



basic education

Department:
Basic Education
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DRAMATIC ARTS

GUIDELINES FOR

PERFORMANCE ASSESSMENT TASKS

GRADE 12

2021

These guidelines consist of 46 pages.

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1. INTRODUCTION

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

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

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make-up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. TEACHER GUIDELINES

2.1 COVID-19- IMPLICATIONS AND AMENDMENTS TO THE PATS

If there is still threat of contracting COVID-19 learners must perform three individual dramatic items – one for each PAT.

Assessment must be administered at school. The candidate, the teacher and a person who takes a video of each candidate's PAT performance (not necessarily a professional videographer), are the only three individuals that may be in the classroom when learners are assessed.

Learners may perform without masks but must maintain a strict physical distance of 1,5 metres away from the videographer and the teacher. The room must be well ventilated at all times. Keep doors and windows open.

2.2 GENERAL

The Annual Programme of Assessment for the subject Dramatic Arts stipulates THREE PATs should be completed for the school-based assessment (SBA) component. This means ONE PAT per term for terms 1, 2 and 3. Ensure that you, as the teacher, have a clear understanding of all four Broad Topics and their related Topics when you prepare, set, implement and mark the PATs. All three PATs contain two sections:

SECTION 1: WRITTEN SECTION

The Written Section consists of an Assignment, an Essay and a Research task. The learners are required to demonstrate cognitive and conceptual understanding of the fundamental concepts of the CAPS Broad Topics and Topics, on which the Written Section is based, as well as planning, reflection and record-keeping skills. The Essay, Research and Assignment tasks may be done in any order in any of the three terms, and according to a school's specific planning. The Written Section serves to prepare learners theoretically for the Performance Sections of the PATs.

SECTION 2: PERFORMANCE SECTION

The focus of the Performance Section is to develop the practical skills and techniques prescribed in the CAPS Broad Topics and Topics incrementally and regularly. Learners should demonstrate applied competence in the form of Dramatic Items such as a poem, monologue, prose, scene/extract, physical theatre, film, design, directing, stage management. A variation in Dramatic Form, Style, Genre and Dramatic Movement needs to be demonstrated – as prescribed for the end-of-year examination.

2.3 AIMS

Both the Written and the Performance Sections aim to:

- Ensure thorough TEACHING and deep LEARNING has taken place. Guard against an assessment driven approach. Prepare your lesson plans to ensure enough time is spent on you, the teacher, TEACHING and the learner LEARNING. The formal assessment of the PAT's is merely the end point of a long process based on teaching and active learning.
- Guide learners through an academic, theoretical, conceptual, technical and practical skills process to enable them to integrate theory and practice in a meaningful manner.
- Deepen and consolidate the learners' understanding and learning of the classroom teaching.
- Provide the opportunity to build a varied theoretical and practical repertoire in terms of process and product.
- Integrate theory and performance concepts, skills, knowledge and content.
- Prepare the learners for the complex cognitive and abstract theoretical and performance demands of the mid-year, trial and end-of-year examinations as relevant to the various grades:
 - Paper 1: Written Examinations
 - Paper 2: Performance Examinations: Theme/Audition or Technical Programme

2.4 SOME IDEAS AND APPROACHES

Theoretical, academic, technical skills:

- The subject Dramatic Arts requires a minimum of three years of rigorous, continuous teaching, learning, development and maturation of conceptual and practical skills and techniques. The development of voice modulation techniques, e.g. example, should occur over the three-year period and not only in Grade 12. (Ensure every period or moment of teaching is focused.)
- The sharing of knowledge, acquisition of skills and change in attitudes and values, are embedded in an ongoing **deep process** approach. It is within the process that creative thinking, creativity, imagination, visualisation, problem solving and critical thinking is discovered, explored, conceptualised, implemented, developed and applied.
- Consciously develop learners' content knowledge as well as the academic and technical rigour of the subject. At the end of Grade 12 learners should demonstrate applied competence of the *Curriculum Assessment Policy Statement* from Grade 10 to 11 to 12.
- Ensure that the integrity of technical skills, style, genres, principles etc. of the dramatic forms are maintained and demonstrated at all times. (E.g. an Elizabethan poem may be interpreted creatively, but the form and style of the iambic rhythm, the phrasing, the heightened poetry, the vocal and physical delivery, etc. of the Elizabethan genre must be mastered and demonstrated.) Be mindful that learners engage differently and achieve outcomes ranging from low cognitive level to high cognitive level (meta-cognitive)

Process, meaning, creative voice and product:

- Very few learners can complete a brief on their own. You, as the teacher, have to guide and facilitate the creative process from inception to completion. It is important that the rubric is explained well and understood by the learners before embarking on the task.
- Be open-minded about divergent ideas, creative inferences, innovation and offered solutions.
- **Remember, you must guide the aesthetic qualities and skills of the tasks.**
- It is the task of the teacher to enable the learner to find his/her own **creative** voice.
- Try to lead the learners to find individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation, e.g. attending and discussing plays, critiquing TV programmes and films.
- Guide learners to eliminate source material that lacks aesthetic appeal. The internet offers many resources but not all that is accessible is published or appropriate. Dramatic forms should be selected from a credible published source or recognised oral tradition rooted in indigenous knowledge systems.

Learners' styles and creativity:

- Learners should be confident and calculated risk takers, trying out new ideas and processes without fear of failure in a safely managed learning environment.
- It is important that confidence is encouraged and nurtured to ensure learners feel comfortable about taking risks and learning from their mistakes.
- As far as possible get to know your learners' ability and skills in order to develop their particular strengths. Some will be careful planners, while others work more intuitively. Some will exhibit their work process outwardly; others work quietly, slowly and in private. Appreciate, nurture and most of all respect all work styles.
- Extrovert learners may readily offer a solution to another learner's mistakes. Encourage the extrovert to rather focus on their own process and encourage the introverted learner to offer and communicate their own solution. Extroverts are not necessarily leaders. Often the introverted learner is more conscious of detail, process and meaning. Encouraging these learners' voices and opinions may enrich discussions.
- Creative activity may proceed from a number of different levels, from the lower end, such as producing a written framework for a Theme Programme; or the upper level, developing an entirely fresh and individualised process and/or outcome. Both are valid and will produce similar products.
- There are many ways of creating. Be flexible enough to allow learners to find and use their unique ways. One expects a stronger individual interpretation and style in Grade 12 learners. Resources or the lack thereof does not determine the level of creativity but rather what the learner does with the resources available. The focus is on innovation and the ability to re-imagine, re-frame or re-present a process or product from their unique view of the world.

Assessment, feedback, listening and communication skills:

- Conduct informal assessment continuously. Discuss the progress of learners' work with them individually. Guide learners to find their own solutions, rather than imposing your ideas on them.
- Have regular 'critique sessions' during which the teacher mediates discussion between learners about their own and their classmates' processes/work in an informed and constructive way. Base this discussion on the content in the CAPS.
- Be skilled at listening. Dramatic Arts is about effective and skilled communication. Practice and promote a culture of 'listening to understand' and not only 'listening to dispute' or 'disagree'. Be careful not to enforce a simplistic understanding of 'listening'. As the teacher, you may even have to shift your position. There is not only one way of doing things, but multiple ways.
- It is important to view and discuss the body of work by a learner continuously throughout the year. It helps to identify their strengths and improvement points. Teach learners to record their experiences and feelings in a reflective manner in their individual process journal. Apply the principle of: 'what is not documented did not happen'. This will help to develop critical and creative thinking and will make the selection and ordering of ideas more transparent and conscious.
- Beware of damaging criticism. It is advisable to start with the positive and then move to areas that can be improved. Enter into dialogue with a learner, e.g. *'I think it will be more effective if you change this ... What do you think?'* This makes them feel part of the process and makes them think about their work. Use coaching and de-briefing skills. Create a space in which learners may disagree with you.
- Guide learners to be effective, independent, critical, creative and reflective thinkers.
- Do not underestimate learners; challenge them, as they often rise to the occasion. Use a range of questions that extend and deepen learners' ability to re-consider their creative choices. This should lead them to ask: 'Given the present circumstance in what alternative way can I look at the situation?'

Reflection:

- As a starting point; reflection is best measured/evaluated against the agreed upon rubric criteria. Reflective practices include reflection before, during and after a task. Teachers may also, as a learning tool, use the rubric criteria as questions to debrief and reflect on the evidence produced by the learner. At the end of each PAT (Written and Performance Sections) there should be reflection/feedback on the work presented. Teachers need to share comments on the strengths and the weaknesses. This will provide learning and improvement points for the learner to implement for continuous development and mastery.
- This may be either written or verbal feedback and it could take the form of: self-reflection, class/teacher reflection and marking, peer reflection, open critique session guided by the TEACHER as well as the learner.

2.5 HOW TO ADMINISTER THE PATs

Teachers must:

- Ensure all resources, required to do the PATs, are available. See the *DBE Catalogue for Learning and Teaching Support Materials (LTSM)*.
- Allocate sufficient time for learners to complete the PATs (select contact time during and/or after school).
- Ensure you TEACH every CAPS Topics concept/skill and knowledge component thoroughly. Facilitate a deep LEARNING process for each learner before the actual assessment of the PATs are administered.
- Use the *Guidelines for Standardisation for an Assessment, Essay and Research* to ensure the correct format, length, content etc. is applied across the nine provinces for the Assignment, Essay and Research.
- Monitor the progress of the PATs during the rehearsal process.
- Conduct informal continuous assessment.
- Complete formal assessment and offer feedback to learners to help strengthen individual performance; use the rubrics provided in this document.
- Complete the Excel mark sheets/spread sheets provided by the province.
- Follow school policy and deadlines regarding submission of marks.
- File the **Lesson Plans** as well as the **Assessment Tasks'** briefs and instructions as well as the **Assessment Tools** (rubrics, marking guidelines, checklists) for the PATs, based on the CAPS Topics, in the file called: *TEACHER FILE: LESSON PLANNING AND ASSESSMENT TASKS PLANNING*.
There may be variation in presentation of the teacher file (subject to the province) but essentially the evidence must be available. It is important that the Annual Programme of Assessment running order is maintained in the filing and administration of the SBA evidence in the teacher file.
- This file must be available for cluster, provincial and national moderation.
- Record, on an ordinary cellphone, the Performance Sections of learners' PATs and download onto a DVD. This DVD must be available for moderation.
- File the learners' completed assessment evidence of both the Performance Sections (DVDs) and the Written Sections of the PATs in the file called: *LEARNER FILE: ASSESSMENT EVIDENCE*.
- This file must be available for cluster, provincial and national moderation.
- All learners' Written Section' and 'Performance Section' evidence should be available at all times and remains the property of the Department of Education for up to 6 months after the final results are released. Keep these written pieces and DVD-saved performances locked up in a safe place at school. This is the collective responsibility of the teacher, school management and principal.

2.6 HOW TO MARK/ASSESS THE PATs

Teachers should ensure that the assessment/marking of PATs:

- Measures the achievement of the CAPS Broad Topics and Topics content: Concepts/Skills/ Knowledge as well as the theoretical and performance components of each topic.
- Verifies whether the *Guidelines for Standardisation of the Written Sections* were followed.
- Applies the relevant rubrics for the:
 - Theory Section: rubrics for the assignment, essay and research
 - Performance Section: rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics.
- See the section on COVID-19 regulations, at the beginning of this guideline.
- Adheres to the following principles of:
 - **Fairness:**
An assessment should allow for learners of both genders and all backgrounds to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed. Fairness is jeopardized if bias exists in the task (if the task elevates or minimises race, gender, religion, etc.) or in the marker (how the task is marked is influenced by the marker's personal views). For a task to be fair, its content, context, and performance expectations should: reflect knowledge, skills, and experiences that are equally familiar and appropriate to all learners. This should include access to research resources.
 - **Reliability:**
An assessment is considered reliable when the same results occur regardless of when the assessment occurs or who does the marking.
 - **Validity:**
An indication of how well an assessment actually measures what it is supposed to measure. A valid task should:
 - Reflect actual knowledge or performance, not test-taking skills and memorised facts
 - Engage and motivate students to perform to the best of their ability
 - Be consistent with current educational theory and practice
 - Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. Be relevant in lesson plan design and teaching. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom.

2.7 MODERATION OF PATs

2.7.1 It is mandatory to film/record every learner's three PATs. The recordings must be stored by the teacher in a safe place and must be available for moderation by the provincial subject official.

2.7.2 The moderation of the PATs, although an important process, should be effected within the context of the whole process of planning, teaching, learning, assessment and moderation. The amount of time spent on moderating learner evidence should not take away from the important moderation of teaching and learning.

2.7.3 It is important to be clear that the purpose of moderation is to focus on the whether the CAPS Topics (skills, knowledge and content) have been TAUGHT and LEARNT.

2.7.4 Moderation is a shared understanding of several steps and processes. Familiarise yourself with the meaning, purpose and scope of the following steps/processes:

Step 1: Verification

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

Step 2: Moderation

A template that lends itself to analyse the spread and scaffolding of Blooms' Taxonomy's six cognitive levels and four thinking processes, as applied to the CAPS Topics, can be used. Officials must ensure moderation includes the following:

- Lesson Plans: Are the lesson plan activities based on the content of the CAPS Topics?
- Assessment Task Plans: Are the assessment task activities/briefs/instructions based on the CAPS Topics and the respective Lesson Plan?
- Learner Assessment Evidence: Is the Learner's Assessment Evidence based on the CAPS + the respective lesson plan + the respective assessment task?

2.7.5 Standard Setting

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

- Valid – relevant to the standards for which competence/attainment is claimed
- Authentic – produced by the learners
- Current – sufficiently recent for assessors to be confident that the learner still has the same level of skills or knowledge
- Reliable – genuinely representative of the learner's knowledge and skills
- Sufficient – meets all the requirements of the standards in full
- This is the process in which it is determined if the minimum performance/achievement levels, required for each Grade/Topic, has been accomplished. The achievement levels are determined by the:
 - Topic's skills, knowledge, content and concepts
 - 6 cognitive levels
 - 4 thinking processes
 - 3 levels of difficulty

Evidence of this will be found in the instructions, activities, exercises, briefs, etc. of the lesson plans, assessment task plans and learner assessment evidence which officials must moderate.

It must be clear what learners should know and be able to do when they have reached each level/topic.

2.7.6 Quality Assurance

Designated officials must ensure the following are available as evidence and compliant:

Teacher training: all Dramatic Arts teachers must have official higher education training (FET) to offer the subject: minimum 3-year degree in Drama, PGCE as well as CAPS training.

Teacher plans: the design of the PATs must be of value and be fair, valid and reliable. Clear teaching, learning and assessment of topics (skills, content, knowledge and concepts) must be contained in each activity, exercise, instruction, brief, etc. These must be scaffolded from lower to middle to higher-order in terms of Blooms' Taxonomy.

2.7.7 Standardisation

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

2.7.8 Moderation:

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

3. LEARNER GUIDELINES

3.1 INSTRUCTIONS TO LEARNERS

Three PATs must be completed during the year, one per term. Each of the three PATs consists of a Written Section as well as a Performance Section. You must complete both and at all times integrate the theoretical and practical concepts, skills and content. Use these three PATs to select and prepare your three contrasting drama items for your end-of-year performance examination. **NOTE:** To select or replace an item a month before your final examination is not a good idea, the reason being that emotional and physical integration takes time. You need months to develop and integrate layers of understanding into a poem, etc.

Writing and theoretical conceptualisations, as well as higher-order thinking skills, take practice. Use the three writing/theoretical sections to ensure you know how to write down your thoughts, learning and experiences in a form that will achieve the aims, structure and form of a written examination.

3.2 PRACTICAL ASSESSMENT TASKA

ANNUAL PROGRAMME OF ASSESSMENT			GRADES 10 AND 11
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task • Written Section (25) • Performance Section (25)	Task 3: Practical Assessment Task • Written Section (25) • Performance Section (25)	Task 6: Practical Assessment Task • Written Section (25) • Performance Section (25)	Task 7: End-of-year examinations • Performance Examination (150)
	Task 4: Mid-year examinations • Performance Examination (150)		Task 8: End-of-year examinations • Written Examination (150)
	Task 5: Mid-year examinations • Written Examination (150)		

ANNUAL PROGRAMME OF ASSESSMENT			GRADE 12
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task • Written Section (25) • Performance Section (25)	Task 3: Practical Assessment Task • Written Section (25) • Performance Section (25)	Task 6: Practical Assessment Task • Written Section (25) • Performance Section (25)	DBE. Paper 1: NSC. Final National External End-of-year examination • Written Examination (150)
	Task 4: Mid-year examination • Performance Examination (150)	Task 7: Trail examinations • Performance Examination (150)	
	Task 5: Mid-year examination • Written Examination (150)	Task 8: Trail examination • Written Examination (150)	
		DBE: Paper 2: NSC Final National External Performance end-of-year examination • Performance Examination (150)	

JOURNAL	ESSAY	RESEARCH
<p>Learners: Make sure you know exactly what your teacher has briefed and instructed you to present. You should use the following processes when you write a journal.</p> <ol style="list-style-type: none"> 1. Collect 2. Analyse 3. Interpret 4. Reflect 5. Present information on your own personal practical skills' development journey. 	<p>Learners: Use the theoretical support material given to you by your teacher (textbook, classroom notes) to write the essay. Make sure you follow the guidelines and brief instructions set by your teacher. Use this PAT section to develop your essay-writing skills. Ensure your essay follows the basic format of an essay:</p> <ol style="list-style-type: none"> 1. Introduction 2. Body of knowledge 3. Conclusion 	<p>Learners: Collect additional outside source material to do independent research to enrich your understanding of the research brief and instructions. Make sure that you look at as many different sources as possible. The internet is only one option and is not always reliable. At all times be ethical in your research. Research requires:</p> <ol style="list-style-type: none"> 1. Use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

PERFORMANCE SECTIONS

Select and analyse one dramatic item for each PAT. Remember when you select your three items, they must be in sharp contrast with each other in terms of **contrasting genres/dramatic movements** and must be performed in **different dramatic styles**:

- **Genres and Dramatic Movements:**

African drama forms/Commedia dell Arte/Greek Theatre/ South African Theatre/Realism in the Theatre/Elizabethan Theatre/Epic Theatre/Poor Theatre/Theatre of the Absurd/Post Modern Theatre

- **Dramatic Styles:**

Poem/Monologue/Prose/Praise poem/Dramatised prose/Storytelling mime/Physical theatre/Movement/Mime

Each of the three Performance Sections of the PATs should be used by you to select, prepare and present your items for your end-of-year final external performance examination:

- Theme Programme OR
- Audition Programme OR
- Technical Theatre Programme.

Once you have performed your drama item, keep on developing and improving it throughout the year.

Theme/Audition Programme: (Any THREE of the drama forms below)

Monologue, poem, extract, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement, mime

Technical Theatre Programme

- Design (scenery/properties/lighting/sound/costume/make-up)
- Directing
- Film
- Stage management

3.3 EXAMPLE OF THREE CONTRASTING DRAMATIC ITEMS COMBINED IN A THEME-/ AUDITION PROGRAMME**EXAMPLE 1****THREE CONTRASTING PAT DRAMATIC ITEMS SELECTED FOR A THEME PROGRAMME****TITLE: *FATHERS*****Dramatic Item 1: Monologue****Source:** *Nothing but the Truth* by John Kani**Genre:** Realism. South African

Sipho, the father of Thando, tells her about his brother Themba, how he took things from Sipho and how he even took away Sipho's wife (Thando's mother).

The truth, the whole truth and nothing but the truth. That is what you've asked for.

When I was a little boy, I made myself a wire double decker bus. I spent four days non-stop at it. When I was finished, I drove it around for about three minutes and then Themba wanted it for himself. He cried. My father shouted at me. 'What's the matter with you? Give it to him. Can't you see he is crying?' I gave it to him. He wrenched it out of my hands. My fingers bled a little, because of the force with which he grabbed it from me. The wire cut my fingers. He drove it away. I watched him go with a piece of my heart and love for my wire bus. Themba had a lot of toy cars my father bought for him to town. He did not need the wire bus. He took it because it was mine. It lasted for a day or two. The last time I saw it, it was smashed. Themba was driving it on the street, a bakery van surprised him, he ran off, leaving my bus on the road, the van smashed it flat. I was so angry. I wanted to kill him. My mother was angry with me. It was nothing. Just a bus made of wire. Funny. I have never forgotten that wire bus. I can still see it. Very clearly, in my mind.

The truth, the whole truth and nothing but the truth. That is what you've asked for.

I came home early from work one day. I wasn't feeling well. I had the flu. My head was pounding. When I got there, I opened the kitchen door with my own keys. The radio was playing too loud. The radio was right here on this sideboard. I turned the volume down. Then I heard your mother laugh. I went towards her, looked into the bedroom and there they were. On my bed. Both naked and making love. They both looked up as if they were feeling my presence. Your mother screamed. Themba dropped his face into the pillow in total shame and shock. I walked out. I did not say a word. I just kept walking and walking. When I came back they were both gone. I never saw them again.

No more! It's payback time. The taking stops right here and now. I want everything back, Themba. I want my wire double decker bus now. I want it back. It was mine. I want my wife back. She was mine. She loved me, not you. Do you hear me. I want my daughter back. She is mine. She's my baby, not yours. She is the one thing you cannot take away from me. Not even now. Thando is mine.

FIRST SHORT LINK**Dramatic Item 2: Poem****Title:** 'Daddy' by Sylvia Plath

Daddy, I have had to kill you.
You died before I had time——
Marble-heavy, a bag full of God,
Ghastly statue with one gray toe
Big as a Frisco seal

I have always been scared of *you*,
With your Luftwaffe, your gobbledygoo.
And your neat mustache
And your Aryan eye, bright blue.
Panzer-man, panzer-man, O You——

You stand at the blackboard, daddy,
In the picture I have of you,
A cleft in your chin instead of your foot
But no less a devil for that, no not
Any less the black man who

Bit my pretty red heart in two.
I was ten when they buried you.
At twenty I tried to die
And get back, back, back to you.
I thought even the bones would do.

But they pulled me out of the sack,
And they stuck me together with glue.
And then I knew what to do.
I made a model of you,
A man in black with a Meinkampf look

If I've killed one man, I've killed two——
The vampire who said he was you
And drank my blood for a year,
Seven years, if you want to know.
Daddy, you can lie back now.

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always *knew* it was you.
Daddy, daddy, you bastard, I'm through

SECOND SHORT LINK

Dramatic Item 3: Blank Verse

Title: *King Lear* by Shakespeare

Genre: Elizabethan

Goneril hates her father and plots to get him and his knights and servants out of her castle.

(Goneril speaking to herself)

My father struck my gentleman for chiding his fool!
By day and night he wrongs me! Every hour
He flashes into one gross crime or other
That sets us all at odds. I'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting,
I will not speak with him.

(King Lear enters, Goneril changes her mind and addresses him)

Not only, sir, this your all licenced fool,
But other of your insolent retinue
Do hourly carp and quarrel, breaking forth
In rank and not-to-be endured riots. Sir
I had thought, by making this well-known unto you,
To have found a safe redress, but now grow fearful,
By what yourself, too, late have spoken and done,
That you protect this course, and put it on
By your allowance;
Come, sir,
I would you would use of that good wisdom
Whereof I know you are fraught, and put away
These dispositions that of late transform you from what you rightly are
I do beseech you to understand my purposes aright.
As you are old and reverend, you should be wise.
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd, and bold
That this our court, infected with their manners
Shows like a riotous inn
The shame itself doth speak
For instant remedy

EXAMPLE 2**THREE CONTRASTING PAT DRAMATIC ITEMS SELECTED FOR A THEME PROGRAMME****TITLE: STOP ABUSING ANIMALS****Dramatic Item 1: Prose****Title:** *Elephant of Africa***Genre:** Realism and physical theatre (physically interprets the extract via body language, use of facial expression, use of movement dynamics (force/energy/weight/direction, etc.) – South African**Author:** Nicholas Ellenbogen

The spirit Guardian tells the audience about the elephant skull in a grove of sneeze wood¹ in Mozambique. The opening setting is a grove of trees in the bush, it has the old bones of an elephant scattered around, the tusks still lie loose in the skull.

He takes a crouched position behind the elephant's skull, with tusks.

Guardian:

While we stand as guardians over this elephant bull's last physical remains, in five, maybe ten years, his tusks will have turned to dust. Only his skull will remain. Who then will tell the world of his power, of his victories, of his will to survive. Who will talk of his great journey across the landmines of Africa, to come to this place, to die here, in these sneeze woods. You (*to the audience*) must know his story, go into the world and sing his praises. Then people might care about the dying herds of Africa.

As a pup, the elephant loved to play. His cousins feared him. Already, where your peers boasted tusks like little white thorns piercing through their gums, your tusks were a full two feet and thick. So much wisdom on such young legs.

The District Commissioner was the first to strike the blow against the elephant. He came out from England.

DC to the Guardian: 'He was a cunning bastard! Do you remember how pink he burnt in the African sun?'

Guardian to the DC: 'Why did you come to Africa?'

DC: It was the land of opportunity. India was too far and already under colonial control. There were a couple of problems. We had to sort out a couple of problems. The lions and elephant were a big problem. I literally had to shoot hundreds myself. But there were too many to kill them all, and I found that when we killed the old cows, they stopped moving around so much, and got lost. They stopped migrating. I was the first to see the courage of the young bull.'

Guardian: 'Yes, you saw his courage as he stood watching while you massacred the herds.'

Guardian to audience: Over the years the DC hunted him with his guns. He evaded the DC for many years. But the many years made him old. So old he could barely lift his legs.

DC: 'I caught a glimpse of the old bugger coming out of the river, he could hardly drag his great tusks clear of the ground. As usual he scented me, vanished like a ghost. But I've got him now, he's too weak to climb out of here. One shot into the temple and it's over. Should come as a relief. My God I smelt him even before I saw him. When he lifted me, it was really very gently. He tossed me like a rag doll. Landed on my face but I couldn't get up, I couldn't feel my legs. I'd lost my gun and as he towered above, I knew the victory was his. His trunk worked over my face, then on over my chest. Why didn't he finish it? The tips of his great tusks brushed the earth inches from my stomach. Then his trunk snaked behind my back touching my spine. He blew hot air and I knew my back was broken. He turned and walked away. He walked to this ancient sneeze wood to die. He goes no further.'

Dramatic Item 2: Poem**Title: 'Rhino Warrior'****Genre: Realism South African****Author: Anne Moth Warrior**

I wear black for the rhinos killed and maimed
For what men do they should be ashamed
They take the lives of creatures wild and free
For God's sake will you listen, leave them be

I wear black for the orphans left behind
Because of cruelty caused by some of mankind
The babies left behind, they have no mums
Evil men shot and killed them with their guns

I wear black for the stupidity of man's greed
The ones who plant the ever-growing evil seed
Saying horn so good, it'll make you strong
If only people listened because it is so wrong

When all the rhinos are allowed to thrive and live
For that wonderful day my very soul I'd give
Until that day the clothes on my back
Will have no colour, I'll be the wo/man dressed in black

Dramatic Item 3: Monologue**Title: *Abattoir*****Genre: Agit prop/Realism****Author: Unknown**

Listen to me. If I had been a pig in the wild I would have liked nothing better than to stick my snout in the dirt and root. I would have taken mud baths to cool myself. And oh, how I would have roamed, for miles. Sniffing, sniffing and sniffing for food. Exploring everywhere.
But I spent my life confined on a factory farm. I wasn't even viewed as an animal by the people there. No, I was a meat-producing, piglet-making machine without any feelings.

I was weaned from my mother at two weeks old and became a breeder like her. This meant that I was put in a cage so small that it was impossible for me to move around. I just wanted out. I wanted to be free. The boredom was terrible. I'd bang my head on the cage door, but that did no good. I'd finally just give up.

After giving birth, it was even worse. I was placed in an even smaller crate while my piglets nursed. Over and over again, either pregnant or nursing, I was always caged.

Other pigs are put into concrete cells called fattening pens, each holding about a dozen pigs. Of course, the pigs act out in their boredom and frustration and try to bite one another. The factory farmers answer to this is to cut off their tails, cut off the ends of some of their teeth and punch bits out of their ears.

Of course, we all had to die at some point. When I had stopped giving them enough piglets, my time had come for slaughter. A quick and painless death would have been a blessing to me. But that was not to be. I was packed into a hot truck with so many other pigs, crammed together, shocked with an electric prod. We were frightened, angry, biting at each other, trying to get out, looking for escape where there was none. And then the long ride, the heat unbearable. Many of us died, right there in the truck. What a hellish ride!

How can I explain to you what I saw and heard and smelled at the slaughter house? Do you have any idea of the horrors there? I watched my brothers and sisters and my children being killed. I saw them struggle and heard their cries for help and I saw the workers brutalize them in their impatience. I saw their blood splashed all over the place!

When it was my turn, a worker put a captive bolt pistol to my head to stun me. But I struggled and the bolt missed its mark. I was still conscious when my throat was slit. My last sensations were feeling the blade of that knife and hearing the coarse laugh of the man who used it on me.

3.4 ASSESSMENT/MODERATION RUBRICS/TOOLS

WRITTEN SECTION:

An assessment tool/rubric is provided for the journal, essay and research tasks.

PERFORMANCE SECTION: (Acting and Technical Candidates)

An assessment tool/rubric is provided for the extract, poetry, prose, monologue, movement, design, directing, film and stage management.

Teachers should provide each learner with a copy of the relevant rubric and facilitate understanding of the criteria and levels of achievement with the learners prior to the execution of tasks. As part of the practice of assessment for learning, samples of good practice with a clear indication of 'where, why, how and what' marks were awarded could be provided.

3.5 ABSENCE OR NON-SUBMISSION OF TASKS

Absence or non-submission of PATs will result in an INCOMPLETE mark.

Only if a valid medical certificate is presented the day the learner returns to school, can another deadline for handing in or performing the PAT be decided on by both the teacher and the learner.

3.6 REQUIREMENTS FOR PRESENTATION

See the list of Minimum Resources; Facilities, Equipment, LTSM, Timetabling, etc. that should be in place before the PATs are taught, implemented and assessed. These resources should be available to the teacher and the learners to complete the three PATs.

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

3.7 TIMEFRAMES

Teachers:

Teach, administer, assess and record and report on one PAT per term 1, 2 and 3.

Communicate in writing, exact, non-negotiable dates for handing in or performing the PATs.

Learners:

Ensure you follow the assessment brief and instructions. Hand in, or perform your PAT on time to ensure you achieve a mark.

3.8 DECLARATION OF AUTHENTICITY

Practical tasks are not limited to a performance. The PAT tasks (1, 3, and 5) are a preparation for your mid-year, trial and end-of-year written and performance exams. Integrate the theory aspect of the PAT with the practical aspect.

Engage in planning, preparation, research, skills building and reflection before you hand in your essay, research task or assignment.

Rehearse your performance items until you can perform fluently and with confidence. Use these smaller opportunities to lay a foundation for your later theoretical and practical exam work.

Learners will be required to answer practical-based questions in their final written paper.

DECLARATION OF AUTHENTICITY

This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.

Learner name and surname:

Date:

I declare that the attached PRACTICAL ASSESSMENT TASK is all my own work and does not include any work completed by anyone other than myself. I have completed this Task in accordance with instructions and within the stipulated time limits

Learner signature:

Date:

Teacher confirmation

On behalf of (centre name),
I confirm that the above-mentioned learner, to the best of my knowledge, is the sole author of the completed assignment attached and the assessment has been completed under the required conditions.

Teacher signature:

Date:

Principal signature:

Date:

4. LIST OF RESOURCES

The subject Dramatic Arts, like other subjects, requires specific resources for effective teaching, learning, presentations and performances to be achieved. Due to the fact that the subject is included on the designated list for higher education, officials from the Department of Basic Education have a responsibility to ensure that there is an informed and committed approach and that the minimum requirements are in place to ensure integrity in the teaching and learning of the subject.

It is important to note that these resources need not be expensive or elaborate. It is equally important that if a school is not able to provide these subject-specific resources, the subject should preferably not be offered. Learners will be disadvantaged if resources such as the DBE-screened textbook, the prescribed play texts, chairs, a reasonably functional space/room for practical work are not available. (The DBE, through the annual norms and standards, makes provision for minimum resources to be purchased for all the subjects offered by a school. The school management committee or the equivalent of this body is tasked to ensure every subject's needs are met.) In November/December of the previous year teachers should ensure that the following basic resources are in evidence in the Dramatic Arts classroom for a functional start to the new year.

4.1 HUMAN RESOURCES

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

- Bachelor of Arts (Drama)
- Bachelor of Education (Drama)
- Licentiate in Drama Teaching, Trinity College
- Diploma from LAMDA
- Or any other officially accredited, 360-credit qualification in Drama
- In addition to all of the above, a one-year post graduate certificate in teaching or diploma in training.

Note the following is NOT an appropriate or sufficient qualification to teach Dramatic Arts at FET level:

- The creative arts teacher
- An actor/actress
- A drama enthusiast
- The English language teacher
- The dance teacher
- A GET qualification

4.2 LTSM: EQUIPMENT AND FACILITIES

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

- A double-volume classroom, or an open space (as in a hall)
- 4 x wooden blocks/cubes/plastic crates/chairs or an alternative affordable equivalent (ensure that if plastic crates or chairs are used that they are strong enough to bear the weight of performers)
- 4 x flat screens/hanging cloths/cardboard boxes or an affordable alternative
- 4 x stage steps or an alternative affordable alternative
- Tables and chairs serve as décor pieces
- The following are not prerequisites, but would be advantageous: a stage, lighting and sound facilities

4.3 LTSM: REFERENCE

- 1 x DBE screened textbook per learner
- 1 x DBE screened textbook per Dramatic Arts teacher
- 3 x play texts, 1 for each of the selected genres; 3 x per learner
Photo copies of any of the above are **illegal** and can subject the school to lawsuits by publishers, textbook writers and playwrights
- 1 x workbook per learner
- 1 x file/box for the teacher to safe keep planning and administration for moderation
- 1 x file/box for the teacher to safe keep learner assessment evidence for moderation
- 1 x black T-shirt/comfortable top + black long pants + shoes for learners' practical work
- Field trips. 1 x per term to a professional play/drama
- The following is not a prerequisite, but would be beneficial: A DVD of a professionally staged performance of a play text in each of the genres and dramatic movements. The learners have to demonstrate understanding and applied competence in e.g.
 - Commedia dell' arte *Scapino* by Moliere
 - African Drama Forms
 - Greek Theatre: *Antigone* by Sophocles
 - South African Theatre; any works/workshop play
 - Elizabethan Theatre: *Romeo and Juliet* by William Shakespeare
 - Realism: *Have you seen Zandile* by Gina Hlope
 - Epic Theatre: *Caucasian Chalk Circle* by Bertolt Brecht
 - Theatre of the Absurd: *Waiting for Godot* by Samuel Beckett
 - Post-Modern Theatre: *Top girls* by Carol Churchill
 - South African Theatre Pre-1994: *Woza Albert!* by M Ngema, P Mtwa, B Simon
 - South African Theatre Post-1994: *Missing* by Reza de Wet

4.4 ARTICULATION WITH GET

The teacher teaching drama in creative arts should ensure learners in Grades 8 and 9 receive a solid foundation in the concepts: skills, knowledge and content of Drama. At the end of Grade 9 it is suggested that interviews and auditions be held to ensure only learners who are disciplined, hardworking, interested, committed and have potential are selected for FET Dramatic Arts. Ensure that the class ratio for Grade 10 is as per the provincial set norm. If Drama classes are too full injuries may occur and the interested and hardworking drama learners may be disadvantaged because they will not receive the dedicated one on one teaching required for drama.

4.5 TIMETABLING

Timetabling for Dramatic Arts requires a minimum of 4 hours per week during school time and one hour after school. This hour ration is applicable to Grades 10, 11 and 12 respectively. Additional time is essential after school hours for completion of the PATs, remediation, enrichment, rehearsals, performances and field trips to view drama performances.

5. CONCLUSION

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

6. STANDARDISATION/ASSESSMENT/DEBRIEFING/MODERATION TOOLS**WRITTEN TASKS: GUIDELINES FOR NATIONAL STANDARDISATION**

ANNEXURE A: JOURNAL
ANNEXURE B: ESSAY
ANNEXURE C: RESEARCH

WRITTEN TASKS: ASSESSMENT TOOLS: RUBRICS

ANNEXURE D: JOURNAL
ANNEXURE E: ESSAY
ANNEXURE F: RESEARCH

THEME/AUDITION PROGRAMME: ASSESSMENT TOOLS: RUBRICS

ANNEXURE G: EXTRACT
ANNEXURE H: SCENE
ANNEXURE I: MONOLOGUE
ANNEXURE J: MOVEMENT
ANNEXURE K: POETRY
ANNEXURE L: PROSE

TECHNICAL THEATRE PROGRAMME: ASSESSMENT TOOLS: RUBRICS

ANNEXURE M: FILM MAKING
ANNEXURE N: DESIGN
ANNEXURE O: DIRECTING/THEATRE MAKING
ANNEXURE P: STAGE MANAGEMENT

DEBRIEF OF THE PATs PERFORMANCE SECTIONS

ANNEXURE Q: QUESTION STEMS

ASSESSMENT/MARKING AND MODERATION: GOOD PRACTICE

ANNEXURE R: PRINCIPLES

MODERATION TOOL

ANNEXURE S: TEMPLATE FOR INTERNAL SCHOOL AND PROVINCIAL MODERATION

WRITTEN TASKS: GUIDELINES FOR NATIONAL STANDARDISATION**ANNEXURE A**

STANDARDISATION	JOURNAL (PAT and Performance Examination)
1	<p>INSTRUCTIONS or briefs from the teacher for the journal entries must be:</p> <ul style="list-style-type: none"> Given to learners before the journal entry (PAT 1 written component). The Performance Examination Journal is a continuation of multiple entries of all the practical components as the candidate prepares and performs in activities from all topics in CAPS. Based on the rubric criteria on what the learners should include in their journals Based on the CAPS Topics Content: skills, knowledge and values, the PATs: Written and Performance Sections as well as the Performance Examinations Sensitive to gender, inclusivity, culture, class, race and religion
2	<p>KNOWLEDGE, skills and attitudes:</p> <ul style="list-style-type: none"> The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts must be understood and applied in an integrated manner
3	<p>FORMAT of the journal:</p> <ul style="list-style-type: none"> PAT 1 entry: This is a once-off task that will be marked at the end of term 1. The mark will be recorded as PAT 1: Journal. Performance Examination entries: The journal is a book of continuous entries made during the whole year in preparation for the Performance Examinations.
4	<p>CONTENT of the journal:</p> <ul style="list-style-type: none"> NOTE: There are two different journal formats: <ul style="list-style-type: none"> The first journal is for the written component of the PAT The second journal is a continuous range of entries commenting on the preparation towards the Performance Examination This STANDARDISATION section focuses on the first one: the once-off crafted journal entry for the PAT: Written Section. The journal is used to record the classroom teaching, to reflect in a meaningful way on the learning and to provide proof of the continuous improvement and development of the learner. There are generally three phases a learner engages with when he/she makes journal entries: <ul style="list-style-type: none"> Phase 1: the learner records/pastes in the Dramatic Item they are working on and comments on the skills, knowledge and values found in this item, e.g. poem, essay. Phase 2: the learner reflects on their achievement of skills, knowledge and values. Phase 3: the learner will commit to what needs to improve for future performance items and writing. Integration of practical experiences and theoretical material should be evident in the journal. The purpose of the journal is to reflect on the learning already achieved and yet to be achieved. The entries must demonstrate a gradual and incremental creative process being explored as well as achievement of skills and knowledge. Dramatic Arts terminology should be used in the writing of the assignment. Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the journal. Specialised language, in the case of African Drama Forms and Traditions, should be adhered to. The journal is an academic document and must focus on critical, creative and problem-solving thinking skills rather than scrap-booking techniques. A neat presentation is required. The journal must also serve as a vehicle to improve language skills as part of its self-development purpose. Different types of writing must be included: <ul style="list-style-type: none"> Factual (knowledge e.g. Theatre History) Descriptive (process knowledge through description e.g. costume, sets) Analytical (analysis, e.g. theme, character.) Reflective (evaluation, e.g. own and peer critique) Procedural (creative process, e.g. staging process) Annotated drawings, diagrams, etc.
5	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> <i>See the Annual Programme of Assessment.</i> Performance Assessment Task mark or the Performance Examination mark (the latter in the case of a learner being unable to perform). Assessment rubric is given to learners as part of the brief or instruction. Marks are allocated according to the achievement of criteria reflected in the assessment rubric. PAT 1: 25 marks awarded to the Written Section OR Performance Examination: 150 A candidate will be awarded a mark out of 150 for continuous reflexive thinking and writing of multiple entries about the preparation towards the Performance Examination, from term 1 to 4 (internal Grades 10 and 11) at the end of term 4 and from term 1 to 3 (external Grade 12) at the end of term 3

ANNEXURE B

STANDARDISATION		ESSAY
TEACHERS: <ul style="list-style-type: none">• Use these guidelines to ensure national standardisation of the essay.• Attach these guidelines to the Assessment Task Plan.• Use these guidelines to ensure the following is covered:		
1	BRIEF WITH INSTRUCTIONS TO THE LEARNER <ul style="list-style-type: none">• Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task .State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated.• Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner• Use clear and unambiguous instructions; suitable terminology, e.g. analyse/describe/compare/evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb• Ensure the essay topic gives direction and guidelines to scaffold learner understanding and interpretation.• Clarify the:<ul style="list-style-type: none">○ Format○ Purpose and content○ Sources available○ Scope and limitations○ Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality• Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion.• Provide an exact, non-negotiable date for the deadline of submission of the PAT.	
2	FORMAT <ul style="list-style-type: none">• Should be a formal structure, e.g. write in paragraphs, use core ideas.• Should consist of an Introduction, Main body of knowledge and a Conclusion/Summary.• The length and weighting may be guided by the following: ± 1 page; approximately ± 250 words.	
3	PURPOSE AND CONTENT The Essay should: <ul style="list-style-type: none">• Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s)• Reflect in a meaningful manner, on classroom teaching and provide proof of the continuous development of the learner• Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes)• Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material)• Use Dramatic Arts terminology (the language of drama) in all written presentations• Adhere to, and explain, specialised language in the case of indigenous knowledge systems• Prepare for the Performance component of the PAT	
4	SOURCES <ul style="list-style-type: none">• Base the content of the essay on the CAPS Broad Topic(s) and their respective Topic(s).• Use, critically reflect on, and creatively apply the textbook, play texts, classroom notes and practical work.	

ANNEXURE C

STANDARDISATION	RESEARCH
TEACHERS:	
<ul style="list-style-type: none"> • Use these guidelines to ensure national standardisation of the research. • Attach these guidelines to the Assessment Task Plan. • Use these guidelines to ensure the following is covered: 	
1	BRIEF WITH INSTRUCTIONS TO THE LEARNER <ul style="list-style-type: none"> • Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task. State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated. • Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner • Use clear and unambiguous instruction; suitable terminology, e.g. analyse/describe/compare/evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb. Clarify the: <ul style="list-style-type: none"> ○ Format, Purpose and Content ○ Sources available ○ Scope and limitations ○ Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality • Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion. • Provide an exact, non-negotiable date for the deadline of submission of the PAT
2	FORMAT May be any of the following options: <ul style="list-style-type: none"> • Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion/summary). • A minimum of ± 300 words which is approximately 2 pages • Oral presentation, substantiated by written material (notes, brainstorming, etc.), 3–5 minutes per learner • Forum discussion/debate and accompanying script (15 minutes per group of 5) • Media: Film clips/video/TV inserts/radio/newspaper clips: 3–5 minutes • PowerPoint presentations: 3–5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models (of stage types, set designs, décor, props, costumes) with accompanying written evidence • Collage, mixed media or montage
3	PURPOSE AND CONTENT The research should: <ul style="list-style-type: none"> • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect, in a meaningful manner, on the teaching and provides proof of the continuous development of the learner • Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes). By extension focus on not just providing a range of questions with cognitive levels of difficulty and complexity, but show, in a transparent way, to learners the ways of thinking and 'Habits of Mind' behind the construction of questions and their narrative. • Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all presentations • Adhere to and explain specialised language in the case of indigenous knowledge systems • Prepare for the performance component of the PAT
4	SOURCES <ul style="list-style-type: none"> • Base the content of the Research on the CAPS Broad Topic(s) and their respective Topic(s). • Use, critically reflect on, and creatively apply the textbook, play texts, classroom notes and practical work. • Investigate a wide variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc.). • Select and use a minimum of two sources (NOT more than one internet source). • Reference all the sources investigated and used. • Use the Oxford reference system. • Do not plagiarise. • Apply ethical use of sources including oral interviews from ethnographic studies and 'insider views' arising from indigenous knowledge systems. • Teachers investigate the internet addresses and hard copy sources provided by the learners, to ensure all sources were applied ethically.

ANNEXURE D

JOURNAL		ASSESSMENT TOOL				RUBRIC
LEVEL	1	2	3	4	5	
MARKS	0–9	10–19	20–29	30–39	40–50	
DESCRIP-TORS	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIOUS ACHIEVEMENT	
Record	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements lacks detail and accuracy.	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is limited.	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is accurate without insight.	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is detailed, comprehensive with insight.	Recording of skills, knowledge, values, techniques, exercises and dramatic/theatrical elements is outstanding and displays a high degree of insight.	
Content Reflection	Reflection lacks critical thinking. Superficial connections are made with skills, knowledge, content and concepts.	Reflection demonstrates limited critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Minimal connections made through explanations, inferences, and/or examples.	Reflection demonstrates a sufficient degree of critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates high degree of critical thinking in applying, analysing, and/or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates an excellent degree of critical thinking in applying, analysing, and evaluating made with skills, knowledge, content and concepts. Insightful and relevant connections made through contextual explanations, inferences, and examples.	
Personal Growth	Conveys inadequate evidence of reflection on own work. Personal growth and awareness are not evident and/or demonstrates a neutral experience with negligible personal impact. Underdeveloped with inferences, examples, personal insights and challenges, and/or future implications are overlooked.	Conveys limited evidence of reflection on own work. Demonstrates less than adequate personal growth and awareness through a few or simplistic inferences made, examples, insights, and/or challenges that are not well developed. Minimal thought of the future implications of current experience.	Conveys evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong and insightful evidence of reflection on own work. Demonstrates significant personal growth and awareness of deeper meaning through inferences made, examples, well developed insights, and substantial depth in perceptions and challenges. Synthesizes current experience into future implications.	
Thinking, Inquiry and Exploration	Expresses few ideas, with limited support with relevant evidence or rationales. Critical, creative and problem solving thinking is limited and simplistic.	Expresses some ideas, supported by relevant evidence or rationales. Critical, creative and problem solving thinking is adequate.	Expresses most ideas, supported by relevant evidence or rationale. Critical, creative and problem solving thinking is comprehensive and offers many insights.	Expresses ideas, supported by relevant evidence or rationale. Critical, creative and problem solving thinking is comprehensive and offers many insights.	Expresses many ideas, supported effectively by relevant evidence or rationales. Critical, creative and problem solving thinking is highly developed and offers creative insights.	
Creative Application	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is limited and simplistic.	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is adequate with some insight.	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with insight.	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with a high level of insight.	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, a highly insightful understanding of the relationship between these components.	

ANNEXURE E

ESSAY		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding achievement	80–100	Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.	
Meritorious achievement	70–79	Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.	
Substantial achievement	60–69	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation.	
Adequate achievement	50–59	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant 'dramatic' references. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion.	
Moderate achievement	40–49	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion.	
Elementary achievement	30–39	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion.	
Not achieved	0–29	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

ANNEXURE F

RESEARCH		ASSESSMENT TOOL	RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS	
Outstanding achievement	80–100	Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references and/or film clips. Insightful, fluent, observation and knowledge powerfully expressed. If models or mixed media are used they are well executed and compliment the research.	
Meritorious achievement	70–79	Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references and/or film clips. Shows insight, observation and knowledge well expressed. If models or mixed media are used they complement to the research.	
Substantial achievement	60–69	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and/or film clips. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation. If models or mixed media are used they link to the research.	
Adequate achievement	50–50	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references and/or film. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion. If models or mixed media are used they are not always supported by the research.	
Moderate achievement	40–49	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion. Any models or mixed media used are not well executed or particularly relevant.	
Elementary achievement	30–39	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion. Unlikely to have a supporting model, any mixed media will be poorly executed.	
Not achieved	0–29	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

THEME/AUDITION PROGRAMME: ASSESSMENT TOOLS: RUBRICS**ANNEXURE G**

EXTRACT (PROSE)		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.	
Under-standing of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation of the given circumstances.	
Vocal character-isation	The learner demonstrates an understanding of the elements of voice work and to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.	
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical character-isation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.	
Stage sense – use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of others, and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/She is consistently self-conscious, upstages others, uncertain and moves often without motivation.	
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or may react inappropriately in some moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or their emotional choices are entirely inappropriate.	

ANNEXURE H

EXTRACT (SCENE)		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.	
Interaction – listening	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.	
Development of relationship	The learner demonstrates an understanding of his/her character's status in relation to the other characters in the scene and he/she allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating his/her character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of their character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.	
Believability	The learner is believable at all times within the context of the scene or play.	The learner is believable in some moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.	
Structure of scene	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or high point to the scene.	The scene does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.	
Creation of appropriate genre/style	The learner demonstrates the ability to interpret genre and style appropriately and to fulfill the demands of the genre/style in such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.	
Impact of scene	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.	

ANNEXURE I

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the monologue and does not show evidence of thought, planning and rehearsal.	
Understanding of monologue	The learner demonstrates an exceptional understanding of the monologue as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the monologue, his/her character and motivation.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the monologue, his/her character and motivation. There is complete misinterpretation on the basis of the given circumstances.	
Vocal characterisation	The learner demonstrates a clear understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.	
Vocal clarity	The learner speaks distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the character.	
Stage sense — use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (NOTE: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious is uncertain and moves often without motivation.	
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or she/he may react inappropriately at certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is unconvincing, or his/her emotional choices are entirely inappropriate.	

ANNEXURE I (continued)

MONOLOGUE		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to convey the character meaningfully to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and conveying the character meaningfully to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.	
Interpretation of character	The learner interprets the character intelligently, making choices which are effective and appropriate, based on his/her knowledge of the play from which the monologue comes.	The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a lack of understanding of the given circumstances of the play.	The learner is unsuccessful in interpreting the character, he/she makes completely inappropriate choices, which are not effective and there is evidence of misunderstanding of the given circumstances of the play.	
Relationship to listener	The learner demonstrates the ability to create the invisible listener through visualisation or, if appropriate, through using the audience as this listener. S/He demonstrates an understanding of his/her character's status in relation to the listener and his/her possible responses to what is being said throughout the monologue.	The learner is partially successful in creating the invisible listener through visualisation or through using the audience as the listener. There is some understanding of his/her character's status in relation to the listener, but little sense of what responses there are.	The learner is unsuccessful in creating the invisible listener through visualisation. There is little understanding of his/her character's status in relation to the listener or what their possible responses may be.	
Believability	The learner is believable at all times within the context of the monologue.	The learner is believable in some moments within the context of the monologue.	The learner is seldom believable within the context of the monologue.	
Structure of monologue	The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.	
Rhythms/ Shape of monologue	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.	The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.	
Creation of appropriate genre/style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfill the demands of the genre/style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.	
Impact of monologue	The monologue is memorable, effective and engaging.	The monologue has some memorable, effective, engaging moments, but these are inconsistent.	The monologue has few or no memorable, effective, engaging moments.	

ANNEXURE J

MOVEMENT	ASSESSMENT TOOL			RUBRIC
MARKS	66–100	30–65	0–29	
ASSESSMENT CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Practical/ Performance Skills 1. The ability to understand and use a range of movements, choreographic styles and processes.	The learner uses a wide range of movements to create sequences and is able to understand and use various styles and processes. The learner shows a good understanding of the use of space, time and dynamics.	The learner is able to use a good range of movements to create sequences and shows an understanding of styles and processes of movement forms.	The learner is able to use a limited range of movements to create sequences and shows little understanding of the use of space, time and movement dynamics.	
2. The ability to show competence and confidence in movement performance so that ideas are understood.	The learner performs clearly and confidently so that the movement ideas are understood by those watching.	The learner is able to perform ideas quite well so that his/her movement ideas are understood.	The learner is able to perform some movement ideas clearly and now needs to develop more confidence when showing his/her work to others.	
Experimentation (Development and realisation of ideas) 1. The ability to use a variety of stimuli, accompaniments and movement styles to create sequences.	The learner uses a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.	The learner is beginning to use some stimuli and accompaniments with confidence to create simple sequences and is developing a range of movement styles.	With help the learner can use some stimuli and accompaniments to create simple sequences. The learner is able to use simple movement styles to complete an item.	
2. The ability to extend and develop an idea from the original stimulus and to try out ideas and select and reject them with reason and confidence in order to complete a task.	The learner is able to develop a simple idea into a complex sequence making clear decision about his/her work. The learner can explain his/her reasons for selecting certain movements with confidence and use movement vocabulary to explain what he/she means.	With increasing confidence the learner is able to develop an idea, trying out and choosing movements in order to complete the item.	With help and encouragement the learner is able to develop a simple idea trying out and choosing movements that he/she feels fit the item.	
Critical Awareness 1. The ability to make analytical comments which helps improve the structure and performance of own and others' work.	The learner is able to make detailed and analytical comments about movement work that lead to improvements in structure and performance.	The learner is able to make comments that help to improve his/her own and other people's work.	When prompted the learner can make comments on movement work his/she has done to help improve the work.	
2. The ability to compare and contrast the work of different movement styles.	The learner can see and make subtle connections and comparisons between a variety of movement styles and is able to describe clearly what he/she means.	The learner is able to make connections between different movement works and styles	The learner is able to see obvious connections between different movement works with help and encouragement from the teacher.	
3. The ability to understand the difference between objective judgments and personal preference when creating, using and watching movement forms.	The learner shows a clear understanding of movement forms and structure through the comments and vocabulary he/she uses. The learner is aware of his/her own preferences in movement and is able to withhold them or use them appropriately.	The learner is able to talk about movement using appropriate words and is beginning to be aware of his/her own movement preferences.	With prompting the learner can talk about why he/she likes a movement item using words to describe the movement content (e.g. line, shape, rhythm, dynamics, etc.)	
Personal and Social Skills 1. The ability to work co-operatively as a member of a group, sharing ideas so that the task is completed.	The learner works co-operatively as a member of a group and contributes and shares many ideas with the group.	The learner usually works co-operatively with other people contributing some ideas to the work of the group.	The learner can sometimes work co-operatively with other people sharing some ideas in order to help complete a group task.	
2. The ability to work at developing an idea and organising work independently.	The learner is very well organised and is able to develop ideas successfully on his/her own	The learner is able to organise his/her work and can develop simple ideas on his/her own.	The learner can develop and complete some items of work on his/her own with help and encouragement from the teacher.	
3. The ability to sustain focus and effort through all stages and kinds of work.	The learner remains interested in the task through all the stages of development and works hard even when the task is challenging.	The learner is usually able to keep working on an idea from beginning to end.	The learner is sometimes able to keep working on an idea from beginning to end when helped and encouraged.	




ANNEXURE K

POETRY		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal.	
Under-standing poem	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.	The learner demonstrates some understanding of the poem and his/her interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the poem and his/her interpretation is not appropriate or justified.	
Expression of meaning	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and tone. S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the poem. The meaning is not unclear or inexpressively conveyed.	
Vocal expressive-ness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is unsuccessful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical work	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem.	The learner chooses movement or stillness which is inappropriate to the poem OR there is little or no control over his/her physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.	
Emotional connection	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate.	
Creation of appropriate mood	The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.	The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.	
Use of poetic devices	The learner demonstrates a mastery of the poetic devices inherent in their poem, including utilisation of pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.	Not all poetic devices are handled with mastery.	Poetic devices are not well handled.	
Impact of poem	The learner's presentation is memorable, effective and engaging.	The poem has some memorable, effective, engaging moments, but these are inconsistent.	The poem has few or no memorable, effective, engaging moments.	

ANNEXURE L

PROSE		ASSESSMENT TOOL		RUBRIC
MARKS	66–100	30–65	0–29	
CRITERIA	ACHIEVED WITH MERIT	ACHIEVED	PARTIALLY ACHIEVED	
Preparation	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the piece of prose and does not show evidence of thought, planning and rehearsal.	
Understanding of piece of prose	The learner demonstrates an understanding of the piece of prose and his/her interpretation is appropriate and justified.	The learner must demonstrate some understanding of the piece of prose and his/her interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the piece of prose and his/her interpretation is not appropriate or justified.	
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and tone. S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is unclear and lacks expression.	
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to him/her and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	
Vocal clarity	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.	
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to his/her interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness are not always appropriate to the piece of prose OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness which is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension. There is little or no evidence of creativity and expressiveness in the use of body.	
Dramatisation as performance piece	The learner uses original, effective theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.	
Use of appropriate narrative techniques	The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intonasi telling, fairy tales or myths) S/He uses appropriate techniques in his/her performance, including: third-person narration, character creation, use of song or chant etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of his/her story.	
Creation of appropriate mood/style/genre	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood/style/genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.	
Impact of prose piece	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.	

TECHNICAL THEATRE PROGRAMME: ASSESSMENT TOOLS: RUBRICS

FILM MAKING	PRODUCTION PHASES AND TASKS	CHECKLIST
PAT 1	PAT 2	PAT 2
		
[Source: https://rb.qv/ik6zii]	[Source: https://rb.qv/nkstta]	[Source: https://rb.qv/lscuw8]
<p>The pre-production phase is the planning process of every task before production begins</p> <ul style="list-style-type: none"> Select a script (dramatic item) Analyse the script Break down the script into scenes Brainstorm ideas Create the final film script Create and decide on the concept and your vision as a filmmaker Create the story board Cast the actors Decide on and create the designs for the film (props/costume/set/lighting/etc.) Select props Select costume Select locations Finalise the crew Finalise lighting ideas Finalise camera angles, movements and shots Create a shooting schedule Obtain editing software app or programme Understand the working of cell phone to record footage Record and reflect on all above tasks in your film-making journal 	<p>The production phase ends once the footage is recorded. This process will capture all the scenes and information from the pre-production process</p> <ul style="list-style-type: none"> Production meeting (script analysis, scene breakdown, storyboard, shots, schedules) Finalise camera angles, movements and shots Create a shot list Create shooting schedule Prepare the location Set up the set Set up the shots Rehearse the scene Shoot the scenes Log footage Record and reflect on all above tasks in your film-making journal 	<p>The post production process begins after all the footage has been captured.</p> <ul style="list-style-type: none"> Review the footage Create a paper edit Familiarise yourself with the operations of the editing programme Import picture and sound to editing software on the computer Keep an editing log of edits/cuts/etc. Edit 1st rough draft footage Edit sound/music/dialogue Export for viewing Edit 2nd draft Complete title sequence Complete credit list Edit final draft Lock picture Output project to final format Make copies Record and reflect on all above tasks in your film-making journal
<p>To ensure the short film is on the same level of difficulty and within the same context as the theme and audition programme, candidates must select a published poem OR prose OR monologue OR dialogue as the script. The final short film must not exceed two minutes in duration.</p>		
<p>WATCH AND LEARN</p> <ol style="list-style-type: none"> Yesterdays: A visual Poem: https://www.youtube.com/watch?v=hJmH6vRy_s I am afraid: https://rb.gv/2uhjsb Snow brawl: https://rb.gv/mptd6m Today I rise: https://www.filmsforaction.org/watch/today-i-rise/ The red balloon: https://www.studiobinder.com/blog/best-short-films/#the-red-balloon When you say you're a swimmer: https://rb.gv/nojw6w Embarrassed: https://www.shortoftheweek.com/2016/07/18/embarrassed/ Powerful Thoughts: https://www.youtube.com/watch?v=wMSe0Hdn2cq 		
<p>CONVENTIONS AND TECHNIQUES</p> <p>Theory:</p> <ol style="list-style-type: none"> Film terminology (close-up, medium shot, long shot, pan, dissolve, etc.) Film conventions (flashback, fast forward, voice over, split screen, etc.) Understand different film techniques. Study this PowerPoint presentation: https://rb.gv/1mz4mb Understand film conventions and how these affect performances. Study this PowerPoint presentation: https://rb.gv/flu1i1 Use film techniques and conventions effectively: https://www.youtube.com/watch?v=NvybQ5RpMkc 		
<p>NOTE: Only teachers who have FORMAL experience, competency or qualifications may teach this option.</p>		

ANNEXURE M

FILM-MAKING		ASSESSMENT TOOL				RUBRIC
Set, Costume, Music, Sound Effects, Set Pieces, Special Effects, Properties, Lighting, Make-up						
LEVEL	1	2	3	4	5	
MARKS	1–34%	35–49%	50–69%	70–79%	80–100%	
CRITERION	The candidate is able, with no or very limited and elementary understanding, technique and skill, to:	The candidate is able, with limited and elementary understanding, technique and skill, to:	The candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	The candidate is able, with meritorious elementary understanding, technique and skill, to:	The candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:	
Production File: Script and script interpretation adaptation for film	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.
Production File: Pre-production and production planning and documents: shot-list, call-sheet, contingencies, etc.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.
Cinema-tography	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.
Mise-en-Scène	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.
Audio elements/ Effects	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.
Editing	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.

ANNEXURE M (continued)

Production File: Post-production documents and reflection	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.
Performance elements (direction, choices, etc.)	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.
Overall impact of the film	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.
Interview with the candidate	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.

DESIGN		PAT 1, 2 and 3 and TASKS		CHECKLIST	
PAT 1		PAT 2		PAT 2	
Design 1		Design 2		Design 3 and integration	
					
[Source: http://antontremblay.com/contact.html]		[Source: https://rb.gy/b0g8o4]		[Source: https://sketchfab.com/rado20/collections/set-design]	
<p>The FIRST PAT requires the candidate to complete the whole process from selecting a design element to producing a first product, e.g. set:</p> <ul style="list-style-type: none">• Select a script (dramatic item)• Analyse the script• Research period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts• Select and motivate the most appropriate stage space• Create a breakdown and indicate where and how which design component will be actualised• Identify the 3-design component and select the first one of three, e.g.<ul style="list-style-type: none">◦ Set◦ Costumes◦ Lighting• Select and enrol the design support team• Brainstorm ideas• Apply design elements: line, colour, texture, form, space, movement, and shape to the:<ul style="list-style-type: none">◦ Ground plan◦ Scale drawing of the set◦ Miniature set• Record and reflect on all above tasks in your design journal/note book		<p>The SECOND PAT requires the candidate to complete the whole process from selecting a design element to producing a second product, e.g. costume. The two products must form an integrated whole.</p> <ul style="list-style-type: none">• Apply the research of the script/ dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 2's design component• Use the PAT 1 script/item breakdown and identify the style, type, period, etc. of the costumes• Maintain or select another design team. Enrol the team.• Brainstorm ideas• Apply design elements: line, colour, texture, form, movement, and shape to the:<ul style="list-style-type: none">◦ Drawings of the costumes◦ Construct up to two costumes with recycled materials or available clothes• Record and reflect on all above tasks in your design journal/note book		<p>The THIRD PAT requires the candidate to complete the whole process from selecting a design element to producing a third and final product, e.g. lighting: (note the lighting colours/effects can be applied by colouring the set model and furniture with the projecting using colour gels. The three products must form an integrated whole.</p> <ul style="list-style-type: none">• Apply the research of the script/ dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 3's design component• Use the PAT 1 script/item breakdown and identify the type, effects, etc. of the lighting• Maintain or select another design team. Enrol the team• Brainstorm ideas• Apply design elements: line, colour, texture, form, space, movement, and shape to the:<ul style="list-style-type: none">◦ Set model and the costumes• Record and reflect on all above tasks in your design journal/note book	
General		Technical Theatre: https://www.youtube.com/watch?v=NYrG6W7OzrY			
PAT 1		Set: Design: https://www.youtube.com/watch?v=Jo8ccp6KZXI Set: Design: https://www.youtube.com/watch?v=3DHcON8JKhY Set: Design: https://www.wikihow.com/Design-a-Stage-Set Set: Drawing of a sketch: https://www.youtube.com/watch?v=aseFgW0AMZo Set: Drawing of a sketch: https://www.youtube.com/watch?v=XYXBvdyPKRs Build a stage set model: https://rb.gy/nlcy77			
PAT 2		Costume design https://study.com/academy/lesson/costume-design-definition-history-process.html Costume design: https://burtsdrama.com/stage-designers-lesson-6-costume-design/			
PAT 3		Lighting design: https://www.youtube.com/watch?v=wqMYsjHU5rU https://www.youtube.com/watch?v=YuhK6q4XALU			
<p>NOTE: As with the CAPS Topics, this PAT guideline for Design does not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. This is each individual teacher's training and responsibility must be applied and demonstrated. It is therefore essential that only teachers who have FORMAL experience, competency or a qualification in this field, offer this option to learners.</p>					

ANNEXURE N

DESIGN		ASSESSMENT TOOL			RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIP-TOR	0–7	8–13	14–19	20–22	23–25
Role of the designer	The candidate fails to demonstrate understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements, e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates limited understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements, e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates adequate understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements, e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates complete understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements, e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates outstanding and insightful understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements, e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.
Given circumstances	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the given circumstances, e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the given circumstances, e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the given circumstances, e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the given circumstances, e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the given circumstances, e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.
Background and context	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.

ANNEXURE N (continued)

DESIGN		ASSESSMENT TOOL			RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIP- TOR	0–7	8–13	14–19	20–22	23–25
Generating ideas for design conceptualisation	The candidate fails to explore ideas for possible design elements in any detail or does so in only one design category.	The candidate demonstrates moderate generation of ideas for possible design elements in at least two of the design categories.	The candidate demonstrates adequate generation of ideas for possible design elements, with some selection of visual and sensory material collected for use in the final design, in at least two of the design categories.	The candidate demonstrates good generation of ideas for possible design elements, with a good selection of visual and sensory material collected for use in the final design, in at least three of the design categories, demonstrating some original thinking.	The candidate shows evidence of excellent idea-generation and brainstorming, with a range of visual and sensory material collected for use in the final design conceptualisation in at least three of the design categories, demonstrating excellent original thinking and creativity.
Design elements; visual and aural	The candidate fails to demonstrate understanding, selection and creation of appropriate and relevant design elements, or does so in only one design category.	The candidate demonstrates moderate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates adequate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates good understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	The candidate demonstrates exceptional understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.
Realisation of design elements	The candidate fails to realise his/her ideas practically in the final design of the piece. This may be due to the use of inappropriate materials, insufficient care taken, equipment malfunctioning etc.	The candidate realises his/her ideas practically in the final design of the piece, in one or two of the design categories. Some design elements may be stronger than others, with noticeable technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least two design categories to some extent. Some design elements may be stronger than others, with some technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to good effect. The majority of design elements work seamlessly and there are few, if any, technical glitches in realisation.	The candidate realizes his/her ideas practically in the final design of the piece, in at least three design categories, to exceptional effect. All design and technical elements work seamlessly, supporting the final performance and its reception by the audience.
Creating a cohesive theatrical whole	The candidate fails to bring the different design elements together so that they work cohesively and together contribute to a cohesive theatrical whole.	The candidate brings different design elements together in one or two design categories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings design elements together seamlessly and to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across three or more design categories.
Director/ Theatre Maker Notebook *(D/TMN)	The candidate fails to submit a *D/TMN with evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with limited and incomplete evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with adequate evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with complete and insightful evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with outstanding, insightful and highly effective evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.
Interview	The candidate fails to arrive for the interview or fails to provide satisfactory answers posed by the interview panel.	The candidate arrives for the interview; responses to the interview panel's questions are limited and often not satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are adequately and partly satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are insightful and well-motivated.	The candidate's responses to the interview panel's questions and enquiries are outstanding, insightful and highly effectively motivated.

ANNEXURE O

DIRECTING/THEATRE MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
DESCRIP-TOR	0–9	10–19	20–29	30–39	40–50
The role of the director/ theatre maker *(D/TM)	The candidate fails to understand that the role of the director/ theatre maker is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script analysis: Given circumstances	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned play.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned play.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances with insight and creativity.
Script analysis: Character objectives and obstacles	The candidate fails to submit character objectives, thus demonstrating a lack of understanding of the assigned play.	The candidate provides incomplete character objectives and obstacles demonstrating a limited understanding of the assigned play.	The candidate provides appropriate character objectives and obstacles demonstrating an understanding of the assigned play.	The candidate provides insightful character objectives and obstacles demonstrating a mastery of the assigned play.	The candidate provides insightful and creative character objectives and obstacles demonstrating mastery and creative understanding of the assigned play.
Script analysis: Character relationships	The candidate fails to submit a script analysis and description of character relationships thus demonstrating a lack of understanding of the assigned play.	The candidate submits a limited script analysis and description of the character relationships which demonstrates a limited understanding of the assigned play.	The candidate submits an adequate script analysis and description of the character relationships which demonstrates an adequate understanding of the assigned play.	The candidate submits an insightful script analysis and description of the character relationships which demonstrates a mastery of the assigned play.	The candidate submits an insightful and creative script analysis and description of the character relationships which demonstrates a complete and creative mastery of the assigned play.
Script analysis: Theme analysis	The candidate fails to submit an analysis of the themes in the play.	The candidate submits a limited analysis of the themes in the play.	The candidate submits an adequate analysis of the themes in the play.	The candidate submits an insightful analysis of the themes in the play.	The candidate submits an exceptionally creative and insightful analysis of the themes in the play.
Script analysis: Director's/ theatre maker's vision	The candidate fails to create a director's vision in terms of the aural and visual world of the play.	The candidate creates a limited director's vision in terms of the aural and visual world of the play.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the play.	The candidate creates a unique director's vision in terms of the aural and visual world of the play.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the play.

ANNEXURE O (continued)

DIRECTING/THEATRE MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
DESCRIP-TOR	0–9	10–19	20–29	30–39	40–50
Script Analysis: Director/Theatre maker's designs	The candidate fails to translate the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre	The candidate, creatively, uniquely and with insight, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Rehearsal process: Punctuality	The candidate fails to arrive on time for many rehearsals and/or performances.	The candidate arrives on time for most rehearsals and/or performances.	The candidate arrives on time for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm-ups, physically and vocally, for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for all scheduled rehearsals and performances. Focus exercises and motivational sessions are conducted with the cast.
Rehearsal process: Characterisation	The candidate fails to facilitate choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate only at times facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate adequately facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.	The candidate, with skill and insight, explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.
Rehearsal process: Concentration	The candidate fails to stay focused on her/his work during rehearsals and/or performances.	The candidate stays focused on her/his work during rehearsals and/or performances.	The candidate actively concentrates during rehearsals and performances.	The candidate actively concentrates during rehearsals and performances and offers insights to the actors.	The candidate actively concentrates during rehearsals and performances and offers creative and insightful options and insights to the actors.
Rehearsal process: Directing and acting (Stanislavski) terminology	The candidate fails to use appropriate acting and directing terminology, e.g. directing: blocking, cross over, masking, Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate sometimes uses appropriate acting and directing terminology, e.g. directing: blocking, cross over, masking, Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology, e.g. directing: blocking, cross over, masking, Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence, e.g. directing: blocking, cross over, masking, Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence and effective and clear communication skills, e.g. directing: blocking, cross over, masking, Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.

ANNEXURE P

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARK	0–9	10–19	20–29	30–39	40–50
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIOUS ACHIEVEMENT
Prop list (where applicable)	The candidate fails to provide a props list or provides an extremely limited list.	The candidate provides a props list with evidence of only some props.	The candidate provides a props list with evidence of all props; most scenes are included.	The candidate provides a props list with evidence of all props and all scenes are included. Research around suitable props is provided.	The candidate provides a props list with evidence of all props and all scenes are included. The functions of the props are also included. Research around suitable props is extensive and the best selections have been made.
Costume list (where applicable)	The candidate fails to provide a costume list or extremely limited list in evidence and scenes for use are not indicated.	The candidate provides a limited and incomplete list of costumes. No scenes for use are indicated.	The candidate provides a list of all costumes and some scenes for use are indicated.	The candidate provides a list of all costumes and all scenes for use are indicated but list lacks detail. Research around suitable costumes is provided.	The candidate provides a list of all costumes and all scenes for use are indicated. Detail is provided and the list is easy to navigate. Research around suitable costumes is extensive and the best selections have been made.
Furniture list (where applicable)	The candidate fails to provide a furniture list.	The candidate provides a furniture list. Some furniture is listed and scenes for use are not indicated.	The candidate provides a furniture list of most furniture as well as most scenes for use is indicated.	The candidate provides a complete furniture list, scenes for use are indicated and most functions are indicated. Research around suitable furniture is provided.	The candidate provides a complete furniture list, scenes for use are indicated and the function of each piece of furniture. The list is easy to navigate. Research around suitable furniture is extensive and the best selections have been made.
Cast list with contact numbers	The candidate fails to provide a cast list.	The candidate provides evidence of some cast members listed for some scene(s) with some contact details.	The candidate provides a complete cast list but not for each scene with most contact details.	Complete cast list is supplied for each scene with contact details in at least 1 medium of communication.	Complete cast list is supplied for each scene with full contact details via different mediums of communication.
Sound cues (where applicable)	The candidate fails to provide evidence of sound cues indicated.	The candidate provides evidence of some sound cues with sound levels indicated.	The candidate provides evidence of indicated sound cues with impulse reflecting speaker selection and sound level.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level but sound level not always appropriate to for the performance space.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space. Placement of speakers has been considered and is effective.
Light cues (where applicable) (consider equipment available)	The candidate fails to provide evidence indicated in the stage manager prompt book, of LX cues indicated.	The candidate provides evidence indicated in the stage manager prompt book, of some LX cues reflecting light intensity.	The candidate provides evidence indicated in the stage manager prompt book, of LX cues reflecting light area and light intensity as well as timing.	The candidate provides evidence indicated in the stage manager prompt book, of LX cues, with impulse indicated, reflecting light area and light intensity as well as timing.	The candidate provides evidence indicated in the stage manager prompt book, of all LX cues correctly indicated, with impulse and appropriate anticipation markings, reflecting light area and light intensity appropriate to the performance space as well as timing.
Movements noted	The candidate fails to provide notes of movements indicated in the stage manager prompt book.	The candidate provides evidence of some movements noted indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted with the use of appropriate abbreviations, indicated in the stage manager prompt book.	The candidate provides evidence of all movements noted with the use of appropriate abbreviations and reference to furniture and décor indicated in the stage manager prompt book.

ANNEXURE P (continued)

STAGE MANAGEMENT		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
MARK	0–9	10–19	20–29	30–39	40–50
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIOUS ACHIEVEMENT
Scene changes	The candidate fails to provide evidence of indicated scene changes in the stage manager prompt book.	The candidate provides evidence, in the stage manager prompt book, of some scene changes with some actions that should be taken.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed and crew/actors involved.	The candidate provides evidence, in the stage manager prompt book, of all scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/actors involved.
Calls	The candidate fails to provide evidence, in the stage manager prompt book, of calls.	The candidate provides evidence, in the stage manager prompt book, of some calls with some impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls with impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls, time indications as well as impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls noted with time indications as well as impulses and, where needed, anticipation markings with clear indications of time.
Opening and closing procedures	The candidate fails to indicate, in the stage manager prompt book, the list of opening and closing procedures.	The candidate provides, in the stage manager prompt book, only brief opening and closing procedures.	The candidate provides, in the stage manager prompt book, a protocol for opening and closing procedures.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures including calls and the impulses required.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. Relevant crew/actors are listed with calls.
Map of layout of props table	The candidate fails to do a layout of props.	The candidate provides a map of evidence of a layout of some props.	The candidate provides a map indicating the layout of props on a prop table.	The candidate provides a marked map indicating the layout of all props on a prop table.	The candidate provides a clearly marked map indicating a thoughtful layout of all props used on a prop table. Differentiating order of props according to scenes and/or other appropriate criteria.
Floor plan of stage setup	The candidate fails to submit a stage map, or a form thereof, indicating some aspects of props, furniture and décor.	The candidate submits a basic stage map indicating props, furniture and décor.	The candidate submits a functional stage map indicating all props, furniture and décor.	The candidate submits a clearly labelled stage map indicating all props, furniture and décor with some degree of detail.	The candidate submits a clearly labelled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail.
Stage manager prompt script	The candidate fails to submit a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with some evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects but not always clear or correct.	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with evidence of exceptional and clear detail of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.
Interview	The candidate fails to arrive for the interview or to submit a stage manager prompt script or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits an incomplete stage manager prompt script and provides brief and unsatisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory and well-motivated answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers posed by the examination panel.

DEBRIEFING OF THE PATs PERFORMANCE SECTIONS**ANNEXURE Q**

DEBRIEF OF THE PATs PERFORMANCE SECTIONS	
SAMPLE GENERIC QUESTION STEMS FOR CRITICAL THINKING	
Generic Question Stems	Thinking Domain
What do we already know about?	Activation of prior knowledge
How does ... tie in with what we learned before?	Activation of prior knowledge
How does ... affect ...?	Cause/effect analysis of relationship
What do you think causes ...? Why?	Cause/effect analysis of relationship
What is a new example of ...?	Application
How could ... be used to ...?	Application
How does ... apply to everyday life?	Application – to the world
How does the phrase ... help you to understand the meaning of ...	Application
How is ... a metaphor for ...?	Application
What are strengths and weaknesses of ...?	Analysis/Inference
What is the difference between ... and ...?	Analysis/Compare/Contrast
Explain why ... Explain how ...?	Analysis
What is the nature of ...?	Analysis
What are the implications of ...?	Analysis/Inference
What does ... mean?	Analysis
Why is ... important?	Analysis
How are ... and ... similar?	Analysis/Compare/Contrast
Compare ... and ... with regard to ...?	Analysis/Compare/Contrast
What is a counterargument for ...?	Analysis/Identification/Rebuttal to Argument
What is a solution to the problem of ...?	Synthesis of Ideas
What would happen if ...?	Prediction/Hypothesizing
What is another way to look at ...?	Synthesis/Differing Point of View
What is ... analogous to?	Synthesis/Identification and Creation of Analogies and Metaphors
What is the best ... and why?	Evaluation/Provision of Evidence
Do you agree or disagree with this statement ...?	Evaluation/Provision of Evidence
What evidence is there to support your answer?	Evaluation/Provision of Evidence

ASSESSMENT/MARKING AND MODERATION: GOOD PRACTICE**ANNEXURE R: PRINCIPLES****ASSESSMENT/MARKING/MODERATION: GOOD PRACTICE**

- Do the procedures used to ensure that **marking** is carried out accurately include training and monitoring of the examiners?
- Are procedures in place and used to check accuracy of marking?
- Are routine training or coordination procedures provided for markers and examiners?
- Is this carried out to ensure standardisation?
- Are single- or double-rating methods used, as opposed to 'shadow marking'?
- Are checking methods used to detect possible human error?
- Are procedures used and in place when differences between raters occur?
- Are procedures used to establish pass marks and/or grades and cut scores?
- Is the standard set and maintained?
- Are assessment scales set and linked to CAPS?
- Are cut scores set for pass/fail and other boundaries?
- Are the different grade boundaries decided by samples and consensus?
- Do moderators ensure that differences in performance are related primarily to skills under assessment rather than to irrelevant factors?
- Are procedures used to detect test bias introduced by factors such as home language, country of origin (xenophobic bias), gender, religion, culture, age and race/ethnic origin?
- Is standardisation of marks achieved?

MODERATION TOOL**ANNEXURE S: TEMPLATE FOR INTERNAL AND PROVINCIAL MODERATION****MODERATION TOOL**

See the Moderation Tool on the following page. It is only an example that may be used by subject advisors to moderate teachers' and learners' PAT Lesson Planning and Assessment evidence.

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

SCHOOL	
QUALITY ASSURANCE AND STANDARD SETTING	MODERATION OF PATS. TEACHER PLANNING AND LEARNER EVIDENCE
FOCUS	PRACTICAL ASSESSMENT TASKS 1, 2 AND 3
SUBJECT	DRAMATIC ARTS
GRADE	
TEACHER NAME AND SURNAME	
YEAR	2021
DATE	
NOTES TO THE MODERATOR: There is a relationship between the CAPS Topics , the Lesson Plans and the Assessment Brief . Ensure there is a Lesson Plan for each CAPS Topic filed in the TEACHER PLANNING AND ADMINISTRATION FILE . The design of the Lesson Plan will be determined by the respective provinces. Moderate each Lesson Plan to ensure the teaching of content was based on the CAPS Topics. Moderate the Assessment Briefs for each of the three PATs, to ensure the content being taught in the above Lesson Plans is covered by the relevant Assessment Brief. Ensure the rubric criteria are integrated in the Lesson Plans.	
Please tick with a P or X in the blocks below	MODERATOR'S COMMENTS ON THE CONTENT AND STANDARD
TASK 1: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Assignment or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this brief?	
TASK 1: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one) Less on Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans / Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 3: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 3: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed Instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 6: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant Rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 6: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	

MODERATION TOOL: DESIGN ELEMENTS

Each provincial education department may design their own individual MODERATION TOOL to moderate the three PATs. However ensure that the following headings/aspects have headings/columns/space for moderation and comments on the design of Moderation Tool.

- Name of the school being moderated
- Status of the moderation
- Focus
- Subject
- Grade
- Name and surname of the teacher being moderated
- Name and surname of the subject advisor responsible for the moderation
- Year, date, day
- Lesson Plans 1–8, underpinning the teaching towards the content being assessed in the Assessment Tasks.
List as:
 - Lesson Plan 1 for Topic 1,
 - Lesson Plan 2 for Topic 2, etc. until Lesson Plan 8 for Topic 8
- The following aspects should be in evidence for each Lesson Plan and should be rigorously moderated
 - Term
 - CAPS Broad Topics
 - CAPS Topic
 - Duration of the lesson
 - Learning and Teaching Support materials
 - CAPS concepts: Skills, knowledge and content
 - CAPS: Theory with cross referencing to the DBE textbook chapter and number
 - CAPS Practical with cross referencing to the DBE textbook chapter and number
 - Detailed instructions with cross referencing to the DBE textbook chapter and number
 - Detailed activities with cross referencing to the DBE textbook chapter and number
 - Detailed exercises with cross referencing to the DBE textbook chapter and number
 - Detail support materials with cross referencing to the DBE textbook chapter and number
 - Detailed support aids, e.g. DVD/photos/illustrations/field trip, etc.
 - Assessment task number
- Assessment Tasks 1–7, designed by the teacher to assess the CAPS Broad Topics and Topics
- Assessment evidence as presented by each learner in both the required Written/Performance formats
List as:
 - Assessment Task 1
 - Assessment Task 2, etc. until Assessment Task 7
- The following aspects should be in evidence for each Assessment Task and should be rigorously moderated:
 - Term
 - CAPS Broad Topics
 - CAPS Topic
 - Type of Assessment Task: Performance Assessment task: Written Section: Essay
 - Duration of the Assessment Task
 - Marks allocated to the task
 - Assessment Instruction/Brief. Detailed description must be given to the learner
 - List of CAPS Topics that will be assessed
 - List of CAPS Theory aspects that will be assessed
 - List of CAPS Practical aspects that will be assessed
 - Assessment Tool – Rubric