education

Department of Education
REPUBLIC OF SOUTH AFRICA

**National Curriculum Statement
Grades 10 – 12
(General)**

DRAMATIC ARTS

HOW TO USE THIS BOOK

This document is a policy document divided into four chapters. It is important for the reader to read and integrate information from the different sections in the document. The content of each chapter is described below.

■   Chapter 1 - Introducing the National Curriculum Statement

This chapter describes the principles and the design features of the National Curriculum Statement Grades 10-12 (General). It provides an introduction to the curriculum for the reader.

■   Chapter 2 - Introducing the Subject

This chapter describes the definition, purpose, scope, career links and Learning Outcomes of the subject. It provides an orientation to the Subject Statement.

■   Chapter 3 - Learning Outcomes, Assessment Standards, Content and Contexts

This chapter contains the Assessment Standards and content and contexts for the subject. The Assessment Standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade12. The Assessment Standards are consequently laid out in double-page spreads. At the end of the chapter is the proposed content and contexts which may be used to teach, learn and attain Assessment Standards.

■   Chapter 4 – Assessment

This chapter deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions for Grades 10, 11 and 12 are provided. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

■   Symbols

The following symbols are used to identify Learning Outcomes, Assessment Standards, grades, codes, scales, competence description, and content and contexts.

LO	= Learning Outcome	**S**	= Scale
AS	= Assessment Standard	**Cd**	= Competence Description
G	= Grade	**C**	= Content and Contexts
C	= Code		

CONTENTS

ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
CASS	Continuous Assessment
DO	Developmental Outcome
FET	Further Education and Training
GET	General Education and Training
HIV	Human Immunodeficiency Virus
IKS	Indigenous Knowledge Systems
NCS	National Curriculum Statement
NQF	National Qualifications Framework
OBE	Outcomes-Based Education
SAQA	South African Qualifications Authority

CHAPTER 1

INTRODUCING THE NATIONAL CURRICULUM STATEMENT

The adoption of the Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The Preamble states that the aims of the Constitution are to:

■ heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
■ improve the quality of life of all citizens and free the potential of each person;
■ lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
■ build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

The Constitution further states that 'everyone has the right … to further education which the State, through reasonable measures, must make progressively available and accessible'.

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.

PRINCIPLES

The National Curriculum Statement Grades 10 – 12 (General) is based on the following principles:

■ social transformation;
■ outcomes-based education;
■ high knowledge and high skills;
■ integration and applied competence;
■ progression;
■ articulation and portability;
■ human rights, inclusivity, environmental and social justice;
■ valuing indigenous knowledge systems; and
■ credibility, quality and efficiency.

Social transformation

The Constitution of the Republic of South Africa forms the basis for social transformation in our post-apartheid society. The imperative to transform South African society by making use of various transformative tools stems from a need to address the legacy of apartheid in all areas of human activity and in education in particular. Social transformation in education is aimed at ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

Outcomes-based education

Outcomes-based education (OBE) forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the Learning Outcomes to be achieved by the end of the education process. OBE encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grades 10 – 12 on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively;
- participate as responsible citizens in the life of local, national and global communities;
- be culturally and aesthetically sensitive across a range of social contexts;
- explore education and career opportunities; and
- develop entrepreneurial opportunities.

High knowledge and high skills

The National Curriculum Statement Grades 10 – 12 (General) aims to develop a high level of knowledge and skills in learners. It sets up high expectations of what all South African learners can achieve. Social justice requires the empowerment of those sections of the population previously disempowered by the lack of knowledge and skills. The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects.

Integration and applied competence

Integration is achieved within and across subjects and fields of learning. The integration of knowledge and skills across subjects and terrains of practice is crucial for achieving applied competence as defined in the National Qualifications Framework. Applied competence aims at integrating three discrete competences – namely, practical, foundational and reflective competences. In adopting integration and applied competence, the National Curriculum Statement Grades 10 – 12 (General) seeks to promote an integrated learning of theory, practice and reflection.

Progression

Progression refers to the process of developing more advanced and complex knowledge and skills. The Subject Statements show progression from one grade to another. Each Learning Outcome is followed by an explicit statement of what level of performance is expected for the outcome. Assessment Standards are arranged in a format that shows an increased level of expected performance per grade. The content and context of each grade will also show progression from simple to complex.

Articulation and portability

Articulation refers to the relationship between qualifications in different National Qualifications Framework levels or bands in ways that promote access from one qualification to another. This is especially important for qualifications falling within the same learning pathway. Given that the Further Education and Training band is nested between the General Education and Training and the Higher Education bands, it is vital that the Further Education and Training Certificate (General) articulates with the General Education and Training Certificate and with qualifications in similar learning pathways of Higher Education. In order to achieve this articulation, the development of each Subject Statement included a close scrutiny of the exit level expectations in the General Education and Training Learning Areas, and of the learning assumed to be in place at the entrance levels of cognate disciplines in Higher Education.

Portability refers to the extent to which parts of a qualification (subjects or unit standards) are transferable to another qualification in a different learning pathway of the same National Qualifications Framework band. For purposes of enhancing the portability of subjects obtained in Grades 10 – 12, various mechanisms have been explored, for example, regarding a subject as a 20-credit unit standard. Subjects contained in the National Curriculum Statement Grades 10 – 12 (General) compare with appropriate unit standards registered on the National Qualifications Framework.

Human rights, inclusivity, environmental and social justice

The National Curriculum Statement Grades 10 – 12 (General) seeks to promote human rights, inclusitivity, environmental and social justice. All newly-developed Subject Statements are infused with the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. In particular, the National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.

The National Curriculum Statement Grades 10 – 12 (General) adopts an inclusive approach by specifying minimum requirements for all learners. It acknowledges that all learners should be able to develop to their full potential provided they receive the necessary support. The intellectual, social, emotional, spiritual and physical needs of learners will be addressed through the design and development of appropriate Learning Programmes and through the use of appropriate assessment instruments.

Valuing indigenous knowledge systems

In the 1960s, the theory of multiple-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as 'intelligent' only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.

Credibility, quality and efficiency

The National Curriculum Statement Grades 10 – 12 (General) aims to achieve credibility through pursuing a transformational agenda and through providing an education that is comparable in quality, breadth and depth to those of other countries. Quality assurance is to be regulated by the requirements of the South African Qualifications Authority Act (Act 58 of 1995), the Education and Training Quality Assurance Regulations, and the General and Further Education and Training Quality Assurance Act (Act 58 of 2001).

THE KIND OF LEARNER THAT IS ENVISAGED

Of vital importance to our development as people are the values that give meaning to our personal spiritual and intellectual journeys. *The Manifesto on Values, Education and Democracy* (Department of Education, 2001:9-10) states the following about education and values:

Values and morality give meaning to our individual and social relationships. They are the common currencies that help make life more meaningful than might otherwise have been. An education system does not exist to simply serve a market, important as that may be for economic growth and material prosperity. Its primary purpose must be to enrich the individual and, by extension, the broader society.

The kind of learner that is envisaged is one who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution.

The learner emerging from the Further Education and Training band must also demonstrate achievement of the Critical and Developmental Outcomes listed earlier in this document. Subjects in the Fundamental Learning Component collectively promote the achievement of the Critical and Developmental Outcomes, while specific subjects in the Core and Elective Components individually promote the achievement of particular Critical and Developmental Outcomes.

In addition to the above, learners emerging from the Further Education and Training band must:

- have access to, and succeed in, lifelong education and training of good quality;
- demonstrate an ability to think logically and analytically, as well as holistically and laterally; and
- be able to transfer skills from familiar to unfamiliar situations.

THE KIND OF TEACHER THAT IS ENVISAGED

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10 – 12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists.

STRUCTURE AND DESIGN FEATURES

Structure of the National Curriculum Statement

The National Curriculum Statement Grades 10 – 12 (General) consists of an Overview Document, the Qualifications and Assessment Policy Framework, and the Subject Statements.

The subjects in the National Curriculum Statement Grades 10 – 12 (General) are categorised into Learning Fields.

What is a Learning Field?

A Learning Field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General). The demarcations of the Learning Fields for Grades 10 – 12 took cognisance of articulation with the General Education and Training and Higher Education bands, as well as with classification schemes in other countries.

Although the development of the National Curriculum Statement Grades 10 – 12 (General) has taken the twelve National Qualifications Framework organising fields as its point of departure, it should be emphasised that those organising fields are not necessarily Learning Fields or 'knowledge' fields, but rather are linked to occupational categories.

The following subject groupings were demarcated into Learning Fields to help with learner subject combinations:

- Languages (Fundamentals);
- Arts and Culture;
- Business, Commerce, Management and Service Studies;
- Manufacturing, Engineering and Technology;
- Human and Social Sciences and Languages; and
- Physical, Mathematical, Computer, Life and Agricultural Sciences.

What is a subject?

Historically, a subject has been defined as a specific body of academic knowledge. This understanding of a subject laid emphasis on knowledge at the expense of skills, values and attitudes. Subjects were viewed by some as static and unchanging, with rigid boundaries. Very often, subjects mainly emphasised Western contributions to knowledge.

In an outcomes-based curriculum like the National Curriculum Statement Grades 10 – 12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum.

A subject in an outcomes-based curriculum is broadly defined by Learning Outcomes, and not only by its body of content. In the South African context, the Learning Outcomes should, by design, lead to the achievement of the Critical and Developmental Outcomes. Learning Outcomes are defined in broad terms and are flexible, making allowances for the inclusion of local inputs.

What is a Learning Outcome?

A Learning Outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band.

What is an Assessment Standard?

Assessment Standards are criteria that collectively describe what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

Contents of Subject Statements

Each Subject Statement consists of four chapters and a glossary:

- *Chapter 1, Introducing the National Curriculum Statement:* This generic chapter introduces the National Curriculum Statement Grades 10 – 12 (General).
- *Chapter 2, Introducing the Subject:* This chapter introduces the key features of the subject. It consists of a definition of the subject, its purpose, scope, educational and career links, and Learning Outcomes.
- *Chapter 3, Learning Outcomes, Assessment Standards, Content and Contexts:* This chapter contains Learning Outcomes with their associated Assessment Standards, as well as content and contexts for attaining the Assessment Standards.
- *Chapter 4, Assessment:* This chapter outlines principles for assessment and makes suggestions for recording and reporting on assessment. It also lists subject-specific competence descriptions.
- *Glossary:* Where appropriate, a list of selected general and subject-specific terms are briefly defined.

LEARNING PROGRAMME GUIDELINES

A Learning Programme specifies the scope of learning and assessment for the three grades in the Further Education and Training band. It is the plan that ensures that learners achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade. The Learning Programme Guidelines assist teachers and other Learning Programme developers to plan and design quality learning, teaching and assessment programmes.

CHAPTER 2

DRAMATIC ARTS

DEFINITION

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

PURPOSE

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 experience, reflection, analysis and re-experience to gain skills, knowledge, values and insight. The approach is inclusive, ensuring that all learners, including those with special educational needs, will be actively and creatively engaged in the learning process.

The goals in the subject Dramatic Arts include:

- contributing to nation-building by challenging, exploring or celebrating values and attitudes in society through the use of dramatic practices, processes and products;
- working in and through dramatic practices, processes and products to analyse past and present contexts, diverse traditions and heritages (including indigenous knowledge systems);
- affirming the dynamic nature of culture in an inclusive way;
- redressing the imbalances of the past, by working towards the elimination of prejudice, stereotyping and bigotry;
- raising consciousness of national imperatives (including issues about HIV/AIDS, the environment, human rights and social justice) through dramatic practices, processes and products;
- developing verbal and non-verbal communication skills, using a range of registers appropriate to diverse social and cultural contexts;
- exploring and representing ideas and feelings, and their consequences, by using dramatic forms of communication;
- developing practical skills which contribute to technical proficiency and creative expressiveness in dramatic practices, processes and products;
- acquiring and applying knowledge of specific dramatic practices, processes and products within a cultural context;
- developing skills in describing, analysing, interpreting, evaluating and appreciating dramatic practices, processes and products through critical reflection;
- promoting the learner's self-esteem, self-discipline and commitment through interactive and experiential learning in a supportive environment;

■ developing self-confidence in presenting oneself and one's viewpoints in a variety of situations; and

■ developing entrepreneurial skills, knowledge, attitudes and values to make an economic contribution to self and society in the Dramatic Arts and related fields.

SCOPE

The scope covered by the subject Dramatic Arts includes:

■ cultural practices and processes, including traditions, customs, festivals and rituals, specifically in a local and pan-African context as well as globally;

■ oral studies and oracy, including praise poetry, myths, legends, folktales, folklore, laments, praise songs, story telling, public speaking;

■ text (written, visual and oral) and context (identity, societies, cultures, ideologies, power relationships, time and change), including the study of texts in context from conception to reception;

■ performance styles, traditions and movements, and the contributions of theatrical practitioners, both indigenous and global, within their historical, social and theatrical contexts;

■ dramatic practices, processes and products, including indigenous performance forms, improvisation, role play, characterisation, acting, directing, designing, stagecraft, arts administration and entertainment technology; and

■ dramatic media, as an aspect of mass media, including all means of telling stories by way of stage, video, film, television, radio and new media.

The above will be approached by using the following four distinct yet interrelated organising principles:

Developing internal and external personal resources

Dramatic Arts as a subject relies on the human being as the instrument of artistic expression and creativity. All learners (including learners with special educational needs) will develop a range of personal resources, including:

■ internal personal resources such as:
  • sensory and emotional perception (sense memory, emotional recall, empathy);
  • imagination (the use of real and imagined images creatively and transformatively);
  • discipline (self-discipline, social and artistic discipline);
  • self-esteem (personal insight, emotional satisfaction and sense of accomplishment); and
  • self-image (awareness and celebration of own identity, culture and heritage, while affirming the identity, culture and heritage of others).

■ external personal resources such as:
  • movement (flexibility and versatility, aiming to increase body awareness, expressiveness, confidence and skill in movement);

- voice (vocal skills, aiming to increase expressiveness and versatility, for the purpose of effective communication); and
- verbal and non-verbal communication skills (including the use of spoken, sign and body languages).

Creating, making and presenting

Creative work consists of constructing and performing drama. Through a variety of dramatic forms and practices, learners explore characters and issues drawn from a text or from their own ideas, cultures and contexts. The process of creating, making and presenting encourages questioning, justifying, interpreting and shaping meaning.

Areas to be developed are:

- interpersonal skills (finding a balance between personal needs and social responsibilities, ensemble work);
- problem solving (developing skills of listening, observing, researching, co-ordinating, evaluating, initiating, inventing, constructing or acting out to solve problems creatively);
- improvisation (engaging in games, creative drama activities, free and structured improvisations, role play, explorations);
- characterisation (exploring dimensions of character – physical, social, cultural, psychological, moral – as well as character's histories, dilemmas and choices);
- acting (creating and sustaining a role using internal and external personal resources in collaboration with others);
- mime (using the basic elements of isolation, focus, physical control, size, shape, weight, use of space and energy to communicate without words);
- playmaking/playwriting (collaborating in writing or workshopping original texts);
- directing (understanding the functions and processes of directing through practical experience of directing or being directed);
- technical and technological elements (recognising the contributions of technical elements in creating theatrical effects);
- arts management (understanding the functions and responsibilities of management through practical experience); and
- cultural expression (expressing cultural and personal identity in an anti-biased way through a variety of dramatic forms and practices).

Understanding and analysing dramatic processes, practices and products

All forms of the Dramatic Arts share common principles and elements used to shape and express meaning. These forms, however, also reflect and draw on many different contexts, including those from past and present societies and cultures. Drama has the capacity to move and change both participants and audiences. Through shared responses, it affirms and challenges values, societies, cultures and identities. Learners are provided with a range of dramatic opportunities, including the study and practice of indigenous performance forms.

Areas to be developed are:

■ identifying and analysing generic principles and culture-specific elements of drama in texts and performances (including human interaction, role and character, dramatic structure, focus and dramatic tension, movement and dramatic action, sound and voice, language and text, space and time, style and genre, mood, symbol and contrast);

■ understanding what dramatic and theatrical skills have been used, why they have been used, how they have been used and where they have been used;

■ recognising and exploring how dramatic forms and performance spaces arise – these develop from the dynamic tension that exists between values and needs of a community on the one hand, and socio-political and economic contexts on the other;

■ identifying and analysing texts in the context of their conception (original intention and worldview) and reception (in the past and present);

■ understanding the significance of a performance venue by considering the actor-audience relationship, staging techniques and available resources; and

■ developing skills in independent research in order to understand and analyse dramatic processes, practices and products.

Reflecting on and evaluating dramatic processes, practices and products

This organising principle is concerned with ongoing reflection and evaluation of dramatic processes, practices and products. Learners reflect on a drama's meanings and impact, identify points of view other than their own, and respond with both empathy and aesthetic awareness through their own and others' cultural filters.

Learners are challenged to examine and justify their personal, collective, cultural and artistic choices, and to determine what they have learned from their choices and values. They learn to respect and value their own drama and that of others. They value the place of Dramatic Arts in their own lives and in the life of the community. Lifelong involvement in Dramatic Arts is promoted, and the potential for careers in the field is explored.

Areas to be developed are:

■ identifying and shaping opinions about the nature, effectiveness and value of dramatic experiences;

■ expanding the depth and scope of a culture-fair aesthetic judgement by experiencing texts and performances of diverse cultures, styles and genres;

■ responding to the Dramatic Arts as an effort to interpret, intensify and explore human experience;

■ acquiring a specialised, culture-fair and Dramatic Arts vocabulary for evaluating own work and the work of other dramatic artists;

■ describing the various kinds of learning (e.g. social, cultural, personal, artistic) made possible through the Dramatic Arts; and

■ identifying the characteristics of a receptive and discriminating audience (e.g. engagement, listening, focus).

EDUCATIONAL AND CAREER LINKS

The foundation for Dramatic Arts in the Further Education and Training band has been laid in the Arts and Culture Learning Area in the General Education and Training band. The 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 9 ensures more specialised technical proficiency for learners with an interest in Dramatic Arts. The Further Education and Training teacher will have to assess how much prior learning has taken place and adapt teaching accordingly.

Learners who select Dramatic Arts at Further Education and Training level will be equipped with extensive skills for entry into institutions of higher and additional learning. Dramatic Arts will allow access to courses such as Speech and Drama, Creative Arts, Theatre and Film Studies, Media Studies, *Toneelkunde*, and *Dramakunde*, offered at universities and technikons.

Learners who opt to enter the world of work at the end of the Further Education and Training band 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 and cultural tourism; event co-ordination; media, publishing and advertising; popular entertainment (buskers, stand-up comedians, clowns, cabaret artists, magicians); private and independent drama studios; professions such as teaching, preaching, law, psychology, public relations, social services, stage, television, video, radio and film industry; theatre design (costume, set, make-up, lighting, sound, promotional material); therapists (play therapy, drama therapy).

Dramatic Arts is a useful supporting elective for diverse Learning Fields. Its transference values of confidence, creativity, problem solving, conflict resolution, inventiveness and communication can easily be accessed in the services, manufacturing and engineering fields, among others.

LEARNING OUTCOMES

All learners will be given the opportunity to apply multiple intelligences to achieve the Learning Outcomes. Learners with special educational needs will develop skills through expanded learning opportunities. All work should be developmentally appropriate to the learner.

Learning Outcome 1: Apply Personal Resources

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 practices, processes and products.

Learners (including learners with special educational needs) will develop internal and external personal resources, such as sensory and emotional perception, critical thinking, problem-solving techniques, empathy, imagination, movement and voice skills, verbal and non-verbal communication, discipline, self-esteem and a positive self-image. They apply these resources in creative, expressive, culture-fair and anti-biased ways within a variety of dramatic practices, processes and products. These may include solo and group work, original and scripted work, and a variety of poetic, rhetorical, dramatic and performative cultural forms.

By the end of Grade 10, learners who have achieved the minimum competencies for this Learning Outcome can develop skills and resources which equip them to select and use verbal and non-verbal communication techniques that best match the dramatic situation being explored, in order to convey meaning.

By the end of Grade 11, learners who have achieved the minimum competencies for this Learning Outcome can build on the skills and resources already developed in order to apply and evaluate verbal and non-verbal interpretative skills in a variety of forms and contexts.

By the end of Grade 12, learners who have achieved the minimum competencies for this Learning Outcome can apply the technical skills of communication in an integrated way in order to convey thought and feeling creatively and effectively in a variety of forms and contexts.

Learning Outcome 2: Create, Make and Present

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.

Learners explore and develop ideas and use dramatic skills, techniques and processes to experiment with and shape dramatic elements meaningfully. They develop skills in interpersonal relations, problem solving, improvisation, characterisation, acting, mime, playmaking, playwriting, directing, technical and technological processes, arts management and cultural expression. These skills are utilised to entertain, educate and give expression to personal, local and national concerns. Drama is a social practice which considers all the participants, including the recipient or 'audience' of the communication.

By the end of Grade 10, learners who have achieved the minimum competencies for this Learning Outcome can select and use diverse dramatic elements and conventions to create a performance through interpretation or improvisation.

By the end of Grade 11, learners who have achieved the minimum competencies for this Learning Outcome can experiment with and use diverse techniques and conventions to create and present performances of original and already published work.

By the end of Grade 12, learners who have achieved the minimum competencies for this Learning Outcome can apply interpretative and performance skills in the creation of a cohesive theatrical performance, incorporating a selection of dramatic forms and reflecting a process of exploration and collaboration.

Learning Outcome 3: Understand and Analyse

The learner is able to identify, understand and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.

Learners will identify and analyse principles and elements of drama in texts and performances. They will explore the relationships between performances (both indigenous and global) and their historical, social, political, cultural, theatrical and economic contexts. Learners will develop insight into the capacity of the Dramatic Arts to affirm and challenge values, societies, cultures and identities. They will also develop the skills necessary for independent research.

By the end of Grade 10, learners who have achieved the minimum competencies for this Learning Outcome can identify and describe texts in context across periods, cultures and styles.

By the end of Grade 11, learners who have achieved the minimum competencies for this Learning Outcome can analyse the relationship between texts, their purposes and contexts.

By the end of Grade 12, learners who have achieved the minimum competencies for this Learning Outcome can research and evaluate the dynamic nature and purposes of drama in diverse contexts.

Learning Outcome 4: Reflect and Evaluate

The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.

Learners will reflect on the nature, impact and meaning of dramatic processes, practices and products. They will develop skills in describing, analysing, interpreting, evaluating and appreciating these. They will learn to respond to their own and others' drama with empathy and sensitivity in order to address prejudice, stereotyping and bigotry. Learners will acquire a specialised vocabulary for evaluating their own work and that of other dramatic artists with increased culture-fair aesthetic awareness. They will learn to mediate their own experiences, concerns and contexts through dramatic processes and be able to reflect on the ways in which the Dramatic Arts explore, interpret and intensify human experience.

By the end of Grade 10, learners who have achieved the minimum competencies for this Learning Outcome can identify and describe the selection and use of technical conventions in a dramatic performance, and explain the embedded worldview and values.

By the end of Grade 11, learners who have achieved the minimum competencies for this Learning Outcome can evaluate the forms, styles and conventions of a dramatic performance and explain and justify the representation of the embedded values, while acquiring a specialised vocabulary for this purpose.

By the end of Grade 12, learners who have achieved the minimum competencies for this Learning Outcome can reflect on and compare the forms, styles and conventions of a dramatic performance using specialised vocabulary to explain and justify the representation of values and of human experience.

CHAPTER 3

LEARNING OUTCOMES, ASSESSMENT STANDARDS, CONTENT AND CONTEXTS

Notes:

■ Summative assessment practices will allow for the combination of a number of Assessment Standards in a single activity or project, which will save time for educators and learners. These activities may take the form of performance projects, demonstrations, portfolio work, group work, written examinations or research assignments. All of the Assessment Standards will be attained at a level commensurate with the Further Education and Training learner. Teachers may consider dramatised, verbal and/or written responses for assessment purposes.

■ Where no Assessment Standard is given in a grade, it is assumed that the skills developed in other grades will be used and assessed through their application in other Assessment Standards.

■ In the creation of the original performance (Learning Outcome 2), the focus will be on the ingenuity and creativity of learners in improvising around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources.

■ 'New media' refers to such examples as CD-ROM, digital imaging and so on.

■ The focus will be on the ingenuity and creativity of learners in improvising around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources.

Grade 10

Learning Outcome 1

Apply Personal Resources

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 practices, processes and products.

Assessment Standards

We know this when the learner is able to:

- Apply empathy, imagination, visualisation and sensory, emotional and cultural perception to interpret and create a variety of dramatic products expressively and creatively.

- Demonstrate personal, artistic and social discipline in creating dramatic products in collaboration with others.

- Select and use verbal and non-verbal communication techniques which best match the dramatic situation being explored

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Describe and explain essential features of voice production, physical expression and creative interpretation.

■ Identify and demonstrate 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.

■ Evaluate and record personal development in the use of voice by implementing a systematic programme for maintenance and improvement.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Apply techniques of vocal production and expression for the purpose of communicating thought, feeling and character creatively, including:
  • voice-body integration;
  • breathing;
  • phonation;
  • resonance;
  • articulation;
  • projection;
  • tools of modulation such as rhythm, emphasis, pitch and tone.

Grade 10

Learning Outcome 1 Continued

Apply Personal Resources

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 practices, processes and products.

Assessment Standards

We know this when the learner is able to:

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Evaluate and record personal development in the use of body by implementing a systematic programme for maintenance and improvement.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Apply techniques of physical expressiveness for the purpose of communicating thought, feeling and character creatively, including:
  • physical release;
  • voice-body integration;
  • physical versatility;
  • use of space, rhythm and energy.

Grade 10

Learning Outcome 2

Create, Make and Present

The learner is able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic exploration and collaboration.

Assessment Standards

We know this when the learner is able to:

■ Select and use diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles.

■ Create and sustain dramatic characters and roles using the subtext and context of characters and situations through independent and collaborative work.

■ Improvise and creatively use technical elements for dramatic presentation, including:
- scenery;
- properties;
- lighting;
- sound;
- costume;
- make-up;
- special effects.

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Select and use 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.

■ Experiment with improvised and available technical elements for dramatic presentation, including:
   • scenery;
   • properties;
   • lighting;
   • sound;
   • costume;
   • make-up;
   • special effects.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Present a polished performance applying interpretative and performance skills to narrative, lyrical and dramatic forms in both independent and collaborative work, which may include:
   • indigenous performance forms;
   • poetry;
   • storytelling;
   • rhetoric;
   • movement pieces;
   • mime;
   • dance-dramas;
   • workshopped plays;
   • scripted plays;

■ Select and use improvised and available technical elements which will best contribute to a cohesive theatrical presentation, including:
   • scenery;
   • properties;
   • lighting;
   • sound;
   • costume;
   • make-up;
   • special effects.

Grade 10

Learning Outcome 2 Continued

Create, Make and Present

The learner is able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic exploration and collaboration.

Assessment Standards

We know this when the learner is able to:

- Create an original performance using play-building techniques which reflect the skills of:
  - problem solving;
  - improvisation;
  - ensemble work;
  - cultural expression.

Grade 11

Assessment Standards

We know this when the learner is able to:

- Create an original performance which deals with local issues and draws on diverse Southern African cultural influences, conventions, techniques and styles.

- Plan, organise and reliably implement at least two of the following aspects:
  - production schedules;
  - rehearsals;
  - stage management plans;
  - marketing plans;
  - front of house procedures.

- Comprehend and respond to the directing process, which includes interpersonal, artistic and organisational expertise in creating a seamless theatrical whole.

Grade 12

Assessment Standards

We know this when the learner is able to:

- Document own involvement in any one aspect of theatrical presentation from conception to final performance and audience reception, including:
  - acting;
  - directing;
  - writing;
  - workshopping;
  - management;
  - design;
  - marketing;
  - technical aspects.

Grade 10

Learning Outcome 3

Understand and Analyse

The learner is able to identify, understand and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.

Assessment Standards

We know this when the learner is able to:

■ Identify and analyse generic principles and elements of drama in texts, performances and cultural practices, including at least one pan-African performance form and two others.

■ Describe the relationships between texts, their performances and their historical, social, political, cultural, theatrical and economic contexts and purposes.

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Identify the dramatic and theatrical skills that have been used in at least three texts and performances, as well as where, how and why they have been used.

■ Analyse the relationships between texts, their performances, and their historical, social, political, cultural, theatrical and economic contexts and purposes.

■ Analyse South African dramatic practices, processes and products in terms of their past and present contexts, diverse traditions and heritages.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Evaluate at least three different texts in order to compare the diverse purposes of drama in society, which include:
  • to entertain;
  • to educate;
  • to challenge;
  • to celebrate;
  • to propagate;
  • to debate;
  • to reconcile;
  • to contribute to personal and national healing

■ Examine through research how aspects of texts and performances change to reflect historical, social, political, cultural, theatrical and economic contexts.

■ Compare 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.

Grade 10

Learning Outcome 4

Reflect and Evaluate

The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.

Assessment Standards

We know this when the learner is able to:

■ Identify and describe the forms, styles, conventions and processes used in own and others' dramatic action and performance, which may include:
   • live performance;
   • television;
   • video;
   • film;
   • radio;
   • new media;
   • cultural performance and ritual.

■ Explain choices in own drama and that of others in order to identify the worldviews of the creators and participants, focusing on possible instances of prejudice, bias, stereotyping and bigotry.

■ Describe how a drama relates to:
   • own personal experiences;
   • human commonality and diversity;
   • specific aspects of human experience.

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Evaluate the forms, styles, conventions and processes used in own and others' dramatic action and performance, which may include:
  - live performance;
  - television;
  - video;
  - film;
  - radio;
  - new media;
  - cultural performance and ritual.

■ Explain and justify choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values focusing on:
  - language use;
  - performers, participants and audience;
  - genre;
  - worldview;
  - presentation;
  - representation of 'race', class, gender and culture.

■ Analyse how a drama relates to:
  - own personal experiences;
  - human commonality and diversity;
  - specific aspects of human experience, ranging from issues of community interest to those of historical significance.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Evaluate and compare the forms, styles, conventions and processes used in own and others' dramatic action and performance, which may include:
  - live performance;
  - television;
  - video;
  - film;
  - radio;
  - new media;
  - cultural performance and ritual.

■ Evaluate and justify choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values focusing on:
  - language use;
  - performers, participants and audience;
  - genre;
  - worldview;
  - presentation;
  - representation of 'race', class, gender and culture.

■ Reflect on and evaluate how a drama relates to:
  - own personal experiences;
  - human commonality and diversity;
  - specific aspects of human experience, ranging from issues of community interest to those of historical significance.

Grade 10

Learning Outcome 4 Continued

Reflect and Evaluate

The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.

Assessment Standards

We know this when the learner is able to:

- Identify and share strengths and weaknesses of own work and that of others, and suggest, with respect and empathy, suitable improvements throughout the creative process.

Grade 11

Assessment Standards

We know this when the learner is able to:

■ Evaluate 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.

Grade 12

Assessment Standards

We know this when the learner is able to:

■ Identify and discuss the interpretative choices made in the realisation of a dramatic product, noting who made the choice, for what purpose and to what effect.

C CONTENT AND CONTEXTS FOR THE ATTAINMENT OF ASSESSMENT STANDARDS

In this section content and contexts are provided to support the attainment of the Assessment Standards. The content indicated needs to be dealt with in a way that will assist learners to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations which are meaningful to learners and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, which could be more suited to the experiences of learners. Content and context, when aligned to the attainment of the Assessment Standards, provide a framework for the development of Learning Programmes. The Learning Programme Guidelines give more detail in this respect.

Notes:

- The following table has been arranged differently from the progression tables in the preceding pages. In this format, the Assessment Standards and accompanying content have been arranged by grade according to Learning Outcomes. This will be useful when drawing up year plans.
- Assessment of any one Learning Outcome should be viewed in relation to other Learning Outcomes, that is, from Learning Outcome 1 to Learning Outcome 4.
- 'New media' refers to such examples as CD-ROM, digital imaging, and so on.

Grade 10

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 1

Apply empathy, imagination, visualisation and sensory, emotional and cultural perception to interpret, create and present a variety of dramatic products

Learning contexts could include interpretative skills, such as:
- speech, including rate/pace, pause, phrasing, pitch/intonation, emphasis/stress, rhythm and meter and tone/register;
- visualisation;
- sensory/emotional work.

These skills could be explored through improvisations and games, including those of:
- Dorothy Heathcote;
- Viola Spolin;
- Clive Barker;
- John Hodgson;
- John O'Toole;
- Augusto Boal;
- 'peace games';
- 'games in the park';
- Barney Simon.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 1

Select and use diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles.

Learning contexts could include the dramatic elements, techniques, conventions and technologies applicable to at least three of the following:
- narrative techniques (e.g. *intsomi*, *izinganekwane*, *dzingano*, *mintsheketo*);
- poetry speaking (e.g. praise poetry, sonnets);
- dramatised prose;
- movement;
- mime;
- dance drama;
- cultural dance forms;
- monologue work;
- scene work;
- public speaking.

See 'Scope' for further details.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 1

Identify and analyse generic principles and elements of drama texts, performances and cultural practices, including at least one pan-African performance form and two others:
- *principles of drama (dramatic structure, plot, character, dialogue, theme, style, setting);*
- *dramatic modes (genres).*

Learning contexts for the above areas could include, for example:
- African dramatic forms;
- Greek theatre;
- medieval theatre;
- *commedia dell'arte*;
- Indian theatre;
- South African theatre.

It is recommended that at least one text be within the learner's frame of reference, and one text be selected to extend the range of learning.

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 1

Identify and describe the forms, styles, conventions and processes used in own and others' performances, which may include:
- *live performance;*
- *television;*
- *video;*
- *film;*
- *radio;*
- *new media;*
- *cultural performance and ritual.*

Learning contexts could include selections from:
- 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. *umhlanga* [reed dance], *isicathamiya*, [gumboot dances], *volkspele*, *toyi-toyi*, *mokhibo*, *umtsimba* – siSwati wedding processions).

Grade 10

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 2

Demonstrate personal, artistic and social discipline in creating dramatic products in collaboration with others.

Contexts could include:
- theatre etiquette and audience behaviour;
- punctuality;
- commitment;
- collaboration and mediation skills within dramatic practices, processes and products.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 2

Create and sustain dramatic characters and roles using the subtext and context of characters and situations through independent and collaborative work.

Contexts could include:
- given circumstances (e.g. context, situation, setting);
- subtext;
- physical and vocal characterisation;
- concentration;
- interaction (listening and responding) within dramatic practices, processes and products.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 2

Describe the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes.

Contexts could include:
■ historical;
■ social;
■ political;
■ cultural;
■ theatrical;
■ economic.

Learning contexts for the above areas will be provided by the texts selected for the previous Assessment Standard.

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 2

Explain 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.

Contexts could include:
■ language and register;
■ hidden and overt beliefs, values and needs of a community or culture;
■ socio-political ideologies;
■ human rights.

Grade 10

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 3

Select and use verbal and non-verbal communication techniques which best match the dramatic situation being explored.

Include:
- voice-body integration;
- voice work (breathing, resonance, tools of modulation);
- verbal dynamics;
- body work (release of tension, physical expressiveness, gesture, movement, body language);
- mime.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 3

Create an original performance using play building techniques which reflect the skills of:
- *problem solving;*
- *improvisation;*
- *ensemble work;*
- *cultural expression.*

The process of creating the performance will include developing skills in:
- problem solving;
- research, observation and reflection;
- improvisation and creation of material;
- selection and structuring of performance;
- writing/scripting;
- ensemble work;
- theatrical presentation of product;
- characterisation and acting skills;
- cultural forms of expression.

Learning Outcome 3
Understand and Analyse

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 3

Describe how a drama relates to:
- *own personal experiences;*
- *human commonality and diversity;*
- *specific aspects of human experience.*

For example:
- personal experiences (e.g. loneliness);
- human commonality (e.g. love and other archetypal images and themes);
- human diversity (e.g. *ucu* [Zulu 'love letters' in beads], Valentine cards, Shakespeare's sonnets, Bollywood movie conventions);
- specific aspects of human experience (e.g. marriage).

Grade 10

Learning Outcome 1
Apply Personal Resources

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 4

Improvise and creatively use technical elements for dramatic presentation, including
- *scenery;*
- *properties;*
- *lighting;*
- *sound;*
- *costume;*
- *make-up;*
- *special effects.*

Include the use of:
- found materials;
- basic equipment.

The focus will be on the ingenuity and creativity of the learner in *improvising* around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources.

 **Learning Outcome 3
Understand and Analyse**

 **Learning Outcome 4
Reflect and Evaluate**

We know this when the learner is able to:

Assessment Standard 4

Identify and share strengths and weaknesses of own work and the work of others, and suggest, with respect and empathy, suitable improvements throughout the creative process.

Use a culture-fair Dramatic Arts vocabulary.

Grade 11

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 1

Describe and explain essential features of voice production, physical expression and creative interpretation.

Include:
- voice work (e.g. relaxation, energy, breathing, resonance, pitch range, projection, articulation, modulation, tone, expressiveness, versatility, characterisation);
- body work (e.g. release of tension, neutral posture, use of energy, gesture, characterisation);
- movement (e.g. 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 (including the use of spoken, sign and body languages).

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 1

Select and use 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.

Include the dramatic elements, techniques, conventions and technologies applicable to at least three of the following:
- 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;
- theatre in education;
- workers' theatre;
- satirical revue;
- community theatre.

It is recommended that the range of forms and styles is extended from Grade 10 to 11.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 1

Identify the dramatic and theatrical skills that have been used in at least three texts and performances, as well as where, how and why they have been used.

Learning contexts for the above areas could include, for example:
- Elizabethan theatre;
- French classicism;
- Japanese theatre;
- Chinese theatre;
- realism;
- South African theatre;
- contemporary pan-African theatre;
- contemporary American theatre.

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 1

Evaluate the forms, styles, conventions and processes used in own and others' dramatic action and performance, which may include:
- *live performance;*
- *television;*
- *video;*
- *film;*
- *radio;*
- *new media;*
- *cultural performance and ritual.*

Include selections from:
- forms (e.g. structured improvisations, workshops, TIE);
- styles (e.g. realistic, heightened, presentational, representational);
- conventions (e.g. newsreading, presenting, documentary);
- processes (e.g. workshopping, scripting, rehearsing, researching, journal-keeping);
- cultural performance and ritual (e.g. *umhlanga* [reed dance], *isicathamiya* [gumboot dances], *volkspele*, *toyi-toyi*, *mokhibo*, *umtsimba* – siSwati wedding processions).

Grade 11

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 2

Identify and demonstrate awareness of how vocal and physical expression and audience reception are influenced by:
- *the dramatic form selected;*
- *culture and class;*
- *regional dialects and accents;*
- *peer speech and style.*

This should be done in work used for class exploration, performance or in discussions of theatre outings, television programmes, films or the study of texts, examining:
- the dramatic form selected (e.g. *izibongo* [Zulu praises], soap opera);
- culture and class (e.g. upper class British, *Boesman and Lena);*
- regional dialects and accents in a range of South African or foreign languages (e.g. Sandton kugel, Southern American drawl, Boland accent);
- peer speech and style (e.g. *tsotsi taal, kwaito* (*ekasie*/loxion style).

Teachers should choose examples for study which are appropriate to the frame of reference of the learners involved and which extend them to understand the conditions that shape vocal and physical expression.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 2

Experiment with improvised and available technical elements for dramatic presentation, including scenery;
- *properties;*
- *lighting;*
- *sound;*
- *costume;*
- *make-up;*
- *special effects.*

Learning contexts could include use of:
- found materials;
- basic equipment.

The focus will be on the ingenuity and creativity of learners in improvising around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 2

Analyse the relationships between texts, performances and their historical, social, political, cultural, theatrical and economic contexts and purposes.

Learning contexts could include:
■ historical;
■ social;
■ political;
■ cultural;
■ theatrical;
■ economic influences.

Learning contexts for the above areas will be provided by the texts selected for the first Assessment Standard.

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 2

Explain and justify choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values focusing on:
• *language use;*
• *performers, participants, audience;*
• *genre;*
• *worldview;*
• *presentation;*
• *representation of race, class, gender and culture.*

Grade 11

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 3

Evaluate and record personal development in the use of the voice, by implementing a systematic programme for maintenance and improvement.

Learning contexts could include:
- vocal warm-up and developmental speech exercises;
- regular and comprehensive journal keeping to document progress.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 3

Create an original performance which deals with local issues and draws on diverse Southern African cultural influences, conventions, techniques and styles.

Learning contexts could include:
- problem solving;
- workshopping process;
- ensemble work;
- theatrical presentation of product.

These contexts should draw on influences, conventions, techniques and styles from:
- community theatre;
- township musicals;
- poor theatre;
- satirical revue;
- South African cultural forms of expression and displays.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 3

Analyse South African dramatic practices, processes and products in terms of their past and present contexts, diverse traditions and heritages.

Learning contexts could include:

■ indigenous, contemporary communal forms (*marabi* dance, *toyi-toyi*);

■ hybrid indigenous forms (e.g. township musical, cross-cultural performance);

■ indigenous, alternative Western forms (experimental, non-mainstream performances);

■ indigenous, Western elite (mainstream writing in Western format by local authors or mainstream performance, e.g. *Volkspele*);

■ indigenous theatre with a political agenda (Black Consciousness theatre, protest theatre, theatre for development, workers' theatre);

■ Indian theatre in South Africa (traditional performances, e.g. six foot dance, political satire and emerging forms).

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 3

Analyse how a drama relates to:
- *own personal experiences;*
- *human commonality and diversity;*
- *specific aspects of human experience, ranging from issues of community interest to those of historical significance.*

For example:

■ personal experiences (e.g. loss);

■ human commonality (e.g. death and other archetypal images and 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]).

Grade 11

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 4

Evaluate and record personal development in the use of the body, by implementing a systematic programme for maintenance and improvement.

Learning contexts could include:
- physical warm-up and developmental physical exercises;
- regular and comprehensive journal keeping to record progress.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 4

Plan, organise and reliably implement at least two of the following aspects:
- *production schedules;*
- *rehearsals;*
- *stage management plans;*
- *marketing plans;*
- *front of house procedures.*

Learning contexts could include:
- journal keeping;
- schedules;
- director's notebook;
- stage manager's book;
- cue sheets.

Assessment Standard 5

Comprehend and respond to the directing process, which includes interpersonal, artistic and organisational expertise in creating a seamless theatrical whole.

Include:
- 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

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 4

Evaluate 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.

■ arts industries (arts management, theatre management, stage management);
■ cultural tourism;
■ event co-ordination;
■ media, publishing and advertising;
■ popular entertainment (buskers, stand-up comedians, clowns, cabaret artists, magicians);
■ private 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

We know this when the learner is able to:

Assessment Standard 1

Apply techniques of physical expressiveness for the purpose of communicating thought, feeling and character creatively, including:
- *physical release;*
- *voice-body integration;*
- *physical versatility;*
- *use of space, rhythm and energy.*

Learning contexts could include the further development of skills of:
- body work (e.g. release of tension, neutral posture, use of energy);
- movement (flexibility and versatility, aiming to increase body awareness, expressiveness, confidence and skill in movement);
- mime skills.

Exercises and explorations from various practitioners could be used in this process.such as:
- Matthias Alexander;
- Moshe Feldenkrais;
- Rudolf Laban;
- Arthur Lessac;
- Jacques LeCoq;
- Augusto Boal;
- Jerzy Grotowski;
- Andrew Buckland;
- Gary Gordon;
- John Jacobs;
- Robyn Orlin;
- Vincent Mantsoe;
- Jay Pather;
- Sylvia Glasser;
- Alfred Hinkle.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 1

Present a polished performance applying interpretative and performance skills to narrative, lyrical and dramatic forms, including
- *indigenous performance forms*
- *poetry;*
- *storytelling;*
- *rhetoric;*
- *movement pieces;*
- *mime;*
- *dance-dramas;*
- *workshopped plays;*
- *scripted plays.*

Learning contexts could include
- 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;
- timing;
- 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;
- impact of performer.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 1

Evaluate at least three different texts in order to compare the many purposes of drama in society, which include:
- *entertaining;*
- *educating;*
- *challenging;*
- *celebrating;*
- *propagating;*
- *debating;*
- *reconciliation;*
- *contributing to personal and national healing.*

Include these purposes in a selection of twentieth-century movements such as:
- Expressionism;
- Dadaism;
- Existentialism;
- Surrealism;
- Symbolism;
- Absurd Theatre;
- Epic Theatre;
- Poor Theatre;
- Post-modernism;
- South African theatre with a specific agenda (e.g. protest theatre, workers' theatre, workshop theatre, community theatre, educational theatre, satirical revue, theatre for reconciliation, theatre for conservation).

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 1

Evaluate and compare the forms, styles, conventions and processes used in own and others' dramatic action and performance, which may include:
- *live performance;*
- *television;*
- *video;*
- *film;*
- *radio;*
- *new media;*
- *cultural performance and ritual.*

Learning contexts could include:
- forms (e.g. film genres –such as thrillers, 'road movies'; TV genres such as 'soapies', game shows; radio genres such as phone-in shows, dating shows);
- styles (as above);
- conventions (e.g. soliloquies, audience interaction, camera angles);
- processes (e.g. workshopping, scripting, filming, continuity, rehearsing, researching, journal-keeping);
- cultural performance and ritual (e.g. *incwala* [Swati thanksgiving ceremony], *Kaapse klopse*, *umdudo* [Xhosa wedding celebration],*Volkspele*, *arrengatum* – [Indian dancer's graduation]).

Grade 12

Learning Outcome 1
Apply Personal Resources

We know this when the learner is able to:

Assessment Standard 2

Apply techniques of vocal production and expression for the purpose of communicating thought, feeling and character creatively, including:
- *voice-body integration;*
- *breathing;*
- *phonation;*
- *resonance;*
- *articulation;*
- *projection;*
- *tools of modulation such as rhythm, emphasis, pitch and tone.*

Use exercises and explorations from practitioners such as:
- Matthias Alexander;
- Cicely Berry;
- Patsy Rodenburg;
- Arthur Lessac;
- Kristin Linklater;
- Jerzy Grotowski;
- Joan Little;
- Liz Mills.

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 2

Select and use improvised and available technical elements which will best contribute to a cohesive theatrical presentation, including:
- *scenery;*
- *properties;*
- *lighting;*
- *sound;*
- *costume;*
- *make-up;*
- *special effects.*

Include the use of:
- found materials;
- basic equipment.

The focus will be on the ingenuity and creativity of learners in improvising around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 2

Examine through research how aspects of texts and performances change to reflect historical, social, political, cultural, theatrical and economic contexts.

Apply the above contexts in a diverse selection of twentieth-century movements such as:

■ Expressionism;
■ Dadaism;
■ Existentialism;
■ Surrealism;
■ Symbolism;
■ Absurd Theatre;
■ Epic Theatre;
■ Poor Theatre;
■ Post-modernism;
■ South African theatre with a specific agenda (e.g. protest theatre, workers' theatre, workshop theatre, community theatre, educational theatre, satirical revue, theatre for reconciliation, theatre for conservation).

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 2

Evaluate and justify choices in own work and that of others using specialised vocabulary and culture-fair aesthetic values focusing on:

• *language usage;*
• *performers, participants, audience;*
• *genre;*
• *worldview;*
• *presentation;*
• *representation of race, class, gender and culture.*

Grade 12

Learning Outcome 1
Apply Personal Resources

Learning Outcome 2
Create, Make and Present

We know this when the learner is able to:

Assessment Standard 3

Document own involvement in any one aspect of theatrical presentation from conception to final performance and audience reception, including:
- *acting;*
- *directing;*
- *writing;*
- *workshopping;*
- *management;*
- *design;*
- *marketing;*
- *technical aspects.*

This documentation could be based on any production in which the learner has been involved.

Learning Outcome 3
Understand and Analyse

We know this when the learner is able to:

Assessment Standard 3

Compare the roles of both the privileged and the disadvantaged from various cultures and periods in terms of their involvement in the Dramatic Arts, considering access, resources and patronage.

Learning contexts could include an investigation of access, resources and patronage from a range of cultures and periods for research and presentation.

Learning Outcome 4
Reflect and Evaluate

We know this when the learner is able to:

Assessment Standard 3

Reflect on and evaluate how a drama relates to:
- *own personal experiences;*
- *human commonality and diversity;*
- *specific aspects of human experience, ranging from issues of community interest to those of historical significance.*

Learning contexts could include, for example:
- personal experiences (e.g. victimisation);
- human commonality (e.g. conflict, and other archetypal images or themes);
- human diversity (e.g. religious disputes, racism and prejudice);
- specific aspects of human experience (e.g. genocide, war, ethnic cleansing, community interest such as land invasions, historical significance such as the Holocaust).

Assessment Standard 4

Identify and discuss the interpretative choices made in the realisation of a dramatic product, noting who made the choice, for what purpose and to what effect.

Learning contexts could include:
- the writer's background and worldview;
- interpretations and representations;
- audience reception and criticism.

CHAPTER 4

ASSESSMENT

INTRODUCTION

Assessment is a critical element of the National Curriculum Statement Grades 10 – 12 (General). It is a process of collecting and interpreting evidence in order to determine the learner's progress in learning and to make a judgement about a learner's performance. Evidence can be collected at different times and places, and with the use of various methods, instruments, modes and media.

To ensure that assessment results can be accessed and used for various purposes at a future date, the results have to be recorded. There are various approaches to recording learners' performances. Some of these are explored in this chapter. Others are dealt with in a more subject-specific manner in the Learning Programme Guidelines.

Many stakeholders have an interest in how learners perform in Grades 10 – 12. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions. In order to facilitate access to learners' overall performances and to inferences on learners' competences, assessment results have to be reported. There are many ways of reporting. The Learning Programme Guidelines and the Assessment Guidelines discuss ways of recording and reporting on school-based and external assessment as well as giving guidance on assessment issues specific to the subject.

WHY ASSESS

Before a teacher assesses learners, it is crucial that the purposes of the assessment be clear and unambiguous. Understanding the purposes of assessment ensures that an appropriate match exists between the purposes and the methods of assessment. This, in turn, will help to ensure that decisions and conclusions based on the assessment are fair and appropriate for the particular purpose or purposes.

There are many reasons why learners' performance is assessed. These include monitoring progress and providing feedback, diagnosing or remediating barriers to learning, selection, guidance, supporting learning, certification and promotion.

In this curriculum, learning and assessment are very closely linked. Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. In this sense, assessment provides information about whether teaching and learning is succeeding in getting closer to the specified Learning Outcomes. When assessment indicates lack of progress, teaching and learning plans should be changed accordingly.

TYPES OF ASSESSMENT

This section discusses the following types of assessment:

- baseline assessment;
- diagnostic assessment;
- formative assessment; and
- summative assessment.

Baseline assessment

Baseline assessment is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. It helps in the planning of activities and in Learning Programme development. The recording of baseline assessment is usually informal.

Diagnostic assessment

Any assessment can be used for diagnostic purposes – that is, to discover the cause or causes of a learning barrier. Diagnostic assessment assists in deciding on support strategies or identifying the need for professional help or remediation. It acts as a checkpoint to help redefine the Learning Programme goals, or to discover what learning has not taken place so as to put intervention strategies in place.

Formative assessment

Any form of assessment that is used to give feedback to the learner is fulfilling a formative purpose. Formative assessment is a crucial element of teaching and learning. It monitors and supports the learning process. All stakeholders use this type of assessment to acquire information on the progress of learners. Constructive feedback is a vital component of assessment for formative purposes.

Summative assessment

When assessment is used to record a judgement of the competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. It can occur at the end of a single learning activity, a unit, cycle, term, semester or year of learning. Summative assessment should be planned and a variety of assessment instruments and strategies should be used to enable learners to demonstrate competence.

WHAT SHOULD ASSESSMENT BE AND DO?

Assessment should:

- be understood by the learner and by the broader public;
- be clearly focused;
- be integrated with teaching and learning;
- be based on the pre-set criteria of the Assessment Standards;
- allow for expanded opportunities for learners;
- be learner-paced and fair; and
- be flexible;
- use a variety of instruments;
- use a variety of methods.

HOW TO ASSESS

Teachers' assessment of learners' performances must have a great degree of reliability. This means that teachers' judgements of learners' competences should be generalisable across different times, assessment items and markers. The judgements made through assessment should also show a great degree of validity; that is, they should be made on the aspects of learning that were assessed.

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process. It involves assessment activities that are spread throughout the year, using various kinds of assessment instruments and methods such as tests, examinations, projects and assignments. Oral, written and performance assessments are included. The different pieces of evidence that learners produce as part of the continuous assessment process can be included in a portfolio. Different subjects have different requirements for what should be included in the portfolio. The Learning Programme Guidelines discuss these requirements further.

Continuous assessment is both classroom-based and school-based, and focuses on the ongoing manner in which assessment is integrated into the process of teaching and learning. Teachers get to know their learners through their day-to-day teaching, questioning, observation, and through interacting with the learners and watching them interact with one another.

Continuous assessment should be applied both to sections of the curriculum that are best assessed through written tests and assignments and those that are best assessed through other methods, such as by performance, using practical or spoken evidence of learning.

METHODS OF ASSESSMENT

Self-assessment

All Learning Outcomes and Assessment Standards are transparent. Learners know what is expected of them. Learners can, therefore, play an important part, through self-assessment, in 'pre-assessing' work before the teacher does the final assessment. Reflection on one's own learning is a vital component of learning.

Peer assessment

Peer assessment, using a checklist or rubric, helps both the learners whose work is being assessed and the learners who are doing the assessment. The sharing of the criteria for assessment empowers learners to evaluate their own and others' performances.

Group assessment

The ability to work effectively in groups is one of the Critical Outcomes. Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single composite assessable product. Group assessment looks at process as well as product. It involves assessing social skills, time management, resource management and group dynamics, as well as the output of the group.

METHODS OF COLLECTING ASSESSMENT EVIDENCE

There are various methods of collecting evidence. Some of these are discussed below.

Observation-based assessment

Observation-based assessment methods tend to be less structured and allow the development of a record of different kinds of evidence for different learners at different times. This kind of assessment is often based on tasks that require learners to interact with one another in pursuit of a common solution or product. Observation has to be intentional and should be conducted with the help of an appropriate observation instrument.

Test-based assessment

Test-based assessment is more structured, and enables teachers to gather the same evidence for all learners in

the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a specific score. If used correctly, tests and examinations are an important part of the curriculum because they give good evidence of what has been learned.

Task-based assessment

Task-based or performance assessment methods aim to show whether learners can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. Performance assessment also covers the practical components of subjects by determining how learners put theory into practice. The criteria, standards or rules by which the task will be assessed are described in rubrics or task checklists, and help the teacher to use professional judgement to assess each learner's performance.

RECORDING AND REPORTING

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way.

Methods of recording

There are different methods of recording. It is often difficult to separate methods of recording from methods of evaluating learners' performances.

The following are examples of different types of recording instruments:

■ rating scales;
■ task lists or checklists; and
■ rubrics.

Each is discussed below.

Rating scales

Rating scales are any marking system where a symbol (such as A or B) or a mark (such as 5/10 or 50%) is defined in detail to link the coded score to a description of the competences that are required to achieve that score. The detail is more important than the coded score in the process of teaching and learning, as it gives learners a much clearer idea of what has been achieved and where and why their learning has fallen short of the target. Traditional marking tended to use rating scales without the descriptive details, making it difficult to have a sense of the learners' strengths and weaknesses in terms of intended outcomes. A six-point scale of achievement is used in the National Curriculum Statement Grades 10 – 12 (General).

Task lists or checklists

Task lists or checklists consist of discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off. All the statements that have been ticked off on the list (as criteria that have been met) describe the learner's performance. These checklists are very useful in peer or group assessment activities.

Rubrics

Rubrics are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both. The Learning Programme Guidelines give examples of subject-specific rubrics.

To design a rubric, a teacher has to decide the following:

■ Which outcomes are being targeted?
■ Which Assessment Standards are targeted by the task?
■ What kind of evidence should be collected?
■ What are the different parts of the performance that will be assessed?
■ What different assessment instruments best suit each part of the task (such as the process and the product)?
■ What knowledge should be evident?
■ What skills should be applied or actions taken?
■ What opportunities for expressing personal opinions, values or attitudes arise in the task and which of these should be assessed and how?
■ Should one rubric target all the Learning Outcomes and Assessment Standards of the task or does the task need several rubrics?
■ How many rubrics are, in fact, needed for the task?

It is crucial that a teacher shares the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. It becomes a powerful tool for self-assessment.

Reporting performance and achievement

Reporting performance and achievement informs all those involved with or interested in the learner's progress. Once the evidence has been collected and interpreted, teachers need to record a learner's achievements. Sufficient summative assessments need to be made so that a report can make a statement about the standard achieved by the learner.

The National Curriculum Statement Grades 10 – 12 (General) adopts a six-point scale of achievement. The scale is shown in Table 4.1.

Table 4.1   **Scale of achievement for the National Curriculum Statement Grades 10 – 12 (General)**

Rating Code	Description of Competence	Marks (%)
6	Outstanding	80-100
5	Meritorious	60-79
4	Satisfactory	50-59
3	Adequate	40-49
2	Partial	30-39
1	Inadequate	0-29

SUBJECT COMPETENCE DESCRIPTIONS

To assist with benchmarking the achievement of Learning Outcomes in Grades 10 – 12, subject competences have been described to distinguish the grade expectations of what learners must know and be able to achieve. Six levels of competence have been described for each subject for each grade. These descriptions will assist teachers to assess learners and place them in the correct rating. The descriptions summarise the Learning Outcomes and the Assessment Standards, and give the distinguishing features that fix the achievement for a particular rating. The various achievement levels and their corresponding percentage bands are as shown in Table 4.1.

In line with the principles and practice of outcomes-based assessment, all assessment – both school-based and external – should primarily be criterion-referenced. Marks could be used in evaluating specific assessment tasks, but the tasks should be assessed against rubrics instead of simply ticking correct answers and awarding marks in terms of the number of ticks. The statements of competence for a subject describe the minimum skills, knowledge, attitudes and values that a learner should demonstrate for achievement on each level of the rating scale.

When teachers/assessors prepare an assessment task or question, they must ensure that the task or question addresses an aspect of a particular outcome. The relevant Assessment Standard or Standards must be used when creating the rubric for assessing the task or question. The descriptions clearly indicate the minimum level of attainment for each category on the rating scale.

The competence descriptions for this subject appear at the end of this chapter.

PROMOTION

Promotion at Grade 10 and Grade 11 level will be based on internal assessment only, but must be based on the same conditions as those for the Further Education and Training Certificate. The requirements, conditions, and rules of combination and condonation are spelled out in the *Qualifications and Assessment Policy Framework for the Grades 10 – 12 (General).*

WHAT REPORT CARDS SHOULD LOOK LIKE

There are many ways to structure a report card, but the simpler the report card the better, provided that all important information is included. Report cards should include information about a learner's overall progress, including the following:

- the learning achievement against outcomes;
- the learner's strengths;
- the support needed or provided where relevant;
- constructive feedback commenting on the performance in relation to the learner's previous performance and the requirements of the subject; and
- the learner's developmental progress in learning how to learn.

In addition, report cards should include the following:

- name of school;
- name of learner;
- learner's grade;
- year and term;
- space for signature of parent or guardian;
- signature of teacher and of principal;
- date;
- dates of closing and re-opening of school;
- school stamp; and
- school attendance profile of learner.

ASSESSMENT OF LEARNERS WHO EXPERIENCE BARRIERS TO LEARNING

The assessment of learners who experience any barriers to learning will be conducted in accordance with the recommended alternative and/or adaptive methods as stipulated in the *Qualifications and Assessment Policy Framework for Grades 10 – 12 (General)* as it relates to learners who experience barriers to learning. *Refer to White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System.*

Grade 10

C Code   S Scale

6   **80%-100%**
Outstanding

Cd Competence Descriptions

By the end of Grade 10 the learner with outstanding achievement can:

- demonstrate some critical, reflexive and creative thinking, insight, knowledge and culture-fairness;
- convey thought, feeling and character within a variety of dramatic processes and practices, using a range of verbal and non-verbal communication skills appropriately, with expressiveness, creativity and discipline;
- select and creatively use diverse dramatic elements and conventions to create, interpret and present high-quality performances which cover a range of dramatic and cultural forms and styles in independent and collaborative work;
- analyse and interpret texts in context across a range of periods, cultures and styles, demonstrating insight;
- reflect on and evaluate own and others' dramatic processes, practices and products, evaluating strengths and weaknesses and suggesting suitable improvements.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with outstanding achievement can:

- demonstrate some critical, reflexive and creative thinking, insight, knowledge and culture-fairness;
- apply and evaluate verbal and non-verbal interpretative skills in a variety of forms and contexts with expressiveness and creativity, while implementing a systematic programme for the maintenance and development of a range of personal resources;
- create, make and present cohesive dramatic products (both original and already published) of excellent quality, which use a range of diverse dramatic elements creatively and effectively, in a process of artistic and cultural exploration and collaboration;
- analyse the dramatic and theatrical skills that have been used in at least three texts and the relationships between these texts, their performances, purposes and contexts;
- reflect on, analyse and evaluate a range of own and others' dramatic processes, practices and products, acquiring a specialised vocabulary for this purpose.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with outstanding achievement can:

- demonstrate a high level of critical, reflexive and creative thinking, insight, knowledge and culture-fairness;
- consistently demonstrate excellent technical proficiency, expressiveness and creativity in conveying thought, feeling and character effectively and in an integrated way, within a wide variety of dramatic processes and practices;
- create, make and present cohesive dramatic products of high quality, experimenting with a wide range of appropriate dramatic elements in a process of artistic and cultural exploration and collaboration;
- identify, analyse and interpret the content, form, context and purposes of drama across a range of periods, cultures and styles, using research skills;
- reflect on, compare and evaluate own and others' dramatic practices using a specialised vocabulary to explain and justify the representation of values and of human experience.

Grade 10

C Code   S Scale

5

**60%-79%
Meritorious**

Cd Competence Descriptions

By the end of Grade 10 the learner with meritorious achievement can:

- apply in a culture-fair way essential knowledge, methods and techniques with some guidance;
- convey thought, feeling and character within several dramatic processes and practices, using verbal and non-verbal communication skills appropriately with expressiveness, creativity and discipline;
- select and use some dramatic elements and conventions to create, interpret and present good quality performances which cover several dramatic and cultural forms and styles in independent and collaborative work;
- analyse and interpret texts in context across a range of periods, cultures and styles;
- reflect on and explain choices in own and others' dramatic processes, practices and products, analysing strengths and weaknesses and suggesting suitable improvements.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with meritorious achievement can:

- apply in a culture-fair way essential knowledge, methods and techniques with some guidance;
- apply and evaluate verbal and non-verbal interpretative skills in several forms and contexts with some expressiveness and creativity, while implementing a programme for the maintenance and development of personal resources;
- create, make and present dramatic products (both original and already published) of good quality, which use diverse dramatic elements creatively and effectively, in a process of artistic and cultural exploration and collaboration;
- explain the dramatic and theatrical skills that have been used in at least three texts and the relationships between these texts, their performances, purposes and contexts, with some analysis;
- analyse and reflect on own and others' dramatic processes, practices and products, using a specialised vocabulary for this purpose.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with meritorious achievement can:

- demonstrate some critical, reflexive and creative thinking, insight, knowledge and culture-fairness;
- demonstrate considerable technical proficiency, expressiveness and creativity in conveying thought, feeling and character effectively within a variety of dramatic processes and practices;
- create, make and present dramatic products of good quality, experimenting with a range of appropriate dramatic elements in a process of artistic and cultural exploration and collaboration;
- identify and analyse the content, form, context and purposes of drama across a range of periods, cultures and styles, with some interpretation and using research skills;
- reflect on, compare and evaluate own and others' dramatic practices using a specialised vocabulary to explain the representation of values and some aspects of human experience.

Grade 10

C Code   S Scale

4   **50%-59%**
    Satisfactory

Cd Competence Descriptions

By the end of Grade 10 the learner with satisfactory achievement can:

- demonstrate foundational knowledge, methods and techniques with considerable guidance;
- convey thought, feeling and/or character within some dramatic processes and practices using some verbal and non-verbal communication skills appropriately, with some discipline;
- use some dramatic elements and conventions to explore, create and present satisfactory performances which cover several dramatic and cultural forms and styles in independent and collaborative work;
- identify and describe texts in context across a limited range of periods, cultures and styles;
- describe and explain choices in own and others' dramatic processes, practices and products, identifying strengths and weaknesses and suggesting suitable improvements.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with satisfactory achievement can:

■ demonstrate foundational knowledge, methods and techniques with considerable guidance;
■ apply some verbal and non-verbal interpretative skills in several forms and contexts, while implementing a programme for the maintenance of personal resources;
■ create, make and present dramatic products (both original and already published) of satisfactory quality which use appropriate dramatic elements, in a process of artistic and cultural exploration and collaboration;
■ identify the dramatic and theatrical skills that have been used in at least three texts and describe the relationships between these texts, their performances, purposes and contexts, with a little analysis;
■ describe and explain own and others' dramatic processes, practices and products, while acquiring some specialised terms for this purpose.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with satisfactory achievement can:

■ apply in a culture-fair way essential knowledge, methods and techniques with some guidance;
■ demonstrate technical proficiency, expressiveness and creativity in conveying thought, feeling and character within some dramatic processes and practices;
■ create, make and present dramatic products of satisfactory quality using appropriate dramatic elements in a process of artistic and cultural exploration and collaboration;
■ identify with some analysis the content, form, context and purposes of drama in a few periods, cultures and styles;
■ analyse and describe own and others' dramatic practices using specialised terms in some instances to describe the representation of values and some aspects of human experience.

Grade 10

C Code   **S** Scale

3   **40%-49%**
Adequate

Cd Competence Descriptions

By the end of Grade 10 the learner with adequate achievement can:

■ demonstrate some basic operational knowledge, methods and techniques with considerable guidance;

■ convey thought, feeling or character in a limited range of dramatic processes or practices applying verbal and/or non-verbal communication skills, with some discipline;

■ use limited dramatic elements and conventions to create and present mediocre performances, which cover a few dramatic and cultural forms in independent or collaborative work;

■ describe texts and aspects of their context across a limited range of periods, cultures and styles;

■ identify and describe choices in own and others' dramatic processes, practices and products, suggesting a few improvements.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with adequate achievement can

■ demonstrate some basic operational knowledge, methods and techniques with considerable guidance;

■ apply some verbal and non-verbal interpretative skills in several forms and contexts, while building on the skills already developed;

■ create, make and present dramatic products (both original and already published) of mediocre quality, using some dramatic elements in a process which uses artistic and cultural exploration and collaboration to some extent;

■ identify the dramatic and theatrical skills that have been used in at least two texts and describe the context and purpose of these texts and their performances;

■ describe own and others' dramatic processes, practices and products, using a few specialised terms for this purpose.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with adequate achievement can

■ demonstrate foundational knowledge, methods and techniques with considerable guidance;

■ demonstrate some technical proficiency, expressiveness and creativity in verbal and non-verbal communication within a limited range of dramatic processes and practices;

■ create, make and present dramatic products of mediocre quality using some dramatic elements in a process which involves some artistic and cultural exploration and collaboration;

■ identify and describe to some extent the content, form, context and purposes of drama across a few periods, cultures and styles;

■ describe to some extent own and others' dramatic processes, practices and products, using a few specialised terms to explain the representation of values and of human experience.

Grade 10

C Code   S Scale

2

30%-39%
Partial

Cd Competence Descriptions

By the end of Grade 10 the learner with partial achievement can:

- demonstrate little basic operational knowledge, methods and techniques even with considerable guidance;
- convey thought, feeling or character sporadically in a dramatic process or practice applying limited verbal and non-verbal communication skills, with occasional discipline;
- use limited dramatic elements and conventions to create and present poor performances, with little discipline applied;
- partially describe texts and their contexts across a limited range of periods, cultures and styles;
- identify choices and aspects of own and others' dramatic processes, practices and products and name strengths and weaknesses with little understanding.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with partial achievement can:

■ demonstrate very little basic operational knowledge, methods and techniques even with considerable guidance;

■ apply some verbal and non-verbal interpretative skills in a form and/or context to a limited extent;

■ create, make and present a dramatic product of poor quality using a few dramatic elements, through a process which uses little artistic and cultural exploration and collaboration;

■ identify a few dramatic and theatrical skills that have been used in a text, as well as aspects of the context and purpose of a text, with a little description;

■ list aspects of own and others' dramatic processes, practices and products, using little relevant vocabulary and with limited understanding.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with partial achievement can:

■ demonstrate some basic operational knowledge, methods and techniques with considerable guidance;

■ demonstrate sporadic technical proficiency, expressiveness and creativity through insufficient application of internal and external personal resources within a limited range of dramatic processes and practices;

■ create, make and present dramatic products of poor quality using few dramatic elements in a poorly-explored process of artistic and cultural exploration and collaboration;

■ partially identify and describe to some extent the content, form, context and purposes of drama across a very limited range of periods, cultures and styles;

■ describe aspects of own and others' dramatic processes, practices and products, with little understanding, using very few specialised terms to explain partially how a drama relates to personal experience.

Grade 10

C Code   S Scale

1

0%-29%
Inadequate

Cd Competence Descriptions

By the end of Grade 10 the learner with inadequate achievement can:

- show a very limited capacity and/or willingness to apply basic operational knowledge, methods and techniques even with considerable guidance;
- show little ability to convey thought, feeling or character in a dramatic process or product, using very limited verbal and non-verbal communication skills, while demonstrating poor discipline;
- use very few dramatic elements and conventions to create and/or present an incoherent or poorly-conceived performance, with very little discipline applied;
- show little ability to describe texts and their contexts, even across a very limited range of periods, cultures and styles;
- list a few choices in their own and others' dramatic processes, practices and products with little understanding.

Grade 11

Cd Competence Descriptions

By the end of Grade 11 the learner with inadequate achievement can:

- show a limited capacity and/or willingness to apply basic operational knowledge, methods and techniques even with considerable guidance;
- use a few verbal and non-verbal interpretative skills inconsistently in a form and/or context;
- create, make and/or present an incoherent and poorly-conceived dramatic product, through an inadequate and incomplete process;
- identify very few dramatic and/or theatrical skills that have been used in a text, as well as very few aspects of the context and purpose of a text, with no coherent description or understanding;
- list very few aspects of their own and others' dramatic processes, practices and products, with no use of relevant vocabulary and with limited understanding.

Grade 12

Cd Competence Descriptions

By the end of Grade 12 the learner with inadequate achievement can:

- show very little basic operational knowledge, methods and techniques even with considerable guidance;
- show no or very little technical proficiency, expressiveness and creativity through inadequate application of internal and external personal resources within a limited range of dramatic processes and practices;
- show little ability to create, make and present coherent dramatic products, using very few relevant dramatic elements in a poorly-explored process of artistic and cultural exploration and collaboration;
- show little ability to identify and describe the content, form and context of drama across even a very limited range of periods, cultures and styles;
- describe limited aspects of own and others' dramatic processes, practices and products, using inadequate or inappropriate terminology and showing little ability to reflect on or evaluate these.