



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

EXAMINATION GUIDELINES

GRADE 12

2017

This guideline document consists of 13 pages.

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1. INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Dramatic Arts outlines the nature and purpose of the subject Dramatic Arts. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate (NSC) Examination in Dramatic Arts.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School-Based Assessment (SBA).

These Examination Guidelines should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dramatic Arts*
- *The National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the *National Curriculum Statement, Grades R–12*

2. ASSESSMENT IN GRADE 12**Formal Assessment for Grade 12**

FORMAL ANNUAL PROGRAMME OF ASSESSMENT GRADE 12			
FORMAL INTERNAL ASSESSMENT SCHOOL-BASED ESSESSMENT			FORMAL EXTERNAL EXAMINATION
During the year (25%)			End-of-year (75%)
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Performance Assessment Task Group •Preparation (25) •Performance (25)	Task 3: Performance Assessment Task Individual •Preparation (25) •Performance (25)	Task 5: Performance Assessment Task Combined Individual and group •Preparation (25) •Performance (25)	Final External Examination •Written Examination (150) •Performance Examination (150)
Task 2: Test (50)	Task 4: Mid-year Examination •Written Examination (150) •Performance Examination (150)	Task 6: Test (50) Task 7: Trial Examination •Written Examination (150) •Performance Examination (150)	

2.1 Written examination

The written examination is internal for Grades 10 and 11 and external for Grade 12.

The very nature of the subject Dramatic Arts lends itself to overlap between sections so candidates must be made aware that all the CAPS concepts/content/skills they acquire should underpin their responses to any section. A generic approach in SECTION A allows for a longer list of 20th century theatre movement plays for the province/school to choose from. Each candidate must answer ONE question from the pre-1994 section and ONE question from the post-1994 section depending on the play they have studied. A prescribed play circular will inform schools of the new prescribed play texts for 2014.

The written examination will be divided into four sections totalling 150 marks:

SECTION A: 20th Century Theatre Movements (30 marks)

SECTION B: South African Theatre: 1960–1994 (40 marks)

SECTION C: South African Theatre: Post-1994 – Contemporary (40 marks)

SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)

SECTION A: 20th CENTURY THEATRE MOVEMENTS**30 MARKS**

This question will consist of a generic essay question. The quotation or statement on which the essay topic will be based could refer to a variety of dramatic conventions in both form and content. The candidate will be expected to apply a discussion of the Western play he/she studied in relation to the essay question. This is an essay question so it tests the candidate's ability to synthesise knowledge and understanding and apply it in a critical manner. A successful candidate will show knowledge of the content, themes and characters in the play; understand the genre and he/she will be able to apply his/her knowledge to the essay topic. An ability to select relevant information is crucial.

The essay question may include, but is not limited to, the following:

- CAPS: Topic 3. Theatre of the Absurd or Epic Theatre or Post-modern Theatre
- CAPS: Topic 4. Prescribed Play Text 1. 20th Century Theatre Movements. Either Theatre of the Absurd or Epic Theatre or Post-modern Theatre

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994**40 MARKS**

This section will involve a choice dependent on what play text the candidate has studied. The number of questions will depend on the number of play texts prescribed. Candidates will answer ONE question based on the text he/she has studied. Reference may be made to Grade 11 work as background to play text being studied. These questions require answers that show awareness of the play text studied in context of its time. Specific detail of the play text is required so candidates need to be familiar with the text. The questions may also focus on interpreting the transition of the play from text form to stage performance.

A variety of questions will be asked in this section:

- Source-based play text, pictures, posters, reviews, etc.
- Marks allocated may range per subquestion from 1 mark for short knowledge-based questions to 15 marks for a question that requires a more sustained paragraph-style answer.

Areas to be tested may include any of the following:

- CAPS: Topic 5. Prescribed Play Text 2: South African Theatre Text (1960–1994)

SECTION C: SOUTH AFRICAN THEATRE: POST-1994 – CONTEMPORARY**40 MARKS**

This section will involve a choice dependent on what play text the candidate has studied. The number of questions will depend on the number of play texts prescribed. Candidates will answer ONE question based on the text he/she has studied. Reference may be made to Grade 11 work as background to play text being studied. These questions require answers that show awareness of the play text studied in context of its time. Specific detail of the play text is required so candidates need to be familiar with the text. The questions may also focus on interpreting the transition of the play from text form to stage performance.

A variety of questions will be asked in this section:

- Source-based play text, pictures, posters, reviews, etc.
- Marks allocated may range per subquestion from 1 mark for short knowledge-based questions to 15 marks for a question that requires a more sustained paragraph-style answer.

Areas to be tested may include any of the following:

- CAPS: Topic 6. South African Contemporary Theatre
- CAPS: Topic 7. Prescribed Play text 3: South African Contemporary Theatre (post-1994)

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS
40 MARKS

This section may contain choice questions and will comprise subquestions with a mark allocation from 1 mark to a maximum of 20 marks.

This section is based on the Theatre History studied or revised in Grade 12 and NOT tested directly in other sections of the paper AND an unseen source (visual or text-based), including a candidate's reflection on his/her own experience(s). These aspects may be tested individually or holistically.

In terms of Theatre History, the focus is not on the choice of Theatre of the Absurd, Epic Theatre or Postmodernism (it has already been tested in SECTION A), but on the preceding movement of Realism that underpins modern theatre choices. 20th Century '-isms' and South African Theatre (1960 to contemporary) will be tested. Content from other grades will also be examined. This focuses strongly on knowledge and understanding of periods and aspects of the history of theatre. Candidates require a sound background of knowledge to be able to evaluate, analyse or apply theatre history to the questions asked.

The unseen source-based questions require that the candidate uses the sources as a basis from which to apply knowledge and support his/her opinions on and around the questions provided. This focuses on the ability to analyse, evaluate and create. The unseen source material (pictures, play extracts, poems, reviews, etc.) allows the candidate to apply aspects of theory and practical work in a holistic manner. Vague generalisations are unsuitable. Concrete, specific examples that support the candidate's discussions/arguments are required.

Areas to be tested may include any of the following:

- CAPS: Topic 1: 20th Century '-isms'
- CAPS: Topic 2: Performance Examination: Theme or Auditions of Technical Theatre Programme
- CAPS: Topic 3: Theatre of the Absurd or Epic Theatre or Postmodern Theatre
- CAPS: Topic 5: Prescribed Play Text 2: South African Theatre Text (1960–1994)
- CAPS: Topic 6: South African Contemporary Theatre (post 1994 to contemporary)
- CAPS: Topic 7: Prescribed Play Text 3, South African Contemporary Theatre (post 1994)
- CAPS: Topic 8: Revision and consolidation of the year's work

2.2 Performance Examination

2.2.1 Options

The performance examination is internal for Grades 10 and 11 and external for Grade 12. There are three options available for candidates to select for their performance examination in Grade 12: the **THEME PROGRAMME** or **AUDITION PROGRAMME** or **TECHNICAL THEATRE PROGRAMME**

The Curriculum Advisor/Subject Advisor/Senior Education Specialist in each of the nine provinces may request educators to submit a written letter of permission **before** a candidate may do the **Audition Programme** or the **Technical Theatre Programme** for their final external performance examination. If a specific province requires a letter of permission, and permission is then granted for the Audition or Technical Programme, the educator should ensure that the letter is presented to the External Examiner on the day of the external performance examination.

At the beginning of the practical process, discuss the format of the programme and process of creating and maintaining entries for each individual candidate's Performance Examination Journal/Portfolio. This is not an additional journal/portfolio, but the same one that is used for the reflections and entries of work done during the year. The purpose is to keep a written record of both the preparation and the performance component of the candidates' work. In the case of the Technical Theatre programme this journal/portfolio takes the form of an individual candidate's Stage Manager Prompt Book/Designer Notebook/Director Notebook/Theatre Maker Notebook. The purpose is to keep a written record of both the preparation and implementation phases of the candidates' work. It is essential to consult the CAPS Topic for the Performance Examination [*CAPS for Dramatic Arts*, Pages 37, 45 and 53–57] to ensure that this journal/portfolio contains all the concepts/content/skills/theory and practical aspects required by the curriculum.

2.2.2 Theme Programme and Audition Programme Examination Rubric

Category	Descriptors
Outstanding Achievement (135–150)	The candidate shows evidence of outstanding thought, planning and rehearsal in the preparation of the programme. He/She is confident and is versatile presenting different characters and performance styles. The candidate demonstrates an excellent understanding of the selected pieces and the interpretation is appropriate. He/She manages to bring originality to the performance. The candidate has developed excellent technical proficiency in vocal and physical aspects of performance using the body and voice effortlessly as a tool for supporting performance. He/She has understood the emotional tone in the work presented and through this creates a strong connection with the audience. When performing individual pieces the invisible partner/listener is visualised clearly. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the relationship between the candidate and the other performer(s) is well developed and sustained. The stage space is utilised well by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are appropriate and enhance the flow and creative interpretation of the programme. Overall the material selected is suitable and the candidate (and group) presents an exceptionally engaging and sustained performance.
Meritorious Achievement (120–134)	The candidate shows evidence of excellent thought, planning and rehearsal in the preparation of the programme. He/She is confident and is versatile presenting different characters and performance styles. The candidate demonstrates a good understanding of the selected pieces and the interpretation is appropriate. He/She often manages to bring some originality to the performance. The candidate has developed good technical proficiency in vocal and physical aspects of performance using the body and voice comfortably as a tool for supporting performance. He/She has understood the emotional tone in the work presented and through this creates a connection with the audience. When performing individual pieces the invisible partner/listener is visualised. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the relationship between the candidate and the other performer(s) is developed and sustained. The stage space is utilised well by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are appropriate and assist in the flow and creative interpretation of the programme. Overall the material selected is suitable and the candidate (and the group) presents well-structured and sustained performance.

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<p>Substantial Achievement (105–119)</p>	<p>The candidate shows evidence of careful thought, planning and rehearsal in the preparation of the programme. He/She is confident and may present different characters and performance styles. The candidate demonstrates a sound understanding of the selected pieces and the interpretation is generally suitable. He/She is an energetic, focused performer. The candidate has developed technical proficiency in vocal and physical aspects of performance using the body and voice as a tool for supporting performance. He/She has understood the tone in the work presented and through this creates some connection with the audience. When performing individual pieces the invisible partner/listener has been choreographed to try to create visualisation. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the relationship between the candidate and the other performer(s) has been developed. The stage space is utilised by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are appropriate and assist in the flow of the programme. Overall the material selected is suitable and the candidate (and the group) presents well-structured and sustained performance.</p>
<p>Adequate Achievement (90–104)</p>	<p>The programme shows evidence of planning and rehearsal in preparation. The candidate is confident but even if different characters and performance styles are presented he/she is more capable in the performance of one character or style. The candidate demonstrates an understanding of the selected pieces and the interpretation is acceptable. He/She is a sound performer who is well rehearsed OR a talented performer with less evidence of sustained rehearsal. The candidate has developed some technical proficiency in vocal and physical aspects of performance using the body and voice as a tool for supporting performance. He/She has understood the tone in some of the pieces presented. When performing individual pieces the invisible partner/listener may have been choreographed to try to create visualisation. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the relationship between the candidate and the other performer(s) has obviously been planned but is not always executed well. The stage space is utilised but not to its fullest extent by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are appropriate and may assist in the flow of the programme. Overall the material selected is suitable and the candidate (and the group) presents a structured programme.</p>
<p>Moderate Achievement (75–89)</p>	<p>The programme shows some evidence of planning and rehearsal in preparation. The candidate is likely to be more suited to one character and style. The candidate demonstrates knowledge of words and actions but may not have a good understanding of character. He/She is either a solid candidate who has rehearsed OR a potentially talented performer who has not rehearsed enough and may rely on improvisational techniques to complete performance pieces. The candidate has developed little technical proficiency in voice but can be heard. He/She tends to rely on stereotyped physicality. There is little understanding evident in the pieces presented. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the candidate may rely on the other performer(s). The stage space is simply utilised by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are present but not always helpful in the flow of the programme. Overall the material selected is not always suitable (typically the candidate refused advice from the teacher) often the interpretation is weak.</p>
<p>Elementary Achievement (60–74)</p>	<p>The programme shows little evidence of planning or rehearsal. The candidate is likely to be more suited to one character and style. The candidate demonstrates some knowledge of words and actions but may not have much understanding of character. He/She is has not put in the effort required to be successful at this level of performance. The candidate is likely to rely on improvisational techniques to complete performance pieces. The candidate has developed very little technical proficiency in voice and may be inaudible at times. He/She tends to rely on stereotyped physicality or simply stands and delivers lines. There is little understanding evident in the pieces presented. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the candidate may rely on the other performer(s). The stage space is erratically utilised by the candidate (and the group as a whole in a theme programme). Should linking devices be required these are sometimes present but not always helpful in the flow of the programme. Overall the material selected is not always suitable (typically the candidate refused advice from the teacher) and some pieces may be missing from the text programme given to the examiner. Interpretation is weak.</p>

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<p>Poor Achievement (45–59)</p>	<p>The programme shows little or no evidence of planning and little or no evidence of rehearsal. The candidate is likely to be unsure of his/her words and unable to create character or style in performance. The candidate demonstrates little knowledge of words and actions and does not have an understanding of character. He/She has not put in the effort required to be successful at this level of performance. The candidate is likely to rely on improvisational techniques to complete performance pieces. The candidate has developed no technical proficiency in voice and may be inaudible at times. He/She tends to rely on stereotyped physicality or simply stands and delivers lines. There is little or no understanding evident in the pieces presented. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the candidate will rely on the other performer(s) but is often in a group where the work ethic is similar and the group does not hold together. The stage space is not utilised by the candidate (or the group as a whole in a theme programme). Should linking devices be required these are not likely to be present. Overall the material selected is not always suitable (typically the candidate refused advice from the teacher) and some pieces may be missing from the text programme given to the examiner. Interpretation is weak or non-existent.</p>
<p>Not Achieved (0–44)</p>	<p>The programme shows no evidence of planning and no evidence of rehearsal. The candidate is likely to be unsure of his/her words and unable to create character or style in performance. The candidate demonstrates little knowledge of words and actions and does not have an understanding of character. He/She has not put any effort. The candidate is likely to rely on improvisational techniques OR simply stands and has to be prompted repeatedly through the programme. The candidate has developed no technical proficiency in voice and is likely to mumble to hide the fact he/she does not know the words or character. He/She tends to simply stand and deliver hesitant lines or hide behind other characters physically. There is no understanding evident in the pieces presented. In the group pieces (e.g. scenes, choral verse, movement, dramatised prose) the candidate will rely on the other performer(s) but is often in a group where the work ethic is similar and the group does not hold together. They tend to wander aimlessly around the stage and often end in a group with their backs to the audience. The stage space is not utilised by the candidate (or the group as a whole in a theme programme). Should linking devices be required these are not present OR the programme has linking devices (poorly presented) and no material to be linked. Overall the material selected is not suitable (typically the candidate refused advice from the teacher) and some pieces may be missing from the text programme given to the examiner. Interpretation is non-existent.</p>

2.2.3 Technical Theatre Programme Examination Rubric

Category	Descriptors
<p>Outstanding Achievement (135–150)</p>	<p>The candidate shows evidence of outstanding thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a mature understanding of design/directing elements. He/She manages to balance creativity and an excellent understanding of technical elements. He/She is able to justify in detail the choices made. The candidate has developed an excellent technical proficiency in his/her chosen technical field. The candidate has a passion for his/her chosen technical field and conveys his/her vision to the examiner clearly and confidently. Evidence of research in his/her particular area of technical expertise is comprehensive. The school technical facilities are utilised to good effect by the candidate and he/she is innovative, yet practical. Overall the proof of process is excellent and documents all aspects of the technical programme and process outstandingly well. The candidate gives an exceptionally engaging presentation of his/her technical programme in the interview. Reflection is of an excellent standard and the candidate critically reflects on his/her process.</p>
<p>Meritorious Achievement (120–134)</p>	<p>The candidate shows evidence of excellent thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a mature understanding of design/directing elements. He/She manages to balance creativity and a good understanding of technical elements. He/She is able to justify the choices made. The candidate has developed technical proficiency in his/her chosen technical field. The candidate has enthusiasm for his/her chosen technical field and conveys his/her vision to the examiner clearly and confidently. Evidence of research in his/her particular area of technical expertise is detailed. The school technical facilities are utilised well by the candidate and he/she shows some evidence of innovation. Overall the proof of process is good and documents all aspects of the technical programme and process very well. The candidate gives a presentation of his/her technical programme in the interview. Reflection is present and the candidate attempts critical reflection on his/her process.</p>

Substantial Achievement (105–119)	The candidate shows evidence of careful thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a sound understanding of design/directing elements. The candidate shows creativity and has a satisfactory understanding of technical elements. He/She is able to justify most of the choices made. The candidate has developed some technical skill in his/her chosen technical field. The candidate is interested in his/her chosen technical field and conveys his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is sound. The school technical facilities are utilised by the candidate and he/she shows some evidence of application of skills. Overall the proof of process is clear and documents aspects of the technical programme and process satisfactorily. The candidate is able to explain his/her technical programme at the interview. Reflection has been attempted but tends to be mechanical rather than a critical assessment of his/her process.
Adequate Achievement (90–104)	The candidate shows evidence of thought, planning and some interpretation in the preparation of the programme. He/She shows some understanding of design/directing elements in the interview. The candidate has a satisfactory understanding of technical elements. He/She is able to justify some of the choices made. The candidate has developed some technical ability in his/her chosen technical field. The candidate shows an interest in his/her chosen technical field but is not able to convey his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is limited. The school technical facilities are utilised by the candidate and he/she shows evidence of application of skills. Overall the proof of process is present and documents aspects of the technical programme and process. The candidate is able to present his/her technical programme at the interview. Reflection has been attempted but tends to be mechanical and provides a list of what could have been done better rather than a critical assessment of his/her process.
Moderate Achievement (75–89)	The candidate shows evidence of thought and planning in the preparation of the programme. He/She has a limited understanding of design/directing elements. The candidate has some understanding of technical elements. He/She is not likely to be able to justify the choices made. The candidate has some technical ability in his/her chosen technical field. The candidate is not able to convey his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is minimal or not present. This aspect often relies on chunk of information taken from the internet. The school technical facilities are not well utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is partly present. The candidate shows his/her technical programme at the interview but has to be encouraged to speak about the programme. Reflection is unlikely to have been attempted.
Elementary Achievement (60–74)	The candidate shows little evidence of thought and planning in the preparation of the programme. He/She has a very limited understanding of design/directing elements. The candidate has a basic understanding of technical elements. He/She is not likely to be able to justify the choices made. The candidate has little technical ability in his/her chosen technical field. The candidate is not able to convey his/her vision to the examiner. Evidence of research in his/her particular area of technical expertise is likely to be downloaded information from the internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is partly present. The candidate shows his/her technical programme at the interview but has to be encouraged to speak about the programme and is not confident. Reflection is unlikely to have been attempted.
Poor Achievement (45–59)	The candidate shows little or no evidence of thought and planning in the preparation of the programme. He/She has no understanding of design/directing elements and very little understanding of technical elements. He/She is not likely to be able to justify any choices made. The candidate has little technical ability in his/her chosen technical field. The candidate is not able to convey his/her vision to the examiner. Evidence of research is likely to be downloaded information from the internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is not documented. The candidate has his/her technical programme at the interview but is not able to speak about the programme and is not confident. It is clear that the task has not been done properly. Reflection is not attempted.

Not Achieved (0–44)	The candidate shows no evidence of thought and planning in the preparation of the programme. He/She has no understanding of design/directing elements and very little understanding of technical elements. He/She is not likely to be able justify any choices made. The candidate has little technical ability in his/her chosen technical field. The candidate is not able to convey an understanding of technical aspects to the examiner. If evidence of research is present it is likely to be downloaded information from the Internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is not documented. The candidate has his/her technical programme at the interview but is not able to speak about the programme and is not confident. It is clear that the task has not been done properly. Reflection is not attempted.
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2.2.4 Weighting of content to be addressed in the Grade 10–12 curriculum

BROAD TOPICS		Time weighting: 4 hours per week, plus after school practice time
1	Personal Resource Development	20% 30 minutes to 1 hour per week
2	Acting and Performance	30% 1–1,5 hours per week + 1 hour rehearsal time per week outside of class
3	Performance texts in context	40% 1,5–2 hours per week
4	Theatre and/or film production	10% modular

Topics 1 and 2 are essentially practical in nature and should take up approximately 2 hours of contact time, with at least 1 additional hour of rehearsal or private practice taking place outside of class time per week. These topics should, wherever possible, be integrated, so that learners develop skills which they can immediately put into practice in performance.

Topics 3 and 4 are essentially theoretical in nature, although they can be experienced and understood through practical learning experience. These topics should, wherever possible, be integrated so that learners understand how practical aspects of production are brought to bear on Performance Texts. Approximately 2 hours of contact time is dedicated to these topics

Content relating to previous grades

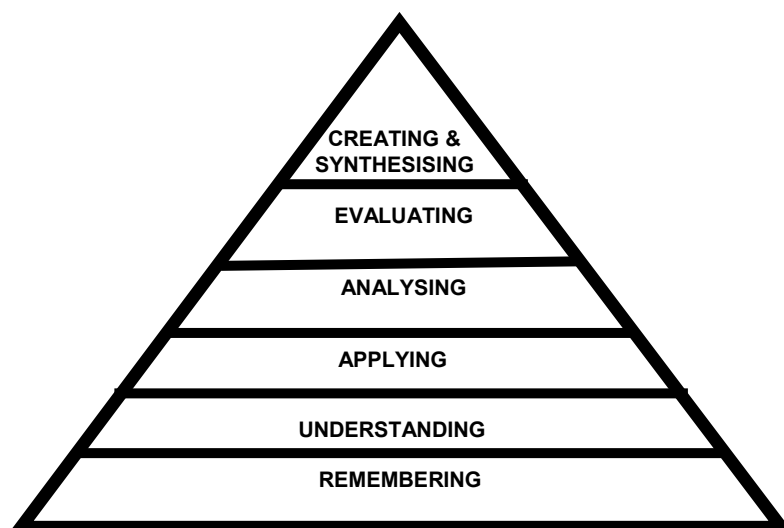
Examinations may contain content from previous grades that impact on, or reflect progression of, content stipulated in the Grade 12 curriculum. This will be particularly relevant in Personal Resource Development and Acting and Performance as these broad topics are developmental. Content, concepts and skills are incrementally developed, applied and demonstrated over three years.

2.3 Cognitive Levels to be Addressed

In the all the tests, the mid-year examinations and the trial examinations teachers must ensure that all questions comply with the cognitive level, range and weighting, as stipulated in the table below.

Cognitive levels	Activity	Percentage of task
Levels 1 and 2 Knowledge and comprehension (remembering and understanding)	Basic thinking skills (e.g. factual recall, low level comprehension and low level application)	30%
Levels 3 and 4 Application and analysis (applying and analysing)	Moderately high thinking skills (e.g. more advanced application, interpretation and low level analysis)	40%
Levels 5 and 6 Synthesis and evaluation (evaluating, synthesising and creating)	Higher order thinking skills (e.g. advanced analytical skills, evaluation and creative problem-solving)	30%

Cognitive levels in Dramatic Arts are adapted from Bloom's Revised Taxonomy:



Degrees of Challenge

All examinations, and most assessment tasks in Dramatic Arts, must reflect subquestions of differing degrees of challenge, i.e. easy, moderate and difficult. The following weighting of degrees of challenge is generally accepted as appropriate for Grade 10–12 examinations:

Easy	Moderate	Difficult
30%	40%	30%

Note that degrees of challenge are not necessarily tied to specific cognitive levels. A higher-order cognitive level question might not necessarily be difficult, while a lower-order level question might not necessarily be easy.

For example:

- Standard theatre history questions, relying as this section does on remembering and understanding, will be regarded as being at a lower-order cognitive level, yet they could be easy, moderate or difficult in challenge depending on the detail required.
- When comparing Realism or Dramatic Theatre with another genre the appropriate cognitive level would be higher-order (i.e. evaluating), yet the degree of challenge might well be easy, depending on the context of the question and information provided.
- An unseen practical-based question will be regarded as being at a higher-order level (i.e. creating), but could be easy, moderate or difficult in challenge, depending on the context of the question and information provided.

Assessment of whether the subquestion is easy, moderate or difficult is obviously a subjective exercise that depends on the opinion and perception of the reviewer. Nevertheless, the exercise of defining the degree of challenge must be carried out by examiners and moderators. This is to ensure that examination papers cater for the full range of abilities of learners who are adequately prepared for Dramatic Arts NSC examinations.

3. SUBJECT CONTENT

3.1 Curriculum and Assessment Policy Statement (CAPS)

Teachers should be guided by the Department of Basic Education's *Curriculum and Assessment Policy Statement (CAPS)* for the subject Dramatic Arts at all times. The National Senior Certificate's performance examination and written examination will be based on and assessed against the broad topics and topics in the CAPS.

3.2 Play Texts: Suggested and Prescribed

These play texts are selected by a national curriculum task team. A circular to this effect will be sent to all provinces.

3.3 Textbooks

See the Department of Basic Education's Catalogue for Textbooks. The final external examinations (performance examination and written examination) will be based on the content, concepts and skills in the DBE approved textbooks.

4. CONCLUSION

This examination guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which educators should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.