus on outcomes** for learners, that learning is at the appropriate level and that learners develop the skills for learning, including higher order thinking skills, which will allow them to be successful in the future.

Moderation of SBA tasks, **prior** to the administration of the assessment tasks involves **teachers, and other professionals, such as specialist senior teachers, heads of departments or subject advisors**, as appropriate, **working together**, drawing on guidance and exemplification and building on standards and expectations to check that SBA tasks provide learners with fair and valid opportunities to meet the standards and expectations **before** assessments are used.

Moderation of the assessment task should be done using the following evaluation criteria:

- the assessment **tasks are aligned to the CAPS**;
- assessments **tasks and tools are valid, fair, and practical**;
- the **instructions** relating to the assessment **tasks are clearly stated**;
- the **content must be in keeping with what the learner has been exposed to**;
- the **assessment task must be free of any bias**;
- the **language of the assessment task is in keeping with the language level of the learners** for which it is designed; and
- the **cognitive and difficulty levels at which the assessment tasks are pitched are consistent** with the requirements as stipulated in the **CAPS**.

N.B. Teachers involved in developing their assessment approaches through participation in moderation activities is a highly effective form of professional development.

Further moderation activities will generally take place **after** the assessment task is administered.

N.B. Use the Subject Committee forum to foster development and exposure of teachers to the preparation of moderation activities i.e before and after the administration of SBA tasks. Moderation process should take cognizance of arts **pathways** in Grades 8 and 9.

Start-up workshops should be held in **Term 1** for teachers to understand SBA processes and moderation procedures. This is important to orientate newly appointed teachers.

Moderation Guidelines for Creative Arts

1. School Moderation

Creative Arts HOD moderates 10% SBA tasks and Examination Papers (pre and post moderation processes) per Grade, representing weak, moderate and excellent performance. HOD's should be provided with guidelines and moderation instruments that would support their moderation process in schools.

In **smaller schools**, the work of all learners per grade should be moderated by the HOD.

2. District / Provincial Moderation

Moderation takes place at three levels (School, Cluster/Circuit/District and Provincial) in the **academic year** (January to December).

A minimum of 10% of the schools per district should be moderated. The focus for moderation would be on Grades 7, 8 and 9.

First phase, Term 1: **Standard Setting** – sharing of policy requirements, providing guidelines and support and activities for enrichment.

Second phase: Term 2/3: **Moderation** – moderation of term 1 and term 2 activities

Third phase: term 4: **Verification** of mark sheets, all tasks completed, and general compliance

Suggested method of moderation

Cluster moderation: Teachers moderate each other's work by means of a common moderation

instrument, supported by the Subject Advisor

Desktop Moderation: Subject Advisor moderates a sample of the learners' work as well as teachers files. Subject Advisor provides a detailed and comprehensive report to the teacher, HOD, Principal and Circuit Manager

Face Moderation: Subject Advisor moderates a sample of learners' Practical Performances, using a rubric.

Sampling Methodology

The Statistical Moderation Report data will be cross referenced with districts' performance (schools with rejected SBA marks, analyse correlation between previously sampled underperforming districts and schools/centres and schools with rejected SBA marks; schools with SBA marks lower than examination marks; schools with SBA marks > 15%)

Criteria for moderation of an Assessment Task:

- Compliance to policy
- Content coverage
- Cognitive skills

- Quality of individual questions
- Language and bias
- Validity
- Technical criteria
- Marking guidelines
- Overall impression

Moderation of learner evidence

Quality of marking: accuracy/compliance to marking memo/tool

Accuracy of marking guidelines, rubrics

Evidence of moderation at school, district or province

Quality of moderation

Part A Moderation of teacher Portfolios	Part B Moderation of learner portfolios	Part C Summaries
1. Technical criteria 2. Content coverage 3. Quality of tasks 4. Cognitive demand 5. Quality of marking tools 6. Adherence to policy 7. Internal moderation 8. Overall impression	9. Learners' performance 10. Quality of marking 11. Internal moderation	12. Areas of good practice 13. Areas of concern 14. Recommendations

Approach						
Recruitment of DBE SBA Moderators (Competency Test) Training of DBE SBA Moderation Team	DBE selects 2 sample districts per province PEDs select 10 schools per sample district 20 Learner Portfolios (Sample of high, moderate and low performance)	Conduct centralised moderation in a province June (5 days) On Day 5 : Preliminary findings presented to Subject Advisors / sampled schools SBA/ Exam Mark	Moderation Teams Compile Final Feedback Report Report disseminated to PEDs	Conduct Centralised moderation in a province October (5 days) On day 5 : Preliminary findings presented to Subject Advisors / sampled schools	Compile Feedback Report Report disseminated to PEDs	Statistical Moderation of SBA (2015) Dissemination of reports to PEDS

5. Cognitive and difficulty levels in CA

All questions are not created equal – different questions require different levels and kinds of learner thinking.

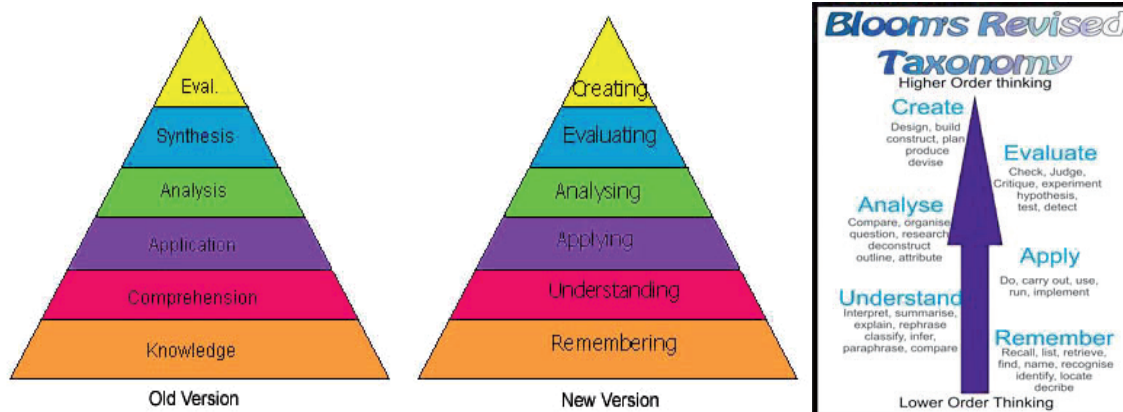
Cognitive Levels

The cognitive demand of a question is the kind of level thinking required of learners in order to successfully engage with and answer a question.

- High cognitive questions are those which demand that the learners manipulate bits of information previously learned to create and support an answer with logically reasoned evidence. This sort of question is usually open-ended, interpretive, evaluative, inquiry-based, inferential and synthesis-based.
- Lower cognitive questions are more basic. They ask students to recall material previously presented and learnt. No or very little thinking and reasoning required. These questions are generally direct, closed, recall-related and questions that measure knowledge only – factual and process.

Bloom's revised taxonomy illustrates the different cognitive levels:

In 2001 Bloom's Taxonomy was revised. Basically, Bloom's six major categories were changed from noun to verb forms. Additionally, the lowest level of the original, knowledge was renamed and became remembering. Finally, comprehension and synthesis were retitled to understanding and creating. The changes are explained in the diagram below:



Caption: Terminology changes "The graphic is a representation of the NEW verbage associated with the long familiar Bloom's Taxonomy. Note the change from Nouns to Verbs [e.g., Application to Applying] to describe the different levels of the taxonomy. Note that the top two levels are essentially exchanged from the Old to the New version." (Schultz, 2005) (Evaluation moved from the top to Evaluating in the second from the top, Synthesis moved from second on top to the top as Creating.)

Source: http://www.odu.edu/educ/llschult/blooms_taxonomy.htm

Difficulty Levels

The difficulty level of a question refers to the ease of how a learner is able to answer a question. It is described as easy, moderately challenging, difficult or very difficult.

What makes a question difficult?

One or more of the following influences the difficulty level of the content:

- Content (subject/concept/facts/principles/procedures), e.g.
 - Advanced content is generally more difficult or content learned in grade 10 and that is repeated and practiced in grade 11 and 12 usually becomes easier by grade 12.
 - Number of steps required or the length of the answer could influence difficulty.
- Stimulus (item/question)
 - Language, text or scenario used could influence difficulty.
 - Re-read required or limited time could influence difficulty.
- Task (process)
 - Short questions vs. paragraph or essay – answers that require extended writing are generally more difficult.
 - Steps provided or scaffolding of questions – open-ended questions are generally more difficult than structured questions, i.e. questions that lead or guide learners.
- Expected Response
 - Mark scheme, memo, e.g. detail required in memo vs. detail expected in question
 - Allocation of marks

Note: *Within each cognitive level, there exist different difficulty levels.*

Interpretation of cognitive levels in CA

See **Annexure C** for a description of cognitive levels and an explanation of cognitive levels for the practical content in CA.

GUIDELINES OF SETTING A STANDARDISED ASSESSMENT ITEM

CRITERION 1: TECHNICAL CRITERIA

Quality Indicators	Y	N	N/A
1.1 The question paper is complete with grid, memorandum, relevant answer sheets and formula sheets/addenda.			
1.2 A file with full history of the paper with all drafts, chief examiners and moderators' comments, etc. (all these must accompany the paper each time it comes to the internal moderator).			
1.3 The cover page has all relevant details such as time allocation, name of the subject, number of pages and instructions to candidates are included on the question paper.			
1.4 The instructions to candidates are clear and unambiguous.			
1.5 The layout of the paper is candidate friendly.			
1.6 The questions are correctly numbered.			
1.7 The pages are correctly numbered.			
1.8 The headers and footers on each page are consistent and adhere to the required format.			
1.9 Appropriate fonts are used throughout the paper.			
1.10 Mark allocations are clearly indicated.			
1.11 The paper can be completed in the time allocated.			
1.12 The mark allocation in the paper is the same as that on the memo.			
1.13 The quality of drawings, illustrations, graphs, tables, etc. is appropriate, clear, error-free and print ready.			
1.14 The paper adheres to the format requirements in the CAPS document.			

To what extent does the question paper comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

1.x	
1.y	
1.z	

CRITERION 2: CONTENT COVERAGE

Quality Indicators	Y	N	N/A
2.1 The paper adequately covers the topics in the CAPS document.			
2.2 The questions are within the broad scope of the CAPS document.			
2.3 The paper covers questions of various types e.g. multiple choice questions, paragraph, data response, essay, real – life scenarios and real – life problem solving etc.			
2.4 The paper allows for creative responses from candidates.			
2.5 The weighting and spread of content in the CAPS document is appropriate.			
2.6 The examples and illustrations are suitable, appropriate, relevant and academically correct.			
2.7 There is a correlation between cognitive levels , levels of difficulty and mark allocation.			
2.8 The topics are appropriately linked and integrated.			

Quality Indicators	Y	N	N/A
2.9 The questions are representative of the latest developments in this subject.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Evidence requirements:

If the assessment body complies with the quality indicators, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

2.x	
2.y	
2.z	

CRITERION 3: TEXT SELECTION, TYPES AND QUALITY OF QUESTIONS

Quality Indicators	Y	N	N/A
3.1 The paper includes questions of various types, e.g. multiple-choice, paragraph, data/source-based response, essay, real-life scenario and real-life problem-solving questions.			
3.2 The paper allows for creative responses from candidates.			
3.3 There is a correlation between mark allocation, level of difficulty and time allocation.			
The source material (i.e. prose text, visual, drawing, illustration, example, table, graph)			
3.4 is subject specific.			
3.5 is of the required length.			
3.6 is functional, relevant and appropriate.			
3.7 has language complexity that is appropriate for grade 12 candidates.			
3.8 allows for the testing of skills.			
3.9 generates questions across the cognitive levels.			
Quality of questions			
3.10 The questions relate to what is pertinent in the subject.			
3.11 The questions are free from vaguely defined problems, ambiguous wording, extraneous or irrelevant information, trivia and unintentional clues to the correct answers.			
3.12 The questions provide clear instructional key words/verbs.			
3.13 The questions contain sufficient information to elicit an appropriate response.			
3.14 There are no factual errors or misleading information in the questions.			
3.15 There are no double negatives in the questions or the			

Quality Indicators	Y	N	N/A
questions are not formulated in unnecessarily negative terms.			
3.16 References in questions to prose texts, visuals, drawings, illustrations, examples, tables, graphs, are relevant and correct.			
Multiple-choice questions (where applicable)			
3.17 The options follow grammatically from the stem.			
3.18 The options are free from logical cues that make one of the options an obvious choice.			
3.19 The options are free from such absolute terms as “always” or “never”.			
3.20 All the options are of approximately the same length, with the correct answer not being longer, more specific, or more complete than other options.			
3.21 A word or phrase in the stem is not repeated in the correct answer.			
3.22 The correct answer does not include elements in common with other options.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

3.x	
3.y	
3.z	

CRITERION 4: COGNITIVE SKILLS AND LEVEL OF DIFFICULTY

Quality Indicators	Y	N	N/A
4.1 The analysis grid clearly shows the cognitive level of each question/sub-question			
4.2 There is an appropriate distribution in terms of cognitive levels (Bloom's taxonomy or any other taxonomy that may have been used) and in terms of the degree of challenge (easy/moderate/difficult questions). Degree of challenge does not necessarily correlate with cognitive levels.			
4.3 If applicable, choice questions are of an equal cognitive and level of difficulty.			
4.4 The question paper provides opportunities to assess the ability to:			
- Reason			
- Communicate			
- translate from verbal to symbolic			
- translate visual evidence to a written response			
- compare and contrast			
- see causal relationship			
- express an argument clearly			
4.5 The degree of difficulty is not unintentionally increased by the inclusion of irrelevant information.			

To what extent does the question paper comply with the above quality indicators? ✓ (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Evidence requirements:

If the assessment body meets the minimum standards, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

4.x	
4.y	
4.z	

CRITERION 5: MARKING MEMORANDUM/GUIDELINES

Quality Indicators	Y	N	N/A
5.1 The marking memo/guidelines are accurate.			
5.2 The marking memo/guidelines correspond with the questions in the question paper.			
5.3 The marking memo/guidelines make allowance for relevant alternative responses.			
5.4 The marking memo/guidelines will facilitate marking.			
5.5 The marking memo/guidelines are clearly laid out.			
5.6 The marking memo/guidelines are complete with mark allocation and mark distribution within each of the questions.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

5.x	
5.y	
5.z	

CRITERION 6: LANGUAGE AND BIAS

Quality Indicators	Y	N	N/A
6.1 Subject terminology/data are used correctly.			
6.2 The language, register and the level and complexity of the vocabulary are appropriate for grade 12 learners.			
6.3 There are no subtleties in the grammar that might create confusion.			
6.4 The language used in the question paper is grammatically correct.			
6.5 The language used in the marking memo/guidelines is grammatically correct.			
6.6 The questions do not contain over-complicated syntax.			
6.7 Foreign names, terms and jargon are accompanied by a glossary.			
6.8 There is no evidence of bias in the paper in terms of the following issues:			
- Culture			
- Gender			
- Language			
- Political			

Quality Indicators	Y	N	N/A
- Race			
- Religion			
- Stereotyping			
- Province			
- Region			
- Other			
6.9 The questions allow for adaptations and modifications for assessing special needs students in the interests of inclusivity.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
----------------------	--	---------------------------	--	------------------------------------	--	-----------------------------------	--

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

6.x	
6.y	
6.z	

CRITERION 7: PREDICTABILITY

Quality Indicators	Y	N	N/A
7.1 Questions are of such a nature that they cannot be easily spotted or predicted.			
7.2 There is no verbatim repetition ("cut and paste") of questions from the past three years' question papers.			
7.3 The paper contains an appropriate degree of innovation.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
----------------------	--	---------------------------	--	------------------------------------	--	-----------------------------------	--

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

7.x	
7.y	
7.z	

CRITERION 8: ADHERENCE TO ASSESSMENT POLICIES/GUIDELINE DOCUMENTS

Quality Indicators	Y	N	N/A
8.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document			
8.2 There is an accompanying analysis grid that illustrates coverage of CAPS, weighting and spread of content as well different cognitive levels and the percentages hereof.			
8.3 The paper reflects the prescribed topics.			
8.4 The weighting and spread of content of the topics as per CAPS document.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

8.x	
8.y	
8.z	

CRITERION 9: OVERALL IMPRESSION

Quality Indicators	Y	N	N/A
9.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document.			
9.2 The question paper is fair, valid and reliable.			
9.3 The paper as a whole assesses the topics in the CAPS document.			
9.4 The question paper is of the appropriate standard.			
9.5 The standard of the question paper compares favourably with previous years' question papers.			
9.6 There is a balance among the assessment of skills, knowledge, attitudes, values and reasoning.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	
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Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

9.x	
9.y	
9.z	

SUBMISSION SUMMARY

In order to ensure that you have included all the evidence required under each criterion, please complete this template.

	Criteria	Evidence Requirements	Included	Not included	Comment
			Yes	No	
1	Adherence to CAPS Documents	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
2	Content Coverage	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
3	Cognitive skills	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
4	Degree of difficulty	<ul style="list-style-type: none"> analysis grid. 			Analysis grid has been provided.
5	Language and Bias	The language is grammatically correct and appropriate for the Grade 12 candidates.			
6	Predictability	The paper cannot be spotted or predicated.			
7	Marking memo	Marking memo is accurate with the correct distribution within each of the questions.			
8	Technical criteria	The paper is complete with grid, memo and all the drafts.			
9	Internal Moderation	<ul style="list-style-type: none"> Signed moderated copies of question paper and memoranda indicating suggested changes to be made 			The copies have been signed and the changes have been indicated.

		<ul style="list-style-type: none"> Internal moderator's report Evidence of Internal moderation Evidence of inputs from the internal moderator Evidence of internal moderator's recommendations being addressed 			<p>The internal moderator's report has been included.</p> <p>Evidence has been provided.</p> <p>Inputs have been indicated by the internal moderator.</p> <p>Recommendations has been addressed by the panel</p>
10	Overall impression of the paper	The question paper is in line with the current policy/guideline documents but some changes has to be made by the panel.			

10. GENERAL REMARKS

Please indicate with X in the appropriate space below. Ensure that you tick **ONLY** on **ONE** of the **FOUR** choices below, and provide reasons for the conclusion.

This Question Paper is herewith:

1. APPROVED

OR

2. CONDITIONALLY APPROVED, TO BE SUBMITTED FOR SECOND/
SUBSEQUENT MODERATION

X

OR

3. CONDITIONALLY APPROVED, NOT TO BE SUBMITTED FOR SECOND/
SUBSEQUENT MODERATION

OR

4. NOT APPROVED, MUST BE SUBMITTED FOR ANOTHER MODERATION

Complete dates for on-site or off-site moderation, whichever is applicable.

Date submitted for internal moderation	
Date received from assessment body	
Date internal moderation completed	
Date returned to assessment body	
Internal moderator/s signature	

ANNEXURE

Detailed recommendations made by the Internal Moderators for improvement and which need to be effected by the Examiners and checked by the Internal Moderator.

Subject			
Set A or B			
Paper		Date of Examination	

Question number	Proposed Change/Recommendation
	Reason for change
Question Paper (English Version – General Comments)	
Question Paper (English Version – Specific Comments)	
Marking Memo (English Version – General Comments)	

Question number	Proposed Change/Recommendation Reason for change
Marking Memo (English Version – Specific Comments)	
Question Paper (Afrikaans Version – General Comments) – OPTIONAL	
Question Paper (Afrikaans Version – Specific Comments) – OPTIONAL	

Question number	Proposed Change/Recommendation Reason for change
Marking Memo (Afrikaans Version – General Comments) – OPTIONAL	
Marking Memo (Afrikaans Version – Specific Comments) – OPTIONAL	

6. Exemplar SBA Tasks and Memos

By determining the cognitive demands of tasks and being cognisant of the features of tasks that make them high-level or low-level tasks, one will be able to select or modify tasks that allow opportunities for all learners

The level and kind of thinking in which learners engage determine what they will learn.

GRADE 7 EXAMPLES OF WRITTEN EXAMINATION PAPERS FOR DRAMA TERM 4

QUESTION 1

Choose the correct option (a, b, c, d) and write your answer on the answer sheet provided.
There is only one correct answer for each question. e.g. 1.1. c OR 1.1. b

- 1.1. State of being free of tension is ... (1)
a) Improvise
b) Resonance
c) Imagery
d) Relaxation
- 1.2. To make voices strong so they can be heard ... (1)
a) Articulation
b) Imagery
c) Projection
d) Shout
- 1.3. A performer acting as a person in a story ... (1)
a) Individual
b) Character
c) Audience
d) Star person
- 1.4. Making up short dramatised stories on the spot... (1)
a) Comedy
b) Puppet show
c) Farces
d) Improvised scenes
- 1.5. A still image to show a scene is known as a ... (1)
a) Picture
b) Tableaux
c) Monument
d) Statue

[5]

QUESTION 2

Write the **correct word** from the statement below.

- 2.1. Name one career in the field of drama. (1)
- 2.2. Name one example of vocal development in drama. (1)
- 2.3. Name a person who operates the lights on the stage. (1)

[3]

QUESTION 3

Match the explanation **Column A** with the correct dramatic term in **column B**: Write only the correct letter e.g. 3.1 D

	COLUMN A	COLUMN B	
3.1.	The part of the theatre that is not seen by the audience.	A. Genre	(1)
3.2.	When the whole group speaks together at the same time.	B. Fable	(1)
3.3.	A story that is made up to teach a lesson.	C. Backstage	(1)
3.4.	A style that a play is written in.	D. Unison	(1)

[4]

QUESTION 4

Read the following text and answer the questions below:

ACTORS AND AUDIENCE

Social events and celebrations are shared by friends, spectators or members of a society. The entire group of people act together to make the event a success. These people are all actors in the drama called life. Actors in the theatre on the other hand, perform in front of an audience that has come to watch the play. Actors assume the role that has been written by a playwright and pretend to be characters in the play script. The play should entertain and enlighten the audience.

- 4.1. What do we call a person that is writing plays? (1)
- 4.2. Differentiate between: actor and audience. (2)

QUESTION 5

Read the following extract from a theatre review and answer the questions that follow.



The director works with a production team that consists of a variety of people fulfilling different roles to ensure a good performance

The recent theatre production of the *Lion King* can be summarised in one word:
EXCELLENT.

The **sets and props** used by the actors ensured that the audience could truly believe that they were in the colourful and magical world of the African bush. This, combined with excellent **lighting**, made the theatre experience unforgettable. Hats off to the costume designer who created **costumes** that enhanced the personality of each character. The **movement and dances** were effectively choreographed and supported the action throughout the production. This production of the *Lion King* was a melting pot of all facets of the theatre universe brought together by brilliant **directing**.

- 5.1. Read the review again and identify the different members of the production team who worked **backstage** on the *Lion King* to ensure its success. (4)
- 5.2. Describe the **function** of the director and also the function of ONE other member of the production team who works backstage (mentioned above in 5.1). Refer to the following in your answer below: (6)
- Name of position
 - Short description of his/her function

QUESTION 6

You have performed either a **choral verse** or a **folktale** this term. Use this information to answer the questions below.

- 6.1. There are many ways to make the performance interesting for the audience. Select any **TWO** from the box below and discuss how you made use of them to enrich your performance. (4)

Sound effects – narration - song/music - characterisation - speaking in unison - call and response - echo - group movement - facial expression – modulation: pitch / pace / pause / volume / emphasis / tone colour – body percussion - body language – movement

- 6.2. What would you regard as the most important aspect of a performance of either the choral verse or the folktale to ensure that the performance is successful? (1)

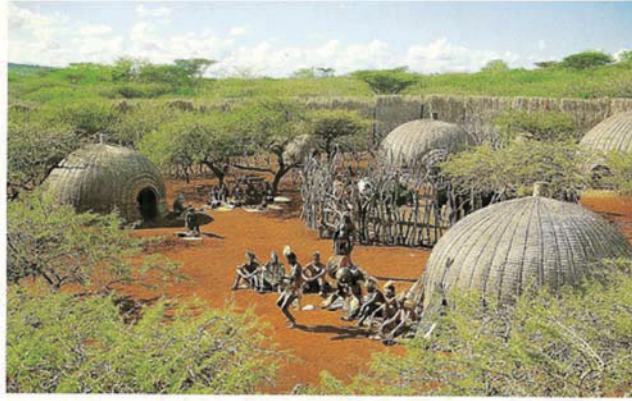
QUESTION 7

Answer the following questions fully:

- 7.1. Define the term: props (1)
- 7.2. Explain the difference between a monologue and a dialogue. (2)
- 7.3. What elements do cultural rituals and social rituals have in common? (2)

QUESTION 8

Use the picture below as inspiration to answer the question that follows:



Mention ONE traditional rural performance space and explain the type of performance that takes place there. (5)

QUESTION 9

Select one type of theatre layout.

9.1. Sketch the theatre and the stage area. (1)

9.2. Write the heading for the type of stage you have drawn and label the different areas. (4)

[5]

QUESTION 10

Answer in paragraph style.

You have received an award for excellent performance in Creative Arts (Drama) Grade 7. You have to deliver a short speech in which you share the highlights of your Grade 7 Creative Arts experience. Give an account of your speech in a short paragraph of approximately 20 to 40 words. You may refer to the following: (5)

- what you have learnt that was enriching and would add value to your life
- aspects you want to celebrate and/improve on and/change
- why it is important to be exposed to the arts (Drama) at school
- advice to fellow learners studying Drama

[5]

Grand Total: Drama = /50/

GRADE 7 EXAMPLES OF MEMORANDUM OF WRITTEN EXAMINATION OF DRAMA

QUESTION 1

Choose the correct option (a, b, c, d) and write your answer on the answer sheet provided. There is only one correct answer for each question. e.g. 1.1. c OR 1.1. b

- 1.1. State of being free of tension is ... (1)
d) relaxation✓
- 1.2. To make voices strong so they can be heard ... (1)
c) projection✓
- 1.3. A performer acting as a person in a story ... (1)
b) character✓
- 1.4. Making up short drama stories on the spot... (1)
d) improvised scenes✓
- 1.5. A still image to show a scene is known as a ... (1)
b) tableaux✓

[5]

QUESTION 2

Choose the **correct word** or option in brackets and write it next to the corresponding number on your answer script.

- 2.1. Drama teacher✓ (1)
- 2.2. Resonance exercises✓ (1)
- 2.3. Lighting technician✓ (1)

[3]

QUESTION 3

	COLUMN A	COLUMN B	
3.1.	The part of the theatre that is not seen by the audience.	C. Backstage ✓	(1)
3.2.	When the whole group speaks together at the same time.	D. Unison✓	(1)
3.3.	A story that is made up to teach a lesson.	B. Fable✓	(1)
3.4.	A style that a play is written in	A. Genre✓	(1)

[4]

QUESTION 4

- 4.1. Playwright ✓ (1)
- 4.2. - Actors: People who participate in a performance, event or ritual. ✓ (2)
- Audience: People who watch an event, show or performance. ✓

[3]

QUESTION 5

- 5.1. Read the review again and identify the different members of the production team who worked **backstage** on the *Lion King* to ensure its success. (4)

Any four of: Set designer, props master, choreographer, costume designer, lighting technician/ operator. (The learner could also add any other role players in the production team.)

- 5.2. Describe the **function** of the director and also the function of ONE other member of the production team who works backstage (mentioned above in 5.1). (6)

One (1) mark for the name of the production team member.

Two (2) marks for the description of his/her function.

Director✓:

The director is usually hired by the producer. ✓He/she will often express what the producer wants the play to say. ✓Directors take the text and make it come alive. ✓He/she interprets the text through the use of actors and designers. ✓The director analyses the text and create a vision for bringing it to life. ✓The director works with the producer, and they hire a design team: the sets, costumes, lights, props ✓The most important thing about a really good director is that they are all very good collaborators. ✓It takes lots of people to create a successful show, and the director is the liaison between all of them. ✓The director works with the Actors, Stage Manager, the Producer, the Costume Designer, the Set Designer, the Lighting Designer, the Sound Designer, and if it is a musical, the Musical Director and the Choreographer to create the final product. ✓The director has the final say on matters of the creative concept and it is his/her job to communicate openly with everyone involved, and stay on budget. ✓

One (1) mark for the name of the production team member.

Two (2) marks for the description of his/her function.

Props Master✓: Designs, creates, collects and buys the necessary props for the play. ✓Ensures that that all the hand props are laid out on a table in labelled areas for actors to use during the play. ✓Keeps an inventory of all the props needed for each actor. ✓Ensures that props that are broken are mended and ready for every performance. ✓

OR

Choreographer✓: Responsible for designing and creating all of the dancing for the performers in a musical ✓or gives advice on movement for characters and use of the stage space in a play. ✓In larger productions, the choreographer turns rehearsals over to an assistant choreographer called the dance captain. ✓

OR

Set Designer✓: Designs the set on stage. ✓The set is motivated by the content of the play. ✓The set is the immovable structure on stage and can be symbolic or realistic. ✓He/she turns the director's creative concepts into reality through the design and construction of the set. ✓

OR

Lighting Technician / operator✓: Designs the sequence of light changes from beginning to end. ✓The lighting adds atmosphere, indicates the time of day and enhances the mood of the play. ✓He/she turns the director's creative concepts into reality through the use of lighting. ✓

OR

Costume designer✓: Designs, makes and collects all costumes used during the performance. ✓The costumes should enhance the character's personality,

purpose and status in the drama.✓ It should also reflect the period and place in which the drama takes place.✓

Accept also any other backstage functions e.g. music director, etc.

[10]

QUESTION 6

6.1. (LEARNERS' ANSWERS RELATE TO EITHER CHORAL VERSE OR FOLKTALE)

(4)

Learner mention any **two techniques** used to perform the choral verse or the folktale. Award one (1) mark per technique identified and one (1) mark for the application (description of how it was used in the performance).

Choral verse, any **TWO** of the following with examples from the performance in class. (Could also mention other techniques not listed in the block).

- Focus✓ - listening and responding to cues✓
- Vocal modulation and expression ✓(pitch, inflection, pace, pause, volume, emphasis, tone-colour) in harmony with others✓
- Choral verse techniques (e.g. speaking in unison✓, antiphon✓, using cumulative methods✓, solo lines✓, sharing lines)✓
- Group movement ✓(consider working as one✓, using body percussion✓, point of focus✓ storytelling techniques)✓

For the performance of a **Folktale** any TWO of the following can be mentioned with examples of the performance in class (could also mention other techniques not listed in the block).

- Versatility✓: narrative and dialogue✓
- Vocal modulation and expression✓: pitch, inflection, pace, pause, volume, emphasis, tone-colour – any one✓
- Movement✓, using the body as a tool to tell the story✓: body language✓, facial expression✓ and eye contact✓
- Vocal characterisation✓ and physical characterisation✓: expressing the characters through body and voice✓
- Using vocal sound effects✓ as background sounds or as a sound track: integrating songs where appropriate✓
- Reflection and feedback✓: discussion on learners' experience and exploring ways for improvement✓

6.2. What would you regard as the most important aspect of a performance of either the choral verse or the folktale to ensure that the performance is successful? Award marks for the learner's independent and own opinion that is supported by an explanation or motivation, for example:

(1)

In **choral verse** one has to listen carefully to the other members in the group.✓ Concentration is also important, ✓as well as focus otherwise the required unity may not be achieved. ✓

In the performance of a **folktale** it is important to work well together✓; also to listen to fellow actors and to react appropriately✓, to use the voice and body in a motivated manner ✓and to make sure there is variety between dramatisation and narration. ✓

[5]

QUESTION 7

- 7.1. Define the term: props: Stage Properties, any object/objects that are used to enhance or support the play on stage✓ (1)
- 7.2. Explain the difference between a dialogue and monologue (2)
Dialogue is a conversation between two or more characters in a play or film✓
Monologue: a long speech by one character/actor in a play or film✓
- 7.3. What elements do cultural rituals and social rituals have in common? (2)
Mark any **TWO** of the following:
Music✓ ; Characters✓; Space✓; Timing✓; Props✓, Symbolism✓ etc.

[5]

QUESTION 8

- Mention ONE traditional rural performance space and explain the type of performance that takes place there. (5)
One mark for the identified space ✓
One mark for the performance that takes place✓
Three marks for showing an understanding of the performance itself and what it means to the performers themselves. Discussion on performances such as praise poetry (Basotho's *dithoko*, Zulu's *izibongo*), Basotho's *Pina tsa Mokopu*, folk storytelling, *Intsomi*, *tsomo*.) Also consider learners' knowledge of the space and the reasons why some performances took place at such spaces.
e.g.
Inside a hut✓: Storytelling. ✓When an old woman performs stories.✓ The elder are respected and women are revered as sacred wisdom givers and creation of life. ✓ Stories are the way that traditions and histories are transferred from one generation to another.✓
Courtyard✓: Men and boys perform historical performances✓ that relate to the male experience of hunting and battle ✓while the women will accompany with clapping and ululating. ✓ This is linked to the harvest, rain, war rituals that have specific meaning. ✓
Open spaces✓: Hunters come together✓ to tell their stories over a fire✓ and in the veld✓, men will highlight and exaggerate their prowess and have movements to illustrate the event.✓ Masks and song may also be used.✓
Learners may also discuss their own cultural rituals and the different stages where it can be performed – just ensure the factual correctness thereof.

[5]

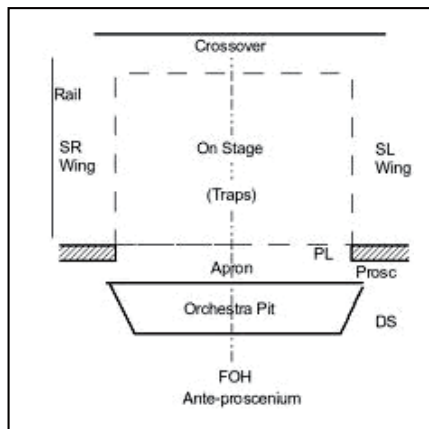
QUESTION 9

Select one type of theatre layout.

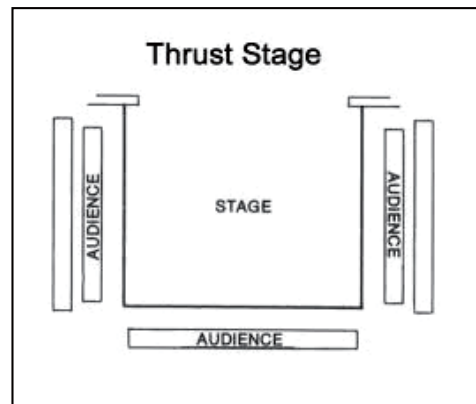
- 9.1. One mark for the sketch the theatre and the stage area. **See sketches below:** (1)
 9.2. Four marks for the heading for the type of stage and labels of the different areas. (4)

9.1. Sketch ✓

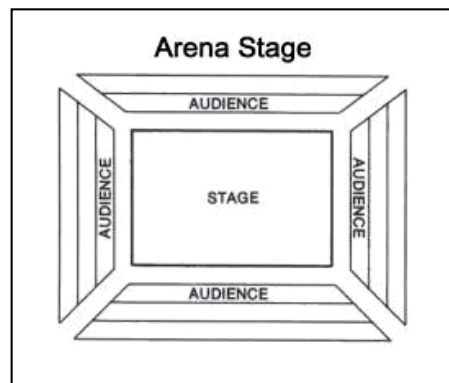
Learners can sketch a proscenium (end-on stage), a thrust stage, a combination proscenium / thrust stage, an arena stage or a flexible stage



End – on / Proscenium Stage



Thrust Stage



Arena Stage

9.2. Heading and labels - Appropriate heading

Any **FOUR** labels can include: audience ✓, stage ✓, positions on the stage ✓, apron ✓, curtains ✓, wings ✓, orchestra pit ✓, Front of house, ✓ (ensure the audience is placed correctly as indicated on the sketches above.)

[5]

QUESTION 10

Consider the following for one mark each and paragraph writing and good language for an additional mark.

(5)

- what you have learnt that was enriching and would add value to your life
- aspects you want to celebrate/improve on/change
- why it is important to be exposed to the arts (Drama) at school
- advice to fellow learners studying Drama

Use the rubric on the next page to assess learner's answers.

Rubric to assess paragraph

Marks	Descriptor
5	Learner able to answer comprehensively with relation to Creative Arts concepts and skills acquired during the year. The language (terminology) of the arts is used with exceptional skill. The paragraph is a detailed rendition of the learner's critical reflection on his/her Creative Arts experiences.
4	Learner able to answer with relation to various Creative Arts concepts and skills acquired during the year. The language (terminology) of the arts is used. The paragraph is a rendition of the learner's reflection on his/her Creative Arts experiences.
3	Learner able to answer by stating general experience in Creative Arts and using some reference to Creative Arts concepts and skills. Limited arts terminology is used. The paragraph is a rendition of the learner's reflection on some of his/her Creative Arts experiences.
2	Learner answers at superficial level, rewriting the question and making general and at time vague comments. The paragraph lacks unity and consists of a series of statements. Experiences in Creative Arts are listed to an adequate extend, but lacks depth.
1	Learner answers by rewriting question. Reference to Creative Arts experiences is vague and not accurate. Weak writing skills, not coherent.

[5]**{15}****Grand Total: Drama = /50/**

ANALYSED QUESTION PAPER GRADE 7 TERM 4

Questions	Description	Marks	Cognitive level	Comments
			Low order	The language is suitable to the age and the grade.
Q1.1-1.5	Multiple choice	5		
Q2.1-2.3		3		
Q3.1.-3.4	Match type	4		
Q4.1.-4.2		3		
Total		15		

Questions	Description	Marks	Cognitive level	Comments
Q5.1.-5.2		10	Middle order	The language is suitable to the age and the grade.
Q6.1-6.2		05		
Q7.1-7.3		05		

Questions	Description	Marks	Cognitive level	Comments
Q8		05	High order	The language is suitable to the age and the grade.
Q 9.1.-9.2		05		
Q 10		05		

TOTAL MARKS = 50

GENERAL EDUCATION AND TRAINING

**CREATIVE ARTS
DRAMA
ASSESSMENT TASK
JUNE
GRADE 9**

**MARKS: 50
TIME: 1 HOUR**

INSTRUCTIONS

1. All questions are compulsory.
2. Write neatly and legibly.

QUESTION 1

Choose the correct answer and write only the letter indicating the correct answer.

- 1.1 Storyline involves a villain, a heroine, and a hero who must rescue the heroine from the villain in a ... (1)
a. farce.
b. melodrama.
c. tragedy.
d. comedy.
- 1.2 To act out a prose in a dramatic way happens in a ... (1)
a. dramatised prose.
b. musical.
c. comedy.
d. farce.
- 1.3 All events/actions that happen in a story, are called a ... (1)
a. big idea.
b. theme.
c. climax.
d. plot.
- 1.4 A ... is a long speech by one actor in a play or movie to express what he/she thinks aloud. (1)
a. praise poem
b. comedy piece of play
c. monologue
d. animation
- 1.5 What are all the tools/techniques used in poetry (such as repetition, rhythm and rhyme) called? (1)
a. Poetic devices.
b. Dialogue.
c. Verses.
d. Stanzas.
- 1.6 What are the rituals and ceremonies of different cultural groups called? (1)
a. Environmental practices.
b. Educational practices.
c. Religious practices.
d. Cultural practices.
- 1.7 A negative attitude towards members of a group based on incorrect/stereotype belief, is called ... (1)
a. hatred.
b. criminal offence.
c. prejudice.
d. pride.

- 1.8 The leading or main character in a drama or play, usually the hero, that listeners like to identify with and for whom they have sympathy, is called the ... (1)
- antagonist.
 - comedian.
 - puppet character.
 - protagonist.
- 1.9 The person who moves the puppets and creates its voice and character, is called the ... (1)
- director.
 - puppeteer.
 - narrator.
 - puppet.
- 1.10 The place and time in which a story takes place is called the ... (1)
- setting.
 - stadium.
 - stage.
 - station.

10 x 1 (10)

QUESTION 2

Choose the correct statement in **COLUMN B** that matches the concept in **COLUMN A**. Write down **only the correct letter of the statement next to the correct number**, e.g. 2.8 F.

COLUMN A	
2.1	Elements of drama
2.2	Comedy
2.3	Poem
2.4	Type casting
2.5	Dramatised prose
2.6	Stereotyping
2.7	Appropriate register
2.8	Monologue
2.9	Stanza
2.10	Poetic devices

COLUMN B	
A.	Made up with stanzas / verses.
B.	Character plays the same role because of appearance: thus, associated with that character.
C.	Proper language for e.g. the area where the drama takes place.
D.	Drama where audience laughs a lot during the performance
E.	Judgement based on gender, body build, colour of skin etc.
F.	An ordinary conversation that tells a lot about the character's thoughts.
G.	A group of lines or verses forming a definite pattern.
H.	Imagery, alliteration, personification.
I.	Plot, theme, characters, time, etc.
J.	A novel or a short story turned into something that can be performed.

10 x 1 = (10)

QUESTION 3

Write only **TRUE** or **FALSE** next to the corresponding number.

- 3.1 Only the voice of the character plays an important role in ritual drama. (1)
 - 3.2 A wedding ceremony has an element of a ritual in it. (1)
 - 3.3 Register is about writing all characters' names used in drama. (1)
 - 3.4 Vocal and physical warm-ups are very important in drama activities. (1)
 - 3.5 Symbols are also part of a religious drama. (1)
 - 3.6 Puppets can represent human characters. (1)
 - 3.7 In drama a character can act without props and or voice. (1)
 - 3.8 A costume mistress is responsible for stage arrangement. (1)
 - 3.9 Only clothes can tell a person's culture. (1)
 - 3.10 A musical can only be performed by characters from European countries. (1)
- 10 x 1 = (10)**

QUESTION 4

Answer the following questions based on careers. Give the name of the media explained below:

- 4.1 This type of media is sold on a daily basis. (1)
 - 4.2 You must have a license to use it. (1)
 - 4.3 It provides a lot of educational information and others a lot of negative information, which parents/adults do not like. (1)
 - 4.4 It can be bought from specific shops, contains either music or films and other important information. (1)
 - 4.5 It is listened to in cars, at home, even on cell phones and it has been there for decades. (1)
- (5)**

QUESTION 5

Read the following extract from Creative Arts in South Africa and answer the questions that follow:

Creative Arts in South Africa

Drama has been used to protest against political or social injustice. The South African playwright Athol Fugard wrote plays that tell stories about how apartheid affected the lives of people. One of his plays called **Boesman and Lena**, tells the story of people who lose their home through forced removals during the apartheid era. He wrote a play called the **Island** about prisoners on Robben Island where Nelson Mandela was held prisoner for 27 years.

Barney Simon was the artistic director and co-creator of the Market Theatre in Johannesburg. He produced plays which were workshopped by actors themselves. Many of the plays dealt with the way in which Apartheid affected the lives of black people in South Africa at the time. The plays were produced and written by these two men, which made the people who watched them aware of how difficult it was for black people to live normal lives in those days

- | | | |
|-----|--|------------|
| 5.1 | Who is the playwright mentioned above? | (1) |
| 5.2 | Which play tells the story about how Apartheid affected the lives of people? | (1) |
| 5.3 | In which era did the drama take place? | (1) |
| 5.4 | What are Barney Simon and Athol Fugard's main theme? | (1) |
| 5.5 | Give a short background of the Market Theatre. | (2) |
| | | (6) |

QUESTION 6

Explain the following terms to show that you understand them:

- | | | |
|-----|----------------|------------|
| 6.1 | Dialogue. | (2) |
| 6.2 | Hand puppet. | (2) |
| 6.3 | Drama teacher. | (2) |
| 6.4 | Stage manager. | (2) |
| | | (8) |

GRAND TOTAL: 50

ANALYZED QUESTION PAPER GRADE 9 TERM 2

Questions 1	Description	Marks	Cognitive levels	Comment
1.1.-1.10	Multiple choice	5	Low order	The language is suitable to the age and the grade

Questions 2	Description	Marks	Cognitive levels	Comment
2.1.-2.3		3	Low order	The language is suitable to the age and the grade

Questions 3	Description	Marks	Cognitive levels	Comments
3.1-3.4	False/true	4	Low order	The language is suitable to the age and the grade.

Questions 4	Description	Marks	Cognitive levels	Comments
4.1-4.4.2	Careers	3	Low order	The language is suitable to the age and the grade

Questions 5	Description	Marks	Cognitive levels	Comments
5.1 .-5.2		10	Middle order	The language is suitable to the age and the grade.

Questions 6	Description	Marks	Cognitive levels	Comments
6.1-6.2		5	Middle order	The language is suitable to the age and the grade

Questions 7	Description	Marks	Cognitive levels	Comments
7.1-7.3		5	Middle order	The language is suitable to the age and the grade

Questions 8	Description	Marks	Cognitive levels	Comments
8.		5	High order	The language is suitable to the age and the grade

Questions 9	Description	Marks	Cognitive levels	Comments
9.1-9.2		5	High order	The language is suitable to the age and the grade

Questions 10	Description	Marks	Cognitive levels	Comments
10		5	High order	The language is suitable to the age and the grade

Total Marks = 50

NAME OF SCHOOL:
GRADE: 9 ...

CREATIVE ARTS: DRAMA

TERM 1: FORMAL ASSESSMENT TASK – PRACTICAL TASK

TOPIC 1: SKILLS DEVELOPMENT

TOPIC 2: PLAYMAKING

TOPIC 4: APPRECIATION AND REFLECTION

TOTAL MARKS: 50 Marks

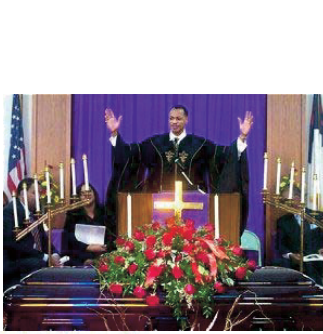
DATE: FEBRUARY 2017 - MARCH 2017

NAME OF TEACHER:

NAME OF

MODERATOR:

Theme: Rituals and Ceremonies



Instructions:

1. Look at the pictures of rituals above as inspiration, research and discuss within your group.
2. Create a context and a story line related to this ritual that you are going to perform. Discuss the storyline briefly.
3. Answer the questions of who, what, where and when.
4. In your scene explore space (floor plan, spatial arrangement), time (flashback, chronological, cyclical), structure (beginning, middle, end), character (roles and relationships), language (appropriate register) and dramatic tension.
5. Create characters and allocate them to group members, write the script and present to your teacher to assist where necessary.
6. Practice and rehearse to present in class as a polished performance.
7. Keep it short – not longer than 5 minutes.

PRACTICAL ASSESSMENT TASK RUBRIC

Assessment Criteria	Possible mark	Mark achieved
The presentation of the script	5	
The performance shows the beginning, middle and the end.	5	
Characterisation: vocal and physical	5	
Use of space (floor plan, spatial arrangement).	5	
Use of time (flashback, chronological, cyclical)	5	
Use of language (appropriate register).	5	
Use of dramatic tension (timing, climax).	5	
The relevance of the storyline to the theme.	5	
The connection to the audience.	5	
Use of vocal techniques: pitch, volume, emphasis and intonation.	5	
TOTAL	50	



CREATIVE ARTS: DRAMA

SENIOR PHASE LEAD TEACHER TRAINING

NOTE TO THE TEACHER:

These tasks have been developed as a step by step guideline to learners. The activities are to be done in class. It is important that teachers mediate the various steps of the task with learners to ensure active, creative and critical participation by all learners.

FOCUS AREA - TOPIC 2: DRAMA ELEMENTS IN PLAYMAKING

OUTCOME:

To develop an understanding of aspects of IMPROVISATION as the focus of PLAYMAKING in Topic 2 (Terms 1 and 3).

Playmaking is explored in Terms 1 and 3 in Grades 7 – 9. It progresses from very informal classroom improvisations in Grade 7 to planned, structured, polished and rehearsed classroom performances in Grade 9.

When approaching PLAYMAKING in the Senior Phase it is important to take cognisance of how progression takes place: let's consult the CAPS!

GRADE 7

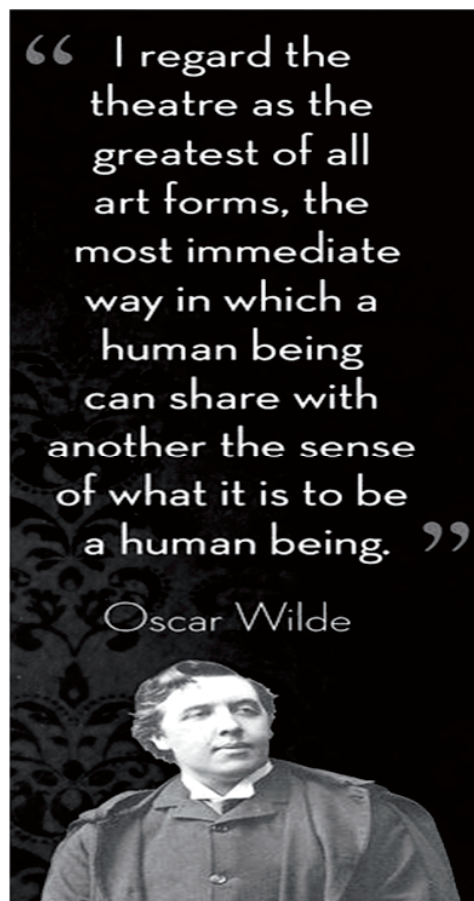
Grade 7	Term 1	Term 3
	Playmaking/group improvisation (2 – 4 learners).	Short improvised dramas (2-4 learners).
Stimulus	Using clues from another's reactions, themes relevant to learners' lives.	Cultural and social events.

GRADE 8

Grade 8	Term 1	Term 3
	Written sketch or polished improvisation – based on research conducted in class.	Polished improvisation based on any specialised style with improvised and/or self-made technical resources.
Stimulus	Social or environmental issue.	Any stimulus, exploring styles – musical, mime, puppets, etc.

GRADE 9

Grade 9	Term 1	Term 3
	Polished improvisation exploring cultural practices and processes.	Polished performance with self-made and/or improvised technical elements.
Stimulus	Cultural practices and processes (rituals, ceremonies, symbols, etc).	Any stimulus, focus on target audience and purpose.



DRAMA

GRADE 7

TERM 3

TOPIC 2: DRAMA ELEMENTS IN PLAYMAKING

Focus on character observation, imitation and imagination in several short improvised dramas in groups of two to four learners.

RESOURCES: drums / tambourine

DURATION: 6 hours 30 minutes per term

Instruction: Develop several short improvised scenes in groups with a beginning, middle and end.

A. Develop awareness of **BEGINNING**, **MIDDLE** and **END** in an improvisation.

Activity 1: Finishing the action

- Form a circle of 6-7 learners.
- One person walks into the circle and begins a mimed activity, specific to a particular location.
- He/she continues this activity until it is clear **WHAT** is being done and **WHERE** it is being done.
- A second person enters the space and contributes to the activity, without words. They should make it clear through their body language and gesture, **WHO** they are in relation to the first person.
- After this has been established, the second person needs to introduce a complication of some kind.
- A third person enters and finds a way to resolve the complication. The actors should freeze when they feel that the scene has come to an end.
- Discuss whether the scene had a clear beginning, middle and end. Where was the climax of the action?

Activity 2: Statues

- In groups of four, two learners are the sculptors and two are the sculptures.
- The sculptors make two interesting sculptures/statues by shaping their partners' bodies in space and placing them in relation to one another. (Learners should think about distance from one another, angles in relation to one another, levels etc.).
- The two sculptors discuss **WHAT** is happening and **WHERE** it is happening.
- On a signal, the sculptures/statues come to life and develop the action adding their own dialogue.
- On another signal, the sculptures/statues freeze.
- The sculptors discuss – has the scene been resolved? Does more need to happen to make a satisfying story? If so, what?
- The sculptors give another signal for the sculptures/statues to come to life.
- This process continues until the natural **END** of the scene has been reached.
- Afterwards there is discussion – where was the climax of the action? Why did the ending feel like an ending? Etc.

B. GROUPING, SHAPING OF SPACE AND DEVELOPMENT OF SCENES.

Activity 1: Group Sports Watching

- In groups of 6-10, decide on a sport to watch and arrange yourselves as if at a sports match.
- Without speaking watch the game together, using clues from one another's reactions to build the experience together.
- Try to build tension at the same time, celebrate a goal or point being scored at the same time, and encourage your team.
- Do the activity first without any dialogue, and then a second time, adding words.
- The exercise encourages unity in space, and challenges learners to follow non-verbal cues to make their sports watching realistic.

Activity 2: Tableaux

- Learners in groups of 4-6 are given a location for a tableau (frozen picture / still image).
- Create a still picture of people in the given location in such a way that the location is obvious to the viewer.
- Ideas for locations are: shopping mall, beach, park, taxi rank, bus station, flea market etc.
- Once you have made your choices, and built your tableau, the rest of class review each of the tableaux, looking to see if the location is clearly shown in each case.

Other factors to include and discuss are:

- proximity of people to one another,
- use of levels,
- point of focus in the picture,
- spatial arrangement in terms of where/how the audience views the picture (end-on, in the round, into the corner etc.)
- Once learners have clarified and improved on their tableau, they resume their picture and then come to life in the scene.
- The scene is allowed to develop for a few minutes before a signal to freeze again is given.
- Those watching are now asked, about the second tableau, how has the picture changed? Is the location still clear? How have the relationships between characters changed?

(The same exercise can be done where photographs or other visual images are used as the starting point for the tableaux. Learners must recreate the photograph or painting, and make decisions about the WHO, WHAT, WHERE and WHEN of the scene. They come to life, allow the scene to develop and then freeze in a new tableau. Character choices should still be clearly shown.)

C. CHARACTERS within a specified environment.

- **Activity 1: Waking up ritual**
- Choose a character at random by taking a character card.
- The card gives some description/s of a character, e.g. strict teacher, suspicious police officer, nervous business person, rowdy teenager, caring mother.
- Imagine yourself in your character's bedroom, waking up.
- Perform the character's early morning ritual.
- Explore the way your character might dress, walk, talk and interact with others.
- Teacher adds suggestions as you go through the process.
- Discuss afterwards what you found out about your character from going through their early morning ritual.

Activity 2: The Waiting Game

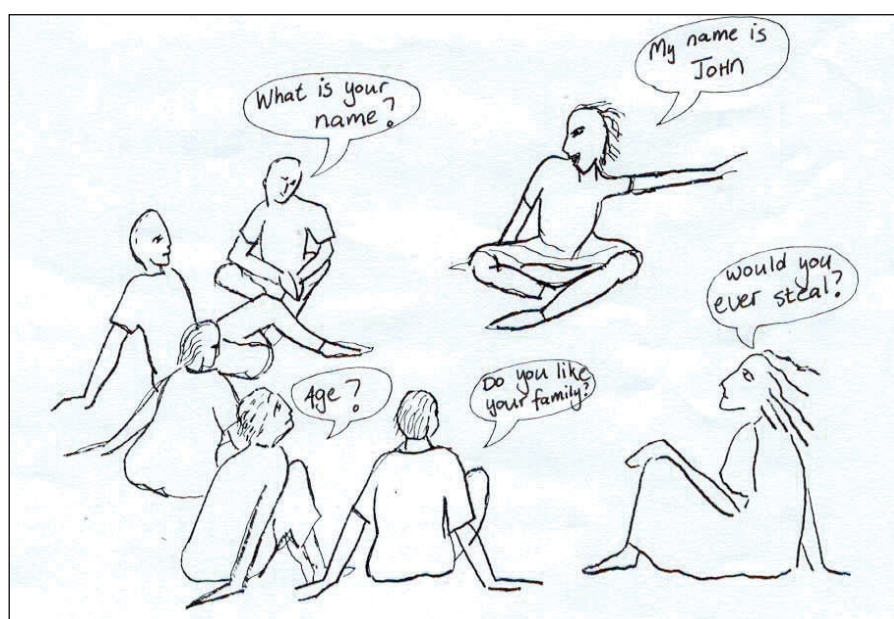
- Decide on a location where various kinds of people could be waiting, for example, a bus stop, a hospital, a dentist's waiting room, a job interview, etc.
- In turn, each learner enters the space as his or her character.
- Vocal and physical character choices should be clear.
- The characters interact.
- On a signal, all the characters freeze.
- Teacher gives an instruction such as "When you come to life again, your characters will be faced with an emergency. The building is on fire (or the bus has broken down, or the person who was interviewing you for the job has themselves been fired etc.)."
- Let the characters come to life in this emergency.
- How does their behaviour change under pressure?
- Discuss afterwards whether all characters were clearly depicted and what relationships were created.

D. FURTHER ACTIVITIES TO DEVELOP CHARACTERISATION

Activity 1: Hot Seat Activity.

Building a character through the *Hot-Seating* exercise:

- The learner who will create the character sits surrounded by other members of the group. She/he is in the "hot-seat".
- One at a time, the other learners ask him/her questions.
- Each learner must think of a different question.
- From his/her answers, a character gradually emerges.
- The questions become more original and creative and delve deeper as the character takes shape.
- The learner in the hot seat starts with no pre-conceived ideas (except what she/he knows of the scenario or storyline)
- The character only develops from the questions and answers.
- In this way, the whole group helps to build the character.



PHYSICAL CHARACTERISATION ACTIVITY

Activity 2:

The focus is on the physicality of the character, elements of character that can be developed are:

- Physical appearance
- Age
- Physical mannerisms
- Injuries
- Attitude
- Purpose
- Status
- Costumes
- Props
- Names

Activity 3:

To be able to portray a character's physicality, learners are instructed to make use of their *observational* skills by looking at people around them and imitating certain physical traits that they might find appropriate to their character.

- Stand in an open space.
- Take on a character.
 - The teacher suggests actions, emotions or situations.
 - Respond, in character, to the various cues given by the teacher.
 - This will make you more aware of your character from a physical and emotional point of view.
- Teacher: In character (whether you are a famous pop star, a very old lady, a dynamic politician), do the following actions:

Torso:	Take a cold shower, battle in a hailstorm
Emotion:	Show despair, confidence, anxiety, ecstasy
Costume:	Walk as if you are wearing: too big shoes, too small shoes, a cloak, evening dress/evening suit
Feet and legs:	Walk barefoot over thorny grass, on a hot road, in the sea knee-deep
Hands and arms:	Touch fur, scrape cold porridge out of a pot with your hands, cut your finger, Put your hand on a jelly fish
Gestures: Express in character	"Bring that here" "How could you!" "I love you"

	<p>"Look there"</p> <p>"Come here immediately"</p>
--	--

Activity 4: The teacher facilitates the learners through the following improvised situations

Scene 1

- You are in a busy street crowded with shoppers; you are anxious to see what is in the shop windows.
- Show what you see and whether it pleases you or not.
- Finally, come across something you have been wanting for for years - decide whether you will buy it – show what it is.

Scene 2

- You are sitting in a cell in solitary confinement, you have been there for a long time and are accustomed to silence, and your mood is of despair.
- You hear a distant knocking... tension and excitement grow in you as you listen, it fades, you decide it is only a figment of your imagination.

Scene 3

- A group sets out on a journey - show the excited anticipation, the catching of the train, the arrival, then boarding a boat, the movement of the boat, it pitches and tosses, there is a storm, and you are shipwrecked.
- Show your adventures after that, and a final safe return.

Activity 5: Building a Statue

- Form a statue of your characters depicting the predominant mood of the character.
- Your whole body must communicate the character - from the face down to the feet.
- The rest of the class discuss some of the unusual or innovative statues:
 - what type of character is depicted
 - what is the sex
 - the age
 - the mood and the attitude of the statue

Activity 6: VOCAL CHARACTERISATION ACTIVITY

Vocal Characterisation refers to how you use your voice to characterise your character.

Learners explore different vocal aspects of speech, becoming aware of speech and drama terminology. They choose a line that their character would speak during the performance, e.g. "What are you doing?"

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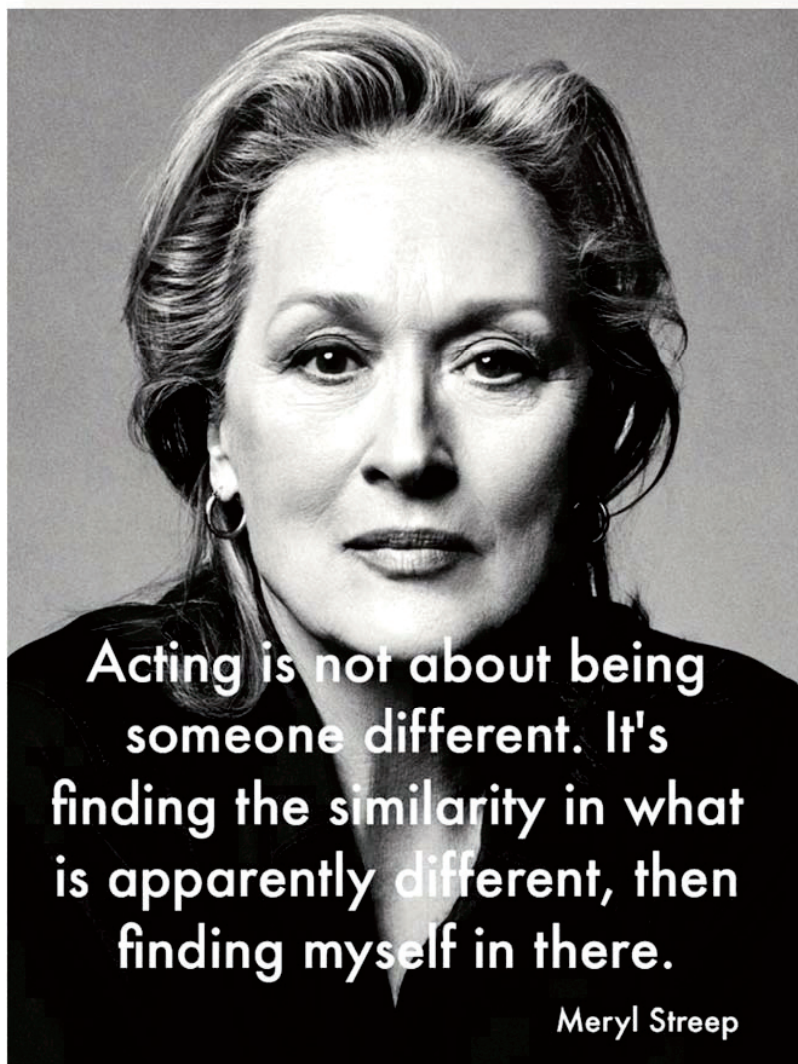
Say this line focusing on:

- projection
- characterisation
- breathing
- pitch
- articulation
- mood
- facial expression
- eye contact

Learners reflect on how these elements alter the characters speech.

Activity 7: Dialogue appropriate to the character

- Adjust the tone of voice, use of vocabulary and manner of speaking to suit your character.
- Choose one line from their drama.
- In a circle, each learner moves across to another learner, using their character's body language and posture.
- Say the line to this learner, using the tone of voice and attitude of their character.
- The learner should listen carefully and then repeat what they have just done by mimicking the posture, body language, attitude, voice, piece of dialogue etc.
- He/she then changes to their own character's body language and posture and move around and across the circle, choosing someone else to play their own line to.
- This repeats until everyone in the group has demonstrated their own character and mimicked someone else's character in the group.



TOPIC 2: DRAMA ELEMENTS IN PLAYMAKING

GRADES 8 AND 9

TERM 3

Focus on written sketch or polished improvisation

RESOURCES: drums / tambourine

DURATION: 6 hours 30 minutes per term

LET'S START WITH EXPLORATION THROUGH RESEARCH!

1. Research and discussion

In groups of six to eight learners, each learner selects and writes a social, environmental or political issue on a piece of paper. The issue selected by learners should be of relevance and importance to them. It should be something that directly or indirectly affects their lives or communities. Learners take turns to each explain (and sell to the others.) why the issue is important to them. Each group decides on one issue they will use for the drama – they could combine similar issues, but it is often easier to stick to only one issue.

2. Fish bowl activity

In each group, learners think of at least three questions about the selected issue. Each learner writes a response to the questions and places it in a container. The container is then passed around the group and each person draws a piece of paper, reads the answer aloud and states his/her response to the answer. The response should not be more than one minute. As a group, identify what you agree and disagree on.

Learners do research in groups. Learners divide the theme into subsections. Each learner conducts research on a subsection. It could include issues like the causes, effect, the impact, people's experiences, possible solutions. Learners should consult different sources for the drama, e.g.:

- statistics about any relevant issue/s
- anecdotal research
- own experiences
- newspaper and magazine articles
- poems, songs, slogans
- videos and films
- recorded interviews with friends, community members, etc.

After a week the learners present their findings to the rest of their group members. They write down key ideas and listen carefully for anything that might be of interest for the drama – especially anecdotal evidence and real-life experiences.

The research concluded, the following brainstorm a possible scenario based on the questions below:

What: **What** is happening, what is my story line, how will it develop, what will be the beginning, middle and end? What will be the climax? Is the story interesting, is there dramatic tension?

Who: **Who** are the characters? What is their relationship to each other? How will it be shown through body and voice? What is the attitude and function of each of the characters? How will a specific role be characterised, does he/she have any specific mannerisms, speech patterns? What is the history of the character? Age? Physical attributes?

Where: **Where** is the action taking place? What is the location? What effect will it have on the way learners will act? Is it at the school, in the church?

When: **When** does the story take place? Is it late at night, in the past?

Who to: Who will be the **audience**? Friends and people of our own age? Parents and familiar adults? Young people? Street crowds?

At this stage, learners record their brainstorming as summarising notes or as a script in their workbooks, so that it can be developed further.

4. As group members, learners tell the story **ONE SENTENCE AT A TIME**. In their workbooks, they make notes in which they give answers to the following:

- What are the important events in the story?
- What happens at the beginning of the story?
- How does it end?
- What are the key moments or scenes with conflict in the story?

5. In groups, learners make three tableaux (frozen statues, using the body and facial expression) - one for the beginning of the story, one for the climax of the story and one for the end of the story.

- Show the action points (the beginning, the climax and the end of the story) clearly through your tableau.
- Make sure to depict the setting of the story. (E.g. if it was set in a cave, you might all be huddled together because of lack of space, etc.)
- Other factors to include and discuss when developing the tableaux are:
 - proximity of people to one another,
 - use of levels,
 - point of focus in the picture,
 - spatial arrangement in terms of where/how the audience views the picture (end-on, in the round, into the corner etc.)
- As a group, discuss what must happen to develop the drama from the first tableau, then to the second and finally to the end.
- Now improvise the action that link each of the tableau. Make sure that you show just the most important elements of the action point.
- In learner books, write down what each tableau is communicating.

The teacher will assess learners informally at this stage, by observing what they are doing and commenting on how to improve what they are doing.

6. Character development

Activity 1: Waking up ritual

- Consider the character in the classroom drama.
- Participants imagine themselves in the character's bedroom, waking up.
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Gestures: Express in character	"Bring that here" "How could you!" "I love you" "Look there" "Come here immediately"

7. Styles of scenes

Each group performs their scenes in different ways:

- **Movement and Narrator:** the narrator tells a story of the scene in the third person, while the characters mime the action.
- **Movement alone:** enact the scene with no words at all. Movements could be made more symbolic: use a drum or appropriate music to help. Use a prop to denote focus of discussion, use different levels to show changing status.
- **A specialised style:** turn the scene into a fairy story, a Victorian melodrama, a musical song and dance show, a puppet show, a television soap opera, as a television animation comic.
- **Changing the location or time:** re-enact your story in an entirely different place or time, but one where it may have happened: The Stone Age, King Shaka Zulu's kraal, in the future on a distant planet.
- **Changing the frame:** enact the story as if told by a psychiatrist, social worker, the principal with flashbacks; or treat it as a legend, being retold by descendants.

8. **Language:** explore how dramatic language is shaped by the situation, the roles and relationships of the character

The appropriate register of each character consists of:

- the words said by the characters
- the way the words are said
- body language and gesture

9. Explore **dramatic tension** (the force that drives drama - you cannot touch it, you can only feel it.)

Learners identify and develop any of the following sources of dramatic tension by asking the key questions:

Was there a **difficult**, hard, or **important task** to be done in the drama (e.g. finding a solution to a difficult problem, etc.)?

Is there **funny/ humorous** action in the drama?

Is there an element of **surprise** in the drama?

Is there an element of **suspense** in the drama?

Is there **mystery** in the drama?

Do the characters **misunderstand** each other?

Is there a **ceremony** (wedding/prize giving/funeral/birthday party) in the drama?

Is there **conflict** amongst the characters?

Do the characters experience a **dilemma** that must be solved?

10. Target Audience and Purpose of the Drama:

Consider the following while developing the drama:

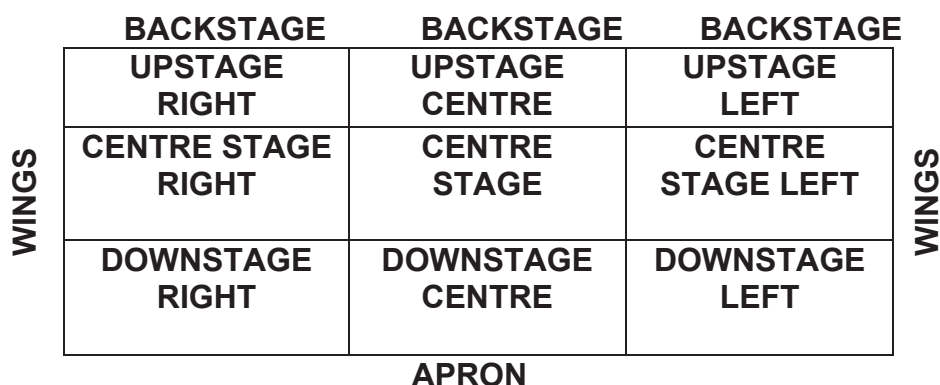
- Who will be the **audience**? What context would they represent with regards to:
 - Age group / Economical background / Social background / Political background
- What **purpose** would the classroom drama hold for the audience?
 - To educate / To enlighten / To entertain / To mobilise / To inform/to make aware

11. Symbols (objects may be symbolic and reflect on the deeper meaning of the play)

- Consider how the use of symbols might be staged to bring across the deeper meaning in the text.
- Explore the use of props, costumes, set pieces, etc. as symbols to deepen the meaning and message of the classroom drama.

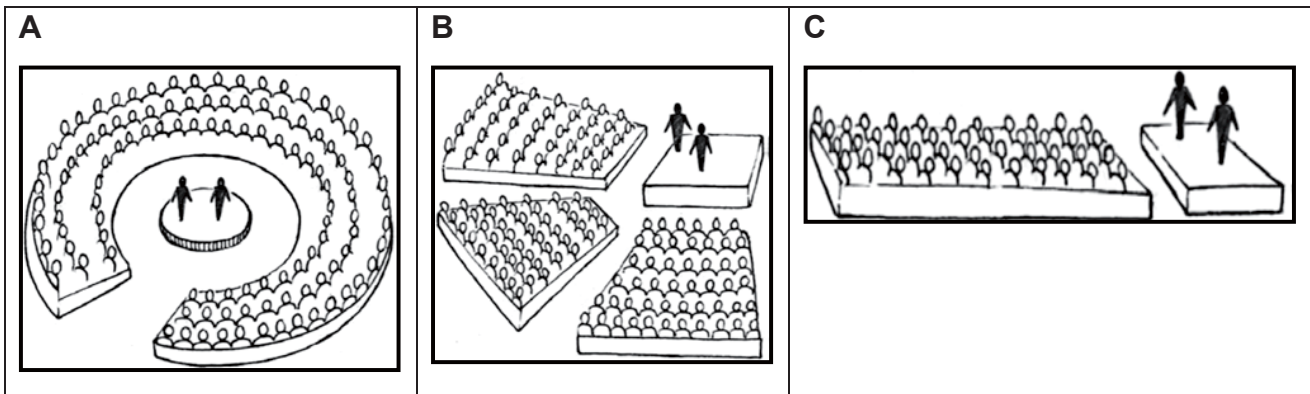
12. Basic staging conventions:

- Explore stage space, e.g. centre stage, upstage, downstage, etc.
- Use of performance space: placing of actors, indicating fictional place of the drama, designing movement patterns, etc.
- Blocking: patterns of movement on stage.



- Placement of the audience in relation to the type of stage.
- Consider how the space should be set up in order for the audience to best enjoy the drama.
- Teacher gives learners different suggestions around the use of space, e.g.
 - in the round (audience all around),
 - into the corner (audience on two sides),
 - end-on (audience on one side)
- Make sure that learners understand that the audience needs to see the action clearly and that key moments should be highlighted for their attention.

- A.** *“Theatre in the round” is where the audience is seated on all sides of the action. Despite the term, the acting space may be circular, square or any other shape.*



- B.** *“Into the corner” staging is similar to a thrust stage, where there is a back to the performance area (the two walls of the corner), allowing for scenery to be placed there. The audience sits on two or three sides of the action.*
- D.** *“End-on” staging is similar to a proscenium arch stage, where the audience sits in rows facing the action, and there is a division between the actors and the audience.*



ANNEXURE

UNDERSTANDING STEAM

STEM (science, technology, engineering, and math) has been around a while now, long enough for educators to see its outcomes and practices unfold in schools across the nation. But not long ago, various educators proposed adding an “A” (for arts) to the STEM concept, sparking a national debate about whether the arts have a place in STEM education. Do you think the “A” is just as important as every other letter in STEAM?

President Barack Obama put out the call in his 2011 State of the Union Address, igniting a movement to teach students 21st-century skills to become more competitive with other nations in the fields of STEM. Millions in funding from public and private sectors flooded in for teacher training, grants, research, and school programs that promote STEM study. In the last decade, we’ve seen an increase in math and science course offerings, higher expectations for testing, and an evolution of project-based learning using STEM as a framework for exploration.

Although there have been many proponents of changing STEM to STEAM to incorporate the arts, the movement has been largely championed by John Maeda—president of the Rhode Island School of Design (RISD) from 2008-2013—who actually spoke at Concordia in 2016 on this very topic. He posits that the arts (including liberal arts, fine arts, music, design-thinking, and language arts) are critical components to innovation, and that the concept is not about giving equal or more time to STEM *or* arts, but to incorporate, where appropriate, the artistic and design-related skills and thinking processes to student-learning in STEM.

When we reached out to RISD to learn more, Babette Allina, Director, Government and Corporate Relations at RISD, told us: “Making the case for creativity was at the heart of the RISD-led movement to promote ‘STEAM.’ It succeeded because it was driven by student interest, and by K-12 teachers throughout the United States who knew that the practical application of interdisciplinary, project-based learning was a familiar methodology that worked. RISD’s advocacy platform reflected that grassroots knowledge – adding the ‘A’ for art and design to science, technology, engineering, and math to empower creatives and promote collaboration across the disciplines.”

Why the “A” in STEAM is just as important as every other letter

Yes, we have an alarming STEM shortage in our country. That’s pretty undeniable. But every engineer who comes up with a new innovation practices far more than math, engineering, and technological prowess. They also use design-thinking, creativity, communication, and artistic skills to bring those innovations to fruition. The antiquated idea that scientists are isolated workers huddled away in laboratories is a falsehood.

Today’s innovators are creative beasts, working collaboratively in open workspaces, sharing ideas globally with other thinkers, and combining their STEM powers with some killer STEAM talents. Today’s Google workers aren’t just software engineers or coders sitting in dark rooms lit only by computer monitors. They’re design-thinkers who spent 20 percent of their time developing passion projects (The20TimeProject).

Today's trailblazers are communicators who design, craft, experiment, and pioneer in the light.

STEAM encourages natural curiosity

John Dewey, the pragmatist himself, believed in the desegregation of subjects and in allowing children to just ask and seek answers with their unbridled natural curiosity. As many teachers witness in secondary school, students largely believe that asking questions indicates a lack of understanding, not curiosity. **This sequestration of knowledge into categories that don't connect** is ultimately **detrimental to our students** because **in the real world, all of it blends together**. The scientist who can use science and math to create a new treatment for disease must also incorporate design-thinking to imagine and visualize her work. She must also express herself with impressive communication skills in order to secure funding and support. She must work collaboratively with her colleagues and investors to improve and expand ideas, and then publicly speak about her progress and discoveries with eloquence and ease. This multi-skilled individual is a representation of a student who understands how academic subjects are meant to be a genuine symphony and not a collection of discordant solos.

On the elementary level, where subjects are far less segregated, we see the most creative STEAM projects online to engage and inspire young learners. Our nation's high schools, however, are largely still separated into categories of subject learning and testing, making it more difficult to apply a true STEAM model of learning. The National Research Council's 2011 papers on STEM schools noted that one of the biggest roadblocks to STEM success is the current testing landscape. Most state tests feature multiple choice questioning, requiring extensive test prep for schools in segregated subject models.

STEAM helps attract more students into STEM fields

This fractioning off of areas of study and the focus on testing and rigor contributes to the continually low levels of student engagement in STEM—especially for students of color and females. But science, math, technology, and engineering are fascinating! So why do we generally insist on making them so very dull and disconnected from their applications in the real world? (That's not to say that there aren't amazing teachers and schools doing amazing things. There are!) While the STEM movement has filled student schedules with more math and science courses, it's also filled them with endless hours of teaching to tests. Therefore, we perhaps haven't really given STEM or STEAM a real chance to work.

The great fear is that adding the "A" to STEM might distract from the other letters in STEM, which are admittedly in dire need of *more* attention. In *Education Week*, artist and teacher Ruth Catchen notes that the arts serve as a method for onboarding learners to STEM subjects, especially those who are under-represented. **We need the "A"—not just because real STEM professionals need artistic and design skills to be better STEM professionals, but because the arts are a way to recruit students to the wonders of STEM.**

Making it work

To make STEM truly work, we should include the arts. True 21st-century STEM professionals are also **well-rounded design-thinkers and skillful communicators**. We need to do better as a nation bringing our young people into STEM, and adding the arts is a practical avenue to do so. But real STEAM success lies in adjusting our larger policies and testing structures to account for blended STEAM study. We can't entirely change what's happening in the classroom without accounting for changing our testing and accountability measures. Finally, we need to make STEAM study engaging, relevant, and connected to the real world. Not just to make it interesting, but because STEAM really is real-world learning.

Now... what about the new argument for adding an "R" (for reading) to STEAM? STREAM, anyone?

Jennifer L.M. Gunn spent 10 years in newspaper and magazine publishing before moving to public education. She is a curriculum designer, teaching coach, and high school educator in New York City. She is also cofounder of the annual EDxEDNYC Education Conference for teacher-led innovation, and regularly presents at conferences on the topics of adolescent literacy, leadership, and education innovation.

50 Ways To Integrate Art Into Any Lesson

By [Lisa Chesser](#)

As children, young children, everything meant playing and art. We saw the world as a playground and a canvass. It didn't matter whether or not we could actually draw. What mattered was the thrill of creating something beautiful. We were all artists. We still are.

So reminding students that inspiration matters, that art lives and breathes inside every segment of education also means tweaking your lessons a bit. Switching your perspective to what's really important at the core of any lesson may mean the difference between losing your students' attention and actually getting your point across.

Albert Einstein wrote: The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. So the unknown, the mysterious, is where art and science meet.

Keeping his words in mind, educators everywhere are beginning to work art into education. Because we live in the 21st century, we have all the tools right at our fingertips, quite literally. The Internet hosts site after site devoted to integrating art into education. Right here, you'll find some of the best websites and some interesting ideas that are easily altered to fit various lessons. Explore 50 ways to add artistic elements to the simplest and most complex lessons.

MATH

1. Lego Engineers

Besides LegoLand embodying a living, breathing demonstration of how Legos inspire children, Lego is making a fortune off the coolest kits around. Lego building requires everything from patience to vision. To achieve that vision, the builder needs good strategy. Strategy relies on mathematical skills. Everything from basic addition and subtraction to engineering skills blossoms when Lego's pop into the picture. So, have students use Legos to demonstrate mathematical skills at each and every level. From robotics to engineering, Legos inspire learners. Visit www.legoeducation.us for more information.

2. Marshmallow Math

Stack them. Create shapes with them. Add, subtract, multiply and divide them.

Then eat them. If you take a bag of marshmallows and you tell a child, "I'll let you eat these if you get all the answers correct," then you let the child use the marshmallows to find the answer, that child will get all the answers correct.

That's the art of teaching math. I used to think that the older kids got, the less they cared about silly rewards like those marshmallows, but I was so wrong. They care even more. Life becomes a series of "pointless" classwork and homework assignments with quizzes and tests to follow if teachers don't force fun.

3. Design Parks

Mathematicians, whether they're engineers or architects or otherwise, know the importance of technology so teachers need to utilize it when helping students understand the value of every lesson. At mathbydesign.thinkport.org you can find interactive games where students can design a park in the center of town.

4. I Hart Math Doodles

Take note of a girl and a math mission. She blows the concept that math means repetition and rudimentary mechanics right out of the water. Her site provides plenty of innovative "techniques" for seeing math in a different light. In one very amusing video, she shows how the typical factoring lesson turns into doodling stars, which she turns into a lesson on factoring itself. Check her doodles out at vihart.com

5. Khan Academy

If doodling isn't quite enough, try the Khan Academy for more of Vi Hart and the basics as well as anything else your heart desires. Math, Science, Economics, Humanities, and even test prep fill the website. It's different because it doesn't condescend. It doesn't condescend because the site and it's master creator, Sal Khan, offer visuals on how to understand the basics of math and other educational subjects without the assumption that it's impossible to communicate. Start with the link on how to use it in the classroom. It will make all the difference. www.khanacademy.com

6. MArTH Tools

At Math Munch, they've even conjured up a witty name for their merging of art and math called MArTH Tools. Teachers can find resources for inspiration, but more importantly, there are links to interactive tools that teach difficult concepts as well as practical skills. mathmunch.wordpress.com

7. Colors Multiplied

Multiplication can be taught with simple yet beautiful colors and shapes. Check out some beautiful images at mathlesstraveled.com. Even teach prime numbers using some manipulation.

8. Math Journals

Teachers can vary assignments and difficulty levels by creating a math journal, which is ultimately a math adventure in the same vein as Indiana Jones. It gives importance and application to www.mathsquad.com

9. Bridges

Basic word problems require students to draw or write out how they came to their conclusion. So why shouldn't more complicated math be seen in the same way?

According to the Bridges Organization bridgesmathart.org, math needs art and vice versa. This organization plans an annual conference focusing on the connection between art and math. At their website, you can find a wealth of information on mathematics and art.

10. Cinderella

[Cinderella.2](#) software offers users geometry, virtual laboratories, and university-level mathematics with analytical functions. Students will learn while creating.

GEOMETRY

11. GeoGebra

GeoGebra gives students insight into planetary motion, exterior angles of polygons, rotating triangles, and more. The site also offers loads of information and worksheets. <https://www.geogebraTube.org/>

12. Mosaics

Mosaics are a great way to introduce shapes to young minds so why not communicate the same way with older students. You can create them the traditional way, out of glass, or use cellophane paper or even just regular paper. Review basic shapes then piece them together and have students create patterns.

13. Patterns

Tessellations, infinite patterns with varying shapes, can help you teach about the polygon, plane, vertex, and adjacent. Students can put patterns together on paper or use basic computer programs to tile images. Just taking the time to show students something so simple gives them the basis they need to move on to more difficult problem solving lessons. www.teachervision.fen.com

14. Origami Art

Origami art will add dimension with texture and movement. While giving young students a fun way to see shapes come together and create all sorts of animals or three-dimensional geometric shapes to marvel at, the origami art can evolve into a sophisticated tool for using math and engineering skills. Robert Lang explains the transformation at the following video:

15. Three-Dimensional shapes

With some compass points, scissors, glue, construction paper and bobby pins, students can create Polyhedra. Learn more about that at www.idlewis.com

16. Wheel of Theodorus

Students calculate, draw and create new images while learning the Pythagorean Theorem. Find details at www.idlewis.com

17. Alice & Algebra

Teach multiplication of fractions using the story of Alice in Wonderland. Melanie Bayley, an Oxford scholar, wrote a dissertation on this very subject. Just the manipulation of size from small to large and back again becomes a starting point for calculations to begin. Find out more on the practical implementation in the classroom at www.newscientist.com

18. Triangle to Square

So many sites and blogs have great animation to teach all kinds of theories. Matt Henderson teaches signal processing with rotating circles and a digital square wave. He also creates some [cool doodle animation](#) showing how drawing lines starting with a simple triangle can turn into a square.

SCIENCE

19. Art in Labs

Students take a concept and turn it into art or even use the materials for art. Many artists do this anyway so why shouldn't this be a part of coursework? Visit www.biology.emory.edu Working in labs themselves, students then create art out of bacteria and fungi.

20. The Art of Biology

Students create beautiful works of art with imaging technologies. Use that to introduce various lessons or a concept and the brain's eye will attach itself to the particulars much better than simply assigning homework and moving on to an exam. Visit www.cmu.edu to learn more.

21. Toothbrush Robots

If your goal hinges on recruiting girls into the scientific field then art helps. Try coolgirls-scienceart.org They gather the girls to shoot rockets, create art shows, and play with bugs. Just knowing that science is NOT a man in a white lab coat ready to slice open a dead animal might mean the difference between a career in fashion and a career in chemical engineering. You'll also find information on unique activities such as making toothbrush robots.

22. Chemistry

Through the Art Institute of Chicago, teachers can access lectures and lesson plans on the value of art in teaching chemistry and the chemistry of physics and light plus art and astronomy. www.artic.edu

23. Fresco Chemistry

Check out issuu.com's newsletter on various activities from green chemistry to music in chemistry. Several activities fill the newsletter with step-by-step processes followed by an explanation of how the chemistry works. One of those is making a fresco. issuu.com

24. The Golden Dream

Return to the beginnings of chemistry and art with alchemy at www.pbs.org
Follow the guide to turn metal into gold. The fascination with the process sparks curiosity if nothing else.

25. Unique Perspectives

Try www.cosmosmagazine.com for ideas and articles on the mixture of science and art. Article upon article covers current topics in relation to the importance of science past, present and future. Ready for students to read, bring reality into science fiction with articles such as "Earth-like Planets May Be Closer than Thought."

COMPUTER SCIENCE

26. Alice.org

Alice teaches students how to program through dragging and dropping graphics. They're taking 3-D objects inside a virtual world and animating them. They ultimately learn to build stories, create interactive games or video's for sharing. alice.org

27. Polynomiography

Dr. Bahman Kalantari, professor of computer science at Rutgers University, introduced the idea of polynomiography. It literally means the visualization of polynomials. "Polynomials are so important that all students need to know about them no matter what scientific field they would want to follow.

But because the foundation of solving equations can be identified with points in the plane, visually it is very appealing to all ages," Dr. Kalantari explains. Visit www.polynomiography.com to explore.

28. Scratch

Scratch is a site hailing from MIT. Students gain access to software that teaches them to create and share interactive stories, games, music, and art. scratch.mit.edu

MOVIES USED ACROSS CURRICULA

29. BrainPop

There is nothing that BrainPop can't teach. The films are silly yet humorous and by far, they're educational. The mini movies run the gamut from Language Arts to Math to Science to Social Studies. Kids like it because it's not in a textbook. Adults like it because it's not in a textbook. www.brainpop.com

30. Bitesize

In the same vein as BrainPop, Bitesize delivers the basics in short movies or sound bites. Teachers can use this to help students practice or even begin their journey into standardized essays and Spanish basics. The visuals and set up make it a great place to return to in order to build upon different lessons within any subject. www.bbc.co.uk

31. Sheppard Software

Like Brainpop and Bitesize, Sheppard has mini movies and games. Choosing one over the other depends on the difficulty of the lesson and the extent of the film. www.sheppardsoftware.com

32. VideoLab

If you can't actually demonstrate in the lab, the next best thing is video. At video.sciencemag.org teachers can show short videos to begin a lesson, transition from one to another, or just explain the facts and information with the necessary visuals.

WRITING & GRAMMAR

33. Art in a Word

Inspired by Doodle for Google, the annual competition giving students a chance to draw a new Google theme, the idea of Art in a Word challenges students to take the vocabulary word and turn each letter into the representation of its meaning. On the back of the page, teachers should have students use the word within context, writing it in a sentence, identifying the part of speech, then defining it.

34. Advertising

Have students create a full-page ad for their favorite product. Make up the criteria for them so that they have to use sentences with adjectives and strong verbs. Then have them edit their work. Meanwhile, teach them all types of grammar lessons in the process.

35. Bare Books

A book of their own means more to students than an ipod. They just don't know it until they've created it. Depending on the assignment, teachers can buy books in bulk for as little as a dollar each. These books can be used for poetry or stories, leaving the rest of the blank space for art. www.barebooks.com If your students are more electronically inclined check out a new site that's making it even easier to create e-books at www.holartbooks.com

36. Paint the Strawberry

For writing teachers who need to emphasize the idea of “show don’t tell,” have students describe the strawberry or another type of food commonly eaten. They need to reconstruct the image including taste and sensations in the reader’s mind.

This means they have to come up with 10 to 20 descriptive words (depends on difficulty level) and use them in a paragraph describing the strawberry. The strawberry should be on display on a stool as the subject of their work of art. It sometimes draws a comedic response for an even better lesson.

READING

Some students thrive in any reading environment. Others crumble. Over the years, I’ve noticed the basic difference between an engaged reader and one who struggles is the ability to visualize.

37. LiteracyHead

Whether students are struggling with basic reading awareness or writing skills, this site helps teachers use art as an inspiration to bridge the gap in communication. For comprehension, an image opens on the screen and asks the question, “In what ways does this picture connect to others?” www.literacyhead.com

38. Graphic Novels

Greek Myths can confuse even the most interested reader, but turn it into a graphic novel or a booklet with illustrations and you’ve got an active, engaged reader. There’s a reason why there’s a comic culture out there in which people become obsessed with superheroes.

39. Comic Creator

When reading Tell-Tale Heart by Edgar Allen Poe with students, I rely on an amazing website full of free lesson plans and links to everything you need. www.readwritethink.org For this one, I read the story in a scary voice, the room dark, only the words projected while the students predict the next twist. Then they have the option of creating a comic strip about it. They can use the comic creator if they don’t want to draw it themselves.

40. Poetry Café

This can be used as monthly or even weekly motivation for students to work on poetry. Decorate the room with poems and artwork inspired by those poems. Then let the students enjoy readings from other students. At the end of a lesson or as a reward for long, tough assignments, students can organize a coffee and cake session where they read their works or the works of poets around the world.

SOCIAL STUDIES

41. Map Art

Old maps hanging on a wall build an atmosphere of art and history combined with adventure. But, understanding them can be a difficult task. So having students create maps ignites the learning process and forces them to work through those difficulties. Visit historymatters.gmu.edu for simple explanations on the creation process.

42. Divide and Conquer

Teaching about different cultures means making them come alive. The Inuit people should live on a canvass, dancing, singing, hunting, and building. So, have students make a brochure from a poster cut in half. Bend it into threes. Divide into sections such as origins, tradition, geography, food and accomplishments.

43. Forget-Me-Not Dioramas

I haven't met a history teacher who hasn't had a diorama project quick on hand. However, requiring an artistic approach changes the dynamics of the criteria with which the student learns. Give the students an assignment they will never forget. Isn't that the idea?

For example, war isn't about guns and death as much as it's about lost love. If World War I must be represented, let it be told with love. Start with the love letters of Harriet Johnson to her boyfriend and continue from there. This not only teaches the emotional loss at Wartime but adds value and meaning to a lesson.

44. Folk Art

It's as simple as having students recreate folk art from a certain time period and a culture and presenting it with facts and information. The inspiration matches the assignment giving each student a firm grasp of the value of an individual within a larger segment of society. Visit www.folkartmuseum.org or www.mexican-folk-art-guide.com for more ideas and information.

45. Transformation

Change the entire classroom into a diorama. It's been done many times in my own classroom. Entire walls become pyramids. Others become waterfalls. And, the great part isn't even the fact that students will work 9 a.m. to 9 p.m. to build a pyramid, but they will learn everything about that time period while they're doing it. It takes a lot of patience, planning, and very considerate faculty, but it's worth it because of the pride and energy students earn from this lesson.

46. Film Recreations

Students, especially older ones, love filming anything. So have them recreate a historical event, film it, and present it to the class. Sure you could have them act it out but using video and technology will allow them to edit and start over if necessary.

47. Documentaries

In order to get students' attention, tell them they need to mimic documentaries. Show them several types and then let them choose one to duplicate or even come up with

a current event of their own to document. The student presentations not only reteach the subject matter to each other but give them control over their learning.

48. Write History

Have students recreate a time in history and include themselves. They can take on characteristics of certain people who lived at that time or they can create their own person from pieces of different types of people during that time period.

49. Hero History

Twist the concept of a hero into the ordinary citizen as a leader, innovator, and survivor of that time. Students can choose an actual “hero” or famous character to dress as and give a speech about or they can piece together a hero from the famous leaders of the time.

50. Twisted Timeline

There’s nothing better than a timeline to teach important dates in history. But, no one ever teaches that stories, which are what history is about, never quite move in a straight line. The timeline still flows in the same direction, students just twist it a little, take side routes and learn about details they might never have paid attention to when cramming for a test.

For example, if the time period focuses on the American Revolution then use the dates to carry students through to the next date but wind around to the left or right, take a detour, find out some interesting cultural facts within those two dates and add that to the timeline.

Visit timelines.com for detailed timelines with great images that students can add to their own.

As a final note, if the art warrants it, always make sure there’s a wall or a table for display. Displaying finished pieces gives artists a sense of satisfaction. Children who don’t see their work rewarded lose motivation, the same is true of young adults, and even more so of adults.

If yours is a virtual classroom, build a blog around your students’ creations. Creating one is simple enough nowadays. You don’t even have to know how to code. It doesn’t matter if the entire world knows about it. All that matters is that they know about it, that they can say they’re work “hangs” there.

Lastly, introducing art into any classroom means thoughtful planning but also a very real understanding that there will be loss of control. Knowing this can be very liberating for a teacher, but it can also be uncomfortable. However, once you allow yourself to be comfortable with it, students will master the lesson and, more often than not, surpass it.

About Lisa Chesser

A former Publications Specialist at Florida International University where she also received a bachelor's degree in English, Lisa Chesser left the publishing field to pursue a career in education.

In her first three years of teaching Language Arts, she won an Excellence in Teaching Award for helping students achieve 50 percent learning gains. Because she's also a writer, an editor, and an artist by trade, students often take more interest in their learning environment because she teaches them the value of it in the workplace.



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