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DRAMATIC ARTS

EXAMINATION GUIDELINES

GRADE 12

2021

These guidelines document consist of 36 pages.

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INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Dramatic Arts outlines the nature and purpose of the subject Dramatic Arts. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate (NSC) Examination in Dramatic Arts.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School-Based Assessment (SBA) or the practical assessment tasks (PATs) as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Dramatic Arts*
- *The National Protocol of Assessment: 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)*
- The national policy pertaining to the programme and promotion requirements of the *National Curriculum Statement, Grades R–12*

AIMS

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 Dramatic Arts

2. SUBJECT CONTENT

2.1 *Curriculum and Assessment Policy Statement (CAPS)*

Teachers should at all times be guided by the South African National Department of Basic Education's *Curriculum and Assessment Policy Statement (CAPS)* for the subject Dramatic Arts.

2.2 *Curriculum Component of the CAPS*

The broad topics and topics contained in this document ensures that the relevant and appropriate teaching and learning of the subject's concepts, content, skills, knowledge, values, attitudes, techniques, principles and competencies are taught and examined by the teachers and learnt and demonstrated as achieved through applied competence by the learners.

2.3 *Assessment component of the CAPS:*

The following four assessment components are used to assess/examine the *CAPS* broad topics and topics:

2.3.1 School-based Assessment: (SBA) Examinations

2.3.2 School-based Assessment: (SBA) Practical Assessment Tasks (PATs)

2.3.3 Performance Examination: Paper 2

2.3.4 Written Examination: Paper 1

2.4 *Play Texts*

- **Suggested (Grades 10 and 11)**
- **Prescribed (Grade 12)**

The play texts, as required by the *CAPS* topics, will be selected by a National Curriculum task team consisting of the DBE's provincial representatives on the National Subject Committee, DBE examiners, DBE moderators, provincial subject advisors and specialist teachers.

All nine provinces will be represented on this task team. For Grade 10 and 11 teachers may select their preferred play text titles. However, the play text must adhere to the following. They must:

- Be published
- Be available for purchase
- Align with the *CAPS* in terms of the:
 - Topics' content, concepts, etc.
 - Topics genre or dramatic movement
 - Grade's entrance and exit levels

Play texts may not be photo copied under any circumstances. It is illegal and schools/teachers may be prosecuted. The school principal must ensure that there is a Play Text budget allocation in the norms and standards submitted annually to the district.

2.5 *Textbook*

See the Department of Basic Education's *Catalogue for Textbooks*. Teachers must at all times base teaching, learning and assessment on these textbooks.

3. ASSESSMENT

3.1 Assessment Objectives

Assessment should be both informal (assessment for learning) and formal (assessment of learning). In both cases continuous feedback must be provided to learners to ensure improvement in their learning of the CAPS topics and their criteria (skills, knowledge, techniques and content).

Assessment must:

- Enable the teacher to make reliable observations and judgments about a learner's progress
- Inform learners about their strengths, weaknesses, improvement points and progress
- Assist teachers, parents and other stakeholders to make decisions about the learning process and progress of the learners

The assessment tasks that constitute a formal programme of assessment for the year are regarded as 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.

3.2 Formal Annual Programme of Assessment for Grades 10, 11 and 12

FORMAL ANNUAL PROGRAMME OF ASSESSMENT GRADES 10 AND 11			
FORMAL INTERNAL ASSESSMENT SCHOOL-BASED ASSESSMENT During the year			
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task PAT <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 2: Practical Assessment Task PAT <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 5: Practical Assessment Task PAT <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 6: Final End-of-year Exam <ul style="list-style-type: none"> • Performance Examination (150)
	Task 3: Mid-year Control Test <ul style="list-style-type: none"> • Performance Examination (100) 		Task 7: Final End-of-year Exam <ul style="list-style-type: none"> • Written Examination (150)
	Task 4: Mid-year Control Test <ul style="list-style-type: none"> • Written Examination (100) 		

FORMAL ANNUAL PROGRAMME OF ASSESSMENT GRADE 12			
FORMAL INTERNAL ASSESSMENT SCHOOL-BASED ASSESSMENT During the year (25% of the NSC)			FORMAL FINAL NATIONAL EXTERNAL EXAMINATION End-of year
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task PAT <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 2: Practical Assessment Task PAT <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Task 3: Practical Assessment Task PAT <ul style="list-style-type: none"> Written Section (25) Performance Section (25) 	Paper 1 Written Paper (150)
		Task 4: Trial Examination <ul style="list-style-type: none"> Performance Examination (150) 	
		Task 5: Trial Examination <ul style="list-style-type: none"> Written Examination (150) 	
		FORMAL FINAL NATIONAL EXTERNAL EXAMINATION End-of Year Paper 2 <ul style="list-style-type: none"> Performance Examination (150) 	

Subject: DRAMATIC ARTS (Grades 10 and 11)
Annual Programme of Assessment for SBA (Performance Assessment Tasks, Tests and Final End-of-Year Examination)

	TERM 1	TERM 2			TERM 3	TERM 4	
Task Number	1	2	3	4	5	6	7
Task Name	PAT 1 <ul style="list-style-type: none"> Written Section (25) Journal Performance Section (25) Dramatic Item 1 	PAT 2 <ul style="list-style-type: none"> Written Section (25) Essay or Research Performance Section (25) Dramatic Item 2 	Mid-year <ul style="list-style-type: none"> Written Section (Control Test) 	Mid-year Performance <ul style="list-style-type: none"> 2 x Individual Items + One link 	PAT 3 <ul style="list-style-type: none"> Written Section (25) Essay or Research Performance Section (25) Dramatic Item 	End-of -year Written Examination	End-of-year Performance Examination <ul style="list-style-type: none"> 3 x Individual Items + Two links
Mark Allocation Fixed	25 + 25 = 50	25 + 25 = 50	100	100	25 + 25 = 50	150	150
Weighting of each Task	13,3%	13,3%	10%	10%	13,3%	20%	20%

Final Weighting of SBA, PAT and Final Examination for Reporting on the Subject Mark Sheet/SASAMS

PAT = 30%	SBA = 30%	Final End-of Year Examinations = 40%	FINAL SBA = 100%
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Subject: DRAMATIC ARTS (Grade 12)**Annual Programme of Assessment for SBA (Performance Assessment Tasks AND Final Trial Examinations)**

Task Number	TERM 1	TERM 2	TERM 3		
	1	2	3	4	5
Task Name	PAT 1 <ul style="list-style-type: none"> Written Section (25) Journal Performance Section (25) Dramatic Item 1 	PAT 2 <ul style="list-style-type: none"> Written Section (25) Essay or Research Performance Section (25) Dramatic Item 2 	PAT 3 <ul style="list-style-type: none"> Written Section (25) Essay or Research Performance Section (25) Dramatic Item 3 	Trial Written Examination	Trial Performance Examination <ul style="list-style-type: none"> 3 x individual items + Two links
Mark Allocation Fixed	25 + 25 = 50	25 + 25 = 50	25 + 25 = 50	100	100
Weighting for Each Task for the Internal SBA out of 100%	20%	20%	20%	20%	20%
Weighting Converted to 50% for the NSC Total	10%	10%	10%	10%	10%

Final Weighting of SBA, PAT and Final Examination for Reporting on the Subject Record Sheet/SASAMS

PAT/SBA + Final Trial Examinations: 50% + Final DBE National Examinations: 50% = 100% for the Final National Senior Certificate

NOTE: There will be NO mid-year examinations or control tests for Grade 12 for 2021. The DBE will communicate to all provincial departments if there is a change in this decision.

3.4 Teaching, Learning and Assessment Weighting of Content Coverage in Grades 10, 11 and 12

	BROAD TOPICS	Time weighting: 4 hours/week, plus after school practice
1	Personal Resource Development	20% = 30 minutes to 1 hour per week
2	Acting and Performance	30% = 1 to 1,5 hours per week + 1 hour rehearsal time/week outside 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. These topics should, where possible, be integrated, so learners develop skills which they can immediately put into practice in performance.		
3	Performance Texts in Context	40% = 1,5 to 2 hours per week
4	Theatre and/or Film Making	10% = Modular
Topics 3 and 4 are essentially theoretical in nature, although they can be experienced and understood through practical learning experience. These topics should, where possible, be integrated so 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		

3.4 Content Relating to Previous Grades

Examinations may contain content from previous grades that impact on, or reflect progression to, content stipulated in the Grade 12 curriculum. This will be particularly relevant in Personal Resource Development and Acting and Performance as these broad topics are developmental and content, concepts, skills and techniques are incrementally developed, applied and demonstrated over three years. It also applies to topic 3 where Grade 12 texts reflect a historical context covered in earlier grades.

3.5 Cognition Explained

In Dramatic Arts there are two key taxonomies that are used to measure concepts, content, skills, techniques, etc. They are:

1. Bloom's Taxonomy
2. Dave's Taxonomy

3.5.1 Bloom's Taxonomy (Anderson and Krathwohl's) 2000

The original Bloom's taxonomy is over 50 years old. The refined Bloom's taxonomy has been in use from 2000. The difference in the updated version is in the useful and comprehensive additions of how the taxonomy intersects on the following:

- (a) Cognitive process dimension: Knowing, Understanding, Analysing, Applying, Evaluation, Creating
- (b) Complexity of thinking processes: Knowledge dimension: Factual, Conceptual, Procedural, Metacognitive

Meta Thinking Procedural Thinking Conceptual Thinking Factual Thinking	CREATING	Synthesise ideas from different sources or materials to create new perspectives or a new original product	Create, Design, Develop, Find out, Formulate, Make up, Hypothesise, Plan, Formulate, Produce	90%-100%
	EVALUATING	Judging the value of research or content, based on criteria or standards, comparing ideas and identifying the strengths and weaknesses of scholarly work	Judge, Value, Defend, Compare the value of	80%-90%
	ANALYSING	Examining the research on theories, linking evidence, and seeing relationships between parts or something	Compare, Differentiate, Select, Point out, Categorise, Classify	60%-79%
	APPLYING	Using ideas in new ways and applying theories to real situation	Select, Sketch Solve, Use, Demonstrate, Organise	40%-59%
	UNDERSTANDING	Describing what knowledge means, finding the main ideas, summarising or explaining new ideas and their trends and significance	Summarise, Explain, Illustrate, Give examples	30%-39%
	MEMORISING	Remembering the concepts, content, knowledge, skills, values, attitudes, techniques, characteristics and principles in your subject	List, Name, Remember, Identify	0%-29%

INTERSECTION :	COGNITIVE PROCESS DIMENSION (cognitive complexity)					
	REMEMBERING	UNDERSTANDING	APPLYING	ANALYSING	EVALUATING	CREATING
KNOWLEDGE DIMENSION/ THINKING PROCESSES (Levels of difficulty)						
FACTUAL	List	Summarise	Classify	Order	Rank	Combine
CONCEPTUAL	Describe	Interpret	Experiment	Explain	Assess	Plan
PROCEDURAL	Tabulate	Predict	Calculate	Differentiate	Conclude	Compose
METACOGNITIVE	Appropriate Use	Execute	Construct	Achieve	Action	Actualise

Above is an illustration of intersections of the **cognitive processes** with the **thinking processes/ knowledge dimensions**. Using a simple cross grid or table like this one, activities and objectives are matched to the types of knowledge and to the cognitive processes as required by a question. Teachers use it to track which levels of cognition they are requiring from learners, as well as which dimensions of knowledge.

3.5.2 Dave's Taxonomy (Ravindra H. Dave) (1970)

Meta Thinking Procedural Thinking Conceptual Thinking Factual Thinking	NATURALISING	A high level of creative and innovative performance is achieved with actions becoming integrated and second nature	Flawless, No errors, Create, Invent	A++	95%-100%
				A+	90% - 95%
				A	80% - 90%
	ARTICULATING	Actions are performed in a harmonious and coordinated manner	Adapt, Combine, Master, Modify, Revise, Adjust, Customise, Solve	B	70% - 79%
	PRECISION	Actions are more precise but with still some errors. Precision is not perfection. It is to be clear, articulated, accurate, correct, 'controlled', smooth and with finesse	Perform skilfully, Proficient, Becoming an expert	C	60% - 69%
	MANIPULATING	Actions are performed from memory and from instruction learnt	Implement, Demonstrate, Re-create, Repeat, Perform, Execute, Present	D	40% -49%
				E	50% - 59%
	IMITATING	The learner is learning or has learnt to watch and copy instructions and actions. Actions consist of concepts, content, values, attitudes, skills, techniques, characteristics and principles in the subject	Repeat, Duplicate, Reproduce, Imitate, Copy	F	20% - 39%
				G	10 - 19%
				H	0 - 9%

Psychomotor skills can be defined as those skills and abilities that require a physical component. These skills require a degree of dexterity, suppleness or strength. They require motor control. It includes mental set (mental set to act), physical set (physical readiness to act), and emotional set (willingness to act).

This taxonomy must be used in the teaching, learning and assessment of the three PATs performance sections (three dramatic items) as well as the performance examinations.

In the case where teachers are not familiar with the practice of using a taxonomy to guide teaching and learning they should be trained by the provincial officials. Teachers must also be reminded that the examinations are based on Taxonomies and rubrics and it stands to reason that teaching and learning should incorporate the principles of knowledge dimensions, levels of cognition and thinking processes. Teachers must familiarise themselves with and use two Taxonomies:

Bloom's taxonomy must be used for content, theoretical and written skills, and knowledge.

Dave's taxonomy is a psycho-motor taxonomy and must be understood and used for the performance content, knowledge and skills.

3.6 Weighting of Cognitive Process Dimensions and Knowledge Dimensions

Teachers must ensure that all tasks in the Annual Programme of Assessment comply with the cognitive processes and knowledge dimensions, as stipulated in the column below. This will ensure that learners are prepared for the design and demand of the final end-of-year examination which will also be based on the stipulations in the column below

Cognitive Process Dimensions and Knowledge Dimensions	Activity	Percentage of the Task
Levels 1 and 2 Knowledge and Comprehension (remembering and understanding) Factual and Conceptual Knowledge Dimensions	Basic thinking skills (e.g. factual recall, low level comprehension and low level application)	30%
Levels 3 and 4 Application and Analysis (applying and analysing) Conceptual and Procedural Knowledge Dimensions	Moderately high thinking skills (e.g. more advanced application, interpretation and low level analysis)	40%
Levels 5 and 6 Evaluation and Creation (evaluating and creating) Procedural and Metacognitive Knowledge Dimensions	Higher-order thinking skills (e.g. advanced analytical skills, evaluation and creative problem-solving)	30%

3.7 Degrees of Challenge

All examinations, and most assessment tasks in Dramatic Arts, must reflect subquestions of differing degrees of challenge, i.e. easy, moderate and difficult. The following weighting of degrees of challenge is generally accepted as appropriate for Grade 10–12 examinations:

Easy	Moderate	Difficult
30%	40%	30%

Note degrees of challenge are not necessarily tied to specific cognitive levels. A higher-order cognitive level question might not necessarily be difficult, while a lower-order level question might not necessarily be easy.

For example:

- When comparing Realism or Dramatic Theatre with another genre the appropriate **cognitive process dimension** would be higher order (i.e. evaluating), yet the degree of **knowledge dimension** might well be easy, depending on the context of the question and information provided.
- An unseen practical based question will be regarded as being of the **higher-order level/ cognitive dimension** (i.e. creating), but could be easy, moderate or difficult in challenge, depending on the context of the question and information provided.

Teaching, learning or assessment of whether content, skills, knowledge, concepts or a question is easy, moderate or difficult is based on the use and application of Bloom's taxonomy. The action verbs and the cognitive levels as well as the four thinking processes determine the level of difficulty. Examiners and moderators must ensure that examination question papers and memoranda accommodate the full range of abilities of learners.

3.8 Requirements and Weighting of the Annual Programme of Assessment Components for Grade 12

Practical Assessment Tasks	Examinations	Final External Examination Paper 2 Performance	Final External Examination Paper 1 Written
Converted to 25% of the NSC		Converted to 75% of the NSC	
NSC: 25 % + 75 % = 100%			

4. SCHOOL-BASED ASSESSMENT

Overview

School-based assessment is a formal internal assessment component of the formal national final examination mark. The SBA assessment tasks, the practical assessment tasks and SBA examinations are preparation for the final external examination.

Ensure all learners complete all the SBA tasks to ensure a sound basis of concepts, content, knowledge, skills, techniques, values, attitudes and competencies.

If the SBA tasks are not handed in or completed, the learner will receive a '999' which means 'incomplete'. However, it is important that a learner must be provided with multiple opportunities to complete and submit the SBA tasks.

Refer to the Practical Assessment Task Guidelines for more detail on the requirements for the three individual PATs. This document will provide guidance on the examinations.

5. PERFORMANCE EXAMINATION (FINAL END-OF-YEAR)

5.1 Performance Examinations: Adhere to Strict Examination Conditions

The practical examinations are of the same status as the written examination. The same strict examination conditions must be applied to the practical examinations as are applied to the written examinations.

- It is the duty of the provincial examination directorates, districts and schools principals to ensure the practical examinations receive the same respect, support and dedication as the written examinations.
- Principals must allocate a specific day(s) on the timetable to both the mid-year and the end-of-year examinations.
- The Dramatic Arts teacher must be given support in preparing the venue and paper work for the examinations.
- On the day of the examinations an additional person must be made available to ensure there is NO noise from other classes. This is a similar strict examination condition as for the written paper.

5.2 Performance Examination: Options

This section will provide clarity for the successful teaching, learning and assessment of the practical examination, from planning to inception to performance to recording and finally reporting.

The final practical examination is internal for Grades 10 and 11 and external for Grade 12.

There are three options available for candidates to select for their practical examination:

Theme Programme OR

Audition Programme OR

Technical Theatre Programme: Design or Directing or Film Making or Stage Management

5.3 PATs (Practical Assessment Tasks as Building Blocks for the Practical Examination)

Before the actual examination is discussed it is important to understand what candidates should complete before they will be prepared for their practical examinations. For each year, for Grades 10 to 11 to 12, candidates should complete three PAT performance sections and their respective three dramatic items. Throughout the FET phase candidates will acquire nine dramatic items that will vary in genre/movement and dramatic styles, e.g.

Genres and Dramatic Movements:

African Drama Forms/Commedia dell' Arte/Greek Theatre/South African Theatre/Realism in the Theatre/Elizabethan Theatre/Epic Theatre/Poor Theatre/Theatre of the Absurd/Post Modern Theatre

Dramatic Styles:

Poem/monologue/prose/praise poem/dramatised prose/storytelling mime/physical theatre/movement/mime

Candidates must select three vastly different (varied) dramatic items for each performance examination, e.g.

Commedia dell' Arte: Monologue

Elizabethan: Poem

South African Prose

OR

Greek Theatre: Poem

African Drama Forms: Storytelling

Theatre of the Absurd: Monologue

The above is not only varied in genre/dramatic movement but also in the style of the dramatic item.

5.4 Theme Programme: Process and Format for the Standardisation Across Provinces

To standardise the theme programme design, content, process, preparation and final product across the nine provinces, use the following instructions:

Candidates, facilitated by the teacher, should:

1. Consolidate, at the beginning of the process, the format of the theme programme.
2. Discuss the importance and consolidate the process of creating and maintaining entries for each individual candidate's *Performance Examination Journal* as a written record of the teaching and learning of the three dramatic items and the links.
3. Facilitate the CAPS topics that relate to performance work (vocal, emotional, physical, acting methods etc.) with the learners. This will provide them with the contexts, content, skills, knowledge, techniques, values, attitudes and competencies to measure their improvement and growth.
4. Discuss the theme programme rubric criteria with the learners to give them a tool to measure and assess the growth and improvement of their learning. These criteria are: preparation, vocal production, stage space, links, understanding of dramatic items, emotional connection, connection to the learner, impact of the programme, performer's impact on the programme.
5. Discuss Dave's taxonomy with the learners and illustrate the skills and techniques required to achieve marks on the respective levels. Explain how they must set higher skills and technique competencies for the next level of Dave's Taxonomy to achieve higher marks.
6. Teach, learn and assess the CAPS topics for the performance examination and the theme programme, to ensure that this journal contains reflections on all the concepts/content/skills/ theory and practical aspects required by the curriculum.
7. In the event of a candidate not being able to participate in the performance examination, the teacher, external examiner/moderator and examination panel will use this written record and the teacher's assessment of the practical work in progress to determine the candidate's mark.
8. With the help of the teacher and their group, each candidate must select **three contrasting items** to perform for their theme programme.
9. Candidates are **only** allowed to use dramatic items such a prose, poem, monologue, etc. from a published text.

10. Be aware of social, cultural, personal and religious sensitivities of other people when selecting Dramatic Items.
11. At least ONE of these dramatic items should be from a South African dramatic form/style/genre.
12. The remaining TWO drama items should represent different dramatic forms/styles/genres, such as indigenous African drama forms, indigenous African oral traditions, Commedia dell' Arte, Greek theatre, Elizabethan theatre, Realism in the theatre, Epic theatre, Theatre of the Absurd, Post Modern Theatre, South African Theatre, etc.
13. Consider the candidate's strength, and preference in the selection of the three dramatic items. Versatility is a key element of the final external performance examination.
14. Each candidate brainstorms a range of possible themes and selects one final theme at the end of the process.
15. Apply the skills, techniques etc. of the CAPS topics for performance skills to the theme programme
16. Create suitable links between the items of the whole group.
17. The length of the theme programme should be approximately five minutes per candidate.
18. Note the use of technical elements and costume items will not be examined. You may, only if it is absolutely essential, include a prop or costume item to suggest a character or a genre, e.g. a wine bottle to suggest a drunk person or a headscarf to suggest an older woman. The flow of the theme programme must not be hampered by costume pieces or props.
19. Rehearse the theme programme towards a final performance of excellence.
20. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, teacher, school and external examiner/moderator. The day, time and venue for the performance examination will in some provinces be communicated by the area offices/region/district/provincial unit. In other provinces teachers may select their own day and time and communicate this to the curriculum advisor and external examiner/moderator
21. Dress code: standard black attire (T-shirt and pants or skirt) must be worn. No personal jewellery may be worn. Where applicable long hair should be tied back, away from the face. Each candidate should have a large different colour, ribbon, piece of material etc., displayed clearly around the arm or pinned to the hip or the chest. This serves as identification for the teacher, external examiner/moderator and exam panel.
22. For examination purposes, each group of candidates must compile a completed hard copy script of the dramatic items that will be performed for their theme programme examination. The dramatic items must be organised in running order in the hard copy programme.
23. In the case of a candidate's mother tongue being different from the school's LOLT (Language of Learning and Teaching) the candidate may select ONE dramatic item to be in his/her mother tongue. But the dramatic item must be translated into the language of instruction: Dramatic Arts or Dramatiese Kunste, and included as such in the theme programme hard copy script.

Examination Guidelines

5.5 Theme Programme.

Discuss the criteria (concepts, knowledge and skills) as well as the level descriptors, of this rubric, with every learner from the beginning of the year. Ensure they understand this is the official examination tool against which their theme programmes, Paper 2, performance will be measured. They must prepare all the PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this rubric. It is also essential to facilitate Dave's taxonomy with the learners to ensure they are familiar with the incremental development of skills on each of the respective levels and the related mark allocation for each level.

ADAPTED THEME PROGRAMME							RUBRIC		
LEVEL	1	2	3	4	5	6	7		
COGNITIVE LEVELS BLOOM	REMEMBERING	UNDERSTANDING	APPLICATION	ANALYSING	ANALYSING-EVALUATION	EVALUATION	CREATING		
THINKING PROCESS	FACTUAL	FACTUAL	CONCEPTUAL	CONCEPTUAL	PROCEDURAL	PROCEDURAL	METAGOGNITIVE		
PSYCHOMOTOR SKILLS. DAVE's	IMITATION	IMITATION	MANIPULATING	MANIPULATING	PRECISION	ARTICULATING	NATURALISING		
SYMBOL	G	F	E	D	C	B	A-	A	A+
ACTION WORDS	Little, no evidence,	Basic, some, straight-forward	Sensible, reasonable	Suitable, satisfactory, sufficient	Significant, extensive, considerable	Excellent, admirable, meritorious	Exceptional, superior, unexpected,		
PERCENTAGE	0–29%	30–39%	40–49%	50–59%	60–69%	70–79%	80–100%		
PREPARATION Words, genres, subtext, interpretation, meaning, style, characterisation, variation in Dramatic Items	Demonstrates little or merely knows the words of all the items. Displays limited confidence or evidence of thought, planning and rehearsal. Limited imitation.	Knows the words, understands the items and their subtexts, basic confidence, evidence of thought, planning and rehearsal. Some imitation.	Reasonable understanding of the application of the items and their subtexts, is confident. Applies good judgement of thought, planning and rehearsal.	Suitable manipulation and analysis of the items and their subtexts, is confident, good judgement of thought, planning and rehearsal.	Significant analysis and precision of the items and their subtexts, considerable confidence and sound judgement of thought, planning and rehearsal.	Excellent articulation and original creation of the presentation of the items and their subtexts, estimable confidence and excellent judgement of thought, planning and rehearsal.	Exceptional understanding, application, analysis, evaluation and superior originality in the creation of the presentation of the items and their subtexts, Remarkable confidence and superior judgement of thought, planning and rehearsal.		
VOCAL PRODUCTION Timing, rhythm, clarity, projection, pitch, articulation, pace, accent, control, volume, pause, correct breathing, modulation, accents, resonance, interpretation of text, vocal variation, characterisation	Demonstrates little or basic knowledge applied in vocal production. Limited imitation.	Some understanding of technical skills and proficiency: vocal interpretation of texts and vocal variation is present and straight forward. Some imitation.	Reasonable understanding and good application of technical skills and proficiency. The vocal interpretation of text and vocal variation is reasonable.	Suitable understanding, application and analysis of technical skills and proficiency. The vocal interpretation of text and vocal variation is acceptable.	Significant understanding, application, analysis and evaluation of technical skills and proficiency. Vocal interpretation of texts and vocal variation are considerable and extensive.	Excellent articulation and original creation of technical skills and proficiency. Vocal interpretation of texts and vocal variation are substantial.	Exceptional Understanding, application, analysis, evaluation and superior originality in the creation of the presentation of the technical skills and proficiency. Vocal interpretation of texts and vocal variation are exceptional		
STAGE SPACE Stage areas, levels and dimensions. Blocking	Demonstrates little or basic knowledge of stage space. Limited imitation.	Good confident in the use of stage space. Understands the principles of stage space. Some imitation.	Reasonable understanding and application of the principles and the use of these in the stage space.	Satisfactory and suitable understanding, application and analysis of the principles and the use of these in the stage space.	Extensive and significant understanding, application, analysis and evaluation of the principles and the use of these in the stage space.	Excellent, admirable articulation and creative use of the principles in the stage space.	Exceptional and superior understanding, application, analysis, evaluation and creative use of the principles in the stage space.		
LINKS Selection, creation, transition's length, style, genre, purpose and meaning	Demonstrates little or merely knowledge components in the use of links. Limited imitation.	Straight forward understanding and participation in links to enhance the meaning and flow of the programme. Some imitation.	Reasonable and sensible understanding, application and participation in of links to enhance the meaning and flow of the programme.	Satisfactory and suitable understanding, application and participation in analysis of links to enhance the meaning and flow of the programme	Extensive and significant understanding, application and participation in links to enhance the meaning and flow of the programme	Excellent, admirable articulation and creative use of links to enhance the meaning and flow of the programme	Exceptional and superior understanding, application, participation in, analysis, evaluation and creative use of the links to enhance the meaning and flow of the programme		
UNDERSTANDING Dramatic Items, genre, style, conventions, meaning, interpretation, characterisation	Demonstrates little or basic knowledge of the principles of Dramatic items. Limited imitation.	Demonstrates knowledge and understanding of the principles of Dramatic items. Some imitation.	Demonstrates knowledge and sensible and fair application of the principles Dramatic items	Demonstrates knowledge, understanding and sufficient and satisfactory application of the principles Dramatic items	Demonstrates knowledge and understanding. Displays considerable and significant application and evaluation of the principles Dramatic items	Demonstrates knowledge and understanding. Displays excellent and admirable application, evaluation and creative use of the principles Dramatic items	Demonstrates knowledge and understanding. Displays exceptional and superior application, evaluation and creative use of the principles Dramatic items		
PHYSICAL WORK Body awareness, posture, relaxation, control, spatial awareness, gesture, characterisation, facial expression, movement, focus, concentration, energy, emotional realisation	Demonstrates little or basic knowledge of physical skills. Limited imitation.	Demonstrates knowledge and understanding of physical skills in a straight forward manner. Some imitation.	Demonstrates knowledge, understanding and fair application of physical skills in a sensible manner	Demonstrates knowledge, understanding and sufficient and satisfactory application and analysis of physical skills.	Demonstrates knowledge, understanding and extensive and significant application, analysis and evaluation of physical skills.	Demonstrates knowledge, articulation and creativity in the use of physical skills.	Demonstrates knowledge, understanding and exceptional and superior application, analysis, evaluation and creativity in the use of physical skills.		

<p>EMOTIONAL CONNECTION Emotional memory, selection of appropriate emotions, authentic emotions, connect, internalise, express truthfully, control</p>	<p>Demonstrates little or basic knowledge of emotional connection. Limited imitation.</p>	<p>Understands emotional connection and the skills that this criterion consists of in a straight forward and basic manner. Some imitation.</p>	<p>Understands and applies emotional connection and the skills that this criterion consists of in a reasonable manner</p>	<p>Understands, applies and analyses emotional connection and the skills that this criterion consists of in a sufficient manner</p>	<p>Understands, applies, analyses and evaluates emotional connection and the skills that this criterion consists of in an extensive manner</p>	<p>Articulation and displays excellent creativity in the emotional connection and the skills that this criterion consists of in an admirable manner</p>	<p>Understands, applies, analyses, evaluates and displays exceptional creativity in the emotional connection and the skills that this criterion consists of in a superior manner</p>
<p>CONNECTION TO LISTENING Focus, engage, in the moment, attention to body language, emotional tone, how words are spoken, receive, heard (intentions, sub text, motives, desires), react in a natural manner</p>	<p>Demonstrates little or basic knowledge of connection to listening. Limited imitation.</p>	<p>Knows and understands what connects to listening is. Connects to the speaker in a straight forward manner. Some imitation.</p>	<p>Knows, understands and applies the skills and concepts of listening. Connects to the speaker in a reasonable and sensible manner</p>	<p>Knows, understands applies and analyses the skills and concepts of listening. Connects to the speaker in a suitable and sufficient manner</p>	<p>Knows, understands applies analyses and evaluates the skills and concepts of listening. Connects to the speaker in a significant manner</p>	<p>Articulates the skills and concepts of listening. Creates original ways of listening. Connects to the speaker in an excellent manner</p>	<p>Knows, understands applies analyses and evaluates the skills and concepts of listening. Creates original and unexpected ways of listening. Connects to the speaker in an exceptional manner</p>
<p>DRAMATIC IMPACT OF PROGRAMME Choice, content and themes of the Dramatic items, performance of the candidate, versatility in performance (styles, genres, conventions, accents, acting and vocal skills), unique approach</p>	<p>Unengaging performance and content. Demonstrates little or basic knowledge of the skills and elements that create an impact in a performance</p>	<p>Elementary performance and content. Demonstrates knowledge and understanding of the skills and elements to make a fundamental impact</p>	<p>Moderately engaging performance and content. Demonstrates knowledge, understanding and application of the skills and elements to make reasonable impact</p>	<p>Adequately engaging performance and content. Demonstrates knowledge, understanding, application and analysis of the skills and elements to make a sufficient impact</p>	<p>Substantially engaging performance and content. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements to make a considerable impact</p>	<p>Commendable, engaging performance and content, demonstrates articulation and creative use of the skills and elements to make a dramatic and excellent impact.</p>	<p>Exceptionally engaging performance and content. Demonstrates knowledge, understanding, application, analysis, evaluation and creative and unexpected use of the skills and elements to make a remarkable impact. Holistically integrated performance.</p>
<p>PERFORMER'S IMPACT IN THE PROGRAMME Versatility in genre, style, characterisation, Vocal and physical proficiency), Skills, techniques and elements; performance energy, stage presence, uniqueness, creativity, synergy with other candidates</p>	<p>Unengaging performance and content. Demonstrates little or basic knowledge of the skills and elements to create a performance. Limited imitation.</p>	<p>Elementary level and fundamental versatility. Demonstrates understanding of the skills and elements, to create a performance, in a straight forward manner. Some imitation.</p>	<p>Moderate level and reasonable versatility. Demonstrates knowledge, understanding and application of the skills and elements, to create a performance, in a reasonable manner</p>	<p>Adequate level and sufficient versatility. Demonstrates knowledge, understanding, application and analysis of the skills and elements, to create a performance, in a suitable manner</p>	<p>Substantial level and extensive versatility. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements, to create a performance, in a significant manner</p>	<p>Meritorious level and excellent versatility. Demonstrates articulation and creative use of the skills and elements, to create a performance, in a commendable manner.</p>	<p>Outstanding level and exceptional versatility. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements, to create a performance, in a superior manner.</p>

5.6 Audition Programme: Process and Format – Standardisation

To standardise the audition programme design, content, process, preparation and final product across the nine provinces, use the following instructions:

Candidates, facilitated by the teacher, should discuss and adhere to the following:

1. The audition programme is not an easy option and only candidates that are well supported by teachers or dedicated, determined, strong performers may do this examination.
2. The curriculum advisor/subject advisor/senior education specialist in each of the nine provinces must request teachers to submit a written letter of permission before a candidate may do the audition programme for their final external performance examination.
3. Consolidate, at the beginning of the process the format of the audition programme
4. Discuss the importance and consolidate the process of creating and maintaining entries for each individual candidate's Performance Examination Journal as a written record of the teaching and learning of the three dramatic items and the links.
5. Facilitate the CAPS topics that relate to performance work (vocal, emotional, physical, acting methods etc.) with the learners. This will provide them with the contexts, content, skills, knowledge, techniques, values, attitudes and competencies to measure their improvement and growth.
6. Facilitate the audition programme rubric criteria with the learners to give them a tool to measure and assess the growth and improvement of their learning. These criteria are: preparation, vocal production, stage space, links, understanding of dramatic items, emotional connection, connection to the learner, impact of the programme, performer's impact on the programme.
7. Discuss Dave's taxonomy with the learners and illustrate the skills and techniques required to achieve marks on the respective levels. Explain how they must set higher skills and technique competencies for the next level of Dave's taxonomy to achieve higher marks.
8. Teach, learn and assess the CAPS topics for the performance examination and the theme programme, to ensure that this journal contains reflection all the concepts/content/skills/theory and practical aspects required by the curriculum.
9. In the event of a candidate not being able to participate in the performance examination, the teacher, external examiner/moderator and examination panel will use this written record and the teacher's assessment of the practical work in progress to determine the candidate's mark.
10. With the help of the teacher and their group, each candidate must select three contrasting items to perform for their programme.
11. Candidates are only allowed to use dramatic items such a prose, poem, monologue, etc. from a published text
12. Be aware of social, cultural, personal and religious sensitivities of other people when selecting dramatic items.
13. At least one of these dramatic items should be from a South African dramatic form/style/genre.
14. The remaining two drama items should represent different dramatic forms/styles/genres, such as indigenous African drama forms, indigenous African oral traditions, Commedia dell' Arte, Greek Theatre, Elizabethan Theatre, Realism in the Theatre, Epic Theatre, Theatre of the Absurd, Post Modern Theatre, South African Theatre, etc.
15. Consider the candidate's strength, and preference in the selection of the three dramatic items. Versatility is a key element of the final external performance examination
16. Create suitable links or transitions between the three drama items
17. The length of the audition programme should be approximately five to ten minutes.
18. Note the use of technical elements and costume items will not be examined. You may, only if it is absolutely essential include a prop or costume item to suggest a character or a genre, e.g. a wine bottle to suggest a drunk person or a headscarf to suggest and older women. The flow of the theme programme must not be hampered by costume pieces or props.

19. Rehearse the audition programme towards a final performance of excellence.
20. Dress code: standard black attire (T-shirt and pants or skirt) must be worn. No personal jewellery may be worn. Where applicable long hair should be tied back, away from the face. The candidate should have a large different colour, ribbon, piece of material etc., displayed clearly around the arm or pinned to the hip or the chest. This serves as identification for the teacher, external examiner/moderator and exam panel.
21. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, teacher, school and external examiner/moderator. This date should be on the same day as the other candidates' theme programme/technical theatre programme examinations.
22. The day, time and venue for the final external performance examination will, in some provinces, be communicated by the area offices/region/district/provincial unit. In other provinces teachers may select their own day and time and communicate this to the curriculum advisor and external examiner/moderator.
23. For examination purposes, each individual candidate must compile a completed hard copy script of the drama items that will be performed for their audition programme examination
24. In the case of a candidate's mother tongue being different from the school's LOLT (Language of Learning and Teaching) the candidate may select ONE Dramatic Item to be in his/her mother tongue. But the Dramatic Item must be translated into the language of instruction: Dramatic Arts or Dramatiese Kunste, and included as such in the Theme Programme hard copy script.

5.7 Audition Programme: Final National External Performance Examination – Rubric

Facilitate the criteria (concepts, knowledge and skills) as well as the level descriptors, of this rubric, with every learner from the beginning of the year. Ensure they understand this is the official examination tool against which their theme programme, Paper 2, performance will be measured. They must prepare all the PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this rubric.

It is also essential to facilitate Dave's taxonomy with the learners to ensure they are familiar with the incremental development of skills on each of the respective levels and the related mark allocation for each level.

AUDITION PROGRAMME							RUBRIC		
LEVEL	1	2	3	4	5	6	7		
COGNITIVE LEVELS BLOOM	REMEMBERING	UNDERSTANDING	APPLICATION	ANALYSING	ANALYSING-EVALUATION	EVALUATION	CREATING		
THINKING PROCESS	FACTUAL	FACTUAL	CONCEPTUAL	CONCEPTUAL	PROCEDURAL	PROCEDURAL	METAGOGNITIVE		
PSYCHOMOTOR SKILLS. DAVE	IMITATION	IMITATING	MANIPULATING	MAINIPULATING	PRECISION	ARTICULATING	NATURALISING		
SYMBOL	G	F	E	D	C	B	A-	A	A+
ACTION WORDS	Little, no evidence,	Basic, some, straight forward	Sensible, reasonable	Suitable, satisfactory, sufficient	Significant, extensive, considerable	Excellent, admirable, meritorious	Exceptional, superior, unexpected		
PERCENTAGE	0–29 %	30–39 %	40–49 %	50–59 %	60–69 %	70–79 %	80–100 %		
PREPARATION Words, genres, subtext, interpretation, meaning, style, characterisation, variation in Dramatic Items, confidence, thought, planning and rehearsal	The learner does not know the words of the drama items, has no confidence and shows very little evidence of thought, planning and rehearsal. No or little imitation.	The learner knows the words. Basic and limited understanding of the items and their subtexts confidence, evidence of thought, planning and rehearsal. Basic degree of imitation.	The learner knows most of the words, shows some confidence and of thought, planning and rehearsal. Good evidence of manipulation.	The learner has suitable understanding, application and analysis of the items and their subtexts, is confident, good judgement of thought, planning and rehearsal. Excellent manipulation.	The learner knows the words of all the drama items well, is confident, shows evidence of significant quality of thought, planning and rehearsal. Evidence of precision.	The learner has mastered the words, has a high degree of confidence and shows excellent evidence of excellent thought, planning and rehearsal. Excellent articulation.	The learner has mastered the words, shows insight, is completely confident, shows evidence of outstanding thought, planning and rehearsal. Exceptional naturalisation.		
VOCAL PRODUCTION Timing, rhythm, clarity, projection, pitch, articulation, pace, accent, control, volume, pause, correct breathing, modulation, accents, resonance, interpretation of text, vocal variation, characterisation	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text and no vocal variation. No or little imitation.	Basic and limited understanding of technical skills and proficiency: vocal interpretation of texts and vocal variation is present but basic and straight forward. Basic degree of imitation.	Reasonable technical proficiency, vocal interpretation of texts and vocal variation Good evidence of manipulation.	Suitable understanding, application and analysis of technical skills and proficiency. The vocal interpretation of text and vocal variation is acceptable. Excellent manipulation.	There is significant technical proficiency. The vocal interpretation of text and vocal variation is extensive. Evidence of precision.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent. Excellent articulation.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional. Exceptional naturalisation.		
STAGE SPACE Stage areas, levels and dimensions. Blocking	Lacks confidence and is unable to use stage space appropriately and interestingly. No or little imitation.	Basic and limited confident in the use of stage space. Basic understanding of the principles and conventions of stage space. Basic degree of imitation.	Reasonable technical proficiency with the use stage space. Good evidence of manipulation.	Satisfactory and suitable understanding, application and analysis of the principles and the use of these in the stage space. Excellent evidence of manipulation.	Significant use of stage space. Evidence of precision.	Excellent use of stage space is completely appropriate. Excellent articulation.	Exceptional use of stage space. Exceptional naturalisation.		
UNDERSTANDING Dramatic Items, genre, style, conventions, meaning, interpretation, characterisation	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterization. No or little imitation.	Basic and limited knowledge and understanding of the principles and conventions of Dramatic items. Basic degree of imitation.	Reasonable understanding of the work, interpretation and/or characterisation. Good evidence of manipulation.	Suitable knowledge, understanding and sufficient and satisfactory application of the principles Dramatic items. Excellent evidence of manipulation.	A significant understanding of the work and satisfactory range, the interpretation and/or characterisation is mostly accurate and appropriate. Evidence of precision.	Excellent understanding of the work, and within an extensive range, characterisation is mostly accurate and appropriate. Excellent articulation.	Excellent understanding of the work and interpretation and/or characterisation is always accurate appropriate and justified. Exceptional naturalisation.		
PHYSICAL WORK Body awareness, posture, relaxation, control, spatial awareness, gesture, characterisation, facial expression, movement, focus, concentration, energy, emotional realisation	Chooses inappropriate movement or stillness for each piece. Unnecessary tension. No or little imitation.	Basic and limited knowledge and understanding of physical skills in a straight forward manner. Basic degree of imitation.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body. Good evidence of manipulation.	Demonstrates knowledge, understanding and sufficient and satisfactory application and analysis of physical skills.	Significant choices and range of appropriate movement and stillness, demonstrating adequate competence and control. The body is aligned and balanced and is largely free of unnecessary tension.	Excellent choices and range of appropriate movement and stillness, demonstrating good competence and control. The body is aligned and balanced and is free of unnecessary tension. Excellent articulation.	Excellent choices of movement or stillness wholly appropriate to each piece, demonstrating excellent competence, control and versatility. The body is well aligned and balanced and there is no sign of unnecessary tension. Exceptional naturalisation.		
EMOTIONAL CONNECTION Emotional memory, choose and select appropriate emotions, access authentic emotions, connect, internalise, express truthfully, control	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing. No or little imitation.	Basic and limited understanding of emotional connection and the skills that this criterion. Basic degree of imitation.	Reasonable connection with the emotional tone of the work. Manages, within a reasonable range, to make emotional choices. Good evidence of manipulation.	Suitable understanding, application and analyses of emotional connection and the skills that this criterion consists of. Excellent evidence of manipulation.	Connects significantly with the emotional tone of the work. Appropriate emotional choices. Evidence of precision.	Excellent connection with the emotional tone of the work. Excellent emotional choices. Excellent articulation.	Connects strongly with the emotional tone of the work. Exceptional emotional choices. Exceptional naturalisation.		

Examination Guidelines

<p>VOICE AND BODY INTEGRATION Movement, stillness, relaxed vocal and physical mode, skills and techniques articulated and naturalised</p>	<p>No vocal interpretation proficiency. Chooses inappropriate movement or stillness for each piece. Unnecessary tension and no integration between voice and body. No or little imitation.</p>	<p>Basic and limited understanding of vocal interpretation. Chooses inappropriate movement or stillness for each piece. Unnecessary tension and limited integration between voice and body. Basic degree of imitation.</p>	<p>Reasonable vocal and physical interpretation and integration. Some unnecessary tension. Good evidence of manipulation.</p>	<p>Suitable vocal and physical interpretation and integration. Some unnecessary tension. Excellent evidence of manipulation.</p>	<p>Significant vocal interpretation. Chooses a range of appropriate movement and stillness. Chooses a wide range of appropriate movement and stillness. Significant integration between voice and body. Evidence of precision.</p>	<p>Vocal interpretation of texts and vocal variation are excellent. Chooses a wide range of excellent movement and stillness. Excellent integration of voice and body. Excellent articulation.</p>	<p>Excellent vocal interpretation of texts and vocal variation is exceptional. Chooses movement / stillness wholly appropriate to each piece. Exceptional voice and body integration. Exceptional naturalisation.</p>
<p>USE OF RHYTHM IN PERFORMANCE</p>	<p>No use or awareness of vocal, textual, emotional and character rhythm in performance. No or little imitation.</p>	<p>Basic and limited use and awareness of vocal, textual, emotional and character rhythm in performance and the interpretation and delivery is not consistent. Basic degree of imitation.</p>	<p>Reasonable use and awareness of vocal, textual, emotional and character rhythm in performance but the interpretation and delivery is not consistent. Good evidence of manipulation.</p>	<p>Suitable level and sufficient versatility in knowledge, understanding, application and analysis of the skills and elements, to create a performance, in a suitable manner. Evidence of manipulation.</p>	<p>Significant use and awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in some items. Evidence of precision.</p>	<p>Excellent and appropriate awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in most items. Excellent articulation.</p>	<p>Outstanding and motivated awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in every item. Exceptional naturalisation.</p>
<p>VERSATILITY OF LEARNER Three Dramatic Items, contrast in genre, movement, style and mode of performance. Contrast in characters, voice and body</p>	<p>No versatility with different performance genres, styles, modes and dramatic elements. No or little imitation.</p>	<p>Basic and limited versatility with different performance genres, styles, modes and dramatic elements. Basic degree of imitation.</p>	<p>Reasonable versatility with different performance genres, styles, modes and dramatic elements. Good evidence of manipulation.</p>	<p>Suitable versatility with different performance genres, styles, modes and dramatic elements. Excellent evidence of manipulation.</p>	<p>Significant versatility with different performance genres, styles, modes and dramatic elements. Evidence of precision.</p>	<p>Excellent and appropriate versatility with different performance genres, styles, modes and dramatic elements. Excellent articulation.</p>	<p>Outstanding and motivated versatility with different performance genres, styles, modes and dramatic elements. Exceptional naturalisation.</p>
<p>DRAMATIC IMPACT OF PROGRAMME Choice, content and themes of the Dramatic items, performance of the candidate, versatile in performance (styles, genres, conventions, accents, acting and vocal skills, unique approach</p>	<p>Unengaging performance and content, demonstrating no creativity and/or insight. No or little imitation.</p>	<p>Elementary performance and content. Basic and limited knowledge and understanding of the skills and elements requires to make a fundamental impact</p>	<p>Reasonable engaging performance and content, demonstrating partial creativity and/or insight. Good evidence of manipulation.</p>	<p>Suitable performance and content, demonstrating partial creativity and/or insight. Excellent evidence of manipulation.</p>	<p>Significantly engaging performance and content, creativity and insight. Evidence of precision.</p>	<p>Consistently engaging performance and content, demonstrating consistent creativity and insight. Excellent articulation.</p>	<p>Exceptionally engaging performance and content demonstrating consistent creativity and insight. Exceptional naturalisation.</p>

5.8 Technical Theatre Programme: Process and Format – Standardisation

To standardise the technical theatre programme design, content, process, preparation and final product across the nine provinces, use the following instructions:

This programme consists of four options. See CAPS document:

- **Design Elements Programme OR**
- **Directing Programme OR**
- **Film Making Programme OR**
- **Stage Management Programme**

Candidates, facilitated by the teacher, should discuss and adhere the following:

1. The technical theatre programme is not an easy option and only candidates that are dedicated determined and have demonstrated an exceptionally high level of competence in design elements/directing/theatre making/film making/stage management skills from Grade 10 may choose this option. **This is not an option for candidates who struggle in Dramatic Arts.**
2. **Written permission needs to be obtained** from the provincial curriculum advisor/subject advisor/senior education specialist before a candidate may do the technical theatre programme for their final external performance examination. This must be presented to the external examiner on the day of the final external performance examination.
3. At the beginning of the process, discuss the format of the technical theatre programme. The structure and content of the notebooks for the designer/director/film maker/stage manager/theatre maker should be planned and finalised by the teacher in collaboration with the curriculum advisor for Dramatic Arts at the beginning of the year.
4. The process of creating the technical theatre programme must be documented in each individual candidate's designated Notebook. This has to be a continuous record of the candidate's work. This will be presented to the teacher, external examiner/moderator and the examination panel and used to determine part of the candidate's mark.
5. Make a DVD recording of the process. This DVD must be submitted to the external examiner before the day of the examination.
6. It is essential to consult the CAPS topic, the DBE approved Dramatic Arts textbook and rubrics for the technical theatre programme to ensure that the notebooks for the designer/director/film maker/stage manager/theatre maker contain all the concepts/content/skills/theory and practical aspects required by the CAPS curriculum.
7. The focus of the technical theatre programme will be on the ingenuity, versatility and creativity of candidates in improvising around available resources, in order to create an extensive and effective visual/aural environment, using several design elements, rather than on the sophistication of technical resources or the operation ability of a candidate, e.g. to operate the lighting board or sound system.
8. To ensure that the technical theatre programme option is comparable in range, weighting and complexity to the audition programme and the theme programme option, competence should be demonstrated in the school-based assessment, PAT tasks, e.g. journal, essay, research, short directed performance, control test and even a written or performance examination.
9. The examination panel will interview the design elements/directing/theatre making/film making/stage management candidate to examine creative decisions and interpretation and choices in concepts and style made by the candidate. It is recommended that the cast (except for the design elements option) of the play also be present to answer questions about the production and their experiences in it.
10. The technical theatre programme has four options:

10.1 Design Elements candidate

Include the following in your designer notebook: the selected play, extensive and detailed research, preliminary and final technical plans, sketches (with artistic motivations) of the set, costume, music, sound effects, special effects, properties, lighting, make-up etc. Also include written information on the Role of the Designer and context of the play (social, political, religious, economic, artistic, historical, theatrical) etc.

10.2 Director candidate

Include the following in your director notebook: extensive and detailed research on the play, script analysis, given circumstances, character objectives and obstacles, character relationships, theme analysis, production vision, production designs (preliminary and final technical plans and sketches such as set, set pieces, costume lighting, sound, properties etc.(with artistic motivations),acting (e.g. Stanislavski) terminology, performance space, staging conventions etc. Also include written information on the role of the director.

10.3 Film-making candidate

Include the following in your film-making notebook: the selected film text, extensive and detailed research, storyboard of the film text, preliminary and final technical plans, sketches (with artistic motivations) of the locations and settings, costumes, music, sound effects, special effects, properties, lighting, make-up etc. During you interview be prepared to share the editing process decisions. Also include written information on the role of the film maker.

10.4 Stage manager candidate

Include the following in your stage-manager notebook: prompt script, extensive and detailed research, preliminary and final technical plans, sketches and or lists (with artistic motivations) of the set, floor plan of stage setup, costumes, lighting, sound, props, furniture, cast with contact numbers, sound and lighting cues, blocking, scene changes, map of layout of props, cast and technical calls, opening and closing procedures, etc. Also include written information on the role of the stage manager.

10.5 Theatre-maker candidate

Include the following in your theatre-maker notebook: extensive and detailed research on the theme of the envisaged play, improvisational techniques, scripting procedures, given circumstances, character objectives and obstacles, character relationships, theme analysis, production vision, production designs (preliminary and final technical plans and sketches such as set, set pieces, costume lighting, sound, properties etc.(with artistic motivations),acting (e.g. Stanislavski) terminology, performance space, staging conventions etc. Also include written information on the role of the theatre maker.

11. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, teacher, school and external examiner/moderator. this date should be on the same day as the other candidates' theme programme/audition programme examinations
12. The day, time and venue for the final external performance examination will, in some provinces, be communicated by the area offices/region/district/provincial unit. in other provinces, teachers may select their own day and time and communicate this to the curriculum advisor and external examiner/moderator
13. 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.

5.9 Technical Theatre Programme: Design – Rubric

Facilitate the criteria (concepts, knowledge and skills) as well as the level descriptors, of this rubric, with every learner from the beginning of the year.

Ensure they understand this is the official examination tool against which their Paper 2, performance product will be measured. They must prepare all the PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this rubric.

TECHNICAL THEATRE PROGRAMME DESIGN (Set, Costume, Music, Sound Effects, Set Pieces, Special Effects, Properties, Lighting, Make-up) RUBRIC

LEVEL	1	2	3	4	5
DESCRIP-TOR	1–34%	35–49%	50–69%	70–79%	80–100%
Role of the designer	The candidate fails to demonstrate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates limited understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates adequate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates complete understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates outstanding and insightful understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.
Given circumstances	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.
Back-ground and context	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces, e.g. Proscenium, arena, thrust etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces, e.g. Proscenium, arena, thrust etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces, e.g. Proscenium, arena, thrust etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces, e.g. Proscenium, arena, thrust etc.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to create appropriate designs for the different stage spaces, e.g. Proscenium, arena, thrust etc.
Generating ideas for design conceptualisation	The candidate fails to explore ideas for possible design elements in any detail or does so in only one design category.	The candidate demonstrates moderate generation of ideas for possible design elements in at least two of the design categories.	The candidate demonstrates adequate generation of ideas for possible design elements, with some selection of visual and sensory material collected for use in the final design, in at least two of the design categories.	The candidate demonstrates good generation of ideas for possible design elements, with a good selection of visual and sensory material collected for use in the final design, in at least three of the design categories, demonstrating some original thinking.	The candidate shows evidence of excellent idea-generation and brainstorming, with a range of visual and sensory material collected for use in the final design conceptualization in at least three of the design categories, demonstrating excellent original thinking and creativity.

Design elements; visual and aural	The candidate fails to demonstrate understanding, selection and creation of appropriate and relevant design elements, or does so in only one design category.	The candidate demonstrates moderate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates adequate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates good understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	The candidate demonstrates exceptional understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.
Realisation of design elements	The candidate fails to realise his/her ideas practically in the final design of the piece. This may be due to the use of inappropriate materials, insufficient care taken, equipment malfunctioning, etc.	The candidate realises his/her ideas practically in the final design of the piece, in one or two of the design categories. Some design elements may be stronger than others, with noticeable technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least two design categories to some extent. Some design elements may be stronger than others, with some technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to good effect. The majority of design elements work seamlessly and there are few, if any, technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to exceptional effect. All design and technical elements work seamlessly, supporting the final performance and its reception by the audience.
Creating a cohesive theatrical whole	The candidate fails to bring the different design elements together so that they work cohesively and together contribute to a cohesive theatrical whole.	The candidate brings different design elements together in one or two design categories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings design elements together seamlessly and to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across three or more design categories.
Director/ theatre maker notebook *(D/TMN)	The candidate fails to submit a *(D/TMN) with evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with limited and incomplete evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with adequate evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with complete and insightful evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.	The candidate submits a *(D/TMN) with outstanding, insightful and highly effective evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations as well as an execution of the plan.
Interview	The candidate fails to arrive for the interview or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview; responses to the interview panel's questions are limited and often not satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are adequately and partly satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are insightful and well-motivated.	The candidate's responses to the interview panel's questions and enquiries are outstanding, insightful and highly effectively motivated.

5.10 Technical Theatre Programme: Directing/Theatre Making – Rubric

Facilitate the criteria (concepts, knowledge and skills) as well as the level descriptors, of this Rubric, with every learner from the beginning of the year. Ensure they understand this is the official examination tool against which their Paper 2, performance product will be measured. They must prepare all The PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this Rubric.

TECHNICAL THEATRE PROGRAMME	DIRECTING/THEATRE MAKING	RUBRIC
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LEVEL	1	2	3	4	5
DESCRIPTOR	1–34%	35–49%	50–69%	70–79%	80–100%
The Role of the Director/Theatre Maker *(D/TM)	The candidate fails to understand that the role of the director/theatre maker is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *(D/TM) is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *(D/TM) is to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *(D/TM) to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *(D/TM) to be responsible for the overall aural and visual world of the play, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script Analysis Given Circumstances	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned play.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned play.	The candidate provides a complete list of given circumstances and describes all the flexible circumstances.	The candidate provides a complete list of given circumstances and describes all the flexible circumstances with insight and creativity.
Script Analysis Character Objectives and Obstacles	The candidate fails to submit or submits character objectives, thus demonstrating a lack of understanding of the assigned play.	The candidate provides incomplete character objectives and obstacles demonstrating a limited understanding of the assigned play.	The candidate provides appropriate character objectives and obstacles demonstrating an understanding of the assigned play.	The candidate provides insightful character objectives and obstacles demonstrating a mastery of the assigned play.	The candidate provides insightful and creative character objectives and obstacles demonstrating a masterful and creative understanding of the assigned play.
Script Analysis Character Relationships	The candidate fails to submit a script analysis and description of character relationships thus demonstrating a lack of understanding of the assigned play.	The candidate submits a limited script analysis and description of the character relationships which demonstrates a limited understanding of the assigned play.	The candidate submits an adequate script analysis and description of the character relationships which demonstrates an adequate understanding of the assigned play.	The candidate submits an insightful script analysis and description of the character relationships which demonstrates a mastery of the assigned play.	The candidate submits an insightful and creative script analysis and description of the character relationships which demonstrates a complete and creative mastery of the assigned play.
Script Analysis Theme Analysis	The candidate fails to submit an analysis of the themes in the play.	The candidate submits a limited analysis of the themes in the play.	The candidate submits an adequate analysis of the themes in the play.	The candidate submits an insightful analysis of the themes in the play.	The candidate submits an exceptionally creative and insightful analysis of the themes in the play.
Script Analysis Director's/ Theatre Maker's vision	The candidate fails to create a director's vision in terms of the aural and visual world of the play.	The candidate creates a limited director's vision in terms of the aural and visual world of the play.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the play.	The candidate creates a unique director's vision in terms of the aural and visual world of the play.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the play.
Script Analysis Director/Theatre Maker's designs	The candidate fails to translate the vision for the play into the concrete aspects required for a play in the form of sketches and/or notes, e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the play into the concrete aspects required for a play in the form of sketches and/or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the play into the concrete aspects required for a play in the form of sketches and/or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the play into the concrete aspects required for a play in the form of sketches and/or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate, creatively, uniquely and with insight, translates the vision for the play into the concrete aspects required for a play in the form of sketches and/or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Rehearsal Process Punctuality	The candidate fails to arrive on time for many rehearsals and/or performances.	The candidate arrives on time for most rehearsals and/or performances.	The candidate arrives on time for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for all scheduled rehearsals and performances. Focus exercises and motivational sessions are conducted with the cast.
Rehearsal Process Characterisation	The candidate fails to facilitate choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate only at times facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate adequately facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.	The candidate, with skill and insight, explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.
Rehearsal Process Concentration	The candidate fails to stay focused on her/his work during rehearsals and/or performances.	The candidate stays focused on her/his work during rehearsals and/or performances.	The candidate is actively concentrating during rehearsals and performances.	The candidate actively concentrates during rehearsals and performances and offers insights to the actors.	The candidate is actively concentrating during rehearsals and performances and offers creative and insightful options and insights to the actors.

Rehearsal Process Directing and Acting (Stanislavski) Terminology	The candidate fails to use appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate sometimes uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence and effective and clear communication skills, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.
Rehearsal Process Performance Space	The candidate fails to understand the differences, uses and conventions of various performance spaces and is not able to select an appropriate performance space for the selected play.	The candidate adequately understands the differences, uses and conventions of various performance spaces and is able to select an adequate performance space for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate performance space for the selected play and has utilised it in a manner appropriate to the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate and creative performance space for the selected play and has utilised it in a creative manner for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select a creative and dynamic performance space for the selected play and has utilised it in an insightful, creative and unique manner for the selected play.
Rehearsal Process Staging conventions	The candidate fails to implement appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate adequately implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively, creatively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate creatively and dynamically, with unique insight, implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.
Interview	The candidate fails to arrive for the interview or fails to submit a Director/Theatre Maker Notebook (DTHN) or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview but submits an incomplete or limited (DTHN) or fails to provide satisfactory answers posed by the examination panel.	The candidate submits a complete but adequate (DTHN) or fails to adequately provide satisfactory answers posed by the examination panel.	The candidate submits a complete (DTHN) containing creative evidence and provides thoughtful and motivated responses to the answers posed by the examination panel.	The candidate submits a complete (DTHN) containing creative and unique evidence and provides thoughtful, insightful and motivated responses to the answers posed by the examination panel.

5.11 Technical Theatre Programme: Film Making – Rubric

Facilitate the criteria (concepts, knowledge and skills) as well as the level descriptors of this rubric with every learner from the beginning of the year. Ensure they understand this is the official examination tool against which their Paper 2, performance product will be measured. They must prepare all the PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this rubric.

TECHNICAL THEATRE PROGRAMME		FILM MAKING			RUBRIC
LEVEL	1	2	3	4	5
MARK	1–34%	35–49%	50–69%	70–79%	80–100%
Criterion	Description: the candidate is able, with no or very limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	Description: the candidate is able, with meritorious elementary understanding, technique and skill, to:	Description: the candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:
Production File: Script and script interpretation/adaptation for film	Adapt a film script, from a published work (play, poem or prose) to create a cinematic/audio-visual product which works for screen Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive.	Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. Convey the essence of the source work. Ensure an appropriate narrative arc with a sense of beginning, middle and end – even if it is cyclical or repetitive.
Production File: Pre-production and production planning and documents: shot-list, call-sheet, contingencies, etc.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.	Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). Include a contingency planning process.
Production File: Post-production documents and reflection	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.	Demonstrate extensive work in a production file and journal to convey the post-production process. Include log sheets, other editing notes, notes on the process and difficulties encountered.
Cinematography	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	Plan appropriate shots for the script and convey these through their storyboards. Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.
Mise en Scene	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.

Examination Guidelines

Audio elements/Effects	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.	Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). Use, copyright-free music to create mood and support visual and narrative elements.
Editing	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.	Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the 'grammar' of editing, is free of unintentional errors and enhances the overall style of the film.
Performance elements (direction, choices, etc.)	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.	Appropriately cast the roles. Elicit engaging and convincing performances appropriate in style to the short film.
Overall impact of the film	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	Create an original, engaging and satisfying short film which communicates clearly. Ensure that all the elements (performance, visual, audio, editing) work cohesively together.
Interview with the candidate	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.	Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. Explain the choices made at each stage of the production and justify any major changes made. Disclose any assistance received and motivate why this was justified. Convince examiners that the short film is their own creation.

5.12 Technical Theatre Programme: Stage Management – Rubric

Facilitate the criteria (concepts, knowledge and skills) as well as the level descriptors, of this Rubric, with every learner from the beginning of the year. Ensure they understand this is the official examination tool against which their Paper 2, performance product will be measured. They must prepare all the PAT performance sections as well as their performance examination dramatic items with the aim to achieve all 10 the criteria mentioned in this rubric.

TECHNICAL THEATRE PROGRAMME		STAGE MANAGEMENT			RUBRIC
LEVEL	1	2	3	4	5
Criteria	1–34%	35–49%	50–69%	70–79%	80–100%
Prop list (where applicable)	The candidate fails to provide a props list or provides an extremely limited list.	The candidate provides a props list with evidence of only some props.	The candidate provides a props list with evidence of all props; most scenes are included.	The candidate provides a props list with evidence of all props and all scenes are included. Research around suitable props is provided.	The candidate provides a props list with evidence of all props and all scenes are included. The function of the props are also included. Research around suitable props is extensive and the best selections have been made.
Costume list (where applicable)	The candidate fails to provide a costume list or extremely limited list in evidence and scenes for use are not indicated.	The candidate provides a limited and incomplete list of costumes. No scenes for use are indicated.	The candidate provides a list of all costumes and some scenes for use are indicated.	The candidate provides a list of all costumes and all scenes for use are indicated but list lacks detail. Research around suitable costumes is provided.	The candidate provides a list of all costumes and all scenes for use are indicated. Detail is provided and the list is easy to navigate. Research around suitable costumes is extensive and the best selections have been made.
Furniture list (where applicable)	The candidate fails to provide a furniture list.	The candidate provides a furniture list. Some furniture is listed and scenes for use are not indicated.	The candidate provides a furniture list of most furniture as well as most scenes for use is indicated.	The candidate provides a complete furniture list, scenes for use are indicated and most functions are indicated. Research around suitable furniture is provided.	The candidate provides a complete furniture list, scenes for use are indicated and the function of each piece of furniture. The list is easy to navigate. Research around suitable furniture is extensive and the best selections have been made.
Cast list with contact numbers	The candidate fails to provide a cast list.	The candidate provides evidence of some cast members listed for some scene(s) with some contact details.	The candidate provides a complete cast list but not for each scene with most contact details.	Complete cast list is supplied for each scene with contact details in at least 1 medium of communication.	Complete cast list is supplied for each scene with full contact details via different mediums of communication.
Sound Cues (where applicable)	The candidate fails to provide evidence of sound cues indicated.	The candidate provides evidence of indicating some sound cues with sound levels.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level but sound level not always appropriate to for the performance space.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space. Placement of speakers has been considered and is effective.
Light Cues (where applicable) (Consider the type of equipment available)	The candidate fails to provide, indicated in the stage manager prompt book, evidence of LX cues indicated.	The candidate provides evidence indicated in the stage manager prompt book, of some LX cues reflecting light intensity.	The candidate provides evidence, indicated in the stage manager prompt book, of LX cues reflecting light area and light intensity as well as timing.	The candidate provides evidence, indicated in the stage manager prompt book, of LX cues, with impulse indicated, reflecting light area and light intensity as well as timing.	The candidate provides evidence, indicated in the stage manager prompt book, of all LX cues correctly indicated, with impulse and appropriate anticipation markings, reflecting light area and light intensity appropriate to the performance space as well as timing.
Movements noted/blocking	The candidate fails to provide, indicated in the stage manager prompt book, notes of movements indicated.	The candidate provides evidence, indicated in the stage manager prompt book, of some movements noted.	The candidate provides evidence, indicated in the stage manager prompt book, of all movements noted.	The candidate provides evidence, indicated in the stage manager prompt book, of all movements noted with the use of appropriate abbreviations.	The candidate provides evidence, indicated in the stage manager prompt book, of all movements noted with the use of appropriate abbreviations and reference to furniture and décor.
Scene Changes	The candidate fails to provide evidence, indicated in the stage manager prompt book, of indicated scene changes.	The candidate provides evidence, indicated in the stage manager prompt book, of some scene changes with some actions that should be taken.	The candidate provides evidence, indicated in the stage manager prompt book, of all scene changes with notes of actions that should be executed.	The candidate provides evidence, indicated in the stage manager prompt book, of all scene changes with notes of actions that should be executed and crew/actors involved.	The candidate provides evidence, indicated in the stage manager prompt book, of all scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/actors involved.
Calls	The candidate fails to provide evidence, indicated in the stage manager prompt book, of calls.	The candidate provides evidence, indicated in the stage manager prompt book, of some calls with some impulses.	The candidate provides evidence, indicated in the stage manager prompt book, of all calls with impulses.	The candidate provides evidence, indicated in the stage manager prompt book, of all calls, time indications as well as impulses.	The candidate provides evidence, indicated in the stage manager prompt book, of all calls noted with time indications as well as impulses and, where needed, anticipation markings with clear indications of time.

Opening and closing procedures	The candidate fails to indicate, indicated in the stage manager prompt book, the list of opening and closing procedures.	The candidate provides, indicated in the stage manager prompt book, only brief opening and closing procedures.	The candidate provides, indicated in the stage manager prompt book, a protocol for opening and closing procedures.	The candidate provided, indicated in the stage manager prompt book, appropriate protocol for opening and closing procedures including calls and the impulses required.	The candidate provides, indicated in the stage manager prompt book, appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. Relevant crew/ actors are listed with calls.
Map of layout of props table (where applicable)	The candidate fails to do a layout of props.	The candidate provides a map of evidence of a layout of some props.	The candidate provides a map indicating the layout of props on a prop table.	The candidate provides a marked map indicating the layout of all props on a prop table.	The candidate provides a clearly marked map indicating a thoughtful layout of all props used on a prop table. Differentiating order of props according to scenes and/or other appropriate criteria.
Floor plan of stage setup (where applicable)	The candidate fails to submit a stage map or some stage map indicating some aspects of props, furniture and décor.	The candidate submits a basic stage map indicating props, furniture and décor.	The candidate submits a functional stage map indicating all props, furniture and décor.	The candidate submits a clearly labelled stage map indicating all props, furniture and décor with some degree of detail.	The candidate submits a clearly labelled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail.
Stage Manager Prompt Script	The candidate fails to submit a stage manager script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with some evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects but not always clear or correct.	The candidate submitted a stage manager script with evidence of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with evidence of exceptional and clear detail of technical aspects such as: a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.
Interview	The candidate fails to arrive for the interview or fails to submit a stage manager prompt script or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits an incomplete stage manager prompt script and provides brief and unsatisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides well-motivated and well-motivated answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers posed by the examination panel.

5.13 Practical/Performance Examination Day Requirements: Requirement for National Standardisation in the Nine Provinces

It is important that the day of the performance examination runs without disruptions. See the CAPS for the performance day requirements.

1. The theme/audition performance script and the/designer/director/film-maker/stage manager/theatre-maker note book, in hard copy, should be made available to the external examiner/moderator and teachers on the panel on the day of the final external performance examination.
2. Prepare the performance venue.
3. Provide the external examiner/moderator and teachers with a:
 - Table and chairs
 - Checklist with the candidates' names and surnames
 - Colour code for each candidate
 - Performance mark allocated by the teacher in the mark sheet
4. If teachers have invited an audience, the audience must be welcomed by the relevant teacher who must inform the audience 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.
5. Start on time.
6. When examining or interviewing on the panel, the external examiner/moderator and 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

6. WRITTEN EXAMINATION

6.1 Written Examination: Overview

This section will provide information for clarity towards the successful implementation and achievement of the written examination; from planning to inception to performance to recording and finally reporting. The written examination is internal for Grades 10 and 11 and external for Grade 12.

The nature of the subject, Dramatic Arts, is to integrate Broad Topics and Topics. Candidates must be made aware that all the *Curriculum Assessment Policy Statement (CAPS)* concepts/content/skills they acquire should underpin their answers to questions in all sections of the question paper.

Refer to the Department of Basic Education's circular pertaining to the list of prescribed play texts. This list will provide clarity on which play texts have been prescribed for which topics of the *CAPS*.

The written examination will be divided into four sections totalling 150 marks.

SECTION A:	20 TH CENTURY THEATRE MOVEMENTS	30 MARKS
SECTION B:	SOUTH AFRICAN THEATRE: 1960–1994	40 MARKS
SECTION C:	SOUTH AFRICAN THEATRE: POST-1994 – CONTEMPORARY	40 MARKS
SECTION D:	THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS	40 MARKS

6.2 Written Examination: Format

SECTION A: 20th Century Theatre Movements (30 marks)

This question will consist of one long or several short essay question(s).

For the long essay question the candidates will be expected to develop and sustain a discussion/an argument. Be mindful that a rote-learned essay will disadvantage the candidate. It is important that candidates write down their own thoughts about the content required by the question. It would be an advantage if the candidate shows evidence of research and a critical approach. Use Bloom's taxonomy's six levels of cognition and four thinking levels to teach candidates what to provide to obtain a good mark.

The essay question(s) may include, but is not limited to, the following:

CAPS: Topic 3: Theatre of the Absurd or Epic Theatre or Post-modern Theatre

CAPS: Topic 4: Prescribed Play Text: 20th-century Theatre Movements

EITHER Theatre of the Absurd OR Epic Theatre or Post-modern Theatre

SECTION B: South African Theatre: 1960–1994 (40 marks)

This section will involve a choice dependent on which play text the candidate has studied.

The number of questions will depend on the number of play texts prescribed as options.

Candidates will answer the one question based on the play text he/she has studied.

Reference may be made to Grade 11 work as background to the play text being studied.

Different types of questions will be asked in this section:

- Source-based play text, pictures, posters, reviews, etc.
- Marks allocated may range per subquestion from 1 mark for short knowledge based questions to 15 marks for a question that requires a more sustained paragraph style answer.

CAPS: Topic 5: Prescribed Play Text: South African Theatre (1960–1994)

SECTION C: South African Theatre: Post-1994 – Contemporary (40 marks)

This section will involve a choice dependent on which play text the candidate has studied.

The number of questions will depend on the number of play texts prescribed as options.

Candidates will answer the one question based on the play text he/she has studied.

Reference may be made to Grade 11 work as background to play text being studied.

Different types of questions will be asked in this section:

- Source-based play text, pictures, posters, reviews, etc.
- Marks allocated may range per subquestion from 1 mark for short knowledge-based questions to 15 marks for a question that requires a more sustained paragraph-style answer.

CAPS: Topic 6: South African Contemporary Theatre**CAPS: Topic 7: Prescribed Play Text: South African Contemporary Theatre (post-1994)****SECTION D: The History of Theatre, Practical Concepts, Content and Skills (40 marks)**

This section is based on theatre history and practical concepts, content and skills covered from Grades 10, 11 to 12.

This section will consist of subquestions with a mark allocation from 1 mark to a maximum of 15 marks.

This section could focus on the following:

CAPS: Topic 1: 20th Century 'isms'**CAPS: Topic 2: Performance Examination: Theme or Audition or Technical Theatre Programme****CAPS: Topic 3: Theatre of the Absurd or Epic Theatre or Post-modern Theatre****CAPS: Topic 5: Prescribed Play Text 2: South African Theatre (1960–1994)****CAPS: Topic 6: South African Contemporary Theatre (post-1994)****CAPS: Topic 7: Prescribed Play Text 3: South African Contemporary Theatre (post-1994)****6.3 Additional Topics from Grade 10 and 11 Curriculum which may be Examined in Grade 12: (Concepts, Content, Skills, Attitudes, Values, Techniques, Principles and Characteristics)****Grade 10:**

- 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
- Topic 5: Origins of Western Theatre and Greek Theatre
- Topic 6. Play Text 2: Greek Theatre
- Topic 7: Non-verbal communication
- Topic 8: Text Interpretation
- Topic 9: Choice of Medieval Theatre/Commedia dell 'Arte/Indian Theatre
- Topic 10: Play Text 3: Choice of Medieval Theatre/Commedia dell 'Arte/Indian Theatre
- Topic 11. South African Theatre: Introduction to Workshop Theatre
- Topic 12: Staging and/or Film Conventions
- Topic 13: Performance

Grade 11:

- Topic 1: Realism and Constantin Stanislavski
- Topic 2: Play Text 1: Realism in the Theatre
- Topic 3: Voice and Body Work
- Topic 4: South African Theatre
- Topic 5: Play Text 2: South African Theatre
- Topic 6: Physical Theatre
- Topic 7: Stylised Theatre
- Topic 8: Play Text 3: Stylised Theatre
- Topic 9: The Director/Designer in Theatre and/or Film
- Topic 10: Poor Theatre
- Topic 11: Preparation of Practical Work

6.4 Written Examination – Assessment Grid and Subject Framework Tool: Overview

This is an assessment/examination tool that ensures it is possible to design and write a test/examination that covers all the *CAPS* Topics. This tool also ensures that the topics are set at all the six levels of Bloom's Taxonomy. It also indicates the distribution of the three levels of difficulty: 30% of the questions on a lower level, 40% of the questions on a middle level or 30% of the questions on a high level.

This tool must accompany every test and examination set for school-based assessment to prepare learners for the final end-of-year examination's design and weighting.

6.5 Written Examination – Assessment Grid and Subject Framework Tool: Design and Purpose

THEATRE OF THE ABSURD			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
1	3	Evaluate discuss and create	Source, characters, movement, themes, theatrical conventions	4	4	7	7	4	4	
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
WOZA ALBERT!			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
SOPHIATOWN			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
SIENER IN DIE SUBURBS			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
NOTHING BUT THE TRUTH			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
GROUNDSWELL			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		
MISSING			THINKING PROCESS	Factual	Factual/Conceptual	Conceptual/Procedural	Procedural	Procedural/Meta-cognitive	Meta-cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPIC	VERB	CONTENT							Total marks
				Total marks = lower order		Total marks = middle order		Total marks = higher order		
				30 %		40 %		30 %		

6.6 Written Examination – Assessment Grid and Subject Framework Tool: Example
Woza Albert! by Mbongeni Ngema, Percy Mtwa and Barney Simon will be used as an example:

This question is from the NSC November 2018 question paper.

QUESTION 2: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

Study SOURCE B below and answer the questions that follow.

SOURCE B

EXTRACT FROM WOZA ALBERT!	
<i>The lights come up on the actors wearing military hats and pink noses. Percy has a bloody bandage under his hat.</i>	
MBONGENI: Address! Ssshhoohooo! Attention!	
<i>They drill in unison.</i>	
PERCY: <i>(Saluting)</i> Reporting sir! John Vorster Squad, sir!	5
MBONGENI: What have you to report, Sergeant?	
PERCY: Operation Coronation, sir!	
MBONGENI: Meaning, Sergeant?	
PERCY: We have finally captured Morena, sir!	
MBONGENI: You've what? Attention! One-two-three-one-two-three-one! <i>(They march to each other, shake hands.)</i> Excellent, Sergeant! Excellent!	10
PERCY: Thank you, sir.	
MBONGENI: And now, what's happened to your head, Sergeant?	
PERCY: A mad Zulu, sir.	
MBONGENI: A mad Zulu?	15
PERCY: Yes, sir. He struck me with the branch of a tree, sir.	
MBONGENI: A branch of a tree?	
PERCY: They call it a knobkierie, sir.	
MBONGENI: Ah! When, Sergeant?	
PERCY: During Operation Coronation, sir.	20

- 2.1 Explain what the 'pink noses' (line 1) refer to in the play. (2)
- 2.2 Suggest why the creators of *Woza Albert!* chose to use the real names of actors in the play. (2)
- 2.3 Describe how you might stage lines 3 to 5 in SOURCE B. Refer to the following: (6)
- Use of voice and body
 - Use of performance space/blocking
- 2.4 Analyse the possible challenges an actor may experience when playing many roles in *Woza Albert!*. (4)
- 2.5 The stage directions in lines 1 and 2 include the words 'bloody bandage' and 'military hats'. Explain whether these descriptions in the stage directions are necessary for the success of the scene. (2)
- 2.6 Explain the events leading up to Operation Coronation (lines 7 and 20). (4)
- 2.7 Identify and evaluate examples of the following forms of comedy in this scene: (6)
- Physical comedy
 - Verbal/Vocal comedy
- 2.8 Assess why *Woza Albert!* could be described as a form of Protest Theatre. (4)
- 2.9 Discuss how *Woza Albert!* succeeded in educating and mobilising audiences through its content and style of performance. (10)

[40]

WOZA ALBERT!			THINKING PROCESS	Factual	Factual/ Conceptual	Conceptual/ Procedural	Procedural	Procedural/ Meta cognitive	Meta cognitive	
			KNOWLEDGE LEVEL	Remembering	Understanding	Analysing	Applying	Evaluating	Creating	
QUESTION	TOPICS	VERB	CONTENT							Total marks
2.1	10. 2 11. 12. 5	Explain	Props/theme/ character	2						2
2.2	10. 2 11. 12.5	Suggest	Title/characters		1	1				2
2.3	10.1/4/7 /8/12 11.3/6 12.2/5	Describe	Voice/body/ performance space/blocking	1		1	4			6
2.4	10.4/7 11.3/6 12.2/5	Analyse	Acting/voice/body/ characterisation	1		1	2			4
2.5	10.5/12 12.2 12.5	Explain	Stage directions			1	1			2
2.6	10.11 11. 125	Explain	History/socio- political context	1	1	1		1		4
2.7	10.4/7 11.3/6/ 10 12.2/5	Identify	Acting and vocal style/physical theatre/	1		1	3	1		6
2.8	10.4/11 11.4/10 12.5/6	Assess	Workshop Theatre/socio- political context	1		1		1	1	4
2.9	10.11 11.6/9/ 10 12.2/5	Discuss	Audience reception/ theme/acting style/socio-political context/style of play	1	1	1		2	5	10
				Total marks = Lower order: 11 30%		Total marks = Middle order: 18 40%		Total marks = Higher order:11 30%		e.g. 40 100%

- 'Orange'** and other colours. Write the title of the question.
- Design questions that will fall into each of the three levels of difficulty (30% vs. 40% vs. 30%)
- 'Question'** heading. Write the question number.
- 'Topic'** – write down the topic number.
- 'Verb'** – write down the action verb as per Bloom's six cognitive levels and four levels of thinking
- 'Content'** – write down one-word answers to stipulate what content the question covers, e.g. theme/characters/use of stage.
- 'Yellow and Green'** – Bloom's six cognitive levels and four thinking processes:
Write the amount of marks in each question that falls in the three levels of difficulty, e.g. the question counts 10 marks. 3 marks are on the lower level, 4 marks are on the middle level and the last 3 marks are on the higher level.
- 'Total marks = lower/middle/higher order'**: At the end of setting all the questions add all the marks in the lower-level columns: It should be 30% of the total mark of the whole question, 40% must be on the middle level and the last 30% must be on the high level
- In the case where the weightings are not correct, the subquestions must be redone by either changing the topic or the action word or the expected answer.

7. CONCLUSION

This examination guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which educators should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.