



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2025

**These guidelines consist of 34 pages.
These guidelines must be printed in full colour.**

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1. INTRODUCTION

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

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

A PAT mark is a compulsory component of the final promotion mark for all candidates who are enrolled for subjects that have a practical component and counts 25% of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed regularly during the school year. It is therefore important that schools ensure all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. GUIDELINES

The information in the PAT guidelines is aimed at the level of a teacher who is qualified.

All the information in these guidelines is based on the following official documents/processes:

- Curriculum and Assessment Policy Document (CAPS, Abridged Chapter 4). Available on Thutong (the DBE website).
- Curriculum and Assessment Policy Statement (CAPS), Abridged Chapter 4. Available on Thutong.
 - DBE: Guidelines on the Quality Assurance of School-Based Assessment (SBA) for Grades 10 to 12. Available on Thutong.
- Moderation: brief explanation in this document under heading 2.7
 - DBE. The *National Protocol for Assessment (NPA)*. Available on Thutong.
- *National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement (NPPPR)*. Grades R–12. Available on Thutong.

2.1 General

The Annual Programme of Assessment for the subject Dramatic Arts stipulates that THREE PATs should be completed. This means ONE PAT per term for Terms 1, 2 and 3. This is policy and teachers may not reduce the number of PATs. Ensure that you, as the teacher, have a clear understanding of all the four CAPS broad topics and their related topics when you prepare, set, implement and mark the PATs. All three PATs contain two sections: a Written Section and a Performance Section.

2.2 Aims

Both the Written Section and the Performance Section aim to:

- Ensure that effective teaching, learning and assessment have taken place. The formal assessment of the PATs is merely the end point of a long process based on teaching and active learning.
- Guide learners through an academic, theoretical, conceptual, technical and practical skills process to enable them to integrate theory and practice in a meaningful manner.
- Provide the opportunity to build a varied theoretical and practical repertoire in terms of process and product.
- Prepare the learners for the complex cognitive and abstract theoretical and performance demands of the mid-year, trial and end-of-year examinations.
 - Paper 1: Written Examinations
 - Paper 2: Performance Examinations: Theme/Audition or Technical Programme

2.3 Practical assessment tasks in the Annual Programme of Assessment

ANNUAL PROGRAMME OF ASSESSMENT: GRADES 10 AND 11			
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 3: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 6: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 8: Grades 10 and 11 End-of-year examination <ul style="list-style-type: none"> • Written examination (150)
Task 2 Control test (50)	Task 4: Mid-year written control test/ examination (100)	Task 7: Control test (50)	Task 9: Grades 10 and 11 End-of-year examination <ul style="list-style-type: none"> • Performance examination (150)
	Task 5: Mid-year performance control test/examination (100)		
ANNUAL PROGRAMME OF ASSESSMENT: GRADE 12			
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 2: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 5: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	NSC Final National External Examination Paper 1: Written examination (150)
Task 2 Control test (50)	Task 3: Mid-year written examination (100)	Task 6: Trial examinations Written examinations (150)	
	Task 4: Mid-year performance examination (100)	Task 7: Trial examinations Performance examinations (150)	
		NSC Final National External Examinations Paper 2: Performance examinations (150)	

2.4 Sections of the PATs

SECTION 1: WRITTEN JOURNAL, ESSAY AND RESEARCH

The Written Section consists of a journal, an essay and research. The learners are required to demonstrate cognitive and conceptual understanding of the concepts of the CAPS broad topics and topics on which the Written Section is based, as well as planning, reflection and record-keeping skills. The journal, essay and research may be done in any of the three terms. The planning order is decided by each teacher for their learners' needs and contexts.

- The following information is standardised for each year's PATs. This is to ensure standardisation in the nine provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.
- Teachers must aim for creative and unique presentations; it is not the intention or scope of these guidelines to teach or prescribe creativity in the Written Section. This document merely contains guidelines to standardise the structure, format, etc. of the PATs.
- Creativity is the responsibility of each teacher and occurs in the lesson plan, the teaching methodology, assessment practices and classrooms.
- The pointers below must be followed for presentation modes of a journal, essay and research for the PAT Written Section.

JOURNAL	ESSAY	RESEARCH
<p>This PAT section may be in the form of a journal, collage, etc. Also explore innovative ways of keeping a journal, e.g. an electronic journal, a blog. Facilitate the following processes with the learners when they write their journal:</p> <ol style="list-style-type: none"> 1. Collect 2. Analyse 3. Interpret 4. Reflect 5. Present <p>The journal must contain information on the learner's personal practical skills development journey. Learners must be able to record the written and practical teaching in the class, comment on their learning and demonstrate reflection and reflexivity.</p> <p>NOTE: Instruct learners to use subject terminology.</p>	<p>You as the teacher must provide theoretical support material to the learners (textbook, classroom notes) to write their essays. This PAT section is to practise the essay-writing skills in preparation for the essays in the written examination. Ensure that essays follow the basic format of an essay:</p> <ol style="list-style-type: none"> 1. Introduction 2. Body of knowledge 3. Conclusion 	<p>Ensure that the learners collect additional outside source material to do independent research to enrich their understanding of classroom teaching and learning. Teachers facilitate the research brief and instructions for the research with the learners. Make them look at as many different sources as possible. The internet is only one option and is not always reliable. At all times, ensure that the learners are ethical in their research. Research requires:</p> <ol style="list-style-type: none"> 1. The use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

- Use the *Guidelines for Standardisation for a Journal, Essay and Research*, referenced in the annexure section of the CAPS, Abridged Chapter 4, to ensure that the correct format, length, content, etc. is applied in the nine provinces for the journal, essay and research.

SECTION 2: PERFORMANCES

- The focus of this Performance Section is to develop the practical skills and techniques prescribed in the CAPS broad topics and topics incrementally and cyclically throughout the year. The purpose of the Performance Section/dramatic items of the PATs is not only to teach learners to perform a poem/extract, etc., but also to eventually provide material for the:
 1. Theme Programme or
 2. Audition Programme or
 3. Technical Theatre Programme
- The CAPS stipulate that each learner must prepare and perform three dramatic items in Grades 10, 11 and 12 respectively.
- This will provide the learners with a repertoire/collection of nine dramatic items at the end of Grade 12.
- The information is standardised for each year's performance PATs. This is to ensure standardisation in the nine provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.
- Teachers must aim for creative and unique performances.
- As for the Written Sections, the creativity in the Performance Sections is the responsibility of each teacher and occurs in the lesson plan, the teaching methodology, assessment practices and classrooms.
- The pointers below must be followed for the PAT Performance Sections.
- Learners should demonstrate applied competence in the form of dramatic items, such as a poem, monologue, prose, scene/extract from a published play, physical theatre, film, design, directing, stage management, etc.
- As prescribed by the CAPS for the end-of-year examination, the dramatic items must be contrasting and varied in the dramatic form (item), style, genre and dramatic movement. One of these dramatic items must be a South African Theatre item.
- The CAPS stipulate that the selection of dramatic items for the PATs or the examinations could be a monologue, poem, extract/scene, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement or mime. These are examples only. You may use other dramatic item examples, but it is essential that all alternative dramatic items adhere to the CAPS criteria and the subject Dramatic Arts.
- **A song or dance may NOT be selected as a complete dramatic item. These items are assessed in Dance Studies and Music.** Songs and dances, short and relevant to the theme of the Theme/Audition Programme, may be used as the **prescribed links** between the three selected dramatic items.
- **Genres/Dramatic movements of dramatic items:**
The CAPS policy states that the prescribed number of three genres/styles/movements for Grades 10, 11 and 12 must be covered. This will result in learners having a repertoire of nine varied dramatic items to choose from for their final Theme/Audition Programme.
- The provincial subject advisors/coordinators, etc. must monitor curriculum compliance in this respect.

Some of the CAPS genres/styles/movements are, for example:

- Grade 10:
 - African Drama Forms
 - Commedia dell'arte
 - Greek Theatre

- Grade 11:
 - South African Theatre
 - Realism in the Theatre
 - Poor Theatre
 - Elizabethan Theatre
 - Indian Theatre
- Grade 12:
 - Epic Theatre
 - Poor Theatre
 - Theatre of the Absurd
 - Postmodern Theatre
- Although this DBE document are PAT guidelines, it is important to know that the final aim of the three PATs is to create a:
 1. Theme Programme or
 2. Audition Programme or
 3. Technical Programme
- Herewith, a short description of the format of these three examination programmes. Consult the CAPS document for guidance on the whole process and the procedures towards these programmes.

1. Theme Programme:

- **This examination option consists of a group of learners 'on-stage' and 'in performance' for the duration of the entire programme.**
- When an individual learner presents a monologue or poem, the other learners in the group who do not perform at that moment, must remain on stage, e.g. in character, in a neutral body position and focused, in a tableau or any other dramatic device which underpins the theme and maintains a continuous performance for themselves and the whole programme.
- The teachers and learners must demonstrate creativity through the application of voice, body, imagination, characterisation, visualisation, movement, blocking, composition and staging of the dramatic item.
- In a group programme, each individual candidate must present at least one individual dramatic item and participate in at least one group item as per the CAPS.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

2. Audition Programme:

- **This examination option consists of one learner 'on-stage' and 'in performance' for the duration of the entire programme.**
- Another learner or other learners will join this learner on stage for the scene item.
- The joining must not interrupt the continuous performance of the three dramatic items.
- **NOTE:** The Audition Programme is not in the form of an Eisteddfod in which a learner performs one dramatic item and leaves the stage to come on later to perform another item.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

Theme and Audition Programmes:

- To ensure standardisation and equal weighting in the levels of complexity between a Theme and an Audition Programme, both programmes must be performed as a continuous performance.
- For both the Theme and Audition Programmes, relevant links must be created between each dramatic item.
- There are no breaks between the three dramatic items.
- The candidate(s) may not leave the stage/performance area after an item is performed.
- Learners must demonstrate that they can focus and perform for an uninterrupted minimum of 5 minutes per candidate.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

3. Technical Theatre Programme:

- The three PATs and the examinations in Grades 10, 11 and 12 may consist of Stage Management, Directing, Film Stage Management, Filmmaking, Design (scenery/properties/lighting/sound/costume/make-up) or Theatre Making.
- To ensure standardisation in the nine provinces as well as the three examination options/programmes, the source material must be a published (no improvised items written by the learners themselves) dramatic item.
- Teachers who do not have a qualification in the Technical Theatre Programme options must not attempt this option. Only teachers who are qualified to teach Stage Management, Film, etc. may select this third examination option/programme.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

2.5 How to administer the PATs

Teachers must:

- Ensure that all resources required to complete the PATs are available. See the *DBE Catalogue for Learning and Teaching Support Materials (LTSM)*.
- Ensure that the timetable schedules enough time for learners to complete the PATs (contact time during and/or after school)
- Ensure they TEACH every CAPS topic's concept/skill and knowledge component thoroughly. Facilitate a deep LEARNING process for each learner before the actual assessment of the PAT is administered. Deep learning refers to the integration of all six levels of Bloom's/five levels of Dave's Taxonomy. In addition, the four Thinking Processes of Bloom's must be applied.
- Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. This promotes scaffolding of thinking, planning for thinking, assessing thinking about content, recognising the level of thinking which learners demonstrate.
- Be relevant in lesson plan design and teaching. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom.
- Monitor that PATs are on schedule during the teaching and learning process
- Conduct informal continuous assessment – assessment for learning
- Complete formal assessment as per the Annual Programme of Assessment; use the rubrics provided in the CAPS document

- Complete the subject record sheets provided by the province
- Follow school policy regarding the submission of marks
- File/Safe keep/Upload the lesson plans, the assessment tasks' briefs and instructions as well as the assessment tools (rubrics, marking guidelines, checklists) for the PATS, based on the CAPS topics, in the file/Google Docs, etc. called:
TEACHER FILE: LESSON PLANNING AND ASSESSMENT TASKS
This file must be available for cluster/provincial/DBE/Umalusi moderation.
- Record, on an ordinary cellphone, the Performance Sections of learners' PATs and download onto a DVD/flash drive/external hard drive/Google folder/Google or Microsoft Cloud. This saved evidence must be available for cluster/provincial/DBE/Umalusi moderation.
- File the learners' completed assessment evidence of both the Performance Section (DVDs) and the Written Section of the PATs in the file called:
LEARNER FILE: ASSESSMENT EVIDENCE
This file/Google Docs, etc. must be available for cluster/provincial moderation.
- All learners' Written Section evidence and Performance Section evidence should be available at all times and remain the property of the Department of Basic Education (DBE) until the final results are released. The written learner assessment evidence must be kept in a file. Each learner's three PAT performances must be recorded and saved on DVD. Recording with a cellphone is sufficient. Both the written and performance evidence must be locked up in your classroom/school safe. This is the responsibility of the school.

2.6 How to mark/assess the PATs

Teachers should ensure the assessment/marking of PATs:

- Measures the achievement of the CAPS broad topics and topics content: concepts/skills/knowledge as well as the theoretical and performance components of each topic
- Determines whether the *Guidelines for Standardisation of the Written Sections* were followed
- Uses the relevant rubrics for the:
 - Written Section: rubrics for the journal, essay and research
 - Performance Section: individual rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics
- Adhere to the following principles of:
 - **Fairness:**
An assessment should allow for all learners to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed. Fairness is jeopardised if bias exists in the task or in the marker. For a task to be fair, its content, context and performance expectations should reflect knowledge, skills and experiences that are equally familiar and appropriate to all learners. This should include access to research and resources. Under-resourced schools' learners should not be disadvantaged because some teachers use lighting and set, and markers perceive this as more creative. The benchmark of creativity is the use of the learner's body and voice, the use of basic space, imagination and the text (written/visual or audio).

- **Reliability:**
An assessment is considered reliable when the same results occur, regardless of when or where the assessment occurs or who does the marking. The CAPS topics and the rubrics provide standardisation and reliability.
- **Validity:**
An indication of how well an assessment measures what it is supposed to measure.
A valid task should:
 - Be based on the CAPS topics
 - Be marked with the use of the relevant rubrics
 - Reflect actual knowledge or performance, not test-taking skills and memorised facts
 - Engage and motivate learners to perform to the best of their ability
 - Be consistent with current educational theory and practice

2.7 Moderation of the PATs

- It is the responsibility of each province and subject advisor, not these guidelines, to ensure that all teachers understand the processes, principles and protocols of moderation. See the DBE Quality Assurance of SBA (PAT included) guidelines.
- It is important to be clear that the purpose of moderation is to focus on whether the CAPS topics content (skills, knowledge and content) have been TAUGHT, LEARNT and ASSESSED.
- Moderation is a shared understanding of several steps, principles and processes. Familiarise yourself with the meaning, purpose and scope of the following steps/principles and processes:

Step 1: Verification

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

Step 2: Moderation

A template that lends itself to analyse the spread and scaffolding of Bloom's Taxonomy's six cognitive levels and four thinking processes and Dave's Taxonomy's five psycho-motor levels of achievement, as applied to the CAPS topics, must be used. Note that Dave's Taxonomy is not in the CAPS Abridged Chapter 4; it is in the DBE Examination Guidelines. The implementation date was extended until December 2024. Officials must ensure moderation includes the following:

1. **Lesson plans:**
Are the lesson plan activities based on the content of the CAPS topics?
2. **Assessment task plans:**
Are the assessment task activities/briefs/instructions based on the CAPS topics and the respective lesson plan?
3. **Learner assessment evidence:**
Is the learner's assessment evidence based on the CAPS and the respective lesson plan and the respective assessment task?

NOTE: Above documents/items/evidence are not bureaucratic administrative overload. It is a global benchmark which signals whether a teacher prepares for a lesson, teaches a lesson, prepares for an assessment and administers an assessment. The learner assessment evidence is just that – evidence that the learner did the assessment.

- **Standard setting**

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

- Valid – relevant to the standards for which competence/attainment is claimed
- Authentic – produced by the learners
- Current – sufficiently recent for assessors to be confident that the learner still has the same level of skills or knowledge
- Reliable – genuinely representative of the learner's knowledge and skills
- Sufficient – meets all the requirements of the standards in full

This is the process in which it is determined if the minimum performance/achievement levels, required for each grade/topic, have been accomplished. The achievement levels are determined by:

- The CAPS topic's skills, knowledge, content and concepts
- Bloom's Taxonomy's six cognitive levels
- Bloom's Taxonomy's four thinking processes
- Dave's Taxonomy of five levels of psycho-motor complexity
- The subject's three levels of difficulty for the content, skills and knowledge

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

- **Quality assurance**

- Provincial officials must ensure the processes of moderation are followed and available as evidence.

- **Standardisation**

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

- **Moderation:**

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

2.8 Absence or non-submission of the PATs

When a learner is absent or a task was not submitted, the teacher must obtain a valid medical certificate or a letter explaining why the learner was absent. On the day that the learner returns to school, another deadline for handing in or performing the PAT must be set. No learner may be awarded a zero for a PAT. The learner should be offered an extended opportunity to re-attempt and resubmit. Since PATs are internally set and assessed at the school, times can be changed.

2.9 Requirements for the presentation of the PATs

See the list of minimum resources, facilities, equipment, LTSM, timetabling, etc. which should be in place before the PATs are taught, implemented and assessed. These resources should be available to the teacher and the learners to complete the three PATs.

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

NOTE: South Africa is a country with extremes in terms of socio-economic contexts. Many people are poor. To eliminate this disparity and give every learner an equal opportunity to reach, apply and demonstrate their full potential, be mindful that the preparation/performance and presentation of the PATs are not reliant on the use of costumes, makeup, sets, lighting, special effects, sound, etc. These technical elements are not prescribed in the CAPS nor the rubrics. The marking of PATs should therefore not measure these aspects. The only exception is the Technical Theatre Programme. Be mindful that this option may only be offered if the teacher has a qualification in Stage Management, Lighting Design, etc. It is not, for instance, the operation of lighting for the school concert.

2.10 Time frames

Teachers:

- Teach, administer, assess, record and report on one PAT per Term 1, 2 and 3.
- Communicate in writing the exact dates for handing in written tasks and the performance of the dramatic items.

Practical tasks are not limited to a once-off performance. The PAT tasks (1, 3 and 5) can be a preparation for the mid-year, trial and end-of-year written and performance exams.

Integrate the theory aspect of the PAT with the practical aspect. Learners should engage in planning, preparation, research, skills building and reflection before handing in the essay, research task or assignment.

Learners should rehearse performance items until they can perform fluently and with confidence. Learners will be required to answer practical-based questions, using a theoretical framework in the final written paper.

2.11 Declaration of Authenticity

With technology being easily accessible with content that could be plagiarised and used for the PATs, it is essential, as per policy, for each learner to submit a Declaration of Authenticity. This must be filed in the teacher file.

In the case of an assessment irregularity, this declaration must be handed to the district circuit manager for the due investigation.

DRAMATIC ARTS PAT 2025	
This declaration must be completed and signed by the learner and countersigned by the teacher and MUST cover all evidence submitted.	
Learner name and surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASKS are all my own work and do not include any work completed by anyone other than myself. I have completed these tasks in accordance with instructions and within the stipulated time limits.	
Learner signature:	Date:
<p>Teacher confirmation</p> <p>On behalf of (centre name), I confirm that the above-mentioned learner, to the best of my knowledge, is the sole author of the completed assignment (attached) and the assessment has been completed under the required conditions.</p>	
Teacher signature:	Date:
Principal signature:	Date:

3. RESOURCES

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

It is important to note that these resources need not be expensive or elaborate. It is equally important that if a school is not able to provide these subject-specific resources, the subject should preferably not be offered. Learners will be disadvantaged if resources, such as the DBE-screened textbook, the prescribed play texts, chairs, a reasonably functional space/room for practical work, are not available. (The DBE, through the annual norms and standards, makes provision for minimum resources to be purchased for all the subjects offered by a school. The school management committee or the equivalent of this body is tasked to ensure that every subject's needs are met.) The subject advisor and circuit manager for the school must monitor that schools have a budget to provide the relevant LTSM.

In November/December of the previous year, teachers should ensure that the following basic resources are in evidence in the Dramatic Arts classroom for a functional start to the new year:

3.1 Human resources

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

- Bachelor of Arts (Drama major)
- Bachelor of Education (Drama major)
- Licentiate in Drama Teaching, Trinity College
- Diploma from LAMDA
- Any other officially SAQA accredited, 360-credit qualification in Drama
- In addition to all of the above, a one-year post-graduate certificate in education (PGCE)

There are many Arts specialists in various fields in society. For the purposes of the teaching, learning and assessment of the Further Education and Training band, Grades 10,11 and 12 in Dramatic Arts, the following qualifications are NOT fit for purpose:

- The Creative Arts teacher
- An actor/actress
- A drama enthusiast
- The English Language teacher
- The Dance Studies teacher

NOTE: If a school does not have a qualified teacher to teach Dramatic Arts, then the subject may not be offered. The Creative Arts teacher or the English Language teacher or a drama enthusiast is not sufficiently trained in facilitating difficult concepts, such as Jerzy Grotowski's acting techniques or Theatre of the Absurd.

3.2 LTSM: Equipment and facilities

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

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

NOTE: Dramatic Arts does not assess (need) the use of lights, costume and set other than if a candidate selects one of the Technical Programmes, etc. It is therefore not required to purchase these technical items.

3.3 LTSM: References

- 1 x DBE-screened textbook per learner
- 1 x DBE-screened textbook per Dramatic Arts teacher
- 3 x play texts, 1 for each of the selected genres, 3 x per learner
- Photocopies of any of the above are illegal and can subject the school to lawsuits by publishers, textbook writers and playwrights.
- 1 x workbook per learner
- 1 x file/box for the teacher for safekeeping of learner assessment evidence for moderation
- 1 x black T-shirt/comfortable top and black long pants and shoes for learners' practical work
- Field trips. 1 x per term to a professional play/drama
- The following is not a prerequisite, but would be beneficial:
A DVD recording/YouTube clip of a professionally staged performance of a play text in each of the genres and dramatic movements. Learners should not view adapted play texts for film. The suggested play texts for Grades 10 and 11 and prescribed play texts for Grade 12 must be read and viewed in its original format. The learners must demonstrate understanding and applied competence in various CAPS genres/styles and movements, e.g.:
 - Commedia dell'arte, e.g. *Scapino* by Molière
 - African drama forms, African myths or storytelling, e.g. *Have You Seen Zandile?* (as storytelling; not a play text)
 - Greek Theatre, e.g. *Antigone* by Sophocles
 - South African Theatre, e.g. any works/workshop play
 - Elizabethan Theatre, e.g. *Romeo and Juliet* by William Shakespeare
 - Realism in the Theatre, e.g. *Hedda Gabler* by Henrik Ibsen
 - Epic Theatre, e.g. *Caucasian Chalk Circle* by Bertolt Brecht
 - Theatre of the Absurd, e.g. *Waiting for Godot* by Samuel Beckett OR
 - Postmodern Theatre, e.g. *Top Girls* by Carol Churchill OR
 - South African Theatre, Pre-1994, e.g. *Woza Albert!* by M Ngema, P Mtwa, B Simon
 - South African Theatre, Post-1994, e.g. *Missing* by Reza de Wet

The function of the PAT guidelines is just that: it contains guidelines. As such, examples are provided and the play texts on the previous page are ONLY examples. The PAT guidelines cannot provide every play text ever written in a specific genre/style/movement. Teachers must apply their own knowledge and select a relevant play text most appropriate for the CAPS movement/style or genre. Also, keep in mind each school's and each learner's background and socio-political-economical context. (Also consider the availability of texts.)

4. ARTICULATION WITH GET

The teacher teaching Drama in Creative Arts should ensure that learners in Grades 8 and 9 receive a solid foundation in the concepts, skills, knowledge and content of Drama. **At the end of Grade 9, it is suggested that interviews and auditions be held to ensure that only learners who are disciplined, hardworking, interested, committed and have potential are selected for FET Dramatic Arts.** Ensure that the class ratio for Grades 10, 11 and 12 is as per the Personnel Administrative Measures document (PAM) ratio 1 : 12.

If Drama classes are too full, injuries may occur, which can open the school, teacher or principal to litigation.

5. TIMETABLE

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

6. ANNEXURES

There are 29 annexures to be found at the end of this PAT:

- ANNEXURE 1: PAT 1: Dramatic item 1: Monologue – example
- ANNEXURE 2: PAT 2: Dramatic item 2: Dialogue – example
- ANNEXURE 3: PAT 3: Dramatic item 3: Storytelling – example
- ANNEXURE 4: Theme Programme or Audition Programme example and criteria for assessment
- ANNEXURE 5: Filmmaking Programme example and criteria for assessment
- ANNEXURE 6: Design Programme example and criteria for assessment
- ANNEXURE 7: Stage Management Programme example and criteria for assessment
- ANNEXURE 8: Internal school and external district moderation tool for the PATs
- ANNEXURE 9: Written Assessment PAT: Rubric and Standardisation Checklist for the journal
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 10: Written Assessment PAT: Rubric and Standardisation Checklist for the essay
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 11: Written Assessment PAT: Rubric and Standardisation Checklist for the research
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 12: Performance Assessment PAT: Rubric for the extract/scene
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 13: Performance Assessment PAT: Rubric for the monologue
See the Dramatic Arts CAPS, Abridged Chapter 4

- ANNEXURE 14: Performance Assessment PAT: Rubric for the movement
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 15: Performance Assessment PAT: Rubric for the poetry
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 16: Performance Assessment PAT: Rubric for the Filmmaking Programme
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 17: Performance Assessment PAT: Rubric for the Design Programme
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 18: Performance Assessment PAT: Rubric for the Stage Management Programme
See the Dramatic Arts CAPS, Abridged Chapter 4
- ANNEXURE 19: DBE CAPS: Dramatic Arts
- ANNEXURE 20: DBE CAPS: Abridged Chapter 4, Dramatic Arts
- ANNEXURE 21: DBE CAPS: Annual Teaching Plans (ATPs)
- ANNEXURE 22: DBE: Quality Assurance of School-based Assessment (SBA)
(PAT included)
- ANNEXURE 23: Personnel Administrative Measures (PAM)
- ANNEXURE 24: SBA: Exemplar booklet
- ANNEXURE 25: Bloom's Taxonomy
- ANNEXURE 26: Dave's Taxonomy
- ANNEXURE 27: *National Protocol for Assessment, Grades R–12*
- ANNEXURE 28: *National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement, Grades R–12*
- ANNEXURE 29: Creativity

7. CONCLUSION

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

ANNEXURE 1: PAT 1: DRAMATIC ITEM 1: MONOLOGUE – EXAMPLE

GENRE: EASTERN THEATRE
STYLE: NOH THEATRE
TITLE: *THE RIVER OF CHERRY BLOSSOMS*
AUTHOR: ZEAMI
CREDIT: Noh Plays DataBase: Sakuragawa (*The River of Cherry Blossoms*) : Synopsis and Highlight (the-noh.com)

Noh Reciter

However, the moonlight coldly shines alone, winds blow in the high sky, and the crane does not come back. The flowers blooming on the shore shine redly in the water. The trees growing between rocks impart the hue of green to the winds.

The cherry blossoms in the mountain look like a gorgeous brocade. The gorge clutching the water in a warm embrace looks like indigo blue.

Its name is Sakuragawa, which resonates nostalgically. Sleeping under a tree, scooping the water of a river – it is said that these ties are all foreordained from your previous lives. Because of the name of the place I learned since I scooped its water, if I can end up meeting Sakurago, it surely must be a tie ordained in my other lives.

An ancient poem says, 'Across the years this water has been a mirror for the cherry blossoms – or perhaps the water thinks the scattering blossoms fogs it up.' Even though one may realise that these flowers eventually become dust after they fall, so fleeting is life that one doesn't realise one's own body is as fragile as a dream and thereby believes it happens only to flowers. For this reason we do not in the least suspect that these flowers falling in emptiness from the sky will become bubbles on the water – we are simply accustomed to love these flowers with familiarity.

Later there will be no escape, regardless of how oft one may repent. An ancient poem says, 'I envy the bush warbler playing and flirting with the cherry blossoms, although I know this lasts for but a few moments.' The human heart always appreciates something fragile, feeling pity for mists and grieving for dew drops.

The waves of the Sakuragawa River, to which I wandered so lost in thought, look like a wide beautiful belt. I shall not waste even a few of fallen flowers.

Winds, please avoid the cherry trees. Water, please don't cloud yourself, for in you are reflected the flowers. I enter the water and do not care that the bottom of my dress is wet. I shall dam the water which draws near to the flowers and make a cherry blossom river.



<https://www.shutterstock.com/search/cherry-blossom-river>

The significance of the Cherry Blossom in Japan

Since ancient times, cherry blossoms have been cherished by the Japanese. The audience can fully enjoy the deep emotions associated with this flower through the special techniques unique to the art of Noh.

The National Park Service describes the symbolism of cherry blossoms in Japan as similar to 'the life of the samurai – a brief explosion of colour, bright for the duration of their short life, before they wither and die.' In other words, the life cycle of Sakura echoes their representation of the brevity and fragility of life.

They serve as a reminder to cherish every moment we have since they bloom for only a limited period of time, which parallels the fleeting nature of life. The cherry blossom tree also has a short-lived timespan and acts as a symbol of impermanence.

Noh Theatre

The Basic Kata (movement patterns). This is the basic posture for the Noh performer. In the lower body, the knees are slightly bent, lowering the centre of gravity of the performer. In the upper body, the arms are slightly bent, elbows out, making a kind of circle shape with the arms and in the right hand a fan is held. Like Western narrative drama. Rather than being actors or 'representers' in the Western sense, Noh performers are simply storytellers who use their visual appearances and their movements to suggest the essence of their tale rather than to enact it.



<https://www.shutterstock.com/image-photo/beautiful-pink-cherry-trees-blooming-extravagantly-1706024437>



https://www.the-noh.com/en/plays/data/program_039.html

ANNEXURE 2: PAT 2: DRAMATIC ITEM 2: DIALOGUE – EXAMPLE

GENRE: **COMMEDIA DELL' ARTE**
ITEM: **DIALOGUE**
TITLE: **THE BARBER OF SEVILLE**
AUTHOR: **PIERRE-AUGUSTIN CARONDE BEAUMARCHAIS**
CREDIT: https://en.wikipedia.org/wiki/the_barber_of_seville_%281904_film%29

Camillo, a young man in love; Giovan Farina, his servant.

CAM. Giovan Farina, dear friend, long have I held you in high esteem, deeming you a paragon of loyalty and trustworthiness. It is with a heavy heart that I now beseech you, burdened as I am by an incessant worry that plagues my very being, robbing me of respite both day and night. This affliction, like a relentless spectre, ensnares my every thought and leaves me bereft of peace. Oh, how I long to unburden my soul, to confide in you, and find solace in your steadfast companionship. Pray, lend me your ear and share the weight of my restless heart.

G.FA. Spill your guts, boss, an' I swear on my life I'll keep my lips locked tight as a vault.

CAM. Long ago in the annals of time, my heart succumbed to an all-consuming passion for the enchanting Signora Lavinia, who is wedded to the esteemed Messer Pantalone de i Grandi. However, I have never had the opportunity to speak to her and lay bare the depths of my adoration. Tormented and adrift, I find myself at a crossroads, uncertain of the course I should embark upon. It is in this moment of desperation that I implore you, dear friend, to aid me in this endeavour. Let your resourcefulness and ingenuity pave the way for me to pursue this love that burns within my very soul. I promise you, beyond the obligation you have to me, a generous reward.

G.FA. You sure 'bout this, boss?

CAM. Oh, dear Giovan Farina, I beseech you with all the fervour within my anguished soul, do not let me down in this moment of utmost desperation. If you don't help me, I believe my days will be short-lived.

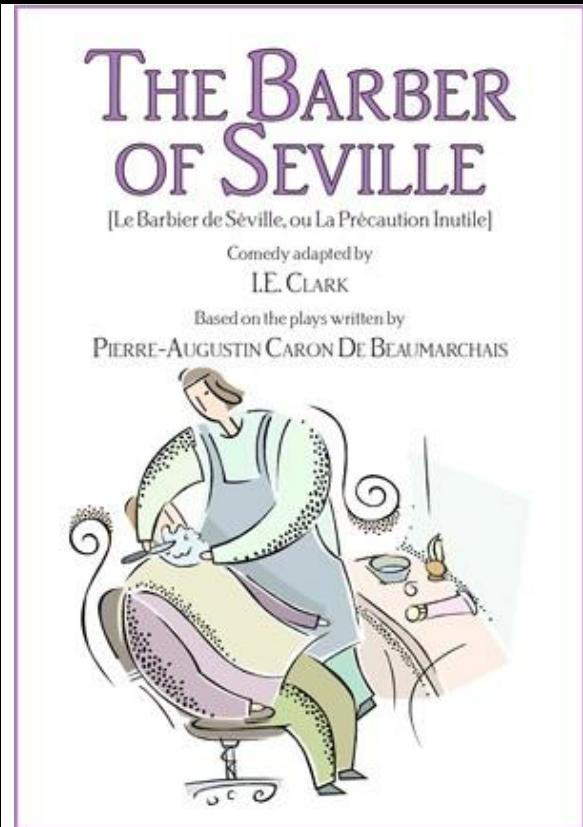
G.FA. Chill, man. I got this, I'm tellin' you. Now go hit the piazza and do your thing. When you come back, your wishes will be granted, and we'll be sittin' pretty.

CAM. Delay not, for my heart can ill afford the weight of further anticipation. Go forth, dear friend, and may the winds of fate be at your back as you embark on this critical mission.

G.FA. I'm on it, boss.

CAM. With urgency in your stride, fulfil this quest, and bring me tidings that shall either kindle the fires of hope or extinguish them altogether. [Exit G. Farina.]

Should Giovan Farina fulfil his pledged assistance in this endeavour of love, I shall deem myself the most fortunate and blissful soul to have ever walked this earth. Yet should he fail to honour his commitment, I am all too certain that the curtains shall swiftly fall upon my fleeting mortal coil. However, in this very moment, a figure approaches. Could it be none other than Signora Lavinia's husband, Messer Pantalone himself? I must hastily withdraw, ensuring that my presence remains concealed from his watchful gaze. It would be unwise to invite his suspicion or ignite the fires of jealousy that may lay dormant within his heart. Thus, I retreat, with heavy steps, into the shadows, longing for a day when destiny may smile upon my star-crossed love, granting us the freedom to bask in its radiant light.



<https://sites.google.com/site/italiancommedia/plays-and-scenari/plays/the-barber-of-seville?authuser=0>



https://www.etsy.com/uk/market/barber_of_seville

NOTE: The images are not required for the PAT. They are only included to give a visual idea of the content of the dramatic item.

ANNEXURE 3: PAT 3: DRAMATIC ITEM 3: STORYTELLING – EXAMPLE**GENRE: AFRICAN DRAMA FORM****ITEM: STORYTELLING****TITLE: HOW THE TORTOISE GOT THE CRACKS ON HIS SHELL****AUTHOR: A NIGERIAN FOLKTALE****CREDIT: <https://tinyurl.com/4khta4en> and <https://anikefoundation.org/african-folktales/how-the-tortoise-got-the-cracks-on-his-shell>**

There is an old Nigerian legend about how the tortoise got his cracked shell. Grandparents and great-grandparents have sat around the tribal fire and have told the story to hundreds of little children. They use the story as a lesson about what happens when people become overconfident. Here is how the story was told to me.

Tortoise and all of the other animals lived on Earth. Above them was the Sky God who lived in the clouds and held special feasts that only the most important creatures were invited to. As it happened one day, all of the birds were invited to fly up and have a great feast with the Sky God, and the tortoise was envious of their opportunity.

Being that he was a sweet talker and used flattery to get what he wanted, he went to each of the birds and told them how beautiful they were. He asked each of the birds for one of their feathers so that he could also fly with them and be their spokesperson to the gods. He told them that the gods would want someone who spoke as eloquently as he did. He also said he knew what the gods would ask when they came to the feast, and he knew how to answer. He would say, 'All of You' had come to the feast. Although the birds did not exactly trust the tortoise, he had made them feel as though they needed someone to speak as none of them really wanted to do it, and they were shy.

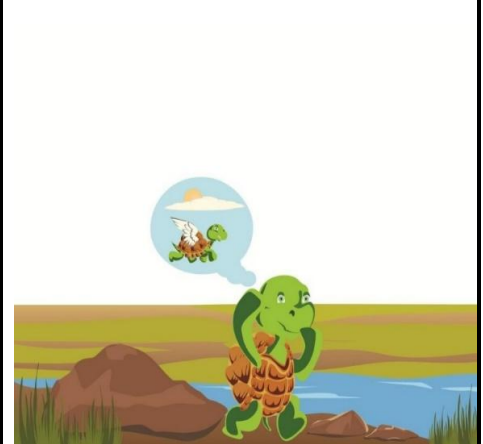
The day finally came, and they flew into the heavens where they were met by the gods. The Sky God came forward and said, 'Welcome. Who will eat first at the feast?' The tortoise stepped forward and slyly said, 'My name is "All of You".' The Sky God said, 'Come, All of You, and be the first to feast at our table.' The gods allowed the tortoise to come to the feast while all of the birds had to wait outside and were only given the leftovers.

When the tortoise came out fat and full, each one of the birds walked up to him and snatched away the feather they had given him. One by one, they took them until he had nothing left but his hard shell. 'But how will I fly home?' he asked the birds as he peered down from the clouds to their village below. 'We do not care,' said the birds, 'You tricked us.' Right before the last bird flew off to leave him behind, the tortoise begged, 'At least, tell my wife to put all of the soft things in the house outside in the yard so I may land safely below.'

The tortoise peered down below and saw that his wife began moving items out of their home and into the yard. 'Surely, they told her to put the soft things out. I will be able to get back home after all.' Finally, he felt that his wife was finished and although he could not make out what was outside his home, he knew he had no choice but to jump if he were to get back.

Tumbling through the sky, he landed with a crash on his back and his shell shattered into a million pieces. The tortoise realised that the birds had indeed given his wife a message, but they had told her to put hard and sharp object outside; not the soft. Although the tortoise did survive the fall, his shell was cracked and had to be pieced back together like a puzzle by the village medicine man.

It was a constant reminder to him that pride and sweet words will get you nowhere. So little children, be wise and learn your lesson. When you see a tortoise with his shell all ridged and bumpy, let it remind you that arrogance goes before a fall and that deception will only cause you pain.



NOTE: The images are not required for the PAT. They are only included to give a visual idea of the content of the dramatic item.

NOTE: The three examples above of what a dramatic item in the Performance Section of a PAT might entail could be used to demonstrate that a theme is emerging, e.g. 'Life, Love and Death'. To rework these three individual PATs into becoming a Theme or Audition Programme, learners must create links between each item. A **brief** movement/physical theatre/saying/mime could be used to indicate that there is a change from this item to the next. The purpose of the link is to ensure a continuous performance. A change in stage placing or the placement of a chair for the next scene can accompany the link.

ANNEXURE 4: THEME PROGRAMME OR AUDITION PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT		
THE DRAMATIC ITEMS MUST BE CONTRASTING AND CONTAIN A VARIATION IN GENRE AND TYPE – POEM VS MONOLOGUE, ETC.		
NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Drama, Voice, Acting and Theatre Performance may teach this option.		
NOTE: The examples below as PAT 1 as a monologue, PAT 2 as a dialogue, etc. are ONLY examples. Teachers and learners may decide on any type of dramatic item for any of the PATs, e.g. storytelling for PAT 1, praise poem for PAT 2, etc.		
NOTE: The photos/images are not part of the PATs; they are examples of performance photos or given circumstances to merely give an insight into the item itself.		
PAT 1	PAT 2	PAT 3
DRAMATIC ITEM 1	DRAMATIC ITEM 2	DRAMATIC ITEM 3
MONOLOGUE	DIALOGUE	STORYTELLING
COMMEDIA DELL' ARTE	THE RIVER OF CHERRY BLOSSOMS	HOW THE TORTOISE GOT THE CRACKS ON HIS SHELL
Use the rubric in the CAPS for a monologue. <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Impact of monologue <input type="checkbox"/> Understanding of monologue <input type="checkbox"/> Vocal characterisation <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical characterisation <input type="checkbox"/> Stage sense – use of space <input type="checkbox"/> Emotional connection <input type="checkbox"/> Playing of subtext <input type="checkbox"/> Interpretation of character <input type="checkbox"/> Relationship to listener <input type="checkbox"/> Believability <input type="checkbox"/> Structure of monologue <input type="checkbox"/> Rhythms/Shape of monologue <input type="checkbox"/> Creation of appropriate genre/style 	Use the rubric in the CAPS for a scene/dialogue. <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Understanding of scene <input type="checkbox"/> Vocal characterisation <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical characterisation <input type="checkbox"/> Stage sense – use of space <input type="checkbox"/> Emotional connection <input type="checkbox"/> Playing of subtext <input type="checkbox"/> Interaction – listening <input type="checkbox"/> Development of relationship <input type="checkbox"/> Believability <input type="checkbox"/> Structure of scene <input type="checkbox"/> Creation of appropriate genre/style <input type="checkbox"/> Impact of the scene 	Use the rubric in the CAPS for a story. <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Understanding of the story <input type="checkbox"/> Expression of meaning <input type="checkbox"/> Vocal expressiveness <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical work <input type="checkbox"/> Emotional connection <input type="checkbox"/> Creation of appropriate mood <input type="checkbox"/> Use of poetic devices <input type="checkbox"/> Impact of the storytelling <input type="checkbox"/> Expression of meaning
WATCH AND LEARN		
1. How to perform a monologue: https://www.youtube.com/watch?v=9b0mzm7jDEs 2. Antony in <i>Julius Caesar</i> : https://www.youtube.com/watch?v=q89MLuLSJgk 3. Laura Carmichael as Portia: https://www.youtube.com/watch?v=wmmBT_4dmI0 4. Monologue: https://www.youtube.com/watch?v=q9OTmPhKQos 5. Monologue: Conformity: https://www.youtube.com/watch?v=E8BYDK9JX5E		




ANNEXURE 5: FILMMAKING PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Filmmaking may teach this option.

NOTE: The examples below of PAT 1 as Pre-production, PAT 2 as Production and PAT 3 as Post-production align with the rubric criteria and production phases.

NOTE: The photos/images are examples of iconic duties in each of the production phases and only give a visual representation of activities in each phase.

PRODUCTION PHASES, TASKS AND CHECKLIST

PRE-PRODUCTION	PRODUCTION	POST-PRODUCTION
		
https://rb.gy/jk6zii	https://rb.gy/nkstta	https://rb.gy/lscuw8
PAT 1	PAT 2	PAT 3
PRE-PRODUCTION Analysis and preparation	PRODUCTION Shooting	POST-PRODUCTION Editing
<p>See the rubric in the Dramatic Arts CAPS, Abridged Chapter 4. The pre-production phase is the planning process of every task before production begins.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Select a script (dramatic item) <input type="checkbox"/> Analyse the script <input type="checkbox"/> Break down the script into scenes <input type="checkbox"/> Brainstorm ideas <input type="checkbox"/> Create the final film script <input type="checkbox"/> Create and decide on the concept and your vision as a filmmaker <input type="checkbox"/> Create the storyboard <input type="checkbox"/> Cast the actors <input type="checkbox"/> Decide on and create the designs for the film (props/costume/set/lighting/etc.) <input type="checkbox"/> Select props <input type="checkbox"/> Select costumes <input type="checkbox"/> Select locations <input type="checkbox"/> Finalise the crew <input type="checkbox"/> Finalise lighting ideas <input type="checkbox"/> Finalise camera angles, movements and shots <input type="checkbox"/> Create a shooting schedule <input type="checkbox"/> Obtain editing software app or programme <input type="checkbox"/> Understand the working of cellphone to record footage <input type="checkbox"/> Record and reflect on all the above tasks in your filmmaking journal 	<p>See the rubric in the Dramatic Arts CAPS, Abridged Chapter 4. The production phase begins with the recording of the footage. This process will capture all the scenes and information from the production process.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Production meeting (script analysis, scene breakdown, storyboard, shots, schedules) <input type="checkbox"/> Finalise camera angles, movements and shots <input type="checkbox"/> Create a shot list <input type="checkbox"/> Create shooting schedule <input type="checkbox"/> Prepare the location <input type="checkbox"/> Set up the set <input type="checkbox"/> Set up the shots <input type="checkbox"/> Rehearse the scene <input type="checkbox"/> Shoot the scenes <input type="checkbox"/> Log footage <input type="checkbox"/> Record and reflect on all the above tasks in your filmmaking journal 	<p>See the rubric in the Dramatic Arts CAPS, Abridged Chapter 4.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review the footage <input type="checkbox"/> Create a paper edit <input type="checkbox"/> Familiarise yourself with the operations of the editing programme <input type="checkbox"/> Import picture and sound to editing software on the computer <input type="checkbox"/> Keep an editing log of edits/cuts/etc. <input type="checkbox"/> Edit 1st rough draft footage <input type="checkbox"/> Edit sound/music/dialogue <input type="checkbox"/> Export for viewing <input type="checkbox"/> Edit 2nd draft <input type="checkbox"/> Complete title sequence <input type="checkbox"/> Complete credit list <input type="checkbox"/> Edit final draft <input type="checkbox"/> Lock picture <input type="checkbox"/> Output project to final format <input type="checkbox"/> Make copies <input type="checkbox"/> Record and reflect on all the above tasks in your filmmaking journal




The three production phases on the previous page as achieved through the completion of the three PATs as well as the tasks listed, places the Filmmaking Technical Programme on a similar level as the Group Theme Programme and the Individual Audition Programme. A further standardisation is to select a dramatic item as the 'film script', e.g. a published poem or a prose or monologue or dialogue (scene). The final short film may not exceed two minutes.

WATCH AND LEARN

1. 'Yesterdays': A visual poem: https://www.youtube.com/watch?v=-hJmH6vRy_s
2. 'I am afraid': <https://rb.gy/2uhjsb>
3. 'Today I rise': <https://www.filmsforaction.org/watch/today-i-rise/>
4. 'The red balloon': <https://www.studiobinder.com/blog/best-short-films/#the-red-balloon>
5. 'When you say you're a swimmer': <https://rb.gy/nojw6w>
6. 'Embarrassed': <https://www.shortoftheweek.com/2016/07/18/embarrassed/>
7. 'Powerful thoughts': <https://www.youtube.com/watch?v=wMSe0Hdn2cg>

FILM CONVENTIONS AND TECHNIQUES**THEORY:**

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

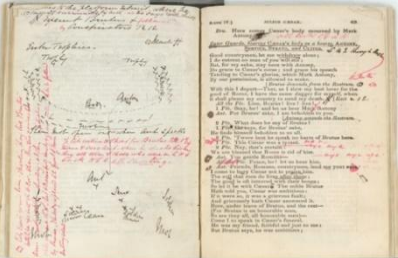
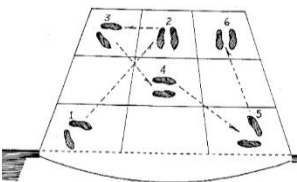
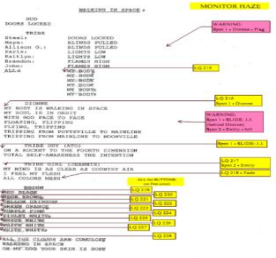
ANNEXURE 6: DESIGN PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT		
<p>NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Theatre Design may teach this option.</p> <p>NOTE: The examples below as PAT 1 as a Set, PAT 2 as Costumes and PAT 3 as Technical are merely examples of design aspects which may be selected. But the criteria for each align with the rubrics.</p> <p>NOTE: The photos/images are merely examples of each of the different design options.</p>		
PAT 1, 2 AND 3 AND ACCOMPANYING OUTCOMES AND CHECKLISTS		
PAT 1, e.g. SET DESIGN 1	PAT 2, e.g. COSTUMES DESIGN 2	PAT 3, e.g. TECHNICAL ELEMENTS DESIGN 3 AND INTEGRATION
		
http://antontremblay.com/contact.html	https://rb.gy/b0g8o4	https://sketchfab.com/rado20/collections/set-design
PAT 1	PAT 2	PAT 3
<p>The first PAT requires the candidate to complete the whole process from selecting a design element to producing a first product, e.g. set design.</p> <ul style="list-style-type: none"> □ Select a script (dramatic item) □ Analyse the script □ Research the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historic and theatrical contexts □ Select and motivate the most appropriate stage space □ Create a breakdown and indicate where and how the chosen design component will be actualised □ Identify the three design components and select the first one of three, e.g. <ul style="list-style-type: none"> ○ Set ○ Costumes ○ Lighting □ Select and enrol the design support team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, space, movement and shape to the <ul style="list-style-type: none"> ○ Ground plan ○ Scale drawing and the set ○ Miniature set □ Record and reflect on all the above tasks in your design journal/notebook 	<p>The second PAT requires the candidate to complete the whole process, from selecting a design element to producing a second product, e.g. costume. The two products must form an integrated whole.</p> <ul style="list-style-type: none"> □ Apply the research of the script/dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 2's design component □ Use the PAT 1 script/item breakdown and identify the style, type, period, etc. of the costumes □ Maintain and select another design team; enrol the team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, movement and shape to the drawings of the costumes □ Construct up to two costumes with recycled materials or available clothes □ Record and reflect on all the above tasks in your design journal 	<p>The third PAT requires the candidate to complete the whole process from selecting a design element to producing a third and final product, e.g. lighting (note the lighting colours/effects can be applied to the set model and furniture or through projecting a torch through colour gels). The three products must form an integrated whole.</p> <ul style="list-style-type: none"> □ Apply the research of the script/dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economy, artistic, historical and theatrical contexts for PAT 1 to PAT 3's design component □ Use the PAT 1 script/item breakdown and identify the type, effects, etc. of the lighting □ Maintain and select another design team; enrol the team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, movement and shape to the set model □ Record and reflect on all the above tasks in your design journal

TECHNICAL THEATRE	
PAT 1	1. Set: Design: https://www.youtube.com/watch?v=Jo8ccp6KZXI 2. Set: Design: https://www.youtube.com/watch?v=3DHcON8JKhY 3. Set: Design: https://www.wikihow.com/Design-a-Stage-Set 4. Set: Drawing of a sketch: https://www.youtube.com/watch?v=aseFgW0AMZo 5. Set: Drawing of a sketch: https://www.youtube.com/watch?v=XYXBvdyPKRs 6. Build a stage set model: https://rb.gy/nlcy77
PAT 2	7. Costume design: https://study.com/academy/lesson/costume-design-definition-history-process.html 8. Costume design: https://burtsdrama.com/stage-designers-lesson-6-costume-design/
PAT 3	9. Lighting design: https://www.youtube.com/watch?v=wqMYsjHU5rU 10. Lighting design: https://www.youtube.com/watch?v=YuhK6q4XALU
NOTE:	As with the CAPS topics, these PAT guidelines for Design do not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. It is essential that only teachers who have FORMAL experience, competency or a qualification in this field, offer this option to learners.

ANNEXURE 7: STAGE MANAGEMENT PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

- NOTE:** Only teachers who have FORMAL training, a qualification or experience in Stage Management may teach this option.
- NOTE:** PAT 1 as the Stage Manager's Script, PAT 2 as Blocking and PAT 3 as the Prompt Script are merely examples, but the criteria for each align with the rubrics.
- NOTE:** The photos/images are examples of iconic duties in Stage Management and only give a visual representation.
- NOTE:** Candidates must select a dramatic item/short one-act play which makes provision for the stage manager to achieve the rubric criteria.

PAT 1, 2 AND 3 AND ACCOMPANYING OUTCOMES AND CHECKLISTS

<p>PAT 1: STAGE MANAGER SCRIPT</p>	<p>PAT 2: BLOCKING</p>	<p>PAT 3: PROMPT SCRIPT</p>
	<p>Sample Directions: 1. Stand US in a one quarter position left 2. X UC: stand in a full front position 3. X UC: stand in a one quarter position left 4. X C: stand in a profile, facing left 5. X UC: stand in a three quarter position, facing right 6. X UC: stand in a full front position</p> <p>Sample Plotting of the above directions:</p> 	
<p>https://www.swifttiltingtheatre.org/about/employment/staff-openings/stage-manager-antigone/</p>	<p>http://direct.vtheatre.net/doc/sdirection2.jpg</p>	<p>https://www.theatrecrafts.com/pages/home/topics/stage-management/the-prompt-book</p>
<p>The first PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> □ Provide a job description of a stage manager □ Select a published five-minute one-person show script. Ensure the play is of a high quality. If sourced from the internet, ensure that the site is reputable. □ Do a scene breakdown of the script □ Paste the script into your stage management prompt book. Use the correct conventions, e.g. stage areas must be notated as USR for Upstage Right, etc. □ Analyse the script and present your findings in the form of a written journal for: <ul style="list-style-type: none"> ○ Research on the period ○ Genre ○ Analysis of the given circumstances ○ Characters ○ Stage space ○ Social, political, religious, economic, artistic, historical & theatrical contexts □ Identify and list, per scene, the: <ul style="list-style-type: none"> ○ Set ○ Furniture ○ Props □ Select and motivate the most appropriate stage performance space for the staging of the one-person show □ Visualise the set: placement of furniture, windows, doors, stairs, etc. □ Draw a floor plan according to metres converted to centimetres and use staging terminology □ Map out the props table, per scene, and indicate where you will place the props □ Record and reflect on all the above tasks in your stage management prompt/notebook 	<p>The second PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> □ Visualise the character's movements and block them in relation to movement in the space (stage areas) and the use of furniture and set □ From page one of the script, draw a floor plan of the performance space on all the left open spaces, e.g. proscenium stage □ Record all movements noted with the use of appropriate abbreviations and reference to furniture and décor □ Record and reflect on all the above tasks in your stage management prompt/notebook 	<p>The third PAT requires the candidate to finalise the stage management processes:</p> <ul style="list-style-type: none"> □ Imagine where there may be lighting and sound cues and mark these in the script □ Indicate sound cues, speaker selection and sound level, with appropriate anticipation markers □ Ensure that the sound level is appropriate to/for the performance space □ Indicate all LX cues and appropriate anticipation markings; note the light area and light intensity appropriate to the performance space as well as timing □ Provide a complete cast list for each scene with full contact details via different mediums of communication □ Create a pre-show call schedule □ Provide an appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required □ Compile a pre-show checklist □ Record and reflect on all the above tasks in your stage management prompt/notebook

ANNEXURE 8: INTERNAL SCHOOL AND EXTERNAL DISTRICT MODERATION TOOL FOR THE PATS

This is only an example which may be used by school principals to do internal school moderation of the PATs or subject advisors to moderate teachers' and learners' PAT lesson planning and assessment evidence.

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

All the listed information/items must be in evidence in the teacher file. The evidence required for the teacher file is the basic minimum planning for lesson plans, assessment task plans/briefs/guidelines required from each teacher.

See the next two pages.

SCHOOL			
QUALITY ASSURANCE AND STANDARD SETTING	MODERATION OF PATS. TEACHER PLANNING AND LEARNER EVIDENCE		
FOCUS	PRACTICAL ASSESSMENT TASKS 1, 2 AND 3		
SUBJECT	DRAMATIC ARTS		
GRADE			
TEACHER NAME AND SURNAME			
YEAR	2025		
DATE			
NOTES TO THE MODERATOR: There is a relationship between the CAPS Topics , the Lesson Plans and the Assessment Brief . Ensure there is a lesson plan for each CAPS topic filed in the TEACHER PLANNING AND ADMINISTRATION FILE . The design of the lesson plan will be determined by the respective provinces. Use this checklist to VERIFY that each lesson plan, etc. is filed. Moderate the SA-selected lesson plans to ensure the teaching of content was based on the CAPS topics. Moderate the assessment briefs of the selected PATs, to ensure the content being taught in the above lesson plans is covered by the relevant assessment brief. Ensure that the rubric criteria are integrated in the lesson plans.			
CAPS TOPICS	TEXTBOOK	LESSON PLAN	ASSESSMENT TASK PLAN
Tick with a <input checked="" type="checkbox"/> or X in the blocks below.			MODERATOR'S COMMENTS
TASK 1: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Assignment or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?			
TASK 1: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?			
TASK 3: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?			
TASK 3: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed Instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?			

<p>TASK 5: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay (Circle the relevant one)</p> <p><input type="checkbox"/> Lesson Plans</p> <ul style="list-style-type: none"> <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <p><input type="checkbox"/> Assessment Brief</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <p><input type="checkbox"/> Rubric</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief? 	
<p>TASK 5: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one)</p> <p><input type="checkbox"/> Lesson Plans</p> <ul style="list-style-type: none"> <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <p><input type="checkbox"/> Assessment Brief</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <p><input type="checkbox"/> Rubric</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief? 	

ANNEXURES 9 TO 18: DBE CAPS: DRAMATIC ARTS

See pages 16 and 17 of this PAT, as well as the Dramatic Arts CAPS, Abridged Chapter 4.

ANNEXURE 19 DBE CAPS: DRAMATIC ARTS

[https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements\(CAPS\)/CAPSFET/tabid/570/Default.aspx](https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements(CAPS)/CAPSFET/tabid/570/Default.aspx)

ANNEXURE 20: DBE CAPS: ABRIDGED CHAPTER 4, DRAMATIC ARTS

<https://www.education.gov.za/Portals/0/CD/National%20Curriculum%20Statements%20and%20Vocational/2020%20Amendments/Art%20subjects-CAPS%2014%20Dec%202020.pdf?ver=2020-12-15-130018-120>

ANNEXURE 21: DBE CAPS: ANNUAL TEACHING PLANS (ATPs)

<https://www.education.gov.za/Portals/0/Documents/Recovery%20plan%20page/2023%20ATPs/FET%20Content%20Subjects/Grade%2010/1.320%20ATP%202023-24%20Gr%2010%20Dram%20Art%20final.pdf?ver=2022-12-22-114022-600>

ANNEXURE 22: DBE: QUALITY ASSURANCE OF SCHOOL-BASED ASSESSMENT (SBA) (PAT INCLUDED)

<https://wcedonline.westerncape.gov.za/circulars/minutes22/CMminutes/DAM/dam0006-2022%20-%20Annexure%20A.pdf>

ANNEXURE 23: PERSONNEL ADMINISTRATIVE MEASURES (PAM)

https://www.gov.za/sites/default/files/gcis_document/202209/46879gon2468.pdf

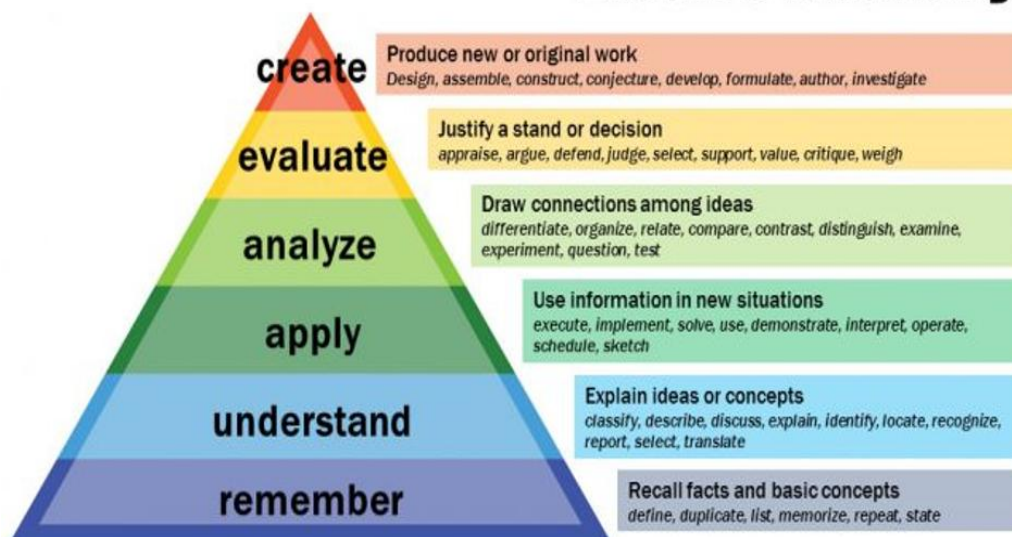
ANNEXURE 24: SBA: EXEMPLAR BOOKLET

<https://www.education.gov.za/Portals/0/CD/SBA%20BOOKLETS%202018/FET%20Drama%20Grades%2010%20-%202012.pdf?ver=2018-03-09-080210-000>

ANNEXURE 25: BLOOM'S TAXONOMY

<https://www.teachthought.com/learning/what-is-blooms-taxonomy/>

Bloom's Taxonomy



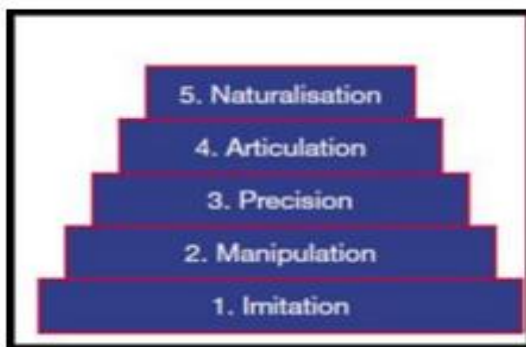
ANNEXURE 26: DAVE'S TAXONOMY

[https://users.rowan.edu/~cone/curriculum/psychomotor.htm#:~:text=Dave%20\(1970\)%20developed%20this%20taxonomy,presence%20of%20the%20original%20source.](https://users.rowan.edu/~cone/curriculum/psychomotor.htm#:~:text=Dave%20(1970)%20developed%20this%20taxonomy,presence%20of%20the%20original%20source.)

2021 – 2023 DBE EXAMINATION GUIDELINE

9.1 DAVE'S TAXONOMY <https://www.researchgate.net/>

This taxonomy should be used in conjunction with the marking rubric to guide allocation of marks in Paper 2 practical examinations.



Level	Definition	
Imitate	The ability to observe and pattern your behavior after someone else. At this level, you simply copy someone else or replicate someone's actions following observations.	Low level
Manipulate	The ability to perform certain actions by memory or following instructions. At this level, you can perform a task from written or verbal instructions.	
Precision	The ability to perform certain actions with some level of expertise and without help or intervention from others. At this level, you are able to perform a skill with a high degree of precision and accuracy, and with few errors.	Medium level
Articulation	The ability to adapt and integrate multiple actions to develop methods to meet varying and novel requirements. At this level, your skills are so well developed that you can modify movement to fit special requirements or to meet a problem situation.	
Naturalization	The ability to perform actions in an automatic, intuitive, or unconscious way. At this level, your performance is automatic with little physical or mental exertion. Your performance has become second-nature or natural, without needing to think much about it.	High level

ANNEXURE 27: NATIONAL PROTOCOL FOR ASSESSMENT, GRADES R–12

rb.gy/ztnju

ANNEXURE 28: NATIONAL POLICY PERTAINING TO THE PROGRAMME AND PROMOTION REQUIREMENTS OF THE NATIONAL CURRICULUM STATEMENT, GRADES R–12

[https://www.google.com/search?q=national+protocol+for+assessment+\(npa\)&rlz=1C1GCEA_enZA867ZA867&oq=National+protool+for+assessment&gs_lcrp=EgZjaHJvbWUqCQgDEAAAYDRiABDIGCAAQRrg5MgkIARAAGA0YgAQyCQgCEAAAYDRiABDIJCAMQABgNGIAEMgkIBBAAGA0YgAQyCQgFEAAAYDRiABDIICAYQABgWGB4yCAgHEAAYFhgeMggICBAAGBYHjIICakQABgWGB7SAQg5MTgwajBqN6gCALACAA&sourceid=chrome&ie=UTF-8&safe=active&ssui=on](https://www.google.com/search?q=national+protocol+for+assessment+(npa)&rlz=1C1GCEA_enZA867ZA867&oq=National+protool+for+assessment&gs_lcrp=EgZjaHJvbWUqCQgDEAAAYDRiABDIGCAAQRrg5MgkIARAAGA0YgAQyCQgCEAAAYDRiABDIJCAMQABgNGIAEMgkIBBAAGA0YgAQyCQgFEAAAYDRiABDIICAYQABgWGB4yCAgHEAAYFhgeMggICBAAGBYHjIICakQABgWGB7SAQg5MTgwajBqN6gCALACAA&sourceid=chrome&ie=UTF-8&safe=active&ssui=on)

ANNEXURE 29: CREATIVITY**Creativity****1. Ignore limitations**

Creativity is has limitless potential, which means we are unlimited as creative people. As children, we have a confidence and fearlessness in creativity that we can lose over time. If creativity is within all of us – and it most certainly is – then we are also limitless. This applies to learners of all ages. We must find a way to give that mindset back to them. Of course, the intellectual risks our learners take creatively must also be sensible. Teachers must encourage learners to take responsible creative risks within the CAPS Topics and the PATs.

2. Challenge assumptions

Creative people do not seek limitations based on assumptions of 'That cannot be done' or 'That should not be done'. They seek to explore and risk and ask 'How' or 'Why not?'.

3. Define the problem

Albert Einstein was once asked what he would do if given an hour to solve a problem. He claimed he would spend most of that time thinking about the problem.

Creatively defining a problem broadens both understanding and creative potential. In defining the problem, we exercise certain skills.

Here are some of the creative thinking benefits we gain from it:

- Restate or rephrase the problem to better understand it.
- Attempt to think from different perspectives. This may lead to more versatile solutions.
- Reveal solutions for a problem which may not have been obvious from the beginning.
- Potentially able to create solutions for multiple problems.
- Receptive to hearing unique perspectives from others.
- Understand how the problem may have started.
- Consider an issue in different ways.
- Question assumptions that limit independent thought.
- Decide for themselves what is right and what is true for us.
- Research and gather facts.
- Provide opportunities for developing useful research and data analysis.
- Give time to think about why finding a solution to a problem is important.

4. Give them time

Creativity takes time to appear and it's a growth process that is different for all of us. Any writer, artist, designer, inventor or entrepreneur will tell you this. They will also tell you they failed many times before finding the right idea. Learners will need plenty of time to let their imaginations soar.

5. Be human

It is okay to make mistakes in front of your learners. After all, if it's fine for them, it's fine for you. There's no need to maintain an illusion of perfection as a teacher. In fact, showing things get messy.

6. Assess creatively

This is where ongoing formative assessment comes into play. By encouraging critical and analytical thinking in assessment activities, you allow your learners some room in testing to get creative. They need to know that these kinds of skills are truly valuable.

7. Strengthen connections

Share and borrow ideas and become inspired by each other. Even if you don't use ideas right away, you can still collect them for later use.

8. Focus on ownership

Learners must understand that teaching creatively includes taking responsibility for both success and failure. We must also teach them that intellectual property is a crucial responsibility. Creativity takes on a sense of community as they learn to protect their own creative work and that of others.

A final word

When it comes to teaching creatively, both the emotional and thinking processes are used in equal measure. When teachers approach their lessons with creativity, it sparks curiosity, engagement and innovation among learners.

<https://futurefocusedlearning.net/blog/critical-thinking/the-8-best-ways-of-teaching-creatively-that-never-fail>

<https://www.teachthought.com/learning/benefits-creativity/>