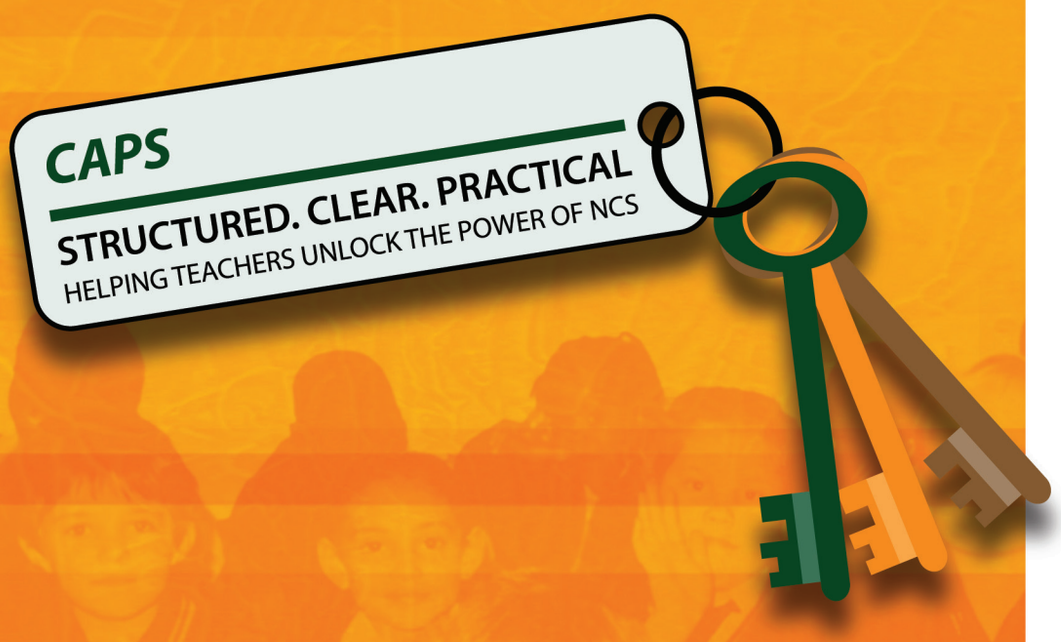
DRAMATIC ARTS

National Curriculum Statement (NCS)

Curriculum and Assessment Policy Statement



Further Education and Training Phase Grades 10-12

basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12

DRAMATIC ARTS

Department of Basic Education

222 Struben Street
Private Bag X895
Pretoria 0001
South Africa
Tel: +27 12 357 3000
Fax: +27 12 323 0601

120 Plein Street Private Bag X9023
Cape Town 8000
South Africa
Tel: +27 21 465 1701
Fax: +27 21 461 8110
Website: http://www.education.gov.za

© 2011 Department of Basic Education

ISBN: 978-1-4315-0590-6

Design and Layout by: Ndabase Printing Solution

Printed by: Government Printing Works

FOREWORD BY THE MINISTER

Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

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

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12* (2002).

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement* (2002) and the *National Curriculum Statement Grades 10-12* to produce this document.

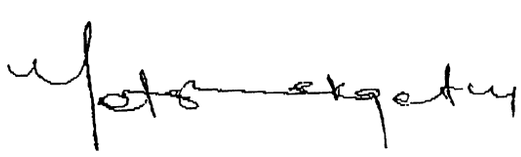
From 2012 the two National Curriculum Statements, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12.* The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* represents a policy statement for learning and teaching in South African schools and comprises of the following:

(a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;

(b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and

(c) *National Protocol for Assessment Grades R-12.*



MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

CONTENTS

SECTION 1: INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS.. 3

1.1 **Background** *3*

1.2 **Overview** 3

1.3 **General aims of the South African Curriculum** 4

1.4 **Time allocation** 5

1.4.1 Foundation Phase 6

1.4.2 Intermediate Phase 6

1.4.3 Senior Phase 7

1.4.4 Grades 10 -12 7

SECTION 2: INTRODUCTION TO DRAMATIC ARTS 8

2.1 What is the subject Dramatic Arts? 8

2.2 Specific aims 9

2.3 Time allocation for Dramatic Arts in the curriculum 9

2.4 Overview of topics and weighting 9

2.5 Topics: content 10

2.6 Progression 12

2.7 Suggested and prescribed plays 12

SECTION 3: OVERVIEW OF TOPICS PER TERM AND ANNUAL TEACHING PLANS 47

3.1 Introduction 47

3.2 Informal and daily assessment 47

3.3 Formal assessment 47

3.4 Programme of assessment 50

3.4.1 Types of formal assessment for Dramatic Arts 50

3.5 Recording and reporting 57

3.6 Moderation of assessment 58

3.7 Annexure 59

3.8 General 62

SECTION 1

INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS FOR DRAMATIC ARTS GRADES 10-12

1.1 Background

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

1.2 Overview

(a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:

(i) Curriculum and Assessment Policy Statements for each approved school subject;

(ii) The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

(iii) The policy document, National Protocol for Assessment Grades R-12 (January 2012).

(b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the

(i) Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and

(ii) National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.

(c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:

(i) The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;

(ii) The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;

(iii) The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;

(iv) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

(v) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R-12), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.*

(d) The policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the *National Curriculum Statement Grades R-12.* It will therefore, in terms of *section 6A* of the *South African Schools Act, 1996 (Act No. 84 of 1996,)* form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.

1.3 General aims of the South African Curriculum

(a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

(b) The National Curriculum Statement Grades R-12 serves the purposes of:

- equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
- providing access to higher education;
- facilitating the transition of learners from education institutions to the workplace; and
- providing employers with a sufficient profile of a learner's competences.

(c) The National Curriculum Statement Grades R-12 is based on the following principles:

- Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
- Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;
- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
- Progression: content and context of each grade shows progression from simple to complex;

- Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
- Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
- Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.

(d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:

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

(e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

1.4 Time Allocation

1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

SUBJECT	GRADE R (HOURS)	GRADES 1-2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
First Additional Language		2/3	3/4
Mathematics	7	7	7
Life Skills	**6**	**6**	**7**
• Beginning Knowledge	(1)	(1)	(2)
- Creative Arts	(2)	(2)	(2)
- Physical Education	(2)	(2)	(2)
- Personal and Social Well-being	(1)	(1)	(1)
TOTAL	**23**	**23**	**25**

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades R-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R-2 and 2 hours as indicated by the hours in brackets for Grade 3.

1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Science and Technology	3,5
Social Sciences	3
Life Skills	**4**
• Creative Arts	(1,5)
• Physical Education	(1)
• Personal and Social Well-being	(1,5)
TOTAL	**27,5**

1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
TOTAL	**27,5**

1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	**4.5**
First Additional Language	**4.5**
Mathematics	**4.5**
Life Orientation	**2**
A minimum of any three subjects selected from **Group B** Annexure B, Tables B1-B8 of the policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12,* subject to the provisos stipulated in paragraph 28 of the said policy document.	**12 (3x4h)**
TOTAL	**27,5**

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects...

SECTION 2

CURRICULUM AND ASSESSMENT POLICY FOR DRAMATIC ARTS

2.1 What is the subject Dramatic Arts?

Dramatic Arts is the study of the representation of human experience in dramatic form for an audience. This study integrates practical experiences and competencies with the study of dramatic practices, processes and products. It aims to promote and develop creativity as a rich, diverse and productive resource through dramatic communication, interaction and representation. Learners explore how dramatic and theatrical elements are selected and combined for particular purposes within diverse contexts, with a focus on the role of the dramatic arts in South Africa.

Learners acquire specific abilities to express themselves and communicate through the dramatic arts, including skills in improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances, and the analysis and interpretation of performance texts in context. Performance texts need not only be literary (i.e. written) texts, and should include a range of dramatic practices, processes and products over the three years of study. Learners should be exposed to live performances wherever possible, whether by professionals, community practitioners or other learners.

Dramatic Arts is a powerful tool for developing skills of cooperation and collaboration. Its elements and forms of expression are an inherent part of South African cultural and dramatic practices, processes and products, and thus the subject helps to preserve and promote our national heritage.

Dramatic Arts prepares learners for entry into further studies for a possible career in the drama (or related arts) field, while equipping learners with crucial life skills such as confidence, self-esteem, creativity, communication skills, empathy, self-discipline, critical and creative thinking, leadership and collaborative teamwork which will benefit the individual in any field or future interest.

2.2 Specific aims

Grade 10 - 12 Dramatic Arts learners aim to:

- develop the human instrument (body/voice/mind/emotions) as a medium of expression, communication and creativity
- develop drama skills, techniques and processes to experiment with and shape dramatic elements meaningfully, both individually and with others
- create and present dramatic products across a range of modes (lyrical, narrative, dramatic) and styles (realistic, heightened), alone and in collaboration with others
- understand, analyse and interpret principles and elements of drama in texts and performances in context, in South Africa and the world
- reflect on and evaluate their own and others' dramatic processes, practices and products
- develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities
- engage with contemporary issues through the dramatic arts

2.3 Time allocation for Dramatic Arts in the curriculum

Dramatic Arts is allocated four teaching hours per five-day week. In addition Dramatic Arts learners are expected to practise and rehearse at least once per week outside of school time. Dramatic Arts learners should see at least one theatre production outside of school every year.

The weighting of the assessment of the practical and theoretical components is equal. Therefore the teacher should devote equal teaching time, marks weighting and assessment efforts, to theoretical and practical aspects.

The knowledge, interpretative capacities and communicative capacities of learners will gradually improve from Grade 10 to Grade 12. So even if the same, or similar, work is repeated in the different years of study it should be handled and assessed with increasing knowledge, insight and expressive capacity.

2.4 Overview of topics and weighting

The time weightings given throughout this curriculum document are simply a guideline. Teachers should be sensitive to their learners' development and needs, as well as to the context in which they operate, and adjust these accordingly. Time allocations may also be adjusted to suit specific projects and topics, and to facilitate integration of learning. Note that the content and topics recommended for each grade are minimum requirements.

	Broad topics	**Time weighting:** **4 hours per week, plus after school practice time**
1.	Personal resource development	20% 30 minutes to 1 hour per week
2.	Acting and performance	30% 1 - 1,5 hours per week 1 hour rehearsal time per week outside of class
Topics 1 and 2 are essentially practical in nature and should take up approximately 2 hours of contact time, with at least 1 additional hour of rehearsal or private practice taking place outside of class time per week. They should, wherever possible, be integrated, so that learners develop skills which they can immediately put into practice in performance.		
3.	Performance texts in context	40% 1,5 - 2 hours per week
4.	Theatre and/or film production	10% Modular
Topics 3 and 4 are essentially theoretical in nature, although they can be experienced and understood through practical learning experience. They should, wherever possible, be integrated so that learners understand how practical aspects of production are brought to bear on performance texts. Approximately 2 hours of contact time is dedicated to these topics.		

2.5 Topics: content

Grade	Overview of topics
Broad topic 1: Personal resource development (20%)	
10	• Improvisation and ensemble play • Vocal exploration and verbal communication skills • Physical exploration and non-verbal communication skills Note: focus is on the exploration of communication tools
11	• Improvisation, workshopping and ensemble play • Vocal development and verbal communication skills • Physical development and non-verbal communication skills Note: focus is on the understanding, development, maintenance and improvement of skills for communication, interpretation and expression
12	• Improvisation for performance • Vocal and physical integration for performance Note: focus is on integration of all interpretative, expressive and communication skills in the final performance programmes
Broad topic 2 : Acting and performance (30%)	
10	• Acting and reacting in individual and group work • Basic acting tools (character, subtext, interaction, spatial awareness etc.) in scripted and unscripted work • Interpretation of texts • Improvisation and workshopping skills
11	• Acting a character in scripted and unscripted individual and group work • Acting in a specific (realistic/ heightened) style in scripted and unscripted individual and group work • Physical storytelling • Techniques for Poor theatre
12	• Integrated performance of three contrasting pieces, including at least ONE individual and ONE group piece in an audition or theme programme • Demonstrating mastery of at least THREE contrasting styles and modes (lyrical, narrative and dramatic) in pieces and/or links • Demonstrating vocal and physical interpretation and characterisation of texts

Grade	Overview of topics
Broad topic 3 : Performance texts in context (40%) Three performance texts must be studied each year, at least one from each category: • South Africa • The world	
10	**South African oral performance forms** • Indigenous performance**:** oral tradition, cultural performance forms • South African workshopped theatre • South African theatre texts **Western/ Eastern performance: early forms** • Origins of theatre in ritual • Greek theatre and text • A choice of medieval theatre, *commedi dell'arte* OR Indian theatre and text
11	**South African theatre traditions** • Hybrid nature of South African theatre, drawing from diverse South African identities, traditions and histories • Theatre with a specific agenda: such as Protest theatre, Community theatre and Workers' theatre • South African theatre texts **Presentational and Representational theatre** • Realist theatre and text • Stylised theatre and text, for example at least ONE of: Elizabethan, Asian, Pan-African, Expressionism, Contemporary American theatre
12	**Contemporary South African theatre** • 1960 - 1994 theatre, and text • Post-1994 to present day theatre, and text **Twentieth-century theatre movements, and beyond** Overview of twentieth-century movements One of the following: Absurd theatre, Epic theatre, Postmodernism with appropriate theatre text
Broad topic 4: Theatre (and/or Film) production (10%)	
10	Principles and elements of drama Basic design elements (The visual and aural world of the play) Staging and/or film conventions
11	The role of the designer in stage and/or film The role of the director in stage and/or film The production process (inclusive of marketing the production, etc.)
12	Design integration (related to final performance) The role of the playwright (integrated into study of texts in context) The role of the audience (including the theatre reviewer, integrated into study of texts in context)

2.6 Progression

Progression in Dramatic Arts is found in the mentioned four broad topics that are repeated with increasing complexity every term in each grade:

- Personal resource development
- Acting and performance
- Performance texts in context
- Theatre and/or film production

Teaching of drama skills is both cyclical and linear. It is cyclical because learners need to be exposed to the same basic content and concepts, and practise the same skills repeatedly in different contexts to fully develop their subject knowledge and skills. However, the teaching is also linear in that each term introduces new contexts for the implementation of knowledge and skills, building on the knowledge that has gone before, and demanding more detailed analysis and understanding over time.

As competence in practical drama skills increases over the three grades, so more complex approaches to the work can be introduced. The practical approaches of practitioners of relevance to the content studied in “Performance texts in context” are used to enrich the field of practical development and exploration.

2.7 Suggested and prescribed plays

A national circular will be distributed annually to indicate the recommended list of plays for Grades 10 and 11 and the prescribed list of plays for Grade 12.

Grades 10 and 11

THREE plays, including one South African play, are to be studied. The dramatic movements as stipulated in the topics, will determine which plays to select.

Grade 12

THREE plays, including two South African plays, are to be studied for the final examination. Each of the plays is to be selected from different movements respectively as is stipulated in the topics.

FET Dramatic Arts: GRADE 10

Phase : FET Term 1 : Grade 10		
Broad topics: Personal Resource Development, Theatre Production		
Topic 1: Introduction to Dramatic Arts	**Suggested contact time:** 8 hours	**Recommended texts/resources** • Dramatic Arts Grade 10 textbook/s • Notes provided by teacher • Glossary of Dramatic Arts terminology • Charts, models and photos for voice theory
Content/concepts/skills: Understand and apply basic elements of drama, theatre and voice production **Practical** • Physical icebreakers and introductory drama games • Cooperation games • Exercises for building confidence and creativity • Trust exercises • Breathing and relaxation techniques NB: Above-mentioned exercises and techniques will continue to be used throughout the year to develop voice and body skills in various ways. **Theory:** • Drama terminology: what is drama, what is theatre? • Aspects of voice and speech: breathing, phonation, resonance and articulation • Theatre etiquette: drama classroom etiquette, etiquette for theatre watching		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 2: South African theatre: EITHER cultural performance forms OR oral tradition OR both of the above	**Suggested contact time:** 10 hours	**Recommended texts and resources:** • Dramatic Arts Grade 10 text book/s • Any published credible theatre history reference book • Notes provided by Teacher • Dramatic and cultural forms and styles: film, visuals or live performances

<table>
<tr><th colspan="3">Phase : FET Term 1 : Grade 10</th></tr>
<tr><td colspan="2">Cultural performance forms

Content/concepts/skills:

Understand the origins and expressions of South African theatre in cultural performance forms

Theory:
• The role of cultural performance in the development of South African theatre
• Brief introduction to any THREE cultural performance forms, such as Umhlanga (reed dance), Isicathamiya, Gumboot dancing, Toyi-toyi, Mokhibo, Umtsimba (Siswati wedding process), Volkspele, Cape Minstrel Carnival
• Structure of cultural performance
• Function of cultural performance
• Audience reception

Practical
• Experience and perform any ONE of the above cultural performance forms</td><td>Oral tradition

Content/concepts/skills:

Understand the origins and expressions of South African theatre in the oral tradition

Theory:
• The role of the oral tradition in the development of South African theatre
• Traditional storytelling forms such as ntsomi, izinganekwane
• South African storytelling in the modern context
• Structure of storytelling
• Function of storytelling
• Audience reception

Practical
• Experience and perform a traditional storytelling form in small groups</td></tr>
<tr><th colspan="3">Broad topic: Performance Texts in Context, Theatre Production</th></tr>
<tr><td>Topic 3:

Play Text 1: South African theatre</td><td>Suggested contact time:

10 hours</td><td>Recommended texts/resources
• DBE Dramatic Arts Grade 10 textbook/s
• See suggested drama recommended play list for titles of South African plays, as stipulated annually in a DBE circular
• Published copies of this play
• Notes provided by teacher</td></tr>
<tr><td colspan="3">Content/concepts/skills:

Identify, understand and apply elements of drama in a South African scripted play text

Theory:
• Background and context as relevant to play text
• What is a play?
• Principles of drama in the play text: plot, characters, dialogue, themes
• Design elements, the visual and aural world of the play such as set, costumes, music and sound effects
• Staging

Practical:
• Seen and unseen reading from selected texts:</td></tr>
</table>

Phase : FET Term 1 : Grade 10		
Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 4: Scene study	**Suggested contact time:** 8 hours	**Recommended texts and resources:** • A range of appropriate extracts from plays (could be from Play text 1, above) • See suggested drama play script list for titles of possible plays
Content/concepts/skills: Develop group performance skills in a scene from a play Refine vocal and body performance skills **Practical** • Create and sustain dramatic characters and roles in a scene • Use stage space appropriately • Understand and apply acting terminologies - Concentration - Given circumstances such as context, situation, setting - Subtext - Physical and vocal characterisation - Interaction: listening and responding **Theory** • Acting terminology related to scene work such as actor, character, dialogue, subtext • Staging terminology related to scene work such as blocking, actor-audience relationship		
Assessment: **Task 1: Performance Assessment Task 1** **Task 2: Test**		 **50 marks** **50 marks**

Broad topic: Personal resource development, acting and performance, theatre production		
Topic 7: Non-verbal communication (individual or group performance)	**Suggested contact time:** 8 hours	**Recommended texts/resources** • Dramatic Arts Grade 10 textbook/s • Notes provided by teacher • DVDs, photographs or live performances of physical theatre, mime etc.

Content/concepts/skills

Use of the body to communicate

Use of drama and theatre forms and styles to convey non-verbal communication

Practical Work

- Aspects of physical work: posture, release of tension, physical expressiveness, gesture, movement, body language, tableaux
- Mime
- Physical theatre techniques
- Use physical interaction where appropriate
- Application of above physical work in a short mime or physical theatre piece

Theory

- Terminology related to aspects of physical work: posture, release of tension, physical expressiveness, gesture, movement, body language, tableaux

Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 8: Text Interpretation (Individual performance)	**Suggested contact time:** **8 hours**	**Recommended texts/resources** • Dramatic Arts Grade 10 textbook/s • Published and credible voice and speech production reference book • Notes provided by teacher • Range of drama texts in the form of script extracts, play texts, prose pieces, poetry, newspaper articles etc.

Content/concepts/skills

Demonstrate continuous development of vocal skills

Apply skills to interpret an individual text

Practical work

- Select and interpret an item from a range of dramatic and cultural forms or styles for individual performance : ONE of monologue, poetry, dramatised prose, storytelling
- Develop aspects of voice and speech: breathing, phonation, resonance and articulation and apply to text
- Develop attributes of speech: pitch, pace, pause, tone, inflection, phrasing, rhythm, metre, stress, volume, emphasis and apply to text
- Use visualisation, sensory and emotional work to interpret text

Theory

- Attributes of speech: pitch, pace, pause, tone, inflection, phrasing, rhythm, metre, stress, volume, emphasis
  - Define attributes
  - Identify and apply above appropriately to chosen performance text

Assessment:	
Task 3: Performance Assessment Task	**50 marks**
Task 4: Mid-year examination	
• **Written examination**	**100 marks**
• **Performance**	**100 marks**

Phase : FET Term 2 : Grade 10		
Broad topic: Personal Resource Development, Acting and Performance, Theatre Production		
Topic 5: Origins of theatre and Greek theatre	**Suggested contact time:** 12 hours	**Recommended texts/resources** • Approved DBE Dramatic Arts Grade 10 textbook/s • Any published credible theatre history reference book • Notes provided by teacher
Content/concepts/skills: Understand the origins of drama and theatre in ritual Understand basic elements of Greek theatre Develop vocal and physical skills Demonstrate integration of voice and body in choral verse interpretation and performance **Theory** • Functions and elements of rituals and ceremonies as origins of theatre • Origins of Greek Drama, including rituals of Dionysus • Festivals and sponsorship • Plays and playwrights • Structure of the theatre • Design elements, visual and aural, including use of space, devices, props, masks and costumes • Acting style • Functions of the chorus • Choral verse performance techniques **Practical** • Appropriate vocal and physical warm-up exercises • Vocal presentation skills as applied to choral verse and ensemble speaking • Physical presentation: use of body and posture, focal point and concentration, statues/tableaux, unity of action		

Phase : FET Term 2 : Grade 10		
Broad Performance Texts in Context, Theatre Production		
Topic 6: Play Text 2: Greek theatre	**Suggested contact time:** 8 hours	**Recommended texts/ and resources:** • Dramatic Arts Grade 10 textbook/s • See suggested drama play script list for a suitable Greek play • Notes provided by teacher
Content/concepts/skills: Understand the elements of drama and conventions of Greek plays in a specific text or extracts from this text **Theory:** • Context and background: social, political, religious, economic, artistic, historical, theatrical - as relevant to play text. • Principles of drama in the play text: plot, characters, dialogue, themes • Design elements, visual and aural, including costume, masks, set pieces • Staging • Specific elements such as the chorus, the tragic hero, satire **Practical** Seen and unseen reading from the text		

Phase : FET Term 3 : Grade 10		
Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 9: **Choose at least ONE of the following:** Medieval theatre OR *commedia dell'arte* OR Indian theatre	**Suggested contact time:** 10 hours	**Recommended texts/resources:** • Dramatic Arts Grade 10 textbook/s • See suggested drama play script list for titles of possible plays • Notes provided by teacher • DVDs or live performances of appropriate material
Content/concepts/skills: **Medieval theatre** Demonstrate an understanding of medieval theatre Develop and apply group perfor-mance skills in informal class performance **Theory** • Context and background: social, political, religious, economic, artistic, historical, theatrical as relevant to theatre movement • Performances in the church • Staging conventions inside and outside the church: mansions, booth stages • Types of plays: liturgical, mystery, miracle and morality • Trade guilds • Festivals and pageants • Scenic elements, including costumes, special effects • Actor-audience relationship **Practical:** • Short improvisation based on the story, characters and/or themes of a suitable Medieval Theatre text • Create and sustain dramatic characters and roles • Use elements of mystery or morality plays	**Content/concepts/skills:** ***commedia dell'arte*** Demonstrate an understanding of *commedia dellarte* Develop and apply group perfor-mance skills in informal class performance **Theory** • Context and background: social, political, religious, economic, artistic, historical, theatrical as relevant to theatre movement • Comic elements • Actor-based theatre • Characteristics including improvisation, use of scenarios, stock speeches and comic routines • Characters: costuming/masks • Staging • Traveling players **Practical** • Short improvisation based on the story, characters and/or themes of a suitable *commedia dell'arte* scenario • Create and sustain dramatic characters and roles • Use slapstick, mime • Use stock speeches/ prepared comic routines	**Content/concepts/skills:** **Indian theatre** Demonstrate an understanding of Indian theatre Develop and apply group perfor-mance skills in informal class performance **Theory** • Context and background: social, political, religious, economic, artistic, historical, theatrical as relevant to theatre movement • Origins of drama in India • Principles of rasa • Theatre space and staging • Design conventions • Sanskrit theatre and popular forms **Practical** • Short improvisation based on the story, characters and/or themes of a suitable Indian theatre text • Use Indian dance elements such as hand gestures, body language • Use appropriate technical aspects of Indian theatre such as costumes and masks, puppetry

Phase : FET Term 3 : Grade 10		
Broad topic: Theatre Production, Performance Texts in Context		
Topic 10: Play Text 3: medieval theatre OR *commedia dell'arte* OR Indian theatre OR South African theatre	**Suggested contact time:** 8 hours	**Recommended texts/ resources:** • Dramatic Arts Grade 10 textbook/s • Select any appropriate play text from any ONE of the following genres: medieval/*commedia dell'arte* /Indian theatre/South African theatre • See suggested drama play script list for a title of a play • Notes provided by teacher
Content/concepts/skills Understand conventions of a specific type of drama in context **Theory** • Context and background relevant to the play text • Principles of drama in the play text/performance: plot, characters, dialogue, themes • Design elements, visual and aural world of the play, such as set, costumes, music, sound effects • Staging • Specific elements relevant to each dramatic form **Practical** • Unseen and seen reading of the text		
Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 11: South African theatre: workshopped theatre	**Suggested contact time:** 16 hours	**Recommended texts/resources** • Dramatic Arts Grade 10 textbook/s • Any published credible theatre history reference book • Notes provided by teacher • DVDs or live performances of appropriate material

Phase : FET Term 3 : Grade 10	
Content/concepts/skills: Understand the workshop (play-building) process in the South African context Workshop a short play as a group **Theory** • Communal creation • Process of workshopping - Idea - Research/observation (oral/written)/reflection - Improvisation - Selection - Polished improvisation - Performance - Recording • Episodic nature of workshopping • Dramatic and theatrical linking devices such as narrator figure, music, placards, posters, film **Practical** • Explore process of workshopping in order to create a performance • Establish personal and social discipline • Use improvisation to develop characters, structure and scenes • Script, rehearse and polish the performance • Develop vocal and physical communication tools for performance • Demonstrate both group and individual performance skills in improvisation and acting • Conduct ongoing self and peer assessment	
Assessment: **Task 5: Performance Assessment Task 3** **Task 6: Test**	 **50 marks** **50 marks**

<table>
<tr><th colspan="3">Phase : FET Term 4 : Grade 10</th></tr>
<tr><th colspan="3">Broad topic: Acting and Performance, Theatre/Film Production</th></tr>
<tr><td>Topic 12:
Staging conventions or film conventions</td><td>Suggested contact time:
10 hours</td><td>Recommended texts or
• Dramatic Arts Grade 10 textbook/s
• Notes provided by teacher
• Illustrations of stage spaces and audience configurations
• DVDs to illustrate film conventions</td></tr>
<tr><td colspan="2">Staging conventions
Content/concepts/skills :
Understand different theatre staging conventions and spaces and how these affect performance
Use performance spaces and staging conventions effectively
Theory
• Stage terminology such as up-stage, centre stage, down stage, stage left, stage right, prompt, opposite prompt
• Theatre spaces: architecture and audience configurations
Practical
Apply staging theory to a scene being prepared for performance</td><td>Film conventions
Content/concepts/skills :
Understand different film techniques and conventions and how these affect performance
Use film techniques and conventions effectively
Theory:
• Film terminology such as close-up, medium shot, long shot, pan, dissolve
• Film conventions such as flashback, fast forward, voice over, split screen
Practical
Apply film theory to a scene being prepared for performance</td></tr>
<tr><th colspan="3">Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production</th></tr>
<tr><td>Topic 13:
Group performance</td><td>Suggested contact time:
12 hours</td><td>Recommended texts/ and resources:
• Dramatic Arts Grade 10 textbook/s
• Notes provided by teacher
• Suitable texts for performance</td></tr>
<tr><td colspan="3">Content/concepts/skills:
Create an integrated group performance in which each individual performer presents three items some of which may be work from previous terms
Practical
• Select, explore and present three items/pieces from a range of dramatic and cultural forms and styles; may include work from previous terms
• Improvise and creatively use basic technical elements to create an effective visual/aural environment for group performance
Theory
• Understand design and technical elements: scenery, properties, lighting, sound, costume, make-up, special effects, and how to improvise these
• Revise acting and staging terminology</td></tr>
</table>

Phase : FET Term 4 : Grade 10		
Broad topic: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 14: Revision	**Suggested contact time:** 8 hours	**Recommended texts/resources:** • Approved DBE Dramatic Arts Grade 10 text book/s • Notes provided by teacher • Additional LTSM by DBE (subject advisors) • All additional sources selected for relevant topics
Content/concepts/skills: **Theory and practical** • Topic 1: Introduction to Dramatic Arts • Topic 2: South African theatre: cultural performance forms OR oral tradition • Topic 3: Play Text 1: South African theatre • Topic 4: Scene study (group) • Topic 5: Origins of theatre and Greek theatre • Topic 6: Play Text 2: Greek theatre • Topic 7: Non-verbal communication (individual or group) • Topic 8: Text interpretation (individual) • Topic 9: Choice of medieval/*commedia dell'arte*/Indian theatre • Topic 10: Play Text 3: Choice of medieval/*commedia dell'arte*/Indian/South African theatre • Topic 11: South African theatre: Introduction to workshopped theatre • Topic 12: Staging and/or film conventions • Topic 13: Group performance		
Assessment: **Task 7: End-of-year exam** • **Written Examination** • **Performance**	 **150 marks** **150 marks**	

DRAMATIC ARTS: GRADE 11

Phase : FET Term 1 : Grade 11		
Broad topics: Personal resource development , acting and performance, performance texts in context, theatre (and/or film) production		
Topic 1: Realism and Stanislavski	**Suggested contact time:** **18 hours**	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Any published and credible theatre history reference book • Extracts from realist plays for practical work • DVDs or live performances of suitable material
Content/concepts/skills: Understand the rise of realism, its conventions and impact on drama Understand Stanislavski's unique contribution to theatre Apply the Stanislavski system to practical work **Theory** • Definition of realism • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to emergence of realism • The well-made play • Themes, characters and issues • Staging conventions: box set, the rise of the director • Playwrights of the period, as well as more recent Realist playwrights • Stanislavski as practitioner • Stanislavski's acting techniques such as magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation • Stanislavski's external characterisation techniques such as posture, age, physical presence, clothing/props **Practical** • Demonstrate in exercises understanding of Stanislavski's techniques • Choose an extract from any Realist play text to perform in a group of two or more • Analyse and interpret the character based on an understanding of the entire text • Apply skills of concentration, listening and interaction in rehearsal and performance • Apply Stanislavski`s acting techniques to performance		

Phase : FET Term 1 : Grade 11		
Broad topic: Performance Texts in Context, Theatre Production		
Topic 2: **Play Text 1:** Realist text	**Suggested contact time:** **8 hours**	**Recommended texts/resources** • Any suitable Realist play text up to the present day • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher
Content/concepts/skills : Understand and analyse a Realist text and its context Consider the text in performance **Theory** • Background and context: socio-political, religious, economic, artistic, historical, theatrical, as relevant to particular play • Principles of drama: plot/structure, dialogue, character, themes in studied play text • Design elements: visual and aural world of the play such as setting, costumes, sound • Staging of text: direction/design • Audience reception: past and present **Practical** • Seen and unseen reading for performance • Analysis • Discussion		

Phase : FET Term 1 : Grade 11		
Broad topics: Developing personal resources, acting and performance		
Topic 3: Voice and Body Work	**Suggested contact time** 10 hours	**Recommended/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Texts on voice production and speech and physical body development • Charts and models for voice/speech theory
Content/concepts/skills: Understand the use and production of the human voice Develop vocal and physical technique for in-depth exploration of characterisation **Theory** • Revise and increase knowledge of: breathing, relaxation, phonation, resonance, articulation, and projection • Demonstrate understanding of exercises in above aspects of voice and speech production • Use attributes of speech for effective communication such as pace, pause, inflection, volume, pitch, emphasis, • tone • Vocal characterisation such as rhythm, accent, attitude • Neutral posture (Alexander technique) • Physical characterisation such as body language, posture **Practical** • Warm-up activities for focused development of voice/speech and body • Prepare and present scene work from Topic 1, using physical and vocal techniques to characterise		
Assessment: **Task 1: Performance Assessment Task 1** **Task 2: Test**	 **50 marks** **50 marks**	

Phase : FET Term 2 : Grade 11		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 4: South African theatre	**Suggested contact time** 20 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Any published and credible theatre history reference book • DVD or live performance of South African theatre with an agenda

Content/concepts/skills:

Understand the hybrid nature of South African theatre

Analyse the specific functions that theatre serves in society

Perform a workshopped scene, based on an issue of concern

Theory

- An overview of South African theatre up to 1994, including:
  - The diverse traditions, identities and heritages in the development of indigenous and imported theatre styles
  - South African theatre spaces (traditional, western, township, state-controlled, festivals) and how these contributed to the kind of work produced
  - Workshopping as a process of theatre making that suited specific South African conditions (revise from Grade 10)
- South African theatre with a specific agenda:
  - Protest/Resistance theatre
  - Community theatre
  - Workers' theatre
  - Educational theatre
  - Theatre for Conservation
  - Theatre for Reconciliation
  - Satirical Revue

Practical

- Research a form of South African theatre with a specific agenda and present research in the form of a poster, essay, radio programme or TV documentary
- Develop group dynamics for workshopped theatre
- Prepare a short, original scene/play, highlighting environmental, educational or social issues, using workshopped techniques
- Consider and follow the production process (inclusive of all stages, including marketing to an audience) to bring this original scene/play to performance

Broad topics: Performance Texts in Context, Theatre Production

Phase : FET Term 2 : Grade 11		
Topic 5: Play Text 2: South African theatre text	**Suggested contact time** 8 hours	**Recommended texts/resources** • A South African play with origins in workshopping and improvisation/ storytelling, or a scripted play • DVD or live performance of workshopped text
Content/concepts/skills: Understand the communal theatre making process in South Africa Understand and analyse a South African text in context **Theory** • Revision of the workshopping process (phases and aims) as necessary • Background and context: social, political, religious, economic, artistic, historical, theatrical, as relevant to the play to be studied • Principles of drama: plot, character, dialogue, theme in the selected play text • Design elements, the visual and aural world of the play, including setting, costume, sound • Style/genre • Staging and performance conventions • Audience reception and critical response: past and present **Practical** • Seen and unseen reading from the play text • Analysis • Discussion		

Phase : FET Term 2 : Grade 11		
Broad topics: Developing personal resources, acting and performance		
Topic 6: Physical theatre performance	**Suggested contact time** 8 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • DVD or live performance of a physical theatre piece
Content/concepts/skills : Develop movement skills using basic elements of Laban's Movement Analysis Apply physical skills to group performance **Practical** • Prepare body for movement : warm-up activities • Group trust, focus and concentration exercises • Explore body attitude using Laban's effort actions • Develop a movement or physical theatre piece in a group using Laban's techniques NOTE: The movement/physical theatre piece may be part of the workshopped play mentioned in Topic 4 above. **Theory** Physical skills - Laban's Movement Analysis theory		
Assessment: **Task 3: Performance Assessment Task 2** **Task 4: Mid-year Examination** • **Written Examination** • **Performance**	 **50 marks** **150 marks** **150 marks**	

Phase : FET Term 3 : Grade 11		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 7: **Stylised theatre** At least ONE of the following: Elizabethan theatre or Asian (Japanese/ Chinese) theatre or Pan-African theatre or contemporary American theatre or Expressionist theatre	**Suggested contact time** 16 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Any published and credible theatre history reference book • Extracts from texts for practical work • DVDs or live performances of suitable material.
Content/concepts/skills: Understand and analyse a stylised form of theatre or a theatre movement within a particular society. Use stylised performance techniques within an individual performance. **Theory** • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to chosen form of theatre • Characteristics of either Elizabethan, Expressionist, Asian, American or African theatre • Theatrical and performance techniques used • Subject matter of plays/performance • Design elements: the visual and aural world of the play such as set, costumes, props, make-up, sound, lighting • Playwrights applicable to chosen style **Practical** • Apply stylised performance techniques to any suitable text for individual performance • Consider actor-audience relationship in stylised work		

Phase : FET Term 3 : Grade 11		
Broad topics: Performance Texts in Context, Theatre Production		
Topic 8: Play Text 3: Stylised Play text	**Suggested contact time** 14 hours	**Recommended texts/resources** Any suitable text from any ONE of the following Drama Movements: • Elizabethan theatre • Asian (Japanese/Chinese) theatre • Pan-African theatre • Contemporary American theatre • Expressionism
Content/concepts/skills Understand and analyse the principles of stylisation as an artistic and theatrical choice. Understand and analyse the text as an example of the Drama Movement studied in Topic 7. **Theory** • Background and context: social, political, religious, economic, artistic, historical, theatrical, as relevant to the chosen play text • Principles of drama in the chosen play text such as plot, character, dialogue, themes • Design elements, the visual and aural world of the play, including set, costume, props, make-up, sound, lighting • Staging and performance conventions • Audience reception and critical response: past and present **Practical** • Seen and unseen reading from the play text • Analysis • Discussion		

Phase : FET Term 3 : Grade 11		
Broad topics: Performance texts in context; Theatre/Film Production		
Topic 9: Director/designer in theatre or film	**Suggested contact time** 6 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • DVDs or live performances of suitable material to illustrate directorial or design elements in theatre or film
Content/concepts/skills: Understand the role and function of the director and the designer in theatre and/or film **Theory** • The role of the director in theatre and/or film • The role of the designer in theatre and/or film **Practical** Apply elements and techniques of the director/designer to one of the plays studied during the year		
Assessment: **Task 5: Performance Assessment Task** **Task 6: Test**	 **50 marks** **50 marks**	

Phase: FET Term 4 Grade 11		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 10: Poor theatre	**Suggested contact time** 12 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Any published, credible theatre history reference book • Any suitable play text for performance as Poor theatre • DVDs or live performances of suitable material
Content/concepts/skills Understand the concept of "Poor theatre" Apply Poor theatre techniques to development of a group piece Understand the role of Grotowski as a theatre innovator Understand the relevance of Poor theatre techniques within the South African context. **Theory** • Background and context: social, political, religious, economic, artistic, historical, theatrical • Characteristics of Poor theatre • Performance style and conventions • Design elements, the visual and aural world of the performance, including setting, costume, music, sound effects • Theatre Practitioners: Grotowski and selected South African practitioners **Practical** • Apply vocal and body skills for Poor theatre • Group item: adapt a known text to be performed using Poor theatre techniques.		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 11: **Preparation of practical work**	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher
Content/concepts/skills: Integrate voice/ body skills Apply theatre performance skills in three contrasting performance pieces (two group items and one individual item). Only one of these items needs to be a new work. **Practical** • Develop performance: focus on characterisation, relationship with other characters and the audience • Apply voice and body training to all three pieces • Develop group dynamics for performance • Give consideration to design - improvise and use visual and aural elements		

Phase: FET Term 4 Grade 11		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 12: Revision	**Suggested contact time** 8 hours	**Recommended texts/resources** • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Additional LSTM Supplied by DBE (Subject Advisors)
Content/concepts/skills: Revise theoretical and practical content/concepts and skills acquired during the year **Theory and Practical** • Topic 1: Realism and Stanislavski • Topic 2: Play Text 1: Realist text • Topic 3: Voice and Body Work • Topic 4: South African theatre • Topic 5: Play Text 2: South African theatre text • Topic 6: Physical theatre work • Topic 7: Stylised theatre • Topic 8: Play Text 3: Stylised theatre text • Topic 9: The director/designer in theatre and/or film • Topic 10: Poor theatre • Topic 11: Preparation of practical work • Topic 12: Revision		
Assessment: **Task 7: End-of-year exam** • **Written Examination** • **Performance**	 **150 marks** **150 marks**	

GRADE 12

Phase : FET Term 1 :Grade 12		
Broad topic: Performance Texts in Context; Theatre Production		
Topic 1: 20th century 'isms'	**Suggested contact time** 6 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Any published and credible theatre history reference book • Art works specific to20th-century art movements • DVDs or live performances of suitable material

Content/concepts/skills:

Understand the background and context of modern drama

Evaluate how social, historical, political and economic contexts, and events such as world wars, inform theatre

Theory

- Review basic elements and principles of realism for purposes of comparison with the anti-realism movements

Study any THREE of the following movements, as relevant to the theatre movements to be studied in Topics 3/4:

- Symbolism
- Expressionism (if not done in Grade 11)
- Futurism and constructivism
- Dadaism
- Surrealism
- Existentialism
  - practitioners associated with the above movements
  - examples of new thinking in the theatre - Craig and Appia as designers

Practical

- Informally, in class, improvise or perform a short scene using the acting principles of any of the 'isms'

Note to teachers: This is an overview of the various movements in art and philosophy in the twentieth century, linked to different movements in the theatre.

Phase : FET Term 1 :Grade 12		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 2: Theme/Audition/ Technical Programme: group performance	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Any published and credible voice/ speech and body work reference book • Performance examination process document

Content/concepts/skills:

Refine voice and body skills

Apply interpretative skills and performance techniques

Develop group dynamics and ensemble work

Demonstrate developing mastery of different styles and modes of performance

Practical

- Choose theme (if relevant)
- Choose items based on a theme (if relevant) OR choose items to demonstrate personal versatility and variety (audition programme)
- Possible choices of group piece include scripted scene, choral verse extract, group dramatised prose, physical theatre, musical theatre extract, original film extract
- Develop, apply and refine vocal and physical skills to group piece
- Apply appropriate and relevant acting, performance and ensemble skills to group piece
- Apply processes involved in chosen group performance
- Use stage space creatively: the body in relation to other bodies, the space around the body, stage space and the audience
- Develop vocal and physical interpretation and/or characterisation
- Develop emotional connection and visualisation techniques
- Consider relationship to listener and audience awareness
- Locate the piece within the theme or audition programme

Theory

- Understand the nature and process of a theme/audition/technical programme
- Understand and apply:

- attributes of voice and speech
  - attributes of movement (Laban's Movement Analysis or Lessac's technique to ensure basic movement vocabulary)
  - verbal and non-verbal communication skills
  - acting and staging terminology
  - Reflect on and evaluate performance work

Note to teachers: This is the beginning of the process of developing the practical work for the final examination. Work is ongoing and discretion should be used in deciding when to make this work the focus of teaching.

Phase : FET Term 1 :Grade 12		
Broad topic: Performance Texts n Context; Theatre Production		
CHOOSE **ONE** OF THE FOLLOWING: ABSURD, EPIC OR POSTMODERN THEATRE Each has been listed separately as Topic 3		
Topic 3 Absurd theatre	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • *The Theatre of the Absurd* ~ Martin Esslin • Excerpts from Absurd theatre dramas • DVDs or live performances of plays
Content/concepts/skills Understand Absurd theatre as anti-realism Analyse the conventions of this dramatic movement Demonstrate knowledge of playwrights associated with the movement **Theory** • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to theatre movement • History, origins and influences of/on Absurd theatre • Common aims of playwrights • Characteristics: structure and form, language, characters, themes • Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation • Staging: Performance space, acting style and movement • Role of the director/designer in the interpretation of Absurd theatre • Difference between Realism and Absurdism • The influence of Absurdism **Practical** • Informal scene work from selected Absurd play excerpts to demonstrate principles		

Phase : FET Term 1 :Grade 12		
Broad topic: Performance Texts in Context; Theatre Production		
Topic 3: Epic theatre	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Excerpts from Brecht play text/s • DVDs or live performances of suitable plays

Content/Concepts/Skills

Understand Epic theatre as anti-realism

Analyse the conventions of this dramatic movement

Evaluate Brecht as a theatre innovator

Theory

- Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to theatre movement
- History, origins and influences of/on Epic theatre
- Aims of playwright
- Characteristics: structure and form, language, characters, themes
- Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation
- Staging: performance space, acting style and movement
- Three main concepts: Epic, Historification, Alienation
- Role of the director/designer in the interpretation of Epic theatre
- Difference between Dramatic theatre and Epic theatre
- The influence of Epic theatre

Practical

- Informal scene work from selected Epic theatre play excerpts to demonstrate principles

Phase : FET Term 1 :Grade 12		
Broad topic: Performance Texts in Context, Theatre Production		
Topic 3: Post-modern theatre	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Excerpts from Post-modernist plays • DVDs or live performances of suitable plays or films
Content/Concepts/Skills: Examine the Post-modern theatre movement Demonstrate knowledge of playwrights associated with the movement Identify key features and conventions of the movement **Theory** • Background and context: social, political, religious, economic, artistic, historical and theatrical as relevant to theatre movement • Characteristics: structure and form, language, characters and themes • Stylistic elements such as: design, setting, costume, lighting, use of language, and characterisation • Staging: performance space, acting style and movement • Difference between Realism and Postmodern theatre • Notable playwrights, directors and theatre makers (local and international) • The influence of Post-modernist theatre **Practical** • View excerpts from movies or read extracts from plays		

Phase : FET Term 1 :Grade 12		
Broad topic: Performance Texts in Context, Theatre Production		
Topic 4: Prescribed Play Text 1: 20th- century theatre movements (EITHER Absurd, Epic OR Post-modern)	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Published prescribed play text • Notes provided by teacher
Content/concepts/skills: Analyse and evaluate the play text in relation to its relevant dramatic movement **Theory** • Background and context: socio, political, religious, economic, artistic, historical, theatrical, as relevant to chosen play text • Background to the playwright/script developers • Principles of drama such as: plot/characters, dialogue, themes • Theatrical and dramatic techniques and conventions • The visual and aural world of the play such as staging, setting, costumes, music • The text as an ideal example of Absurdist/Epic/Post-modern theatre • Audience reception and critical response: original audience and present **Practical** • Seen and unseen reading from the text		
Assessment: **Task 1: Performance Assessment Task 1** **Task 2: Test**	 **50 marks** **50 marks**	

Phase : FET Term 2 : Grade 12		
Broad topic: Performance Texts in Context; Theatre Production		
Topic 5: Prescribed play text 2: South African text (1960 -1994)	**Suggested contact time** 10 hours	**Recommended texts/resources:** • Dramatic Arts Grade 12 textbook/s • Published prescribed play text • Notes provided by teacher • DVDs or live performances of plays
Content/concepts/skills: Analyse and evaluate the South African play text in context NOTE: Reference may be made to Grade 11 work as background to text being studied **Theory** • Background/context: social, political, religious, economic, artistic, historical, theatrical, as relevant to chosen play text • Background of the playwright/script developers • Principles of Drama in chosen play text such as: plot, dialogue, character, theme • Style/genre of play text • Staging/setting • Techniques and conventions • Audience reception and critical response (by original audience and today) **Practical** • Unseen and seen reading from the text		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 2 continued: Theme/Audition/Technical Programme: individual and group performance	**Suggested contact time** 16 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Selection of a range of dramatic and cultural forms and styles • Performance Examination process document.
Content/concepts/skills: **Practical** • Refine voice and body skills • Apply interpretative skills and performance techniques to second piece, which should be an individual piece based on a text such as monologue, poem, storytelling, dramatised prose, musical theatre extract • Develop links (dramatic devices used to creatively fuse all the items), if the programme is a theme programme. • Begin work on third piece, which may be individual or group, such as a movement piece, physical theatre, monologue, scene, poetry, storytelling, dramatised prose, musical theatre extract • Demonstrate development and mastery of different dramatic and cultural forms and styles • See Topic 2 above for detail		
Broad topic: Performance Texts in Context; Theatre Production		

Phase : FET Term 2 : Grade 12		
Topic 6: South African contemporary theatre (post-1994)	**Suggested contact time:** 8 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbooks • Notes provided by teacher • Excerpts from published contemporary South African plays • DVDs or live performances of appropriate South African plays

Content/concepts/skills:

Examine South African theatre post-apartheid

Demonstrate knowledge of important contemporary playwrights and groups

Identify key features and conventions of contemporary theatre in South Africa

Understand the purposes of theatre in society

Theory

- Background/context: social, political, religious, economic, artistic, historical (post-1994)
- Themes and concerns of contemporary writers such as:
  - Theatre for reconciliation
  - Theatre for identity
  - Theatre for development
  - Theatre as social commentary
  - Theatre as political commentary
- Examples of playwrights, directors and theatre groups
- Influence of movements and styles such as satire, physical theatre, rituals, one-person performance, visual theatre, puppetry, community theatre
- Key features and directions in contemporary theatre
- Role of the director/ theatre-maker/designer
- Audience reception and critical response to text

Assessment:	
Task 3: Performance Assessment Task 2	**50 marks**
Task 4: Mid-year Examination	
• **Written Examination**	**150 marks**
• **Performance**	**150 marks**

Phase : FET Term 3 : Grade 12		
Broad topic: Performance Texts in Context; Theatre Production		
Topic 7: Prescribed Play Text 3: South African Contemporary theatre (post-1994)	**Suggested contact time** 10 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Published prescribed play text
Content/concepts/skills: Analyse and evaluate the text in terms of: **Theory** • Background/context: socio-political, religious, economic, artistic, historical and, theatrical, as relevant to chosen play text • Background to the playwright/script developers • Principles of Drama (plot, character, dialogue, theme) in chosen play text • Style/genre of play text • Staging/setting • Conventions and techniques • Reception and critical response to text **Practical** Unseen and seen reading from the text		

Phase : FET Term 3 : Grade 12		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 2 continued: Theme/Audition/Technical Programme: integrated performance	**Suggested contact time** 14 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Selection of a range of dramatic and cultural forms and styles • Excerpts from published contemporary South African plays • Performance examination process document
Content/concepts/skills: **Practical** • Apply interpretative skills and performance techniques to all three pieces • Demonstrate development towards mastery of different dramatic and cultural forms and styles of performance • Work in collaboration or individually to create an integrated performance • Apply design elements to programme as appropriate See Topic 2 above for detail. **Note to teachers:** This is the culmination and integration of all practical work covered in Grades 10-12.		
Assessment:		
Task 5: Performance Assessment Task	**50 marks**	
Task 6: Test	**50 marks**	
Task 7: Trial Examination		
• **Written Examination**	**150 marks**	
• **Practical Examination**	**150 marks**	

Phase : FET Term 4 : Grade 12		
Broad topics: Personal resource development, acting and performance, performance texts in context, theatre (and/or film) production		
Topic 8: Revision and consolidation of year's work	**Suggested contact time** 12 hours	**Recommended texts/resources** • Dramatic Arts Grade 12 textbook/s • Notes provided by teacher • Published prescribed play text

Content/concepts/skills:

Three play texts (two South African, one World):

- Structure, plot, theme, character, characterisation, relationships, use of language and style in chosen plays
- Staging techniques, set, use of technical devices, costume/make-up
- Intent of play, socio-economic/historical context of the play, reception of the play in original context and today
- Specific devices and conventions related to the genre of the play

Theatre History

- "Isms"
- Choice of either Absurdism or Epic theatre or Post-modern theatre
- Poor theatre (from Grade 11)
- South African theatre (pre- and post-apartheid)

These topics in terms of:

- Aims of the theatre movements
- Background and context (including philosophy) that informs the genre
- Dramatic/staging techniques and other devices used in the genre, including design elements
- Stage types used in the genre
- Terminology and main concepts of the genre
- Examples of plays in each genre
- Playwrights and practitioners
- Relationship between the genres: differences, similarities, developments from and reactions to them
- Evaluation of genre: effectiveness and relevance to theatre and society today

Practical

- Vocal technique, including posture, breathing, phonation, resonance, articulation and projection
- Verbal attributes of communication: pace, pause, rhythm, emphasis, pitch, intonation, volume and tone
- Non-verbal attributes of communication: gesture, posture, movement, facial expression and body language
- Interpretive and analytical skills to create mood, character and meaning in performance
- Exercises to improve and develop performance skills, including group dynamics and ensemble performance
- Knowledge of processes and requirements involved in various dramatic presentations
- Understanding and application of specific terminology used in dramatic performances

Note to teachers: Allocation of time in term 4 is dependent on when and how final practical and formal assessments are scheduled.

SECTION 3

ASSESSMENT

3.1 Introduction

Assessment is a continuous, planned process of identifying, gathering and interpreting information about the performance of learners, using various methods of assessment. This involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In Grades 10 - 12 assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to enhance the learning experience.

3.2 Informal and daily assessment

Assessment for learning has the purpose of continuously collecting information on a learner's achievement that can be used to improve their learning.

Informal assessment is the daily monitoring of learners' progress. This is done through observations, discussions, debates, practical demonstrations, learner-teacher conferences, informal classroom interactions, questions and answers, short written activities completed during the lesson such as writing in-role, creative writing, informal classroom performances, case studies, etc. Informal assessment may be as simple as stopping during the lesson to observe learners or to discuss with learners how learning is progressing. Informal assessment can be used to develop learners' knowledge, skills and values, assess learners' strengths and weaknesses, provide additional support to learners, revisit or revise certain sections of the curriculum and motivate and encourage learners. It should also be used to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

3.3 Formal Assessment

All assessment tasks that make up a formal programme of assessment for the year are regarded as Formal Assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal Assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, the Performance

Assessment Tasks (PAT), which could include essays, research tasks, assignments, projects, oral presentations, demonstrations and performances. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

The formal assessment requirements for Dramatic Arts are as follows:

- In **Grades 10 and 11**, six formal assessment tasks must be completed during the school year. These six formal assessment tasks make up **25%** of the total mark for Dramatic Arts. The six formal assessment tasks consist of the following:
- Two written controlled tests to be written during terms 1 and 3
- One mid-year examination that includes a performance examination and a written examination
- Three performance assessment tasks (PATs) to be completed during the school year. Each of the three PATs contains TWO sections: a preparation section which is a theoretical, written component and a performance section which is a practical component.
- The end-of-year examination includes two parts: a performance examination (150 marks) and a written examination (150 marks). Together these two parts make up the remaining **75%**.
- In Grades 10 and 11 all assessment is internal.
- In **Grade 12**, seven formal assessment tasks must be completed during the school year. These seven formal assessment tasks make up **25%** of the total mark for Dramatic Arts. The seven formal assessment tasks consist of the following:
- Two written controlled tests are to be written during terms 1 and 3;
- One mid-year examination, as well as a trial (September) examination that includes a performance examination and a written examination; and
- Three performance assessment tasks (PATs) to be completed during the year. Each of the three PATs contains TWO sections: a preparation section which is a theoretical, written component and a performance section which is a practical component.
- The end-of-year examination includes two parts: a performance examination (150 marks) and a written examination (150 marks). Together these two parts make up the remaining **75%** in all grades.
- In Grade 12 the formal assessment (25%) is internally set and marked but externally moderated. The end-of-the year assessment (75%) is externally set, marked and moderated.

ANNUAL PROGRAMME OF ASSESSMENT GRADES 10 AND 11			
Term 1	**Term 2**	**Term 3**	**Term 4**
Task 1: (PAT) (Group) (50) • Preparation (25) • Performance (25)	**Task 3:** (PAT) (Individual) (50) • Preparation (25) • Performance (25)	**Task 5:** (PAT) (Group) (50) • Preparation (25) • Performance (25)	**Task 7:** Grade 10 and 11 End-of-year examination (300) • Written examination (150) • Performance (150)
Task 2: Test (50)	**Task 4:** Grade 10 Mid-year examination (200) • Written examination (100) • Performance examination (100) *Grade 11* Mid-year examination (300) • Written examination (150) • Performance examination (150)	**Task 6:** Test (50)	

ANNUAL PROGRAMME OF ASSESSMENT GRADE 12			
Term 1	**Term 2**	**Term 3**	**Term 4**
Task 1: (PAT) (Group) (50) • Preparation (25) • Performance (25)	**Task 3:** (PAT) (Individual) (50) • Preparation (25) • Performance (25)	**Task 5:** (PAT) (Combined individual and group) (50) • Preparation (25) • Performance (25)	External examination (300) • Written examination (150) • Performance (150)
Task 2: Test (50)	**Task 4**: Mid-year examination (300) • Written examination (150) • Performance examination (150)	**Task 6:** Test (50)	
		Task 7: Trial examination (300) • Written examination (150) • Performance examination (150)	

The forms of assessment used should be appropriate for the age and developmental level of the learner. The design of these tasks should cover the content and skills of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below:

Table 1

COGNITIVE LEVEL	PERCENTAGE
LOWER ORDER: KNOWLEDGE - recalling, recognising, listing, identifying, describing, naming, finding	30
MIDDLE ORDER: COMPREHENSION AND APPLICATION - explaining, interpreting, using information in another familiar situation, applying, exemplifying, discussing	40
HIGHER ORDER: ANALYSIS, EVALUATION AND SYNTHESIS - justifying, comparing, organising, critiquing, exploring, producing, creating, planning, integrating, structuring, arranging, validating, concluding, devising	30

3.4 Programme of assessment (PAT)

The Programme of Assessment is designed to spread formal assessment tasks in all subjects in a school throughout a term.

3.4.1 Types of formal assessment for Dramatic Arts

PATs (Performance Assessment Tasks) for Dramatic Arts

General: The requirements of the subject Dramatic Arts should be considered when planning and implementing the PATs. In each year, one individual performance, one g**roup performance using verbal and non-verbal communication** and one physical-based group performance should be completed as a PAT. Different performance forms and styles should be covered in the PATs. The PATs will make up 50 marks each. Each of the three PATs contains TWO sections:

Section 1: Preparation (25 marks), which is a **theoretical, written** component.

The focus of this component is to develop learners' critical, analytical and thinking skills. The written preparation should comprise of planning, preparation, implementation, reflection and record keeping. This takes the form of an essay, research task or assignment to prepare for the performance component of the PAT. Learners should demonstrate cognitive and conceptual understanding of the skills, knowledge and values required for the performance component.

The aims of the written work are to:

- allow learners to work through a process of academic preparation for the performance task;
- deepen and consolidate the learners' understanding of classroom teaching;
- instill the importance of integrating theory and practice in the subject Dramatic Arts; and
- prepare learners for the theoretical demands of the mid-year, end-of-year and external written examinations of the National Senior Certificate where learners are required to write a theoretical paper.

Section 2: Performance (25 marks), which is a **practical** component.

The focus of this component is to develop the practical application of knowledge, skills and attitudes. It prepares the learners for the practical demands of the mid-year, end-of-year and external performance examinations (Grade 12) where learners are required to do either a theme programme, an audition programme or a technical programme.

See the table below for more detail on both the preparation/theoretical and the performance components of the PATs

Preparation for theoretical component of the PATs			
	Performance Assessment Task	**Performance Assessment Task**	**Performance Assessment Task**
For the purpose of standardisation as well as the incremental development of learners' theoretical and cognitive development, the following theoretical components are suggested for either preparation or reflection on the performance component of the PAT tasks.	Preparation: **Essay.** Learners use the theoretical support material given to them by the teacher (classroom notes) and apply the information when they prepare and reflect on the practical work done in the PAT.	Preparation: **Research.** Learners collect additional outside source material to do independent research to enrich their understanding of the practical work done in the PAT.	Preparation: **Assignment (own choice such as journal, collage)** Learners discuss their planning and preparation for the performance component in the PAT. It is suggested that the assignment task also be used as preparation towards the written and performance examination. Each learner to: collect, analyse, interpret and present information on their individual journey towards this PAT performance component as well as the written and performance examination component.
	NOTE: The foci of the three PATs (essay, research task and assignment) do not have to be done in the order given above. While all three PAT tasks must be accomplished in a year, the assignment, essay and research may be done in any of the three terms, according to each school's specific planning.		

PERFORMANCE/PRACTICAL COMPONENT OF THE PATs

Teachers must select which dramatic form and/or technical aspects would be most suitable considering the context of the school, the learner's development and the time of year.

Physical-based group performance:

Movement, mime, dance drama, physical theatre and cultural dance forms and others.

Group performance using verbal and non-verbal communication:

Group scenes, workshopped plays, scripted plays, improvised scenes, choral verse, group dramatised prose, narrative presentation, Protest theatre, Theatre in Education, Workers' theatre, Community theatre, indigenous performance forms, Storytelling, musical theatre performance, and others.

Individual performance:

Poetry, monologue, dramatised prose, popular performance, storytelling, indigenous performance, public speaking, solo mime, solo physical theatre, musical theatre performance, and others.

Technical aspects:

Scenery, properties, lighting, sound, costume, make-up, special effects, puppetry, masks, production schedules, rehearsals, stage management plans, marketing plans, front-of-house procedures, acting, directing, writing, workshopping, management, design, and others.

TESTS

- The tests in Dramatic Arts must be substantive in terms of time and marks, and must provide for a range of abilities and assess a range of knowledge and skills. For example, a test should last a minimum of 60 minutes and count a minimum of 50 marks.
- Tests should include questions on the theoretical underpinnings of personal resources, creating, making and presenting, understanding and analysis, reflection and evaluation.
- Each test, open book test and examination must cater for a range of cognitive levels and must also include longer responses.

WRITTEN EXAMINATIONS

Format for the examinations in Grades 10 and 11

There are **two** examinations in Grades 10 and 11: one mid-year and the other one at the end of the year. Each examination consists of a written examination and a performance examination. The outline for the written examination paper is as follows:

GRADE	NUMBER OF PAPERS	DURATION	MARK ALLOCATION
10	**1**	**2 hours** **3 hours**	Mid-year: 100 End-of-year: 150
11	**1**	**3 hours**	Mid-year and end-of-year: 150

The end-of-year written examination paper for Grade 11 follows a similar structure to the Grade 12 external paper. In this way, learners will have experience of writing a three-hour paper when confronted with one in the Grade 12 examinations. This written paper will constitute 150 marks of the end-of-year assessment mark in Grades 10 and 11. The questions in the paper will assess the topics in Section 3 of this document.

The **written examination paper** could include the following:

- Paragraph questions
- Contextual questions
- Paragraph and short questions based on personal development and experiences
- In Grade 11, there should be a minimum of one essay (as per the Grade 12 paper format)

Format for the examinations in Grade 12

Learners will write one externally set and moderated written examination paper of three hours. The written paper will constitute 150 marks of the end-of-year assessment mark in Grade 12. The questions in the paper will assess the topics in Section 3 of this document.

The **written examination paper** could include the following:

- Paragraph questions
- Contextual questions
- Paragraph and short questions based on personal development and experiences
- At least one essay

PERFORMANCE EXAMINATIONS

The performance examination will make up 150 marks of the end-of-year assessment mark in Grades 10 and 11.

In Grade 12 the three options available to learners to choose for their performance examination:

A. Audition programme

B. Technical theatre

C. Theme programme

(A) AUDITION PROGRAMME:

Preparation and process

Candidates, facilitated by the teacher, should do the following:

1. At the beginning of the process, discuss the necessity and importance of keeping a journal. Also discuss the format that this journal will take. The purpose is to keep a written record of both the preparation as well as the performance component of the performance examination. In the event of a candidate not being able to participate in the performance examination the teacher and the examiner/moderator will use this written record to determine the learner's mark.

2. Select **three contrasting pieces for performance.** (At least one of these should preferably be a South African piece.) Each of these three pieces should represent a different style or genre, such as indigenous drama, comedy, tragedy or farce. Consider the candidate's strength, and preference in the decision making. See range of possible choices listed in this document under the heading, **PERFORMANCE/PRACTICAL COMPONENT** of the **PATs.**

3. Create suitable links between each of the pieces.

4. Rehearse the pieces towards a polished performance.

5. Apply interpretative and performance skills to the selected drama pieces and to the respective dramatic forms unique to each of these pieces.

6. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, teacher, school and examiner.

7. The day, time and venue for the performance examination will be communicated by the area offices/region/district/provincial unit.

8. Audition programmes can be performed by an individual candidate, although it is preferable for one of the pieces to be a group or scene item to demonstrate interaction skills.

9. The length of the programme per individual candidate should be approximately five minutes in duration.

10. Technical elements are applied and integrated, as required by the pieces and determined by the provincial guidelines/context.

11. Rehearse these into the programme.

12. Dress code: standard black attire (T-shirt and pants or skirt) may be worn, or learners may select costume pieces to assist in characterisation. The flow of the programme should, however, not be hampered by costume changes.

13. Where applicable long hair should be tied back, away from the face.

14. For examination purposes: compile a completed script of the audition programme.

15. Arrange the drama items in the appropriate running order (short programme).

16. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching) for performance; the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste.

(B) TECHNICAL THEATRE PROGRAMME:

Preparation and process

Candidates, facilitated by the teacher, should do the following:

1) At the beginning of the process, discuss the necessity and importance of keeping a process script or note book. The purpose is to keep a record of both the preparation and the performance component of the duties executed. In the event of a candidate not being able to participate in the performance examination, the teacher and the examiner/moderator will use this written record to determine a mark for the learner.

2) The Technical Theatre Programme has two options: a **technical/stage craft** option or a **directing** option.

3) Where candidates have chosen the **technical/stage craft** option, they should demonstrate applied competence of technical/stage crafts aspects.

4) Preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan, is required in the form of a prompt book/script book/note book and a production journal. This should be submitted to the examination panel by the candidate.

5) Where candidates have chosen **directing** as an option they should direct a one-act play of at least 10 minutes and design and apply the relevant technical requirements.

6) Candidates should also create an accompanying director's script that contains research, development of characters, blocking, costumes, lighting and all other relevant related technical aspects.

7) This programme is not an easy option, only candidates who demonstrate exceptional technical and directing potential and abilities may choose to do a technical/stage craft or directing programme.

8) The teacher should consult with the provincial subject advisor before embarking on preparing a candidate for this programme and its two options.

9) The focus will be on the ingenuity and creativity of candidates in improvising around available resources in order to create an effective visual/aural environment, rather than on the sophistication of technical resources or the operation ability of a candidate of a lighting or sound system.

10) Discuss performance rubric focusing on the assessment criteria such as design, stage management and directing.

11) Candidates research a range of possible themes/one-act play/performances and select one at the end of the process.

12) As soon as possible, secure a day and time for the external performance examination that will be suitable for all stakeholders: candidates, teacher, school and examiner.

13) This date should be on the same day and at the same time as the other candidates' audition and theme programmes.

14) Book a venue for the external performance examination.

15) In cases where the candidate selected an item in any language other than the LOLT, for the performance; the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste.

(C) THEME PROGRAMME:

PREPARATION AND PROCESS

Candidates, facilitated by the teacher, should:

1. At the beginning of the process, discuss the necessity and importance of keeping a journal. Also discuss the format that this journal will take. The purpose is to keep a written record of both the preparation and the performance component of the performance examination. In the event of a candidate not being able to participate in the performance examination, the teacher and the examiner/moderator will use this written record to determine the learner's mark.

2. Discuss the performance rubric.

3. Divide the candidates into groups of four to six. Select **three contrasting pieces for performance.** (One of these should preferably be a South African piece.) Each of these three pieces should represent a different style or genre, such as indigenous drama, comedy, tragedy and farce. See the range of possible choices listed in this document under the heading, **PERFORMANCE/PRACTICAL COMPONENT** of the **PATs.**

4. Consider the candidate's strength, and preferences in the decision making.

5. Each candidate should perform at least one individual and one group piece within their theme programme.

6. Each group brainstorms a range of possible themes and selects one final theme at the end of the process.

7. Research and select suitable drama pieces for this theme.

8. Create suitable links between each of these pieces.

9. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, teacher, school and examiner.

10. The length of the programme should be approximately five minutes per candidate.

11. Rehearse the pieces and the accompanying links and transitions towards a cohesive polished performance.

12. Decide, where applicable and appropriate, what technical elements the programme may require and rehearse these into the programme.

13. Dress code: Standard black attire (T-shirt and pants or skirt) may be worn, or learners may select costume pieces to assist in characterisation. The flow of the programme should, however, not be hampered by costume changes.

14. Where applicable, long hair should be tied back, away from the face. Candidates should not wear any jewellery.

15. Each candidate should have a different colour symbol (ribbon, piece of material etc.) displayed clearly around the arm or pinned to the hip or the chest. This services as identification.

16. Arrange the drama items and links in the appropriate running order.

17. Compile a complete script of the theme programme.

18. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching) for performance, the candidate should translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste.

THEME, AUDITION OR TECHNICAL THEATRE PROGRAMME OPTIONS

Performance and examination requirements

1. The script, in hard copy, of the programme should be made available to the examiner/moderator on the day of the performance examination.

2. On the hard copy programme, write the names and surnames of the candidates next to each piece that they will perform.

3. Prepare the performance venue (sweep floor, arrange chairs, tidy space to make it neat and presentable).

4. Provide the moderator with:

    - table and chairs for examiners
    - hard copy of the programme
    - checklist with the candidates'
        - names and surnames of candidates
        - colour code of each candidate
        - performance mark allocated by the teacher

5. If teachers have invited an audience, the audience must be welcomed by the relevant teacher and informed that this is an EXAMINATION, and that responses and reactions to the performances are expected, but no distractions or interference with the performance will be allowed.

6. Start on time.

7. Each group will perform their programmes to an examining panel.

8. When examining on the panel, teachers must have knowledge of the following:

    - the three performance examinations' process and procedures
    - the relevant rubrics for each of these three options
    - the Dramatic Arts CAPS**3.**

3.5 Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements (CAPS). Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her/his readiness to progress or being promoted to the next grade.

Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools and other stakeholders. Learner performance can be reported in a number of ways. These include, among others, report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters. Teachers in all grades report in percentages against the subject. Seven levels of competence have been described for each subject listed for Grades R - 12. The various achievement levels and their corresponding percentage bands are as shown in the table below.

CODES AND PERCENTAGES FOR RECORDING AND REPORTING

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

Note: The seven-point scale should have clear descriptors that give detailed information for each level.

Teachers will

- record actual marks against the task by using a record sheet; and
- report in percentages against the subject on learners' report cards.

3.6 Moderation of assessment

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

All Grade 10 and 11 tasks are internally moderated, while all Grade 12 tasks should be externally moderated. The subject head for Dramatic Arts or head of department for Arts and Culture at the school will generally manage this process.

Moderation should be conducted on three levels:

- School level: Formal Assessment Tasks should be submitted to the subject head for moderation before learners attempt the task. The teacher's planning and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.
- Cluster/district/region: teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms.
- Provincial/national: teacher portfolios and a sample of evidence of learner performance must be moderated once a year.

3.7 Annexure

Assessment Tools

The following tools are suggested for the assessment of the three PATs (preparation/theoretical and performance):

GUIDELINES FOR STANDARDIZATION OF ESSAY

are found in the table on the following page.

Teachers should use these guidelines to assist in ensuring that the following is covered:		ANALYTICAL RUBRIC USED TO ASSESS AN INDIVIDUAL ESSAY		
		Category	**Mark %**	**Descriptors (Evidence)**
1	INSTRUCTION • Topic stated clearly and simply, i.e. including a glossary of terms used • Divide topic into core ideas for paragraphs • Include suggested time management plan, e.g. planning of deadlines, submission of evidence, etc. • Specify type of essay, e.g. comparative, descriptive	**Outstanding achievement**	23 - 25	Well-organised, comprehensive and coherent, polished structure. Supported by an exceptional high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Using a variety of original and/or relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
2	FORMAT • Formal structure, e.g. write in paragraphs using core ideas • Introduction, main body of knowledge, conclusion/summary • Length and weighting, e.g. be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay (convert accordingly)	**Meritorious achievement**	23 - 25	Well-organised, detailed and coherent, polished structure.Supported by a high level of competence to process information into original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
3	CONTENT • The content of the essay must reflect: - Conceptualisation (understanding) and application of skills, knowledge and values (SKV). - Support material suggested/ provided by the teacher to be used as basis for the essay. - Integration of practical experience and theoretical material should be evident. - Basic terminology (language of drama) to be used. - The essay should reflect practical and theoretical development of the learners' understanding of the topic.	**Substantial achievement**	17 - 19	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	13 - 16	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 memorized. Not always a high level of insight, sometimes unimaginative, but has some ability to justify discussion
4	MARKS AWARDED • 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 • 25 marks awarded to preparation (essay task) • 25 marks awarded to performance • Marks are allocated according to the achievement of criteria reflected in the assessment rubric		06 - 09	Not always organised and logically constructed Not always enough information, some flashes of insight Limited selection of information Poor language skills. Argument lacks supporting discussion.
		Elementary achievement	00 - 05	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.
		Not achieved		

GUIDELINES FOR STANDARDISATION OF RESEARCH TASK		GUIDELINES FOR STANDARDISATION OFASSIGNMENT	
Teachers should use these guidelines to assist in ensuring that the following is covered:		Teachers should use this **checklist** to assist in ensuring that the following is covered:	
1	• Clear and unambiguous, i.e. analyse/describe/compare/evaluate/predict/own opinion • Demonstrates sensitivity towards gender, race, language, class, etc.	1	INSTRUCTIONS or brief for the assignment entry is: • Clear and unambiguous • Should be sensitive to gender, inclusivity, culture, class, race and religion
2	• FORMAT can be any one of the following options: • Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion/summary), minimum 300 words/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/DVD/television 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 (A0 size)], montage, etc.	2	FORMAT can be any one of the following options: • Journal entry • Collage • Montage in AO format • Visual imagery (e.g. photos, video, DVD, audio recording, etc.) • Paragraphs • Creative essay • Worksheet designed by teacher • Preparation for final practical work • Film analysis, theatre reviews, etc.
3	• CONTENT of the research: • Conceptualisation (understanding) and application of skills, knowledge and values • Practical experience and theoretical support material (classroom notes and other source material) should be integrated in the research of choice • Basic terminology (the language of drama) used in all written presentations	3	CONTENT of the assignment: • The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner • Conceptualisation (understanding) and application of skills, knowledge and values • Support material as well as practical classroom activities could be used • Integration of practical experiences and theoretical material should be evident in the assignment • 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 assignment • Specialised language, carefully explained, in the case of Indigenous Knowledge Systems, should be adhered to • It is suggested that the assignment task be used as preparation towards both the PAT performance as well as the performance component of the performance examination.
4	SOURCES/collection of information for the research: • Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc.) • A minimum of two sources (not more than one internet source) • Reference to sources (reference system/bibliography) • Avoid plagiarism – i.e. only ethical use of sources		

The performance components of the three PATs.

See the following rubrics for monologue, scene, poetry, prose and movement.

MONOLOGUE			
CRITERIA	**Fully achieved (2)**	**Partially achieved (1)**	**Not achieved (0)**
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 understanding of the monologue as it stands within the context of the play as a whole. He/she understands the basic dilemma/conflict of the monologue, his/her character and their motivations.	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. He/she does not understand the basic dilemma/conflict of the monologue, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. He/she 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 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 for clear communication. He/she is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.

MONOLOGUE			
CRITERIA	**Fully achieved (2)**	**Partially achieved (1)**	**Not achieved (0)**
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 particular character or context.
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, upstaging, and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves, are uncertain and move 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; 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 his/her character appropriately and effectively; the learner is not at all convincing, or his/her emotional choices are entirely inappropriate.
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.

MONOLOGUE			
CRITERIA	**Fully achieved (2)**	**Partially achieved (1)**	**Not achieved (0)**
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, they make completely inappropriate choices, which are not effective and there is evidence of gross misunderstanding of the given circumstances of the play.
Relationship to listener	The learner demonstrates the ability to create the listener (imaginary partner) through visualisation or, if appropriate, through using the audience as this listener. He/she demonstrates an understanding of his/her character's status in relation to the him/herself and his/her possible responses to what is being said though the course of the monologue.	The learner is partially successful in creating the 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 listener through visualisation. There is little understanding of their character's status in relation to the listeners 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 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. There is a climax or highpoint to the monologue.	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.

SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
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.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. He/she 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. He/she does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. He/she 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 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 is able to speak distinctly and audibly for clear communication. He/she is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.

SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
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 particular character or context.
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 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 themselves or others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves and others, uncertain and move 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; 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 his/her character appropriately and effectively; and is not at all convincing, his/her emotional choices are entirely inappropriate.
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.

SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
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 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 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 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 highpoint to the scene.	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.
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 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 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.

POETRY			
CRITERIA	**Fully Achieved (2)**	**Partially Achieved (1)**	**Not Achieved (0)**
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.
Understanding of poem	The learner demonstrates an understanding of the poem and their interpretation is appropriate and justified.	The learner must demonstrate an understanding of the poem and their 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 vocal tone (quality). He/she 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 expressiveness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. He/she 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. He/she 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. He/she 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 for clear communication. He/she is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.

POETRY			
CRITERIA	**Fully Achieved (2)**	**Partially Achieved (1)**	**Not Achieved (0)**
Physical work	The learner chooses movement or stillness appropriate to the poem and to his/her interpretation of it. He/she 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; the learner 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 his/her poem, including utilisation of: pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.	Not all poetic devices are handled with mastery.	Few if any poetic devices are 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.

INDIVIDUAL PROSE			
CRITERIA	**Fully Achieved (2)**	**Partially Achieved (1)**	**Not Achieved (0)**
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 an understanding of the piece of prose and his/her interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and his/her interpretation should be appropriate and justified.
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). He/she 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 not unclear or inexpressively conveyed.
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. He/she 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. He/she 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. He/she 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 for clear communication. He/she is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.

INDIVIDUAL PROSE			
CRITERIA	**Fully Achieved (2)**	**Partially Achieved (1)**	**Not Achieved (0)**
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to his/her interpretation of it. The learner 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 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 OR the body is not fully integrated into the piece of prose. 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 his/her physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the piece of prose at all. 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 his/her story and the narrative techniques inherent in it. (e.g. intsomi telling, fairy tales or myths) He/she 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 his/her 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.

MOVEMENT			
ASSESSMENT CRITERIA	**Partially achieved**	**Achieved**	**Achieved with merit**
Practical/performance skills 1. The ability to understand and use a range of movements, choreographic styles and processes.	You are able to use a limited range of movements to create sequences and show a little understanding of the use of space, time and movement dynamics.	You are able to use a good range of movements to create sequences and show an understanding of styles and processes of choreography.	You can use a wide range of movements to create your sequences and are able to understand and use various choreographic styles and processes. You show a good understanding of the use of space, time and dynamics.
2. The ability to show competence and confidence in movement performance so that ideas are understood.	You are able to perform some of your dance ideas clearly and now need to develop more confidence when showing your work to others.	You are able to perform your ideas quite well so that your choreographic ideas are usually understood.	You perform your work clearly and confidently so that your choreographic ideas are understood by those watching.
Experimentation (development and realisation of ideas) 1. The ability to use a variety of stimuli, accompaniments and movement styles to create sequences	With help you can use some stimuli and accompaniments to create simple sequences. You are able to use simple movement styles to complete a task.	You are beginning to use some stimuli and accompaniments with confidence to create simple sequences and are developing a range of movement styles.	You can use a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.
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.	With help and encouragement you are able to develop a simple idea trying out and choosing movements that you feel fit the task.	With increasing confidence you are able to develop an idea, trying out and choosing movements in order to complete the task.	You are able to develop a simple idea into a complex sequence making clear decision about your work. You can explain your reasons for selecting certain movements with confidence and use dance vocabulary to explain what you mean.
Critical Awareness 1. The ability to make analytical comments which help improve the structure and performance of own and others work.	When prompted you can make comments on dance work you have seen to help improve them.	You are able to make comments which help to improve your own and other people's work.	You are able to make detailed and analytical comments about dance work which lead to improvements in structure and performance.
2. The ability to compare and contrast the work of different movement styles.	You are able to see obvious connections between different dance works, with help and encouragement	You are able to make connections between different dance works and choreographic styles	You can see and make subtle connections and comparisons between a variety of choreographic dance styles and are able to describe what you mean clearly.

MOVEMENT			
ASSESSMENT CRITERIA	**Partially achieved**	**Achieved**	**Achieved with merit**
3. The ability to understand the difference between objective judgments and personal preference when creating, using and watching movement forms	Within prompting you can talk about why you like a dance using words to describe the dance content (e.g. line, shape, rhythm, dynamics, etc.)	You are able to talk about dance using appropriate words and are beginning to be aware of your own movement likes and dislikes.	You show a clear understanding of dance form and structure by the comments and vocabulary you use. You are aware of your own preferences in movement and are able to withhold them or use them appropriately.
Personal and social skills 1. The ability to work cooperatively as a member of a group, sharing ideas so that the task is completed	You can sometimes work cooperatively with other people sharing some ideas in order to help complete a group task.	You usually work cooperatively with other people contributing some ideas to the work of the group.	You work as a member of a group cooperatively and contribute and share many ideas to the work of the group.
2. The ability to work at developing an idea and organising work independently	You can develop and complete some pieces of work on your own with help and encouragement.	You are able to organise your work and can develop simple ideas on your own.	You are very well organised and are able to develop ideas successfully on your own

MOVEMENT			
ASSESSMENT CRITERIA	**Partially achieved**	**Achieved**	**Achieved with merit**
3. The ability to sustain focus and effort through all stages and kinds of work.	You are sometimes able to keep working on an idea from beginning to end when helped and encouraged.	You can usually keep working on an idea from beginning to end.	You remain interested in a task through all the stages of development and work hard even while the task is difficult.

PERFORMANCE EXAM: TECHNICAL PROGRAMME - STAGE MANAGER'S SCRIPT

STAGE MANAGER'S SCRIPT					
Criteria	**80 - 100%**	**70 - 79%**	**50 - 69%**	**35 - 49%**	**1 - 34%**
Prop list (where applicable)	Complete prop list is supplied for each scene with indications of function of each prop	Most props indicated as well as scenes for use indicated and some functions is indicated	majority props as well as most scenes for use, is indicated	Some props listed and scenes for use are not indicated	No prop list or extremely limited list and scenes for use are not indicated
Costume list (where applicable)	Complete costume list is supplied for each scene with indications of function of each costume	Most costumes indicated as well as scenes for use indicated and some functions indicated	Majority costumes as well as most scenes for use indicated	Some costumes listed and scenes for use are not indicated	No costume list or extremely limited list and scenes for use are not indicated
Furniture list (where applicable)	Complete furniture list is supplied for each scene with indications of function of each piece of furniture	Most furniture indicated as well as scenes for use indicated and some functions indicated	Majority of furniture as well as most scenes for use indicated	Some furniture listed and scenes for use not indicated	No furniture list or extremely limited list and scenes for use are not indicated
Cast list with contact numbers	Complete cast list is supplied for each scene with full contact details via different mediums of communication	Complete cast list is supplied for each scene with contact details in at least one medium of communication	Complete cast list is supplied but not for each scene with most contact details	Limited cast list is supplied for some scene/s with some contact details	No cast list or extremely limited list for some scene(s) with no contact details
Sound Qs (where applicable)	Sound Qs correctly indicated with impulse indicated and appropriate anticipation markings; reflecting speaker selection and sound level appropriate to the performance space	Sound Qs correctly indicated with impulse indicated; reflecting speaker selection and sound level	Sound Qs with impulse are indicated; reflecting speaker selection and sound level	Some sound Qs indicated with sound level	No sound Qs or limited sound Qs indicated with no sound levels

PROPOSED RUBRICS FOR THE ASSESSMENT OF THE PERFORMANCE EXAMINATION

Performance Exam: Technical Programme

Outstanding	**80-100**	The candidate has created an effective visual or aural environment, using improvised and found materials; he/she has used theatrical (visual or aural) devices to create cohesion, the design concept is clear, imaginative, relevant to the material, well integrated and pleasing to the eye; he/she has used props/scenic devices/lighting/sound/costume in inventive ways; the design assists smooth transitions between pieces; there is a clear sense of style and the space has been used effectively
Meritorious	**70-79**	The candidate has created an effective visual or aural environment, using improvised and found materials. He/she has used theatrical (visual or aural) devices to create some cohesion; the design concept is relevant to the material and well integrated. He/she has used props/ scenic devices/lighting/sound/costume in inventive ways. Design and technical elements have been applied to the transitions. Style is addressed to some extent
Substantial	**60-69**	The candidate has created a visual or aural environment using materials available; he/she could have explored the concepts further or found more imaginative ways of using the visual/ aural elements; transitions are addressed though design to some extent
Moderate	**50-59**	There is a design concept and a visual/aural environment which is used in a limited way; either the transitions or the sense of cohesion could be further developed; the candidate could work to integrate the design concept further
Adequate	**40-49**	There is some use of design, and a design concept exists; more could be done to create a sense of theatrical cohesion
Elementary	**30-39**	Some designs and technical elements have been used, but they do not provide cohesion and the design concept is unclear
Not achieved:	**0-29**	There is no clear design concept and little thought has been applied to the technical aspects of the performance

STAGE MANAGER'S SCRIPT					
Criteria	**80 - 100%**	**70 - 79%**	**50 - 69%**	**35 - 49%**	**1 - 34%**
LX Qs (where applicable (Take into consideration the type of equipment available)	All LX Qs correctly indicated with impulse indicated and appropriate anticipation markings; Reflecting light area and light intensity appropriate to the performance space as well as timing	LX Qs correctly indicated with impulse indicated; reflecting light area and light intensity as well as timing	LX Qs correctly indicated; reflecting light area and light intensity as well as timing	LX Qs indicated; reflecting light intensity	No LX Qs or limited LX Qs indicated with no indication of light intensity or timing
Movements noted	All movements are noted with the use of appropriate abbreviations and reference to furniture and décor	All movements are noted with the use of appropriate abbreviations	All movements are noted	Some movements are noted	No or very few movements are noted
Scene Changes	All scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/actors involved	All scene changes indicated with notes of actions that should be executed and crew/actors involved	All scene changes indicated with notes of actions that should be executed	Some scene changes noted with some actions that should be taken	No or very limited scene change indications
Calls	All calls noted with time indications as well as impulses and where needed anticipation markings with clear indications of time	All calls noted with time indications as well as impulses	All calls noted with impulses	Some calls indicated with some impulses	No calls or very limited calls indicated

STAGE MANAGER'S SCRIPT					
Criteria	**80 - 100%**	**70 - 79%**	**50 - 69%**	**35 - 49%**	**1 - 34%**
Opening and closing procedures	Highly appropriate protocol for opening and closing procedures used and noted in the script with calls and timing as well as the impulses required; relevant crew/ actors listed with calls	Appropriate protocol for opening and closing procedures are used and noted in the script with calls and the impulses required.	Protocol for opening and closing procedures used and noted in the script with impulses required.	Opening and closing procedures noted in the script	No or limited indication of opening and closing procedures
Layout of props table	Clearly marked map indicating thoughtful layout of all props used on a prop table is; differentiating order of props according to scenes and or other appropriate criteria	Marked map indicating layout of all props on a prop table	Map indicating layout of props on a prop table	Some indication of prop layout	No indication of props or limited layout with perhaps only some props
Floor plan of stage setup (where applicable)	Clearly labelled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail	Clearly labelled stage map indicating all props, furniture and décor with some degree of detail	Functional stage map indicating all props furniture and décor	Stage map indicating props, furniture and décor	No stage map or some stage map indicating some aspects of props, furniture and décor.
Floor plan of lighting areas (where applicable)	Clearly labelled stage map indicating accurate placement of lighting areas with colour/ mood/ state for each scene with a high degree of detail	Clearly labelled stage map indicating accurate placement of lighting areas with colour/mood/state in relation to each scene	Functional stage map indicating placement of lighting areas with basic day/night and/or inside/ outside indication	Stage map indicating lighting areas	No stage map or some stage map indicating some aspects of lighting areas
Functionality of script	Clear neat well organized with a high degree of detail and extremely user friendly	Clear neat well organized and user friendly with some degree of detail	Clear neat well organized and user friendly	Some degree of order and sometimes user friendly not always neat and organized	Confusing, not user friendly and untidy

PERFORMANCE EXAMINATION. THEME PROGRAMME RUBRIC.					
LEVEL	**1**	**2**	**3**	**4**	**5**
%	**1 - 34 %**	**35 - 49 %**	**50 - 69 %**	**70 - 79 %**	**80 - 100 %**
	Not achieved	**Elementary/ moderate**	**Adequate**	**Meritorious**	**Outstanding**
Preparation	The learner does not know the words of the pieces, has no confidence, and/ or shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence, and/or shows limited evidence of thought, planning and rehearsal.	The learner knows the words of all the pieces, is confident, and shows evidence of some thought, planning and rehearsal.	The learner has mastered the words, has a high degree of confidence and shows evidence of excellent thought, planning and rehearsal.	The learner has mastered the words, shows insight, is completely confident, and shows evidence of outstanding thought, planning and rehearsal.
Vocal production	The learner shows no technical proficiency (audibility/ clarity). There is no evidence of appropriate vocal interpretation of the text, and no vocal variation.	There is some technical proficiency: Some vocal interpretation of texts and vocal variation is evident.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.
Stage space	Does not use stage space appropriately and/ or interestingly.	Use of stage space is elementary, or inconsistently appropriate.	Appropriate use of stage space in each piece.	Effective and appropriate use of stage space.	Exceptional, highly creative and highly appropriate use of stage space.
Links	Links are inappropriate to the theme, do not enhance the flow of the programme OR are absent entirely.	Some links. These are more or less appropriate to the theme, enhancing the flow of the programme within a limited range.	All links are accurately related to the theme, and enhance the flow of the programme within an adequate range.	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole.	All links are distinctively appropriate to the chosen theme, enhance the flow of the programme as a whole, and lend exceptional creative interpretation.
Understanding of pieces	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterization.	Demonstrates a limited understanding of the work, and, within a limited range, interpretation and/ or characterisation is sometimes accurate and appropriate.	Demonstrates an adequate understanding of the work, and within a satisfactory range, the interpretation and/or characterisation is mostly accurate and appropriate.	Demonstrates a good understanding of the work, and within a wide range, interpretation and characterisation is always accurate and appropriate.	Demonstrates an excellent understanding of the work. Within an extensive range, interpretation and characterisation is always accurate, appropriate and insightful.

PERFORMANCE EXAMINATION. THEME PROGRAMME RUBRIC.					
LEVEL	**1**	**2**	**3**	**4**	**5**
%	**1 - 34 %**	**35 - 49 %**	**50 - 69 %**	**70 - 79 %**	**80 - 100 %**
	Not achieved	**Elementary/ moderate**	**Adequate**	**Meritorious**	**Outstanding**
Physical work	Chooses inappropriate movement or stillness for each piece. There is no range of movement. Unnecessary tension inhibits performance.	Chooses reasonably appropriate movement or stillness for each piece. There is little range of movement. There is unnecessary tension in the body.	Chooses an adequate range of appropriate movement and stillness. The body is aligned and balanced and is mostly free of unnecessary tension.	Chooses a wide range of appropriate movement and stillness. The body is aligned and balanced and is free of unnecessary tension.	Chooses a wide range of movement or stillness wholly appropriate to each piece. The body is well aligned and balanced and is free of unnecessary tension.
Emotional connection	No connection with the emotional tone of the work. Emotional choices are inappropriate and/ or unconvincing.	Some connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connects well with the emotional tone of the work. Very good emotional choices.	Connects strongly with the emotional tone of the work. Excellent emotional choices
Connection to listener	Unable to connect with co-actor, invisible partner and/or audience as listener.	Partially able to connect with co-actor, invisible partner and/ or audience as listener. Connection partially sustained.	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained.	Connects convincingly and consistently with co-actor, invisible partner or audience as listener. Connection entirely sustained in an engaging performance.
Impact of programme	Unengaging performance and content. Unconnected to theme.	Partially engaging performance and content, with some appropriate connections to theme.	Adequately engaging performance and content. Connected to the theme.	Consistently engaging performance and content. Theme is well explored.	Exceptionally engaging performance and content. Theme is creatively explored demonstrating insight.
Performer's impact in the programme	No versatility, with different styles, modes and dramatic elements.	Little versatility with different performance styles, modes and dramatic elements.	Adequate versatility with different performance styles, modes and dramatic elements.	Consistent versatility with different performance styles, modes and dramatic elements.	Exceptional versatility with different performance styles, modes and dramatic elements.

PERFORMANCE EXAMINATION. AUDITION PROGRAMME RUBRIC.					
LEVEL	**1**	**2**	**3**	**4**	**5**
%	**1 - 34 %**	**35 - 49 %**	**50 - 69 %**	**70 - 79 %**	**80 - 100 %**
	Not achieved	**Elementary/ Moderate**	**Adequate**	**Meritorious**	**Outstanding**
Preparation	The learner does not know the words of the pieces, has no confidence, and/ or shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence, and/or shows limited evidence of thought, planning and rehearsal.	The learner knows the words of all the pieces, is confident, and shows evidence of some thought, planning and rehearsal.	The learner has mastered the words, has a high degree of confidence and shows evidence of excellent thought, planning and rehearsal.	The learner has mastered the words, shows insight, is completely confident, and shows evidence of outstanding thought, planning and rehearsal.
Understanding of pieces	Demonstrates no understanding of the work and there is no or very little interpretation.	Demonstrates a limited understanding of the work. Within a limited range, interpretation is sometimes accurate and appropriate.	Demonstrates an adequate understanding of the work. Within a satisfactory range, the interpretation is mostly accurate and appropriate.	Demonstrates a good understanding of the work. Within a wide range, interpretation is always accurate and appropriate.	Demonstrates an excellent understanding of the work. Within an extensive range, interpretation is always accurate, appropriate and insightful.
Characterisation	Characters are not developed through voice, body, energy and/ or internalisation. There is no transformation of the learner from piece to piece.	At least one character is developed through use of voice, body, energy and/or internalization. There is some transformation of the learner within a limited range.	All characters are developed through use of voice, body, energy and/or internalization. There is transformation of the learner within an adequate range.	All characters are developed and sustained through use of voice, body, energy and internalization. There is considerable transformation of the learner from piece to piece.	All characters are developed and sustained through use of voice, body, energy and internalization. There is outstanding transformation of the learner within highly contrasting pieces.
Vocal production	The learner shows no/little technical proficiency. There is no/little appropriate vocal interpretation and communication of texts, and no/little vocal variation.	There is some technical proficiency: Some vocal interpretation and communication of texts, and some vocal variation is evident.	There is good technical proficiency. The vocal interpretation and communication of texts and vocal variation is good.	There is highly developed technical proficiency. Vocal interpretation and communication of texts and vocal variation are excellent.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.

PERFORMANCE EXAMINATION. AUDITION PROGRAMME RUBRIC.					
LEVEL	**1**	**2**	**3**	**4**	**5**
%	**1 - 34 %**	**35 - 49 %**	**50 - 69 %**	**70 - 79 %**	**80 - 100 %**
	Not achieved	**Elementary/ Moderate**	**Adequate**	**Meritorious**	**Outstanding**
Stage space	Does not use stage space appropriately and/ or interestingly.	Use of stage space is elementary, or inconsistently appropriate.	Appropriate use of stage space in each piece.	Effective and appropriate use of stage space through whole programme.	Exceptional, highly creative and completely appropriate use of stage space through whole programme.
Physical work	Chooses inappropriate movement or stillness for each piece. There is no range of movement. Unnecessary tension inhibits performance.	Chooses reasonably appropriate movement or stillness for each piece. There is little range of movement. There is unnecessary tension in the body.	Chooses an adequate range of appropriate movement and stillness. The body is aligned and balanced and is mostly free of unnecessary tension.	Chooses a wide range of appropriate movement and stillness. The body is aligned and balanced and is free of unnecessary tension.	Chooses a wide range of movement or stillness wholly appropriate to each piece. The body is well aligned and balanced and is free of unnecessary tension.
Emotional connection	No connection with the emotional tone of the work, through visualization, emotional engagement and/or playing of subtext. Emotional choices are inappropriate and/ or unconvincing.	Some connection with the emotional tone of the work, through visualization, emotional engagement and/or playing of subtext. Manages, within a limited range, to make emotional choices.	Connects adequately with the emotional tone of the work, through visualization, emotional engagement and/or playing of subtext. Appropriate emotional choices.	Connects well with the emotional tone of the work, through visualization, emotional engagement and playing of subtext. Very good emotional choices.	Connects strongly with the emotional tone of the work, through visualization, emotional engagement and playing of subtext. Excellent emotional choices.
Connection to listener	Unable to connect with co-actor, invisible partner and/or audience as listener.	Partially able to connect with co-actor, invisible partner and/ or audience as listener. Connection partially sustained.	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained.	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained.	Connects convincingly and consistently with co-actor, invisible partner or audience as listener. Connection entirely sustained in an engaging performance.

PERFORMANCE EXAMINATION. AUDITION PROGRAMME RUBRIC.					
LEVEL	**1**	**2**	**3**	**4**	**5**
%	**1 - 34 %**	**35 - 49 %**	**50 - 69 %**	**70 - 79 %**	**80 - 100 %**
	Not achieved	**Elementary/ Moderate**	**Adequate**	**Meritorious**	**Outstanding**
Versatility of learner	No versatility with different performance styles, modes and dramatic elements.	Little versatility with different performance styles, modes and dramatic elements.	Adequate versatility with different performance styles, modes and dramatic elements.	Consistent versatility with different performance styles, modes and dramatic elements.	Exceptional versatility with different performance styles, modes and dramatic elements.
Impact of programme	Unengaging performance and content, demonstrating no creativity and/or insight.	Partially engaging performance and content, demonstrating a little creativity and/or insight.	Adequately engaging performance and content, demonstrating occasional creativity and insight.	Consistently engaging performance and content, demonstrating sustained creativity and insight.	Exceptionally engaging performance and content, demonstrating sustained, outstanding creativity and insight.

3.8 General

This document should be read in conjunction with:

3.8.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

3.8.2 The policy document, National Protocol for Assessment Grades R-12.