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NATIONAL CURRICULUM STATEMENT GRADES 10-12 (GENERAL)

LEARNING PROGRAMME GUIDELINES

DRAMATIC ARTS

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SECTION 1

INTRODUCTION

1.1 INTRODUCING THE NATIONAL CURRICULUM STATEMENT

1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R-9) and the National Curriculum Statement for Grades 10-12.

1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 twenty-four subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 13 non-official languages
- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology
- Accounting; Business Studies; Economics
- Geography; History; Life Orientation; Religion Studies
- Consumer Studies; Hospitality Studies; Tourism
- Dramatic Arts; Dance Studies; Design; Music; Visual Arts
- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Civil Technology; Mechanical Technology; Electrical Technology; Engineering Graphics and Design

1.1.3 NATIONAL SENIOR CERTIFICATE

The *National Senior Certificate: A Qualification on Level 4 of the National Qualifications Framework (NQF)* provides the requirements for promotion at the end of Grades 10 and 11 and the awarding of the National Senior Certificate at the end of Grade 12. This document replaces two of the original National Curriculum Statement documents: the *Overview* and the *Qualifications and Assessment Policy Framework*.

1.1.4 SUBJECT ASSESSMENT GUIDELINES

The Subject Assessment Guidelines set out the internal or school-based assessment requirements for each subject and the external assessment requirements. In addition, the *National Protocol for Recording and Reporting (Grades R-12)* (an addendum to the policy, *The National Senior Certificate*) has been developed to standardise the recording and reporting procedures for Grades R to 12. This protocol came into effect on 1 January 2007.

1.2 INTRODUCING THE LEARNING PROGRAMME GUIDELINES

1.2.1 PURPOSE AND CONTENT OF THE LEARNING PROGRAMME GUIDELINES

The Learning Programme Guidelines aim to assist teachers and schools in their planning for the introduction of the National Curriculum Statement. The Learning Programme Guidelines should be read in conjunction with the National Senior Certificate policy and the National Curriculum Statement Subject Statements.

Section 2 of the Learning Programme Guidelines suggests how teaching the particular subject may be informed by the principles which underpin the National Curriculum Statement.

Section 3 suggests how schools and teachers might plan for the introduction of the National Curriculum Statement. The Department of Education encourages careful planning to ensure that the high skills, high knowledge goals of the National Curriculum Statement are attained.

The Learning Programme Guidelines do not include sections on assessment. The assessment requirements for each subject are provided in the Subject Assessment Guidelines which come into effect on 1 January 2008.

1.2.2 WHAT IS A LEARNING PROGRAMME

INTRODUCTION

A Learning Programme assists teachers to plan for sequenced learning, teaching and assessment in Grades 10 to 12 so that all Learning Outcomes in a subject are achieved in a progressive manner. The following three phases of planning are recommended:

- Phase 1 – develop a *Subject Framework* for grades 10 to 12
- Phase 2 – develop a *Work Schedule* for each grade
- Phase 3 – develop *Lesson Plans*

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a year long Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of the national curriculum.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the Subject Statements. The quality and rigour of this engagement will determine the quality of teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

Developing a Subject Framework (Grades 10-12)

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
- A three-year assessment plan for the subject
- The list of LTSM required for the subject

Designing Work Schedules

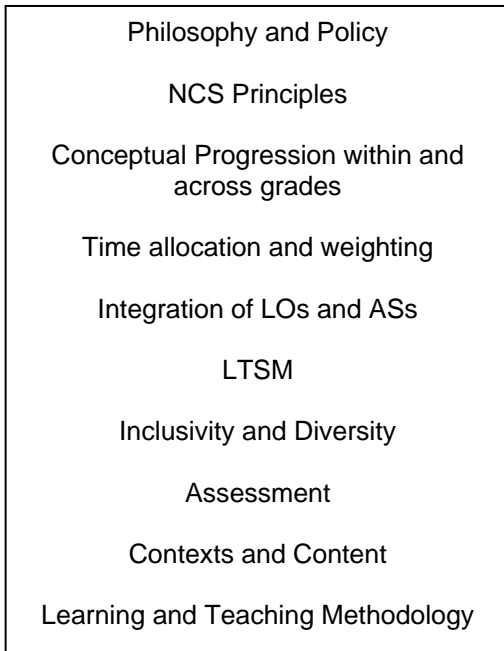
This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

Designing Lesson Plans

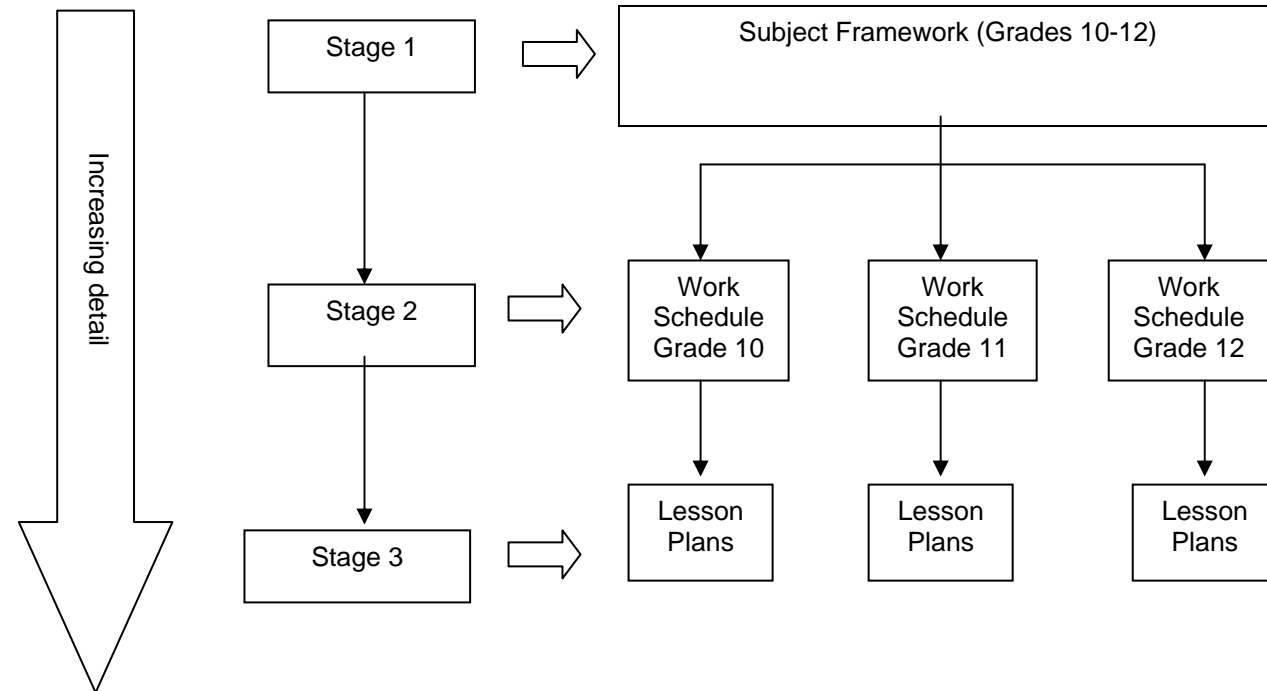
Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. Lesson Plans are not equivalent to periods in the school timetable. Each Lesson Plan should contain a coherent series of teaching, learning and assessment activities. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME

ISSUES TO BE CONSIDERED



STAGES



SECTION 2

INTRODUCING DRAMATIC ARTS

2.1 WHAT IS DRAMATIC ARTS?

Drama is a social art form which integrates visual, aural, physical, kinaesthetic and performance elements to communicate, explore, reflect on and enhance human experience. *Dramatic Arts* encompass a range of performance modes across a variety of media and within a diversity of cultural and social contexts.

The subject is organized around four distinct, yet inter-related principles, which also serve as the Learning Outcomes:

<p>Learning Outcome 1: Apply Personal Resources</p> <p>The learner will be able to demonstrate technical proficiency, expressiveness and creativity through the application of internal and external personal resources within a variety of dramatic processes and practices.</p>
<p>Learning Outcome 2: Create, Make and Present Dramatic Processes, Practices and Products</p> <p>The learner will be able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic and cultural exploration and collaboration.</p>
<p>Learning Outcome 3: Understanding and Analysing Dramatic Processes, Practices and Products</p> <p>The learner will be able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.</p>
<p>Learning Outcome 4: Reflecting on and Evaluating Dramatic Processes, Practices and Products</p> <p>The learner is able to reflect on and evaluate their own and others' dramatic processes, practices and products.</p>

2.2 WHAT IS THE PURPOSE OF DRAMATIC ARTS?

The subject *Dramatic Arts* develops and promotes human creativity as a rich, diverse and productive resource through dramatic communication, interaction and representation. Learning in the *Dramatic Arts* involves using a cyclic approach of experience, reflection, analysis and experience to gain skills, knowledge, values and insight. All learners should be given a wide range of opportunities to achieve the learning outcomes.

As a collaborative art form, *Dramatic Arts* is an especially powerful tool for developing co-operation and the ability to “work effectively with others, and as a member of a team, group, organisation and community” (Critical Outcome 2).

It also encourages the holistic development of the learner, building self-confidence, communication skills and creativity. Intellectual, emotional, physical, spiritual and inter-personal facets of the learner are developed and extended. Communication skills in a number of modes (physical, verbal, non-verbal, written, symbolic, kinaesthetic) form the basis of the subject.

Dramatic play is a part of childhood development common to all, which implies that the basic principles of the subject are accessible to all. As an art form, it does not rely on expensive

resources or extensive technology, but rather focuses on development through creativity, inventiveness and communication skills. It rehearses qualities of sensitivity, empathy and insight.

The *Dramatic Arts* in itself is an expression of diverse disciplines and contexts. These include history, philosophy, economics, literature, popular culture and technology.

Within our emerging democracy, the ability to debate, interrogate and critique in a creative, culture-fair, anti-discriminatory and inclusive way is of vital importance. *Dramatic Arts* actively encourages these skills through improvisation, discussion, text exploration, role-playing and playmaking. Learners are required to explore issues from perspectives which may not be their own, thus expanding their worldview and encouraging empathy and understanding. *Dramatic Arts* allows learners to explore and celebrate our vibrant, diverse cultures and foster nation-building, while affirming and challenging values, societies, cultures and identities.

Dramatic elements and forms of expression are an inherent part of our indigenous cultural practices and products. The subject develops an appreciation of indigenous dramatic forms, thus preserving and promoting our national heritage, through developing skills in oracy, traditional storytelling, praise poetry etc.

Dramatic Arts is a useful supporting subject for diverse learning fields. Its transference of the values of creativity, problem-solving, inventiveness and communication can be accessed in a variety of fields, such as the services, manufacturing, media, educational and engineering fields. All fields of learning require effective communicators. This subject supports and advances the skill of creative communication and promotes leadership potential.

Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in *Dramatic Arts* when entering the following career fields, inter alia: art galleries and museums, arts industries (arts management, theatre management, stage management), community arts centres, craft centres, cultural villages, cultural tourism, events management, media, publishing and advertising, popular entertainers such as buskers, stand-up comedians, clowns, cabaret artists, magicians), private/independent drama studios, professions such as teaching, preaching, law, psychology, public relations, social services, stage, television, video, radio and film, theatre design (costume, set, make-up, lighting, sound, promotional material), therapists (play therapy, drama therapy).

2.3 WHAT IS THE RELATIONSHIP BETWEEN DRAMATIC ARTS AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES?

The Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades 10-12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum. The *Dramatic Arts* curriculum supports the application of the nine NCS principles as follows:

2.3.1 Social Transformation

Dramatic Arts contributes to nation-building by:

- Challenging and celebrating values and attitudes in society through the use of dramatic practices, processes and products (LO3)
- Affirming the dynamic nature of culture in an inclusive way (LO3 & 4)
- Redressing the imbalances of the past, by working towards the elimination of prejudice, bias, stereotyping and bigotry (LO4)

2.3.2 Outcomes-based Education

Dramatic Arts makes use of learning outcomes and assessment standards to describe what a learner should know and be able to demonstrate i.e. the skills, knowledge, and values that are the results of learning. This in turn encourages a learner-centred and activity-based approach to the teaching of *Dramatic Arts* which is in keeping with the practical nature of the Grade 10-12 subject *Dramatic Arts*.

2.3.3 High Knowledge and High Skills

The learning outcomes and assessment standards in *Dramatic Arts* ensure that a high standard of achievement has been set. The *National Curriculum Statement Grades 10-12 (General)* aims to develop a high level of knowledge and skills. It sets high expectations of what South African learners can achieve.

Social justice requires that those sections of the population previously disempowered by lack of knowledge and skills should be empowered. The NCS specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high standards in all subjects.

Dramatic Arts is a valuable subject for learners who wish to develop their creativity. Learners can enrich their studies in other subjects by applying *Dramatic Arts* skills, knowledge and values. Learners who are going to study further or who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in *Dramatic Arts*.

2.3.4 Integration and applied competence

Integrated learning, which involves theory, practice and reflection, is promoted in this subject. Furthermore, the development of broad skills, knowledge, understanding and values across and within different fields of learning and cultures, is an important element of the curriculum. The learning outcomes in *Dramatic Arts* are closely allied to skills developed in the fundamental learning subjects of Languages and Life Orientation, which all learners will be doing, thus allowing for substantial integration with these subjects.

If learners are involved in doing more than one art form, then teachers should be aware of how similar skills and concepts are developed in those subjects. Activities could be designed in collaboration with other Arts teachers, that is, if other Arts subjects are offered. Teachers should find commonalities and opportunities for integration.

For example, an Arts department may decide to put on a musical production. The different specialist teachers may use this common activity to assess those standards that are applicable to their special subjects.

2.3.5 Progression

The NCS defines increasing levels of complexity and depth in learning as learners progress from grade to grade. *Dramatic Arts* allows for this kind of progression in terms of cognitive development, mastery of technical skills and an expanding worldview.

For example, in LO3, AS2 in Grades 10, 11 and 12, learners study texts. In Grade 10 they are expected to **describe** the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes, while in Grade 11 they need to **analyse** these relationships. Finally in Grade 12, they **examine through research** how aspects of texts and performances change to reflect their contexts, thus implying greater independence of study.

2.3.6 Articulation and portability

The Further Education and Training Band promotes access from the General Education and Training Band to the Higher Education and Training Band. The Learning Outcomes and Assessment Standards of Dramatic Arts in Grades 10 to 12 link closely with those in the Arts and Culture learning area in the General Education and Training Band. See 2.5.2 for more detail.

2.3.7 Human Rights, Inclusivity, and Environmental and Social Justice

Dramatic Arts provides an excellent vehicle for exploring, expressing and commenting on human rights, social justice and environmental issues by, for example:

- Raising consciousness of national imperatives **through** dramatic practices, processes and products (LO2)
- Developing learners' self-worth through the awareness and celebration of own identity, culture and heritage, while affirming the identity, culture and heritage of others (LO4)
- Expressing cultural and personal identity through a variety of dramatic forms and practices (LO4)

Culture fairness and gender equality are fundamental principles of the Dramatic Arts Subject Statement. Learners should be provided with ample opportunities to explore a diversity of dramatic forms and cultural practices and to identify, acknowledge and understand their commonalities and differences. The intent and effect is to create learners who have a questioning spirit and are anti-discriminatory in their worldview.

The subject *Dramatic Arts* adopts an inclusive approach, ensuring that all learners, including those with special educational needs, will be actively and creatively engaged in the learning process. The *Dramatic Arts* curriculum allows for flexibility in accommodating learner diversity.

The focus is on both the experience of the process and the creation of a product. Musical works, performances and presentations can be designed so as to cater for the needs of learners/teachers who experience specific barriers to learning/teaching.

2.3.8 Valuing Indigenous Knowledge

Dramatic Arts celebrates and promotes Indigenous Knowledge Systems when:

- Working **in and through** dramatic practices, processes and products to analyse past and present contexts, diverse traditions and heritages (LO2)

- Exploring the social and situational nature of indigenous knowledge practices in a range of cultural contexts
- Exploring cultural practices and processes, including: traditions, customs, festivals and rituals specifically in a local and Pan-African context as well as globally (LO3)
- Practising oral studies, including: praise poetry, myths, legends, folk-tales, folk-lore, laments, praise songs, story telling, public speaking (LO2)

2.3.9 Credibility, quality and efficiency

The NCS *Dramatic Arts* will ensure that learners are equipped to meet internationally acceptable standards. Learners who select *Dramatic Arts* at Grade 10-12 level will be equipped with extensive skills for further study. Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in *Dramatic Arts*.

2.4 PROFILE OF A DRAMATIC ARTS LEARNER

All learners taking *Dramatic Arts* will have experienced Arts and Culture in the GET Band. Learners from GET may have chosen additional assessment standards in Drama in order to explore the area in greater depth and achieve a higher level of technical expertise.

The teacher must take into account the abilities and interests of a learner at this stage of development when planning learning programmes and activities. Late adolescents (16-18 year olds) have a renewed sense of self-identity with much time and thought being spent on re-examining their own existing values and belief systems, as well as those of the world at large.

From an intellectual perspective, learners:

- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesising
- examine the logic and consistency of existing personal beliefs and established belief systems
- should have the ability to separate issues from self
- can engage in meta-cognition (thinking about thinking) on a wide range of topics
- think about global issues and what they can do about them.

From a physical perspective, learners’:

- body growth stabilises, with most body systems reaching maturity (note: the vocal development of the male is only completed by ± 23 years, while the female may reach vocal maturity from 18-21 years)
- metabolism remains high, especially in males
- bodies are biologically capable of reproduction

From a social and emotional perspective, learners:

- have a deepened sense of self and of personal power
- are eager to explore the new world with their new bodies
- participate in group gatherings and various subcultures and interests in which adult values are expressed and tried out, i.e. sports, teams, bands, clubs, cliques etc.
- address themes such as drugs, sex, pregnancy, HIV/AIDS, career goals, world peace
- develop true friendships with one or two best friends of either sex
- develop intense romances
- develop a feeling of personal invulnerability and a sense of immortality, leading to taking chances

- may return to a respect for parents, teachers and adults
- feel that they are redefining and creating a new and better world
- enjoy a strong sense of independence

When choosing themes, learning materials, activities and projects for Dramatic Arts, teachers can build on the abilities, challenges and preoccupations, which are described above.

2.5 RELATIONSHIP BETWEEN DRAMATIC ARTS LEARNING OUTCOMES AND CRITICAL AND DEVELOPMENTAL OUTCOMES

The Critical Outcomes are embedded in the Learning Outcomes for *Dramatic Arts*. The relationships between the Learning Outcomes and the Critical and Developmental Outcomes are outlined below and are useful for the teachers to consider when planning. It is important to bear in mind that the Critical and Developmental Outcomes are ideals for life-long learning. Also it should be noted that *Dramatic Arts* contributes with all other subjects towards the achievement of these outcomes.

2.5.1 Critical Outcomes for Grades 10-12

In order to engage creatively with the learning outcomes, it is useful for the teacher to study the critical and developmental outcomes. This will assist in the alignment of the design, development and delivery of learning experiences. This will also make more transparent the assumptions and values underpinning the teacher's planning, selection and ordering of skills and cultural issues in lessons.

Critical Outcomes	Dramatic Arts
CO1: Identify and solve problems, and make decisions using critical and creative thinking	Learners engage with creative thinking, problem solving and decision making when dealing with the application of resources, creating, making and presenting dramatic products. They engage in critical thinking when analysing and reflecting on dramatic processes. (LO 1, 2, 3, 4)
CO2: Work effectively with others as members of a team, group, organisation and community	Some dramatic processes require individual work, while others involve groupwork. This provides opportunities for team work, negotiation, democratic decision making and examination of power issues (LO 2)
CO3: Organise and manage themselves and their activities responsibly and effectively	Learners develop self-confidence, improved creativity and expression in Dramatic Arts. They learn to organise and manage themselves in the development and delivery of dramatic products. (LO 1 & 2)
CO4: Collect, analyse, organise and critically evaluate information	Dramatists collect and analyse data from a variety of sources for research projects. They need to access ideas, information, techniques and materials, select from them, analyse, compare, sequence, and synthesise them into dramatic works. (LO 1 & 3)
CO5: Communicate effectively using visual, symbolic and/or language skills in various modes	Dramatic Arts involves many forms of communication which may be visual, non-verbal, aural, oral and symbolic. They learn to decode nuances of meaning in voice, body language and physical actions. (LO 1, 2, 3, 4)
CO6: Use science and technology effectively and critically showing responsibility towards the environment and the health of others	Dramatists learn to care for their voices as instruments of expression. Dramatic Arts is also used to communicate ideas and issues of concern or significance such as HIV/Aids, violence against women, pollution, etc. (LO 2)
CO7: Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation	Learners investigate the influence of South Africa, Africa and the world on one another's cultures and arts (LO 3 & 4)

Developmental Outcomes	Dramatic Arts
DO1: Reflect on and explore a variety of strategies to learn more effectively	Learners learn experientially and theoretically, applying their learning in authentic contexts. (LO 1, 2, 3, 4)
DO2: Participate as responsible citizens in the life of local, national and global communities	Learners learn to negotiate, share, take responsibility and participate in their communities, societies and country. They learn about contexts across a range of periods, cultures and styles. (LO 3)
DO3: Be culturally and aesthetically sensitive across a range of social contexts	The Dramatic Arts curriculum promotes cultural sensitivity and affirmation and develops a broad appreciation for dramatic processes, practices and products. (LO 1, 2, 3, 4)
DO4: Explore education and career opportunities	This subject addresses the link between own personal interests, skills and strengths and career opportunities in Dramatic Arts. (LO 4)
DO5: Develop entrepreneurial opportunities	Learners explore economic contexts of performances. This will inform them of the opportunities for entrepreneurship within the drama industry. (LO 3)

2.5.2 Relationships between Learning Outcomes for Dramatic Arts in Grades 10-12 and Arts and Culture in GET

The foundation for *Dramatic Arts* in Grades 10-12 will have been laid in the learning area Arts and Culture in the GET Band. The GET Arts and Culture learning area provides the learner with generic Arts skills, as well as basic skills in Drama. The option of Additional Assessment Standards for Drama in Grade 8 and 9 in the NCS ensures more specialised technical proficiency for learners with an interest in *Dramatic Arts*.

The four Learning Outcomes for the Arts and Culture learning area in Grades R-9 feed directly into the development of the Learning Outcomes for Grades 10-12 in *Dramatic Arts*.

The Grade 10-12 Dramatic Arts Learning Outcomes link up with the Grade R-9 Arts and Culture Learning Outcomes as follows:

NCS GRADES 10-12 LEARNING OUTCOMES:	NCS GRADES R-9 LEARNING OUTCOMES:
LO1: The learner is able to demonstrate technical proficiency, expressiveness and creativity through the application of internal and external personal resources within a variety of dramatic processes and practices.	LO3; LO4
LO2: The learner is able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic and cultural exploration and collaboration.	LO1; LO3; LO4
LO3: The learner is able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.	LO2; LO4
LO4: The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.	LO1; LO2

2.6 WAYS TO ACHIEVE DRAMATIC ARTS LEARNING OUTCOMES

Learning Outcomes in the Grade 10-12 subject *Dramatic Arts* are inter-related. All the outcomes should be developed continuously through the year.

When designing a learning programme, the teacher needs to be aware that assessment standards are not discrete entities, but can be clustered together in specific learning and assessment activities.

For example, the assessment standards of Learning Outcome 1 may be assessed in final products, which have been created through using the assessment standards of Learning Outcome 2.

Furthermore, in Grade 10, learners analyse principles and elements of dramatic texts (AS1 of Learning Outcome 3) while describing the relationship between these texts and their contexts (AS2 of Learning Outcome 3).

In other words the same learning activity may be used for both assessment standards.

2.6.1 The balance between Collaborative and Individualised learning

Certain of the *Dramatic Arts*' assessment standards suggest very specifically either a collaborative or individual learning approach. However, some of the assessment standards can be applied using both approaches. Teachers will need to assess what learning approach will be most useful and productive for the learners. Group assessment may be used as a time-saving device in large classes. This does not, however, imply any compromise on quality assessment practices. Both collaborative and individualised learning are essential to the subject.

2.6.2 The content for Dramatic Arts

In the NCS, the focus is on outcomes and competencies. However, content remains important in providing the knowledge base necessary for the achievement of the outcomes. Content may be taken directly, or by implication, from the assessment standards and even the learning outcomes. Content may be constructed by the learners from their life experiences or from their social contexts. This is particularly evident when they are involved in play-building activities. Published texts, as well as workshopped texts and primary sources, may be used for content purposes. The assessment standards will give the teacher an indication of the nature and level of content necessary for each grade.

Content is not just an accumulation of facts. It includes skills, attitudes, values and knowledge applied in a competent and contextually relevant way by the learner. Therefore the competent application of content is when the learner applies foundational (basic) skills, knowledge and values in a practical and reflexive way.

Suggested content for Grades 10 to 12 is provided in Appendix 1.

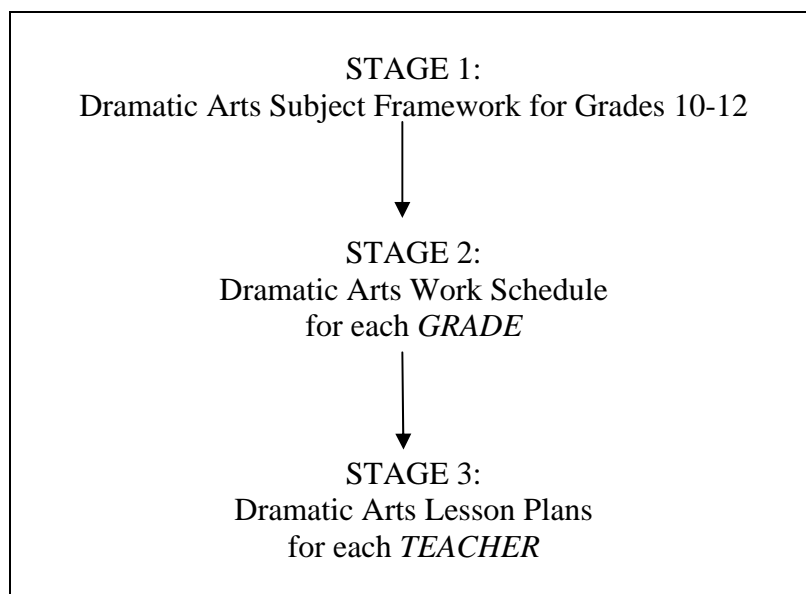
SECTION 3

DESIGNING A LEARNING PROGRAMME FOR DRAMATIC ARTS

3.1 INTRODUCTION

A Learning Programme is a tool to plan for sequenced learning, teaching and assessment across Grades 10-12 so that all four Learning Outcomes in Dramatic Arts are achieved in a progressive manner. It is recommended that the Dramatic Arts teachers at a school first put together a broad subject outline (i.e. Subject Framework) for Grades 10-12 to arrive at an understanding of the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, Dramatic Arts teachers teaching the same grade need to work together and draw from the content and context identified for their grade in the Subject Framework, to develop a Work Schedule in which they indicate the sequence in which the content and context will be presented for Dramatic Arts in that particular grade (see Section 3.3.2). Finally, the individual Dramatic Arts teacher should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities (see Section 3.3.3).

An outline of the process involved in the design of a Learning Programme for Dramatic Arts is provided in the diagram below:



The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and should be used as a checklist in the planning process.

3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Dramatic Arts Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme:

- Stage 1 – Subject Framework
- Stage 2 – Work Schedule
- Stage 3 – Lesson Plan

3.2.1 Policies and Principles

STAGE 1 Subject Framework	The various Policies that impact on curriculum implementation should be considered throughout the planning process. <i>NCS:</i> <ul style="list-style-type: none"> • Principles: Refer to Section 2.3 to see how Dramatic Arts supports the application of the nine principles of the NCS
STAGE 2 Work Schedule	<ul style="list-style-type: none"> • Critical and Developmental Outcomes: Refer to Section 2.5 to see how Dramatic Arts supports the application of the Critical and Developmental Outcomes <i>Other Policies and Legislation:</i>
STAGE 3 Lesson Plan	<ul style="list-style-type: none"> • White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/AIDS Policy– all have implications for LTSM and teaching methods in Dramatic Arts • White Paper 7 – gives an indication on the use of computers in the classroom and therefore has implications for LTSM and teaching methods in Dramatic Arts

3.2.2 Content

In the NCS Grades 10-12 content means the combination of knowledge, skills and values.

STAGE 1 Subject Framework	The content is provided by the ASs. These give an indication of the knowledge, skills and values (KSVs) to be covered in each of the three grades. The Subject Framework sets out the content for the three years (i.e. Grades 10, 11 and 12).
STAGE 2 Work Schedule	The Work Schedule sets out the content for one year. Here the focus falls on the grade-specific KSVs required by the NCS.
STAGE 3 Lesson Plan	The Lesson Plans set out the content to be covered in each coherent series of learning, teaching and assessment activities. Each Lesson Plan can be one or more weeks in duration.

3.2.3 Integration

Integration involves the grouping of Assessment Standards according to natural and authentic links.

STAGE 1 Subject Framework	Integration within the subject should be considered in broad terms during discussions at this stage. All Grade 10-12 teachers should consider integration of ASs within and across the grades.
STAGE 2 Work Schedule	The integration and sequencing of the ASs is undertaken in the Work Schedule to ensure that all ASs for a particular grade are covered in the 40-week contact period.

STAGE 3 Lesson Plan	The same groupings of LOs and ASs as arrived at in the Work Schedule should be used to develop a coherent series of learning, teaching and assessment activities for each Lesson Plan.
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3.2.4 Conceptual Progression

STAGE 1 Subject Framework	The Subject Framework should indicate the increasing depth of difficulty across Grades 10-12. Progression across the three grades is shown in the ASs per Learning Outcome.
STAGE 2 Work Schedule	Progression in a grade is evident in the increasing depth of difficulty in that particular grade. Grade-specific progression is achieved by appropriately sequencing the groupings of integrated LOs and AS in the Work Schedule.
STAGE 3 Lesson Plan	In the individual Dramatic Arts classroom increasing depth of difficulty is shown in the activities and Lesson Plans. Progression is achieved by appropriately sequencing the activities contained within each Lesson Plan and in the series of Lesson Plans.

3.2.5 Time Allocation and Weighting

STAGE 1 Subject Framework	4 hours per week is allocated to Dramatic Arts in the NCS. This is approximately 160 hours per year. The teachers of the subject should plan how this time will be used for the teaching of Dramatic Arts in the three grades.
STAGE 2 Work Schedule	The groupings of ASs as arrived at in the integration process should be paced across the 40 weeks of the school year to ensure coverage of the curriculum.
STAGE 3 Lesson Plan	The amount of time to be spent on activities should be indicated in the Lesson Plans.

Dramatic Arts is slightly different from other subjects in that the learners require more contact time with a teacher. The 4 hours a week will not be sufficient to achieve a high level of technical expertise or a high level of performance. Learners and teachers will need to spend additional time rehearsing after the formal school hours. Schools offering *Dramatic Arts* will need to ensure that this is made possible.

It is suggested that 2 hours of the time allocated to Dramatic Arts is spent on Outcomes 1 and 2, and 2 hours is spent on Outcomes 3 and 4 in a week. If the school runs on a timetable of 40-minute periods, it is important that double/triple periods be allocated for practical work. This is necessary because Outcomes 1 and 2 require practical skills development and group work, which takes more time.

When working on any one of the Learning Outcomes, teachers need to be conscious of the supporting learning outcomes and the knowledge, skills, values and attitudes they embody during the process, creation or performance of products.

When a learner is involved in performing a monologue, LO2 is the most obviously dominant learning outcome. However, it is necessary for LO1 to be considered, as personal skills are needed in order to achieve the outcome; there will also be textual analysis and evaluation of the piece and performance (LOs 3 and 4). Thus this one activity in fact develops all the learning outcomes.

Certain assessment standards are very time-consuming. The following example illustrates this: Creating an original performance (AS3 of Learning Outcome 2, Grade 11) may take an entire term. Other assessment standards are included within this process, but may still need to be specifically

assessed, e.g. selecting and using diverse dramatic elements for performance (AS1 of Learning Outcome 2, Grade 11) may take the first two weeks of the process.

3.2.6 LTSM

LTSM refers to any materials that facilitate learning and teaching. LTSM need to be chosen judiciously because they have cost implications for the school and the learner. The NCS provides scope for the use of a variety of resources. All teachers and learners must have a textbook. However, teachers are required to go beyond the textbook. They do not necessarily need exotic, specialised materials. Rather common and readily available items can be used.

STAGE 1 Subject Framework	Compile a list of general LTSM (text books and other resources) that will be necessary and useful in the teaching, learning and assessment of the content. This assists with the requisition and availability of LTSM at a school.
STAGE 2 Work Schedule	List grade-specific LTSM (resources) required in the learning, teaching and assessment process for the grade.
STAGE 3 Lesson Plan	Identify specific resources related to the individual activities contained within a Lesson Plan.

3.2.7 Assessment

All Grade 10, 11 and 12 learners are expected to complete seven internal tasks. Of the seven tasks, two must be tests, two must be examinations and the remaining three tasks should be integrated performance tasks which incorporate both theory and practical work.

In order to administer effective assessment one must have a clearly defined purpose. It is important that all the tasks are well covered as spelt out in the Subject Assessment Guideline document. By answering the following questions the teacher can decide what assessment activity is most appropriate:

- What concept, skill or knowledge needs to be assessed?
- What should the learners know?
- At what level should the learners be performing?
- What type of knowledge is being assessed: reasoning, memory or process?

Assessment in Dramatic Arts needs to be both **practical** and **theoretical**. **Observation-based** assessment requires that learner performance be assessed while the learner is actually performing a skill in the classroom as there will be no concrete product for the teacher to assess after the performance. Not all observations need culminate in a formally recorded assessment of learner performance. **Performance-based** assessment relies on the availability of a product as evidence of learner performance that can be assessed by the teacher during the performance. **Test-based** assessment focuses on assessing the presentation and application of knowledge.

STAGE 1 Subject Framework	Develop a three-year assessment plan using the Subject Assessment Guidelines for Dramatic Arts. This should ensure the use of a variety of assessment forms relevant to the subject and progression across the three grades.
STAGE 2 Work Schedule	Use the Subject Assessment Guidelines for Dramatic Arts to develop a grade-specific assessment plan. The forms of assessment listed must facilitate the achievement of the particular LOs and ASs in each grouping.

STAGE 3 Lesson Plan	Indicate more classroom-specific assessment strategies, by mentioning the methods, forms and tools that will be used to assess learner performance in each activity. HINT: Not all activities need to be assessed – some may just be introductory in nature or for enrichment. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.
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The following forms of assessment are well suited to Dramatic Arts:

Essay

Essay writing is an important vehicle to develop the learners' critical thinking and creative and problem solving abilities. The theoretical components of the syllabus (theatre history, genres or prescribed plays) or practical activities should be used as a framework for the investigation of or reflection on dramatic elements/styles/conventions.

Research

Learners are expected to collect, organise, analyse and present information. An assessment form such as a research project is an ideal vehicle to develop these abilities. A research task could focus on any of the following: drama history, genres, styles, plays, events, practitioners and organisations. It can be presented in the form of an essay, a visual presentation, a website design, a power point presentation, an installation substantiated by an essay or a collage.

Journal

A *Dramatic Arts* journal can be set up for each learner in the class. Over time, the teacher and the learner can collect in this folder any materials, notes and reflections relating to the learner's experiences, learning and progress in *Dramatic Arts*. This journal can also take the form of a tape or video recording. In the journal, the teacher will comment upon the kind of critical, considered responses which the learner should be writing. Learners should be able to move beyond a purely descriptive account of what took place during *Dramatic Arts*' lessons to include analysis of themselves and their role within the work undertaken, as well as personal responses to what took place.

Discussion

This is a useful assessment technique, when handled with perception and sensitivity. It allows the learners to develop their own critical awareness – to comment on the quality of their own feelings, commitment, role-playing ability, and reflective power. It can be carried out within the drama or afterwards as reflection. The discussion that arises from a drama can influence the direction and quality of theatre work. Teacher interviews and discussions with individuals and groups of learners provide occasions for assessment.

Creative writing

Commentaries, criticism, reflection, stories, letters, petitions, songs, summaries, poetry and dramatic writing motivated by the drama work provide valuable clues to the drama's impact on the learner and their understanding of the dramatic principles and elements being utilised.

Writing in-role

The learners are asked to write in-role within an on-going drama. Different forms of writing such as letters, poems, proclamations, petitions, diary entries and speeches can indicate involvement, response and engagement.

Performance – Informal or formal

Learners are asked to prepare presentations or performances in which they take on roles, characters or arguments in formal or informal performances. These performances may use imaginative ways to illustrate and explore content, or to present a point of view. The performances may be extremely well rehearsed over a period of time, or they may be spontaneous performances created in class and performed immediately for assessment. They may range from improvisations, scenes from play texts, debates in-character, radio dramas, TV talk shows, investigative programmes, advertisements, songs, poems, raps or any other forms of presentation relevant to the outcomes being explored. See Annexure 2 for further information on practical work.

3.2.8 Inclusivity and Diversity

The following steps can be taken to effectively address diversity in the classroom when planning Dramatic Arts teaching activities:

- consider individual past experiences, learning styles and preferences;
- develop questions and activities that are aimed at different levels of ability;
- provide opportunity for a variety of participation levels such as individual, pairs and small group activities;
- consider the value of individual methods ; and
- assess learners based on individual progress.

STAGE 1 Subject Framework	Teachers should be sensitive to inclusivity and diversity when identifying content, teaching styles and methods, forms of assessment and LTSM (Resources). Diversity should be accommodated in the following areas: <ul style="list-style-type: none">• Learning styles: provide optional activities / different ways of doing same activity• Pace of learning: provide for both slower and faster learners by providing optional extra activities, reading or research, as well as multiple assessment opportunities
STAGE 2 Work Schedule	<ul style="list-style-type: none">• Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners.• Gender diversity: ensure that teachers do not inadvertently allow or contribute towards discrimination against boys or girls in the classroom on the basis of gender.• Cultural diversity: recognise, celebrate and be sensitive when choosing content, assessment tasks and LTSM.
STAGE 3 Lesson Plan	This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for high achievers and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom. Teachers may find it possible to cater for different diversities within one activity with effective planning.

Below is a table of specific barriers to learning/teaching that should be dealt with by Dramatic Arts teachers when planning activities:

<p>Language and Terminology</p> <p>Language should not be a major barrier in this subject, especially at entry level into Grade 10, as much of the learning/teaching can be done through demonstration and practical exploration. <i>Dramatic Arts</i> can provide a vibrant way to teach additional language experientially and in authentic situations. However, over the three years, it is expected that learners will become competent in both the written and oral modes. Drama uses its own discipline specific terminology and learners should be encouraged to use this terminology when discussing their own and others' work.</p>
<p>Prior Learning</p> <p>Learners/teachers may come to the learning/teaching situation with a great diversity of background experiences. Some will have had exposure to discrete Arts training and resources, others with exposure to integrated cultural rituals and experiences. Learners should be encouraged to value and share with each other whatever <i>Dramatic Arts</i>' experiences they have had. Teachers need to assess and build the learning programmes on the prior learning and provide specialized skills building where necessary.</p>
<p>Resources</p> <ul style="list-style-type: none"> • Where material resources are hard to find, teachers and learners need to be resourceful and innovative in finding substitutes and variations. This applies to such aspects of production as costume, set, props, lighting etc. Mood, drama, meaning and dramatic effects can be achieved for example by using candles in tins or torches for lighting; and sound by using voices, self made instruments, seeds, boxes the body itself etc. Using substitutes, does not imply a compromise on quality, rather it focuses on being enterprising, imaginative, creative and inventive in the use of resources. This also includes the selection of texts for study. In order to augment the personal resources of teachers, learning programmes should guide teachers on how to look beyond the classroom for human and material resources. Teachers should draw on expertise from local practitioners and professional individuals and organisations. Being resourceful also includes the use of venues and spaces at schools. The absence of discipline specific facilities such as a stage or hall should not prevent the effective implementation of this subject. The possibilities of all available spaces should be explored, both indoor and outdoor. • The focus should not be on the use of equipment but on the creative and imaginary use of available resources
<p>Rural and Urban Contexts</p> <p>Learning programmes should be adapted to suit urban or rural contexts. For example:</p> <ul style="list-style-type: none"> • In rural areas without electricity, portable radios could be used to assess the impact of mass media in terms of the use of voice, sounds, music and visualisations. • Where access to theatres is not available, teachers need to recognise that forms of drama are part of many cultural rituals and communal/social occasions. • People in both rural and urban areas often find themselves in confined situations. Teachers need to expand opportunities and exposure for learners through arranging excursions and exchanges (e.g. twinning rural and urban schools). Schools in urban contexts may not have access to authentic rural arts or cultural experiences or indigenous cultural practices. They would benefit from twinning with rural schools to share resources and knowledge.
<p>Vision Impairment:</p> <p>Learners may have varying degrees of difficulty with print, graphics or small objects. To assist such learners:</p> <ul style="list-style-type: none"> • Additional help may be required to find resources for research and materials for performances or presentations. • Suitable techniques and processes have to be selected for assessment purposes in all the learning outcomes. • The use of Braille, typing and/or verbal explanations may be needed in the place of visual presentations. • Start a 'Buddy System', grouping sighted learners with visually impaired learners. • When visuals are presented to class, lines have to be bold for the visually impaired and verbal explanations should accompany all pictures.
<p>Hearing Impairment:</p> <p>Learners may have varying degrees of difficulty in hearing. To assist such learners</p> <ul style="list-style-type: none"> • Step by step demonstrations/ visuals/ sign language should be supplied when verbal instructions are given. • Start a 'Buddy System' so that able learners can assist hearing-impaired learners. • Deaf learners can respond to rhythms by feeling the vibrations on the floor. This skill can be used in movement classes and other practical explorations. • Allow the learner to use sign language or alternative communication skills when answering or communicating, remembering that sign language has a limited vocabulary and learners will have difficulties to communicate abstract and theoretical concepts. • Use body language, dramatizations, movement in dance and mime rather than verbal or musical expression.

<p>Speech Impairment: Learners may have varying degrees of difficulty in speech tasks, for example, stuttering, stammering, lisping, inability to say certain sounds, hoarseness, mutism etc. To assist such learners, teachers can:</p> <ul style="list-style-type: none"> • Use basic voice exercises to assist learners to overcome voice problems and to build confidence in the use of the voice. • Give learners sufficient time to express themselves without feeling pressurised. • Ensure that an atmosphere of respect is created in which learners feel comfortable to express themselves. • Allow learners to give feedback to small groups or directly to the teacher, rather than to the whole class, or allow written feedback rather than verbal if this is possible. • Allocate tasks in such a way that these learners can utilise their areas of strength in performance.
<p>Mobility and Fine Motor Skills Impairment: Being aware of the restrictions placed on the learners by their specific physical challenges, the teacher will expect the learner to demonstrate within his/her capacity; e.g. dance <i>with crutches, or in wheelchair</i>.</p> <ul style="list-style-type: none"> • If the physical challenge is such that the learner cannot perform a certain activity, this has to be substituted by another appropriate activity. • Create a buddy system when grouping. • Ensure that the physical environment is wheelchair-friendly and accessible to all.
<p>Gifted Learners The gifted learners should not be neglected and provision should be made for them to be extended and challenged in various ways. Giftedness takes a wide variety of forms, many of which can find expression in <i>Dramatic Arts</i>' activities.</p>

3.2.9 Learning and Teaching Methodology

STAGE 1 Subject Framework	It is not necessary to record Teaching Methods for either of these stages.
STAGE 2 Work Schedule	
STAGE 3 Lesson Plan	This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place, that is, how each activity will be presented in the classroom.

3.3 DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme for Dramatic Arts is provided in this section (see Sections 3.3.1 – 3.3.3). The process presented here is a suggestion of how to go about designing a Learning Programme.

3.3.1 Subject Framework (Grades 10-12) for Dramatic Arts

Planning for the teaching of Dramatic Arts in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades
- A three-year assessment plan
- The list of LTSM required

❶ Clarify the Learning Outcomes and Assessment Standards.

The essential question for Dramatic Arts is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Dramatic Arts Subject Statement.

❷ Study the conceptual progression across the three grades.

Study the Assessment Standards for Dramatic Arts across the three grades. Progression should be clearly evident across the grades.

❸ Identify the content to be taught.

Analyse the Assessment Standards to identify the skills, knowledge and values to be addressed in each grade. Also consider the content and context in which they will be taught.

❹ Identify three-year plan of assessment.

Use the Subject Assessment Guidelines to guide the three-year assessment plan. Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards. This ensures that assessment remains an integral part of the learning and teaching process in Dramatic Arts and that learners participate in a range of assessment activities.

❺ Identify possible LTSM (resources).

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome in the three grades using the Assessment Standards as guidance.

3.3.2 Designing Work Schedules for Dramatic Arts

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 40 weeks of the school year. See Annexure B and C for examples of Work Schedules for Grades 10 and 11 respectively.

The following steps provide guidelines on how to approach the design of a Work Schedule per grade for Dramatic Arts:

❶ Package the content.

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Dramatic Arts and group these according to natural and authentic links.

❷ Sequence the content.

Determine the order in which the groupings of Learning Outcomes and Assessment Standards will be presented in the particular grade in Dramatic Arts. Besides the conceptual progression in the Assessment Standards for Dramatic Arts, *context* can also be used to sequence groupings in Dramatic Arts.

❸ Pace the content.

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards in the particular grade.

❹ Review forms of assessment.

Revisit the forms of assessment listed for the particular grade in the Subject Assessment Guidelines, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

❺ Review LTSM.

Revisit the LTSM (resources) listed for the particular grade in the Subject Framework, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

3.3.3 Designing Lesson Plans for Dramatic Arts

Each grade-specific Work Schedule for DRAMATIC ARTS must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing Dramatic Arts.

A Lesson Plan is not equivalent to a subject period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it. See Annexures D, E and F for examples of Lesson Plans for Dramatic Arts.

❶ Indicate the content, context, Learning Outcomes and Assessment Standards.

Copy this information from the Work Schedule for the particular grade.

❷ Develop activities and select teaching method.

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

- Choose a suitable technique of learning, for example:
 - Learning-how-to-learn activity (use of brainstorming / concept webbing / outlining ways of seeing, doing and thinking)
 - Learning-by-doing activity (learning and applying skills)
 - Learning-in-the-group activity (collaborative working skills)
- Then consider the following questions:
 - Why are we doing this learning?
 - When are we doing this learning?
 - How are we doing this learning?
 - Questioning
 - Group work
 - Practical exercises or explorations
 - Interviews
 - Field study and documentation
 - Research
 - Discussion, reflection and critique
- Who does the work?
 - Learners alone
 - Learners in pairs
 - Group work (co-operative strategies with either mixed abilities or streamed abilities)
- Where is the work done?
 - In the learning site/space – how is the learning site/space laid out?
 - In the community
 - In the school environment

③ Consider diversity.

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards.

④ Review assessment and LTSM.

Indicate the details of the assessment strategy and LTSM to be used in each activity.

⑤ Allocate time.

Give an indication of how much time will be spent on each activity in the Lesson Plan.

3.3.4 Reflection and review of the Dramatic Arts Learning Programme

After the Learning Programme has been delivered by means of Lesson Plans in the classroom, the teacher should reflect on what worked, how well it worked and what could be improved. Teachers need to note these while the experience is still fresh in their minds, so that if necessary, they can adapt and change the affected part of the Dramatic Arts Learning Programme for future implementation. It is advisable to record this reflection on the Lesson Plan planning sheets.

Teacher/Classroom planning shows details of how each lesson plan/activity will be developed and how each item of content will be included during the year, in order to achieve the intended Learning Outcomes in the NCS for FET Schools. The planning should show:

- what learners will learn (i.e. learning outcomes in the context of content selection of the particular grade – SKVs);
- what key questions will guide the learning experience/programme;
- what resources and time are needed;
- how teachers will manage learning (methods and learning activities); and
- what tests, tasks or other assessment activities will provide evidence of learning.

Effective assessment will tell teachers how or when to move on, when to use a particular strategy, and what will enrich the learning process. The following questions should be considered:

- Does the lesson relate to the purpose of *Dramatic Arts*?
- Does the lesson appropriately develop or address the learning outcomes?
- Does the content engage learners' interests, and does it have sufficient depth so the learners can imaginatively explore it in a variety of ways?
- Is the lesson building on the learners' past experience?
- Is the learning site/space environment flexible enough to accommodate different ways and styles of working?
- Are the learners getting access to a wide variety of types of dramatic skills?
- Are the learners getting access to a variety of ways of thinking and learning?

APPENDIX 1: CONTENT FRAMEWORK FOR DRAMATIC ARTS GRADES 10-12

GRADE 10

LEARNING OUTCOME 1: Apply personal resources		
<i>AS 1: Applies empathy, imagination, visualisation, sensory, emotional and cultural perception to interpret and create a variety of dramatic products expressively and creatively</i>	<i>AS 2: Demonstrates personal, artistic and social discipline in creating dramatic products in collaboration with others</i>	<i>AS 3: Selects and uses verbal and non-verbal communication techniques which best match the dramatic situation being explored</i>
<p>Interpretative skills, such as:</p> <ul style="list-style-type: none"> • speech, including rate/pace, pause, phrasing, pitch/intonation, emphasis/stress, rhythm and meter and tone/register • visualisation • sensory/ emotional work <p>Practice of improvisation skills, such as those of, but not limited to:</p> <ul style="list-style-type: none"> • Dorothy Heathcote • Viola Spolin • Clive Barker • John Hodgson • John O’Toole • Augusto Boal • Barney Simon • Gibson Kente 	<p>Including:</p> <ul style="list-style-type: none"> • theatre etiquette and audience behaviour • punctuality • commitment • collaboration and mediation skills 	<p>Making use of:</p> <ul style="list-style-type: none"> • voice work (breathing, resonance etc.) • body work (release of tension etc.) • verbal dynamics • physical expressiveness, gesture and movement • mime • body language

LEARNING OUTCOME 2: Create, make and present			
<i>AS 1: Selects and uses diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles</i>	<i>AS 2: Creates and sustains dramatic characters and roles using the subtext and context of characters and situations through independent and collaborative work</i>	<i>AS 3: creates an original performance using play-building techniques which reflect the skills of problem-solving, improvisation, ensemble work and cultural expression</i>	<i>AS 4 Improvises and creatively uses technical elements for dramatic presentation</i>
Dramatic elements, techniques, conventions and technologies applicable to a range of: <ul style="list-style-type: none"> • Narrative techniques • Poetry speaking • Dramatised prose • Movement • Mime • Dance drama • Cultural dance forms • Monologue work • Scene work • Public speaking 	Making use of: <ul style="list-style-type: none"> • given circumstances • subtext • physical and vocal characterisation • concentration • interaction (listening and responding) 	Skills, such as: <ul style="list-style-type: none"> • problem-solving • research, observation and reflection • improvisation and creation of material • selection and structuring of performance • writing/scripting • ensemble work • theatrical presentation of product • cultural forms of expression 	Employing: <ul style="list-style-type: none"> • found materials or • basic equipment

LEARNING OUTCOME 3: Understand and analyse	
<i>AS 1: Identifies and analyses generic principles and elements of drama texts, performances and cultural practice in at least THREE different dramatic and/or performance forms</i>	<i>AS 2: Describes the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes in at least THREE texts</i>
Addressing: <ul style="list-style-type: none"> • Principles of Drama (dramatic structure, plot, character, dialogue, theme, style, setting) • Dramatic modes (such as comic or tragic e.g. as found in Greek theatre, Medieval theatre and Commedia dell'Arte) 	Including: <ul style="list-style-type: none"> • historical • social • political • cultural • theatrical • economic contexts

LEARNING OUTCOME 4: Reflect and evaluate			
<i>AS 1: Identifies and describes the forms, styles, conventions and processes used in own and others' performances</i>	<i>AS 2: Explains choices in own and others' drama in order to identify the worldviews of the creators and participants, focusing on possible instances of prejudice, bias, stereotyping and bigotry</i>	<i>AS 3: Describes how a drama relates: to own personal experiences, to human commonality and diversity, to specific aspects of human experience</i>	<i>AS 4: Identifies and shares strengths and weaknesses of own work and the work of others, and suggests, with respect and empathy, suitable improvements throughout the creative process</i>
<p>Selections from:</p> <ul style="list-style-type: none"> • forms (e.g. structured improvisations, workshops) • styles (e.g. realistic, heightened, presentational and representational) • conventions (e.g. newsreading, presenting and documentary) • processes (e.g. workshopping, scripting, rehearsing, researching and journal-keeping) • cultural performance and ritual (e.g. <i>umhlanga</i> – reed dance, <i>isicathamiya</i>, gumboot dances, volkspele, toyi-toyi, <i>mokhibo</i>, <i>umtsimba</i> –siSwati wedding processions) 	<p>Including:</p> <ul style="list-style-type: none"> • language and register • hidden and overt beliefs, values and needs of a community or culture • socio-political ideologies • human rights 	<p>Making use of:</p> <ul style="list-style-type: none"> • personal experiences – e.g. loneliness • human commonality – e.g. love, and other archetypal images/ themes • human diversity – e.g. <i>ucu</i> (isiZulu “love letters” in beads), valentine cards, sonnets, movies • specific aspects of human experience e.g. marriage, death 	<p>Using a culture-fair <i>Dramatic Arts</i> vocabulary</p>

GRADE 11

LEARNING OUTCOME 1: Apply personal resources		
<i>AS 1: Describes and explains essential features of voice production, physical expression and creative interpretation</i>	<i>AS 2: Identifies and demonstrates awareness of how vocal and physical expression and audience reception is influenced by: the dramatic form selected, culture and class, regional dialects and accents, peer speech and style</i>	<i>AS 3: Evaluates and records personal development in the use of voice and body, by implementing a systematic programme for maintenance and improvement</i>
<p>Skills, such as:</p> <ul style="list-style-type: none"> • voice work (relaxation, energy, breathing, resonance, pitch, range, projection, articulation, modulation, tone, expressiveness, versatility) • body work (release of tension, neutral posture, use of energy, etc.) • movement (flexibility and versatility, aiming to increase body awareness, expressiveness, confidence and skill in movement) • verbal dynamics • mime • sensory and emotional perception (sense memory, emotional recall, empathy) • imagination (the use of real and imagined images creatively and transformatively) • verbal and non-verbal communication skills in a culture-fair way (including the use of languages - spoken, sign, body language) 	<p>Addressing:</p> <ul style="list-style-type: none"> • the dramatic form selected – e.g. izibongo (isiZulu praises) • culture and class – e.g. upper class British, Noel Coward • regional dialects and accents – e.g. Sandton kugel, Southern American drawl • peer speech and style – e.g. tsotsi taal, kwaito 	<p>Making use of:</p> <ul style="list-style-type: none"> • vocal and physical warm-up and developmental exercises • regular and comprehensive journal keeping

LEARNING OUTCOME 2: Create, make and present				
<i>AS 1: Selects and uses diverse dramatic elements, techniques, conventions and technologies in a range of dramatic and cultural forms and styles in order to effectively engage a target audience</i>	<i>AS 2: Experiments with improvised and available technical elements for dramatic presentation</i>	<i>AS 3: Creates an original performance which deals with local issues and draws on diverse Southern African cultural influences, conventions, techniques and styles</i>	<i>AS 4: Plans, organises and reliably implements</i>	<i>AS 5: Comprehends and responds to the directing process, which includes interpersonal, artistic and organisational expertise in creating a seamless theatrical whole</i>
Including the dramatic elements, techniques, conventions and technologies applicable to a range of: <ul style="list-style-type: none"> • narrative techniques • poetry speaking • dramatised prose • heightened speech • movement • mime • dance drama • physical theatre • cultural dance forms • monologue work • scene work • workshopped theatre • protest theatre • TIE • Workers' theatre • Satirical revue • Community theatre etc. 	Including use of: <ul style="list-style-type: none"> • found materials or • basic equipment 	Includes: <ul style="list-style-type: none"> • problem-solving • workshopping process • ensemble work • theatrical presentation of product which draws on influences, conventions, techniques and styles from: <ul style="list-style-type: none"> ○ Community theatre ○ Township musicals ○ Poor theatre ○ Satirical revue ○ SA cultural forms of expression and displays 	Including: <ul style="list-style-type: none"> • journal keeping • schedules • directors' notebook • stage manager's book 	Including: <ul style="list-style-type: none"> • conceptualisation • interpretation • auditioning procedures • development of actors in roles • rehearsal techniques • use of space • use of rhythm • team management

LEARNING OUTCOME 3: Understand and analyse		
AS 1: <i>Identifies what dramatic and theatrical skills have been used in at least THREE texts (one or more should be South African and/or Pan African) and/or performances, as well as where, how and why these have been used</i>	AS 2: <i>Analyses the relationships between texts, performances and their historical, social, political, cultural, theatrical, economic contexts and purposes in at least THREE texts</i>	AS 3: <i>Analyses South African dramatic practices, processes and products in terms of their past and present contexts, diverse traditions and heritages</i>
<p>For example:</p> <ul style="list-style-type: none"> • European dramatic texts in historical context (Elizabethan, French Classicism, Realism) • Asian dramatic texts and conventions (Japanese, Chinese, Indian) • African (Pan and/or South African theatre) • Contemporary American and/or British theatre 	<p>Including:</p> <ul style="list-style-type: none"> • historical • social • political • cultural • theatrical • economic contexts 	<p>Includes:</p> <ul style="list-style-type: none"> • Indigenous, traditional communal forms (e.g. <i>umhlanga, intsomi</i>) • Indigenous, contemporary communal forms (marabi dance, toyi-toyi) • Hybrid indigenous forms (e.g. township musical, cross-cultural performance) • Indigenous, alternative and Western forms (experimental, non-mainstream performances) • Indigenous, Western elite (mainstream writing in Western format by local authors) • Indigenous theatre with a political agenda (Black consciousness theatre, protest theatre, theatre for development, worker's theatre) • Indian theatre in SA

LEARNING OUTCOME 4: Reflect and evaluate			
<i>AS 1: Evaluates the forms, styles, conventions and processes used in own and others' dramatic action and performance</i>	<i>AS 2: Explains and justifies choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values</i>	<i>AS 3: Analyses how a drama relates: to own personal experiences, to human commonality and diversity, to specific aspects of human experience, ranging from issues of community interest to those of historical significance</i>	<i>AS 4: Evaluates own personal interests, skills and strengths in order to investigate suitable education and career opportunities in Dramatic Arts, media, advertising, marketing, and related arts fields</i>
<p>Including selections from:</p> <ul style="list-style-type: none"> • forms (e.g. structured improvisations, workshops, TIE) • styles (e.g. realistic, heightened, presentational, representational) • conventions (e.g. news reading, presenting, documentary) • processes (e.g. workshopping, scripting, rehearsing, researching, journal-keeping) • Cultural performance and ritual (e.g. <i>umhlanga</i> – reed dance, <i>isicathamiya</i>, gumboot dances, <i>volkspele</i>, <i>toyi-toyi</i>, <i>mokhibo</i>, <i>umtsimba</i> – siSwati wedding processions) 	<p>Focusing on:</p> <ul style="list-style-type: none"> • Language use • Performers/ participants/ audience • Genre • Worldview • Presentation • Representation of 'race', class, gender and culture 	<p>For example:</p> <ul style="list-style-type: none"> • personal experiences – e.g. loss • human commonality – e.g. death, and other archetypal images/ themes • human diversity – e.g. elegies, funeral orations in different cultures • specific aspects of human experience – e.g. funerals; community interest – establishment of a support system for Aids orphans; historical significance – deaths in detention 	<p>Including the following career fields, inter alia:</p> <ul style="list-style-type: none"> • Arts industries (arts management, theatre management, stage management) • cultural tourism • events co-ordinators • media, publishing and advertising • popular entertainers (buskers, stand-up comedians, clowns, cabaret artists, magicians) • private/independent drama studios • stage, television, video, radio and film industry • theatre design (set, costume, make-up, lighting, sound, promotional material)

GRADE 12

LEARNING OUTCOME 1: Apply personal resources	
<i>AS 1: applies techniques of physical expressiveness, including physical release, voice-body integration, physical versatility, use of space, rhythm and energy for the purpose of communicating thought, feeling and character creatively</i>	<i>AS 2: Applies techniques of vocal production and expression</i>
<p>Further development of skills of:</p> <ul style="list-style-type: none"> • body work (release of tension, neutral posture, use of energy, etc.) • movement (flexibility and versatility, aiming to increase body awareness, expressiveness, confidence and skill in movement) • mime skills <p>Drawing exercises and explorations from amongst practitioners such as, but not limited to:</p> <ul style="list-style-type: none"> • Matthias Alexander • Moshe Feldenkrais • Rudolf Laban • Arthur Lessac • Jacques LeCoq • Augusto Boal • Jerzy Grotowski • Andrew Buckland • Gary Gordon • John Jacobs • Robyn Orlin 	<p>Drawing exercises and explorations from amongst practitioners such as, but not limited to:</p> <ul style="list-style-type: none"> • Matthias Alexander • Cicely Berry • Patsy Rodenburg • Arthur Lessac • Kristin Linklater • Jerzy Grotowski • Joan Little • Liz Mills

LEARNING OUTCOME 2: Create, make and present		
<i>AS 1: Presents a polished performance applying interpretative and performance skills to narrative, lyrical and dramatic forms</i>	<i>AS 2: Selects and uses improvised and available technical elements which will best contribute to a cohesive theatrical presentation</i>	<i>AS 3: Documents their involvement in any one aspect of theatrical presentation from conception to final performance and audience reception</i>
<p>Including:</p> <ul style="list-style-type: none"> • effort/ care taken in presentation • ability to understand and interpret material • playing of subtext • characterisation • voice-body integration • relationship with audience • relationship with fellow performers • stage sense – use of space • structure of performance • appropriate style, genre, mood or atmosphere • creativity/originality • focus/concentration • appropriate performance energy • theatricality • use of specific devices e.g. physical theatre devices, musical devices, poetic devices • variety through programme • impact of performer 	<p>Including use of:</p> <ul style="list-style-type: none"> • found materials or • basic equipment 	<p>Including skills of:</p> <ul style="list-style-type: none"> • acting • directing • writing • workshopping • management • design • marketing • technical aspects

LEARNING OUTCOME 3: Understand and analyse		
<i>AS 1: Evaluates at least THREE different texts in order to compare the many purposes of drama in society</i>	<i>AS 2: Examines through research how aspects of texts and performances change to reflect historical, social, political, cultural, theatrical and economic contexts</i>	<i>AS 3: Compares the roles and involvement in the Dramatic Arts of both the privileged and the disadvantaged from various cultures and periods in terms of access, resources and patronage</i>
<p>Including these purposes in a selection of:</p> <ul style="list-style-type: none"> • Absurd Theatre • Epic Theatre • Post-Modernism • SA Theatre with a specific agenda e.g. Protest theatre, workers, workshop community, educational theatre, satirical revue, theatre for reconciliation, and conservation 	<p>Including a selection of Twentieth Century movements:</p> <ul style="list-style-type: none"> • Post-Modernism • SA Theatre with a specific agenda e.g. Protest theatre, workers, workshop community, educational theatre, satirical revue, theatre for reconciliation, and conservation • Expressionism • Dadaism • Existentialism • Surrealism • Symbolism • Absurd Theatre • Epic Theatre • Poor Theatre 	<p>Including a range of cultures and periods for research and presentation.</p>

LEARNING OUTCOME 4: Reflect and evaluate			
<i>AS 1: evaluates and compares the forms, styles, conventions and processes used in own and others' dramatic action and performance</i>	<i>AS 2: Evaluates and justifies choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values</i>	<i>AS 3: Reflects on and evaluates how a drama relates: to own personal experiences, to human commonality and diversity, to specific aspects of human experience, ranging from issues of community interest to those of historical significance</i>	<i>AS 4: Identifies and discusses the interpretative choices made in the realisation of a dramatic product, noting who made the choice, for what purpose and to what effect</i>
<p>Including:</p> <ul style="list-style-type: none"> • forms (e.g. movie genres - thrillers, road movies; TV genres - soapies, game shows; radio genres -phone-in shows, dating shows) • styles (as above) • conventions (e.g. soliloquies, audience interaction, camera angles) • processes (e.g. work shopping, scripting, filming, continuity, rehearsing, researching, journal-keeping) • Cultural performance and ritual (e.g. <i>incwala</i> – siSwati thanksgiving and self-fortification ceremony, Kaapse klopse, <i>umdudo</i> – isiXhosa wedding celebration, <i>arreatum</i> – Indian dancer's graduation) 	<p>Addressing:</p> <ul style="list-style-type: none"> • Language use • Performers/ participants/ audience • Genre • Worldview • Presentation • Representation of 'race', class, gender and culture 	<p>For example:</p> <ul style="list-style-type: none"> • personal experiences – e.g. victimisation • human commonality – e.g. conflict, and other archetypal images/ themes • human diversity – e.g. religious disputes, racism and prejudice, • specific aspects of human experience – e.g. genocide, war, ethnic cleansing; community interest – land invasions; historical significance – Holocaust 	<p>Including:</p> <ul style="list-style-type: none"> • writer's background and worldview

APPENDIX 2: SUGGESTED AND PRESCRIBED PLAYS

PLAYS:

Grades 10 and 11

Three or more plays, including at least one South African play, should be studied. It is compulsory to select a play from the realism movement. Each of the other plays is to be selected from different movements respectively. Consult the National Curriculum Statement for Dramatic Arts for the relevant Dramatic contexts that need to be covered for Grades 10 and 11. These Dramatic contexts will determine which plays to select. See **suggested** list of plays for Grades 10 and 11 (English and Afrikaans) from which teachers could select suitable plays.

Grade 12

THREE plays, including at least one South African play, are to be studied for the final examination. Each of the other plays is to be selected from different movements respectively. A national circular will be distributed to indicate the prescribed list of plays for Grade 12.

Suggested list of plays for Grade 10 (English):

The following list of plays is merely a suggestion. Teachers could also use alternative or additional texts if these demonstrate a learning point in the curriculum more effectively than any of the listed plays below.

Context	Play Title	Author, Adaptation, Compiler	Publisher
African Dramatic Forms	uNosilimela	Credo Mutwa: South Africa People's Plays, R.M.Kavanagh	London Heinemann
	Modern African Drama	Selected and edited by Biodun Jeyifo	W.W.Norton and Company
	Collected Plays 1 and 2	Wole Soyinka	Oxford University Press
	Any Nicholas Ellenbogen	Nicholas Ellenbogen	Nicholas Ellenbogen
	South African Story Theatre	Thomas A. Nevin	Heinemann
Greek Theatre	The Frogs	Aristophanes	
	The Birds	Aristophanes	
	The Trojan Women	Aeschylus	
	The Theban Plays	Sophocles	
	Collected plays	Euripides	
Medieval Theatre	The Canterbury Tales	Adapted by Martin Riley	
	Everyman	Anonymous	
Commedia dell' arte	Scapino	Mollière	
South African Theatre	District Six and other plays e.g.: At Her Feet The Birthday Nongeni, the Rhino and the Cannibal	Compiled by Michael Williams • Nadia Adams • Fiona Coyne • Michael Williams	Oxford University Press
	Have you seen Zandile?	Gcina Mhlope	
	Any Brett Baily play		
	S.A. Theatre	Temple Hauptfleisch, Ian Steadman	Kagiso Tertiary
	Theatre ONE and TWO New South African Drama	Stephen Gray	Ad. Donker
	The Township plays	Athol Fugard	Oxford University Press
	Drama for a New South Africa	David Graver	Indiana University Press

	The Market plays	An anthology	
	South African plays	Selected by Stephen Gray	Heinemann-Centaur
	South African Story Theatre	Thomas A Nevin	Heinemann
	Saturday Night at the Palace	Paul Slabolepszy	Jonathan Ball Harper Collins
	Playwrights And Human Rights	Paddy Terry and Herman Kotze	Maskew Miller Longman

Suggested list of plays for Grade 10 (Afrikaans):

The following list of plays is merely a suggestion. Teachers could also use alternative or additional texts if these demonstrate a learning point in the curriculum more effectively than any of the listed plays below.

Konteks	Titel van Drama	Dramaturg, Verwerking, Samestelling	Uitgewer
Afrika Dramatiese Vorme	Enige gepubliseerde drama van Nicholas Ellenbogen	Nicholas Ellenbogen	Nicholas Ellenbogen
Griekse Teater	Die Paddas	Aristophanes	
	Die Voëls		
	Antigone	Sophocles	
	Die Trojaanse Vroue	Euripides	
	Medea	Sophocles	
	Enige ander vertaalde Griekse dramas van genoemde dramaturge		
Middeleeuse Teater	Elke Man (vertaling van Everyman)	Anoniem	
Commedia dell' arte	Enige vertaalde drama van Molière		
Indiese Teater	Enige relevante drama		
Suid-Afrikaanse Teater	Triptiek	André P. Brink	
	Teks en Tegniek: (Onder meer): Die Paddas Die Nagwag Wolf, Wolf , Hoe laat is dit?	P.J. du Toit Dolf van Niekerk Hennie Aucamp Hennie Aucamp	Human & Rousseau
	Enige drama van Reza de Wet	Reza De Wet	Haum Literêr
	Skouspel	Jan B. Vermaak	
	Voetlig Die Magiese Kring	Temple Hauptfleisch	
	Tienertoneel	Gerhard Strydom	
	Die Rebelle van Lafras Verwey	Chris Barnard	

Suggested list of plays for Grade 11 (English):

The following list of plays is merely a suggestion. Teachers could also use alternative or additional texts if these demonstrate a learning point in the curriculum more effectively than any of the listed plays below.

Contexts	Play Title	Author, Adaptation, Compiler	Publisher
Elizabethan	Any play by Shakespeare	William Shakespeare	
French Classicism	Any play by Molière	Molière	
	Any play by Racine	Racine	
	Any play by Corneille	Corneille	
Realism	Look Back in Anger	John Osborn	
	Any play by Anton Chekov	Anton Chekov	
	Any play by Oscar Wilde	Oscar Wilde	
	Any play by Henrik Ibsen	Henrik Ibsen	
	Any play by Tennessee Williams	Tennessee Williams	
	Any play by George Bernard Shaw	Bernard Shaw	
South African	Any play by Athol Fugard	Athol Fugard	
	Any play by Fiona Coyne	Fiona Coyne	
	Any play by Mike van Graan	Mike van Graan	
	Any play by Paul Slabolepszy	Paul Slabolepszy	
	The Market plays	Anthology	
	Any play by Pieter Dirk Uys	Pieter-Dirk Uys	
	Black South African women	Ed Kathy Perkins	University of Cape Town. Press
	Any play by Mbongeni Ngema	Mbongeni Ngema	
	Any play by Zakes Mda	Zakes Mda	Raven
	Sophiatown	Junction Avenue Theatre Company	
	Curl up and Dye	Sue Pam Grant	
The Hungry Earth	Maishe Maponya		
Japanese Theatre	Select any relevant play for this context		
Chinese Theatre	Select any relevant play for this context		
Contemporary Pan-African Theatre	I will marry when I want	Wa Thiong'o, N and wa Mirri	Heinemann, London
	The Gods Are Not To Blame	Ola Rotimi	Oxford University Press
	Any play by Wole Soyinka	Wole Soyinka	
	Ozidi: A Play	Clark-Bekederemo, J.P.	Oxford University Press, London
Contemporary American Theatre	Any play by Edward Albee	Edward Albee	
	Any play by Arthur Miller	Arthur Miller	
	Any play by David Mamet	David Mamet	
	Any play by Wendy Wasserstein	Wendy Wasserstein	
	Any play by N. Shange	N. Shange	
	Any play by Jane Martin	Jane Martin	
	Steel Magnolias	Robert Harding	

Suggested list of plays for Grade 11 (Afrikaans):

The following list of plays is merely a suggestion. Teachers could also use alternative or additional texts if these demonstrate a learning point in the curriculum more effectively than any of the listed plays below.

Konteks	Titel van Drama	Dramaturg, Verwerking, Samestelling	Uitgewer
Elizabethaanse Teater	Enige drama deur Shakespeare	William Shakespeare	
Franse Klassisisme	Enige drama deur Moliere	Molière	
	Enige drama deur Racine	Racine	
	Enige drama deur Corneille	Corneille	
Realisme <i>Hierdie kategorie is omvangryk. Kies die mees gepaste drama vir u onderrig-doeleindes.</i>	Enige drama deur Anton Chekov	Anton Chekov	
	Enige drama deur Henrik Ibsen	Henrik Ibsen	
	Enige drama deur George Bernard Shaw	George Bernard Shaw	
	Enige drama deur Tennessee Williams	Tennessee Williams	
	Enige drama deur Oscar Wilde	Oscar Wilde	
Suid-Afrikaans	Enige drama deur Athol Fugard	Athol Fugard	
	Enige drama deur Reza de Wet	Reza De Wet	
	Afrikaners is plesierig Die Jogger Kinkels innie Kabel	André P. Brink	
	Van die banke op die planke	Elise van Wyk	
	Kombuis Blues	Jeanne Goosen	
	Enige drama van Deon Opperman	Deon Opperman	
	Enige drama deur Pieter Dirk Uys	Pieter Dirk Uys	
Japanese Teater	Enige drama relevant tot hierdie konteks		
Chinese Teater	Enige drama relevant tot hierdie konteks		
Kontemporêre Amerikaanse Teater	Hekse van Salem: (vertaal) Dood van 'n Handelsreisiger: (vertaal)	Arthur Miller	
	Ysterasters (Steel Magnolias)	Robert Harling	

Suggested unseen texts for Grade 11

The following list of plays is merely a suggestion. Teachers could also use alternative or additional texts.

	English	Author	Afrikaans	Author and Translator
1.	The Hungry Earth	Maishe Maponya		
2.	The Coat	Athol Fugard	Die Jas	Athol Fugard (uittreksel vertaal met vergunning van DALRO)
3.	The Glass Menagerie	Tennessee Williams	Speelgoed van Glas	Tennessee Williams (vertaal deur Tjaart Potgieter, met vergunning van DALRO)
4.	Romeo and Juliet	Shakespeare	Romeo en Juliet	Shakespeare (Vertaal deur A.P. Brink)
5.	The Tempest	Shakespeare	Die Storm	Shakespeare (vertaal deur Tjaart Potgieter, met vergunning van DALRO)
6.	Major Barbara	George Bernard Shaw	Major Barbara	George Bernard Shaw (uittreksel vertaal met vergunning van DALRO)

Set plays prescribed for Grade 12

The learner selects any ONE of the following plays for exam purposes.

Epic Theatre:	Caucasian Chalk Circle; Mother Courage; Kanna Hy Ko Hystoe.
Absurd Theatre:	Waiting for Godot; The Bald Primadonna; Bagasie

The following are plays from the South African theatre movement:

The learner selects any TWO of the plays for exam purposes.

South African theatre:	Boesman and Lena; uNosilimela; Woza Albert; Sophiatown; Nothing but the Truth; Groundswell; Siener in die Suburbs; and, Mis.
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NB: Purdah has been removed from the original list because it is not suitable for school purposes.

APPENDIX 3: EXAMPLES OF WORK SCHEDULES FOR DRAMATIC ARTS

DRAMATIC ARTS WORK SCHEDULE FOR GRADE 10

	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
T E R M 1	LO1:AS3 – building personal resources	LO1: AS1 – improvisation skills	LO1: AS1 – applies empathy, cultural perception etc. to interpret and create variety of dramatic products LO1: AS3 -verbal and non-verbal communication techniques (voice and body warm-ups)						
		LO2: AS2 – characters and roles in improvisations	LO2: AS1 – Narrative techniques/ Poetry speaking/Public speaking to be assessed in a class presentation						
	LO3: AS1 – generic dramatic principles	LO3: AS1 – introduce Pan-African dramatic form/text (examine principles/elements) LO3: AS2 – relationship between above-mentioned form/text and contexts/purposes							
				LO4: AS1 – identifies and describes cultural performance forms (may be related to LO2:AS1 above)	LO4: AS3 – describes how above-mentioned drama relates to personal experiences etc. LO4: AS1 – identifies and describes processes used in own/others’ performance				
	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
T E R M 2	LO1: AS3 – developing non-verbal communication skills, body work, physical expressiveness etc.								
	LO2: AS1 – selects and uses diverse elements in mime/dance drama								
	LO3: AS1 – introduce Greek text (principles/elements) LO3: AS2 – relationship between above-mentioned form and its contexts/purposes						Assess LO3: AS1 and 2 in written exam		
					LO4: AS4 – identify strengths/weaknesses of own/others’ work				
	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
T E R M	LO1:AS2 – demonstrate personal, artistic and social discipline – ongoing assessment								
	LO2: AS2 – assess creation and sustaining of characters in original piece								
	LO2:AS3 – creates original performance using play building techniques								
	LO2: AS4 – improvise and creatively use technical elements in creating original performance								

3	LO3: AS1 – introduce South African text (principles/elements)									
	LO3: AS2 – relationship between above-mentioned form and its contexts/purposes					LO4: AS2 – explain choices to identify worldviews (prejudice/bias etc) in above text				
	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	
TERM 3	LO1:AS2 – demonstrate personal, artistic and social discipline – ongoing assessment					Assess LO1 through reflections handed in journal entries and/or portfolio				
	LO1: AS1 – applies empathy, cultural perception etc. to interpret and create variety of dramatic products									
	4	LO2: AS2 – assess creation and sustaining of characters in original piece					Assess LO2 through reflections handed in journal and/or portfolio			
		LO2: AS3 – works towards final performance of original piece								
	LO2: AS4 – improvise and creatively use technical elements in creating original performance					Assess Final Performance of Original Piece in terms of AS2, AS3 and AS4				
	LO3: AS1 – introduce Commedia dell’ Arte (principles/elements)					Written exams on LO3, as well as portfolio assessment				
	LO3: AS2 – relationship between above-mentioned form and its contexts/purposes (also relate to original performance)									
	LO4: AS3 – describes how their original work relates to personal experiences, human commonality etc.					LO4: AS4 – identify strengths/weaknesses of own/others’ work				

SAMPLE TERM PLAN FROM GRADE 10: TERM 3

It is suggested that the Dramatic Arts teacher draw up a Term Plan from the Work Schedule for a grade. By Term 3 in the year, Grade 10 learners will have covered many of the basic principles of building personal resources, improvisational skills, verbal and non-verbal communication skills and cultural performance forms. They will have had some experience of learning site/space performance and will have done some reflection and evaluation of own and other’s work. Learners will also have examined three texts or performances in terms of their generic principles and specific elements, as well as how they relate to their historical, social, economic and other contexts.

In term three, in the given example taken from the suggested Work Schedule above, learners begin work on creating an original performance using playbuilding techniques, while exploring a South African text. Teachers need to plan ahead, preparing assessment tools, providing resources and setting up appropriate environments for the learning activities suggested below.

TERM 3	LO1	LO2	LO3	LO4
Week 1,2	Demonstrate social discipline in team building work (AS2)	Divide class into groups, team building (AS3) Assess interaction, concentration and collaboration (AS2)	Introduce a published SA text (e.g. <i>Have You Seen Zandile?</i> – the main theme in this text is the contrast between an urban and rural upbringing, the concept of cultural identity and of motherhood.) Improvise themes and ideas coming out of the text (AS1)	Relate this exploration in LO3 to personal experiences, human commonality and diversity (AS3)
Week 3	Demonstrate social discipline in team building work (AS2)	Problem-solving; decide on basic idea/concept (AS3)	Socio-political context (AS 2)	
Week 4	Demonstrate personal discipline and commitment in following through on research (AS2)	Research around basic idea/concept (AS3)	Reading and performing the text – discuss characters and dialogue (AS 1)	Theatre outing for class; Related Project: Explain choices in performance in order to identify world view of creators and participants (AS2)
Week 5		Share research findings and begin improvisation (AS3); Begin to consider resources for technical elements (AS4)	Reading and performing the text - discuss emerging themes and issues (AS1)	
Week 6		Improvisation continued – select characters & storyline (AS3); Create characters, choose given circumstances; through improvisation, experiment with character's vocal/physical attributes (AS2)	Reading and performing the text – discuss plot, structure, genre (AS1)	

Week 7	Demonstrate artistic discipline in terms of attending rehearsals outside of class time (AS2)	Develop characters/ storyline through improvisation (AS3); Develop character's subtext (AS2); Consider character's costume (AS4)	Describe relationships between text, performances and contexts and purposes (AS2)	Explain choices in SA text in order to identify world view of creators and participants (AS2)
Week 8		Select and structure performance (AS3); Consider set/props (AS4)	Describe relationships between text, performances and contexts and purposes (AS2) through group presentations	
Week 9		Select and structure performance work (AS3)		Describes how SA text relates to own personal experiences, to human commonality and diversity, to specific aspects of human experience (AS3)
Week 10		Script and record for Term 4 performance (AS3); Self-assessment of interaction, concentration and collaboration through process (AS2)		Describes how own original text relates to personal experiences, to human commonality and diversity, to specific aspects of human experience (AS3)

DRAMATIC ARTS WORK SCHEDULE FOR GRADE 11

	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	
T E R M 1	11.1.1: Explain essential features of voice production, physical expression and creative interpretation 11.1.3: Evaluate and record personal development in the use of the voice, by implementing a systematic programme for maintenance and improvement 11.1.4: Evaluate and record personal development in the use of the body, by implementing a systematic programme for maintenance and improvement								SAG: Assessment Task 1	
					11.2.1: Dramatic elements, techniques, conventions in a range of dramatic and cultural forms					
			11.3.3: South African Drama Practices, processes and products 11.4.3: Analyse how a drama relates to: own personal experiences							
				11.3.1: Dramatic and Theatrical skills. Select text 1 11.4.3: Analyse how a drama relates to: own personal experiences, human commonality and diversity, human experience etc.					SAG: Assessment Task 2	
	<p><u>Assessment:</u> Consult the Subject Assessment Guideline for Dramatic Arts: Plan of Assessment Grade 11, Term 1: Task 1: (50) Integrated Performance Task</p> <ul style="list-style-type: none"> • Preparation • Performance <p>Task 2: (50) Test</p>									
<p><u>Drama Texts:</u> See the Dramatic Arts Subject Statement for suggested Dramatic Forms to select a text from (11.3.1) e.g.: Elizabethan, French Classicism, South African Theatre etc.</p>										
<p><u>Dramatic Arts classroom:</u></p> <ul style="list-style-type: none"> • Sufficient space for practical work • Wooden blocks • Flats • Wooden steps 										

	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
T E R M 2	11.1.1: Explain essential features of voice production, physical expression and creative interpretation 11.1.3: Evaluate and record personal development in the use of the voice, by implementing a systematic programme for maintenance and improvement 11.1.4: Evaluate and record personal development in the use of the body, by implementing a systematic programme for maintenance and improvement								
		11.2.1: Dramatic elements, techniques, conventions in a range of dramatic and cultural forms							SAG: Assessment Task 3
	11.3.1: Dramatic and Theatrical skills. Select text 2. 11.3.2: Relationship between texts performances and their historical, social, political etc. contexts and purposes				11.1.2: Vocal and physical expression etc., are influenced by: dramatic form selected, regional dialects etc.			Theoretical and Practical Integration of these 3 ASs	SAG: Assessment Task 4
	<u>Assessment:</u> Consult the Subject Assessment Guideline for Dramatic Arts: Plan of Assessment Grade 11, Term 2: Task 3: (50) Integrated Performance Task <ul style="list-style-type: none"> • Preparation • Performance Task 4: (300) Midyear Exam <ul style="list-style-type: none"> • Written Exam (150) • Performance (150) <ul style="list-style-type: none"> • Preparation • Performance 								
	<u>Drama Texts:</u> See the Dramatic Arts Subject Statement for suggested Dramatic Forms to select a text from (11.3.1) e.g.: Elizabethan, French Classicism, South African Theatre etc.								
<u>Dramatic Arts classroom:</u> <ul style="list-style-type: none"> • Sufficient space for practical work • Wooden blocks • Flats • Wooden steps 									

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	
T E R M 3	11.1.3: Evaluate and record personal development in the use of the voice, by implementing a systematic programme for maintenance and improvement										
	11.1.4: Evaluate and record personal development in the use of the body, by implementing a systematic programme for maintenance and improvement										
	11.2.1: Dramatic elements, techniques, conventions in a range of dramatic and cultural forms										
	11.3.1: Dramatic and Theatrical skills. Select text 2. 11.3.2: Relationship between texts performances and their historical, social, political etc. contexts and purposes				11.1.2: Vocal and physical expression etc., are influenced by: dramatic form selected, regional dialects etc.			11.2.3. Create an original performance Theoretical and Practical Integration of these 3 ASs		SAG: Assessment Task 5	
	11.3.1: Dramatic and Theatrical skills. Select text 2. 11.3.2: Relationship between texts performances and their historical, social, political etc. contexts and purposes									SAG: Assessment Task 6	
<u>Assessment:</u> Consult the Subject Assessment Guideline for Dramatic Arts: Plan of Assessment Grade 11, Term 3: Task 5: (50) Integrated Performance Task <ul style="list-style-type: none"> • Preparation • Performance Task 6: (50) Test											
<u>Drama Texts:</u> See the Dramatic Arts Subject Statement for suggested Dramatic Forms to select a text from (11.3.1) e.g.: Elizabethan, French Classicism, South African Theatre etc.											
<u>Dramatic Arts classroom:</u> <ul style="list-style-type: none"> • Sufficient space for practical work • Wooden blocks • Flats • Wooden steps 											

	Week 1, 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	
T E R M 4	11.1.3: Evaluate and record personal development in the use of the voice, by implementing a systematic programme for maintenance and improvement									
	11.1.4: Evaluate and record personal development in the use of the body, by implementing a systematic programme for maintenance and improvement									
	11.3.1: Dramatic and Theatrical skills. Select text 3.							SAG:		
	11.3.2: Relationship between texts performances and their historical, social, political etc. contexts and purposes							Assessment		
	11.4.4: Educational and career opportunities							Task 7		
								Theory		
	11.2.1: Dramatic elements, techniques, conventions in a range of dramatic and cultural forms						11.4.1: Forms, Styles, conventions etc., through life performance, television, radio etc.			
	11.2.2: Improvise with a range of available technical elements. Use extracts from texts or select a dramatic form from 11.2.1 to integrate the technical elements into a practical dramatic form								SAG:	
	11.2.4: Plan and organise aspects of a performance				11.2.5: Comprehend and respond to the directing process etc.				Assessment	
									Task 7	Practical
<u>Assessment:</u>										
Consult the Subject Assessment Guideline for Dramatic Arts: Plan of Assessment Grade 11, Term 4:										
Task 7: (300)										
End-of-Year Exam (300)										
<ul style="list-style-type: none"> • Written Exam (150) • Performance (150) <ul style="list-style-type: none"> • Preparation • Performance 										
<u>Drama Texts:</u>										
See the Dramatic Arts Subject Statement for suggested Dramatic Forms to select a text from (11.3.1) e.g.: Elizabethan, French Classicism, South African Theatre etc.										
<u>Dramatic Arts classroom:</u>										
<ul style="list-style-type: none"> • Sufficient space for practical work • Wooden blocks • Flats • Wooden steps 										