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DRAMATIC ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2023

These guidelines consist of 25 pages.

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1. INTRODUCTION

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

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

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

2. GUIDELINES

The information in this section is aimed at the level of a teacher who is qualified and versed in teaching, learning, assessment and moderation practices. If there are sections which are not understood the Subject Advisor in the province needs to conduct workshops to transfer knowledge and mediate the PAT contents and implementation.

2.1 COVID-19: IMPLICATIONS AND AMENDMENTS TO THE PATS

All schools have returned to normal teaching after the Covid-19 lockdowns of 2020/21/22. Three individual PAT items will no longer be required unless stipulated by the specific PAT, e.g. a poem, a monologue etc. One of the three PATs must be a group item of two or more learners.

2.2 GENERAL

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

SECTION 1: WRITTEN SECTION

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

SECTION 2: PERFORMANCE SECTION

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

2.3 AIMS

Both the Written and the Performance Sections aim to:

- Ensure effective teaching, learning and assessment have taken place. The formal assessment of the PATs is merely the end point of a long process based on teaching and active learning.
- Guide learners through an academic, theoretical, conceptual, technical and practical skills process to enable them to integrate theory and practice in a meaningful manner.
- Provide the opportunity to build a varied theoretical and practical repertoire in terms of process and product.
- Prepare the learners for the complex cognitive and abstract theoretical and performance demands of the mid-year, trial and end-of-year examinations:
 - Paper 1: Written Examinations
 - Paper 2: Performance Examinations: Theme/Audition or Technical Programme

2.4 HOW TO ADMINISTER THE PATs

Teachers must:

- Ensure all resources required to complete the PATs, are available. See the *DBE Catalogue for Learning and Teaching Support Materials (LTSM)*.
- Timetable enough time for learners to complete the PATs (select contact time during and/or after school).
- Ensure you TEACH every CAPS Topics concept/skill and knowledge component thoroughly. Facilitate a deep LEARNING process for each learner before the actual assessment of the PAT's are administered. Deep learning refers to integration all six levels of Blooms/five levels of Dave's Taxonomy. In addition, the four Thinking Processes of Blooms must be applied. Use the *Guidelines for Standardisation for an Assessment, Essay and Research*, in the annexure section of the CAPS to ensure the correct format, length, content, etc. is applied across the nine provinces for the Journal, Essay and Research.
- Monitor that PATs are on schedule during the teaching and learning process.
- Conduct informal continuous assessment.
- Complete formal assessment; use the rubrics provided in the CAPS document.
- Complete the subject record sheets provided by the province.
- Follow school policy regarding submission of marks.
- File the Lesson Plans as well as the Assessment Tasks' briefs and instructions as well as the Assessment Tools (rubrics, marking guideline, checklists) for the PATs, based on the CAPS Topics, in the file called: *TEACHER FILE: LESSON PLANNING AND ASSESSMENT TASKS*
- This file must be available for cluster/provincial/DBE/Umalusi moderation.
- Record, on an ordinary cellphone, the Performance Sections of learners' PATs and download onto a DVD/flash drive/external hard drive/Google folder/Google or Microsoft Cloud. This saved evidence must be available for cluster/provincial/DBE/Umalusi moderation.
- File the learners' completed assessment evidence of both the Performance Sections (DVDs) and the Written Sections of the PATs in the file called: *LEARNER FILE: ASSESSMENT EVIDENCE*.
- This file must be available for cluster/provincial moderation.
- All learners' Written Section and Performance Section evidence should be available at all times and remains the property of the Department of Education until the final results are released. Keep these written pieces and DVD-saved performances locked up in your classroom. This is a school responsibility.

2.5 HOW TO MARK/ASSESS THE PATs

Teachers should ensure the assessment/markings of PATs:

- Measures the achievement of the CAPS Broad Topics and Topics Content: Concepts/ Skills/Knowledge as well as the theoretical and performance components of each topic.
- Determines whether the *Guidelines for Standardisation of the Written Sections* were followed.
- Uses the relevant rubrics for the:
 - Theory Section: rubrics for the Journal, Essay and Research
 - Performance Section: individual rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics. These will include short teacher designed rubrics for in-class activities.
- Adhere to the following principles of:
 - **Fairness:**
An assessment should allow for all learners to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed. Fairness is jeopardised if bias exists in the task or in the marker. For a task to be fair, its content, context, and performance expectations should reflect knowledge, skills, and experiences that are equally familiar and appropriate to all learners. This should include access to research resources.

- **Reliability:**
An assessment is considered reliable when the same results occur regardless of when the assessment occurs or who does the marking.
- **Validity:**
An indication of how well an assessment actually measures what it is supposed to measure. A valid task should:
 - Reflect actual knowledge or performance, not test-taking skills and memorised facts
 - Engage and motivate students to perform to the best of their ability
 - Be consistent with current educational theory and practice
 - Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. This promotes scaffolding of thinking, planning for thinking, assessing thinking about content, recognising the level of thinking which students demonstrate.
- Be relevant in Lesson Plan design and teaching. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom

2.6 MODERATION OF PATs

- (a) It is important to be clear that the purpose of moderation is to focus on whether the CAPS Topics' content (skills, knowledge and content) have been TAUGHT, LEARNT and ASSESSED.
- (b) Moderation is a shared understanding of several steps, principles and processes. Familiarise yourself with the meaning, purpose and scope of the following steps/principles and processes:
- Step 1: Verification**
This is a quick and short first step in the moderation process. A checklist is used to tick off which items of evidence, as required by policy, have been submitted for moderation.
- Step 2: Moderation**
A template that lends itself to analyse the spread and scaffolding of Blooms' Taxonomy's six cognitive levels and four thinking processes and Dave's Taxonomy psycho motor levels of achievement, as applied to the CAPS Topics, must be used. Officials must ensure moderation includes the following:
- (i) Lesson Plans: Are the Lesson Plan activities based on the content of the CAPS Topics?
 - (ii) Assessment Task Plans: Are the Assessment Task activities/briefs/instructions based on the CAPS Topics and the respective Lesson Plan?
 - (iii) Learner Assessment Evidence: Is the Learner's Assessment Evidence based on the CAPS + the respective Lesson Plan + the respective Assessment Task?
- (c) **Standard Setting**
Internal standardisation provides a system for checking the quality of assessment to make sure that it is:
- Valid – relevant to the standards for which competence/attainment is claimed
 - Authentic – produced by the learners
 - Current – sufficiently recent for assessors to be confident that the learner still has the same level of skills or knowledge
 - Reliable - genuinely representative of the learner's knowledge and skills
 - Sufficient – meets all the requirements of the standards in full
- This is the process in which it is determined if the minimum performance/achievement levels, required for each grade/topic, have been accomplished. The achievement levels are determined by the:
- Topic's skills, knowledge, content and concepts
 - Six cognitive levels
 - Four thinking processes
 - Three levels of difficulty
- Evidence of this will be found in the instructions, activities, exercises, briefs, etc. of the lesson plans, assessment task plans and learner assessment evidence which officials must moderate.
- It must be clear what learners should know and be able to do when they have reached each level/topic.

- (d) **Quality Assurance**
Provincial officials must ensure the processes of moderation are followed and available as evidence.
Teacher training: all Dramatic Arts teachers must have official higher education training to offer the subject: a minimum 3-year degree in Drama, PGCE as well as CAPS training.
- (e) **Standardisation**
Standardisation is a process used the world over to mitigate the effect of factors other than the learners' knowledge and aptitude on the learners' performance. Officials must use the moderation evidence to assist teachers to understand, interpret and implement the CAPS Topics skills, knowledge, content and concepts.
- (f) **Moderation:**
- (i) Should take place each time a PAT is completed.
 - (ii) Checks that assessment tasks and activities provide learners with fair and valid opportunities to meet the standards and expectations of the CAPS.
 - (iii) Agrees on strengths in learners' performances and plans to improve skills and knowledge.
 - (iv) Provides feedback on teacher judgments (setting and marking of PATs) to improve teaching.
 - (v) Raises standards and expectations and levels of consistency.
 - (vi) Ensures learning is at the appropriate level and that learners develop skills for learning, life and work.
 - (vii) Should be conducted internally at school level, by a peer teacher/HOD/principal before the cluster/provincial moderation.
 - (viii) Should involve teachers in the moderation process to ensure professional development.

2.7 PRACTICAL ASSESSMENT TASKS

ANNUAL PROGRAMME OF ASSESSMENT			GRADES 10 AND 11
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 3: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 6: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 8: Grades 10 and 11 End-of-year examinations <ul style="list-style-type: none"> • Written Examinations (150)
Task 2 Control Test (50)	Task 4: Mid-Year Written Control Test/Examination (100)	Task 7: Control Test (50)	Task 9: Grades 10 and 11 End-of-year examinations <ul style="list-style-type: none"> • Performance Examinations (150)
	Task 5: Mid-Year Performance Control Test/Examination (100)		

ANNUAL PROGRAMME OF ASSESSMENT			GRADE 12
TERM 1	TERM 2	TERM 3	TERM 4
Task 1: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 2: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	Task 5: Practical Assessment Task <ul style="list-style-type: none"> • Written Section (25) • Performance Section (25) 	DBE NSC Final National External Examinations Paper 1: Written Examinations (150)
Task 2 Control Test (50)	Task 3: Mid-Year Written Examination (100)	Task 6: Trial Examinations Written examinations (150)	
	Task 4: Mid-Year Performance Examination (100)	Task 7: Trial Examinations <ul style="list-style-type: none"> • Performance examinations (150) 	
		DBE NSC Final National External Examinations Paper 2: Performance Examinations (150)	

WRITTEN SECTIONS

The following information is standardised for each year's PATs. This is to ensure standardisation across the nine provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.

The pointers below must be followed. The PAT Written Sections presentation modes are shared below. Aim for creative and unique presentations.

JOURNAL	ESSAY	RESEARCH
<p>This PAT section may be in the form of a journal, collage, etc.</p> <p>Also explore innovative ways of keeping a journal, e.g. electronic journal, a blog, etc. Facilitate the following processes with the learners when they write their journal:</p> <ol style="list-style-type: none"> 1. Collect 2. Analyse 3. Interpret 4. Reflect 5. Present <p>The journal must contain information of the learner's personal practical skills development journey.</p> <p>NOTE: Instruct learner to use subject terminology</p>	<p>You as the teacher must provide theoretical support material to the learners (textbook, classroom notes) to write their essays.</p> <p>This PAT section is to practise the essay-writing skills in preparation for the essays in the Written Examination.</p> <p>Ensure essays follows the basic format of an essay:</p> <ol style="list-style-type: none"> 1. Introduction 2. Body of knowledge 3. Conclusion 	<p>Ensure the learners collect additional outside source material to do independent research to enrich their understanding of the research brief and instructions for the research. Make them look at as many different sources as possible. The internet is only one option and is not always reliable.</p> <p>At all times ensure the learners are ethical in their research.</p> <p>Research requires:</p> <ol style="list-style-type: none"> 1. The use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

PERFORMANCE SECTIONS

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

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

1. **Theme/Audition Programme:**

Select three **CONTRASTING** dramatic items. Contrasting in drama form, genre or dramatic movement. One item should be a South African item.

Drama Forms could be:

Monologue, poem, extract/scene, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement or mime. These are examples only. You may use other examples, but it is essential that all alternative Dramatic Items adhere to the CAPS criteria and the subject Dramatic Arts. **A song or dance may not be selected as a complete Dramatic Item. These items are assessed in Dance Studies and Music.** Songs and dances, short and relevant to the theme of the theme/audition programme, may be used as the prescribed links between the three selected Dramatic Items

Genres/Dramatic Movements could be:

Commedia dell Arte, Greek Theatre, South African Theatre, Realism in the Theatre, Elizabethan Theatre, Epic Theatre, Poor Theatre, Theatre of the Absurd or Post-Modern Theatre

NOTE: The difference between the theme and audition programmes – as per the CAPS: Both the theme and audition programmes are a coherent theatrical performance piece consisting of three individual dramatic items.

The theme programme is a group of learners 'on-stage' for the duration of the entire programme, e.g. when an individual presents a monologue or poem the rest of the group may face away from the audience or form a tableau reflective of the piece or theme. In a group programme each individual candidate must present at least one individual dramatic item and participate in one or more group item as per the CAPS.

The audition programme is one learner 'on stage', for the duration of the entire programme. Another or other learners will join for the scene item. This is aligned to auditions required by higher education. For both the theme/audition programmes relevant links must be created between each dramatic item. A continuous performance must be presented for the trial and final performance examination at the end of the year. The candidate(s) may not leave the stage/performance area after each item has been performed.

2. Technical Theatre Programme:

Stage Management, Directing, Film Stage Management, Film-making, Design (scenery/properties/lighting/sound/costume/make-up) or Theatre-making.

For the source material of any of the above select either a one-person show of not more than 5 minutes

2.8 ASSESSMENT/MODERATION RUBRICS/TOOLS

An assessment tool/rubric is provided for the assignment, essay and research tasks. These are available in the CAPS.

2.9 EXAMPLE: THREE CONTRASTING PAT DRAMATIC ITEMS SELECTED**PAT 1: DRAMATIC ITEM 1: POEM****GENRE: POETRY****POET: INGRID JONKER****TITLE: *THE CHILD IS NOT DEAD***

The child lifts his fists against his mother
Who shouts Afrika! shouts the breath
Of freedom and the veld
In the locations of the cordoned heart

The child lifts his fists against his father
in the march of the generations
who shouts Afrika! shout the breath
of righteousness and blood
in the streets of his embattled pride

The child is not dead not at Langa nor at Nyanga
not at Orlando nor at Sharpeville
nor at the police station at Philippi
where he lies with a bullet through his brain

The child is the dark shadow of the soldiers
on guard with rifles Saracens and batons
the child is present at all assemblies and law-givings
the child peers through the windows of houses and
into the hearts of mothers
this child who just wanted to play in the sun at
Nyanga is everywhere
the child grown to a man treks through all Africa

the child grown into a giant journeys through the
whole world
Without a pass



<https://www.alamy.com/>



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NOTE: The photo images are not required for the PAT. They are only included to give a visual idea of the content of the dramatic item.

PAT 2: DRAMATIC ITEM 2: MONOLOGUE**GENRE: REALISM IN THE THEATRE****TITLE: HAVE YOU SEEN ZANDILE****AUTHOR: GINA MHLOPE**

Zandile enters in her new dress. She addresses the grandmother's flowerbeds as if the flowers are a class of children and she is the teacher. She has a small stick in her hand.

Ho ho ho ho! Good morning class! Good morning Miss Zandile. And what was all the noise I was hearing down the passage? Poor Miss Bongzi could hardly teach her standard twos. She teaches Nature Study you know. She is very clever. But do you know what happens to naughty children? The white car will come for you and you won't even know it's coming. It's going to be standing there and it will be too late to run. Nobody can hear you scream because its engine makes such a loud noise. They're going to take out your eyes and take you to a far away place and nobody's going to see you ever again. *(She pauses as if she is listening to something)*

And what is that I am hearing ... is that the white car? Ho ho ho! No, you are lucky this time. But I am going to send you straight to the principal's office and he is going to give you this. *(She demonstrates a hiding with her stick.)*

Wena and you are chewing gum in class. *(She holds out her hand.)* Give it to me. I am going to put it on your naughty, naughty little face. Teach you! And the rest of you must listen to me!

And how do you like my new dress? This is a new dress, and my grandmother bought it for me and she let me choose it all by myself. I chose it because of all the goats and giraffes and the elephants.

It is very important for you to be clean. And look at you, you've got grass in your hair. Don't you know what day is today? It is the 21st of September 1966 and the inspector is coming here today. You know the inspector does not understand our language *(she starts giggling)* and we don't want to embarrass him. *(Puts her hand to her mouth and laughs)* He cannot say our real names so we must all use our white names in class today. Hands up those of you who don't have white names. We'll just have to give them to you. Wena you can be Violet. *(She points to different sections of the audience each time she mentions a different flower)*. Petunia. Daisy. Sunflower and Innocentia ... I don't know what that means. Do you know what name the inspector gave me in class today? Elsie. And I don't even look like an Elsie! Don't laugh! At least you are flowers. And do you know what he called Bongzi? Moses! He could not even tell that she was a girl. What can we do today? We could sing! This could be a singing class ... if we get it right, we can sing for the inspector. Now, where are the noise makers. You Violets, because you are always shrieking, you can sing soprano – mmmhh! *(Humming a note for them to sing)*. And you my lovely Daisies, are my favourites! You never make any noise – just like me, you will sing alto, because I am alto too. *(Hums a note)* And my little Petunias, those compositions you wrote were top class, you can sing tenor ... mhhmm! *(Hums a note, each time she hums the note gets lower)* Good! And you Sunflowers, you are such a disappointment, so tall and you are still in Sub A. Honestly! You will sing bass, because your voices are broken already – Booah! *(She struggles, getting a deep bass note, and starts walking like Miss Dlamini. She has a problem climbing in the big box where she stands to conduct her choir, but as soon as she succeeds, she pulls herself together).*



<http://www.gregking.ca/misc/misc086.html>



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NOTE: The images are not required for the PAT. They are only included to give a visual idea of the content of the dramatic item

PAT 3: DRAMATIC ITEM 3: DIALOGUE

GENRE: STYLISED THEATRE
TITLE: ROMEO AND JULIET
AUTHOR: WILLIAM SHAKESPEARE

SCENE II. Capulet's orchard.

Enter ROMEO

ROMEO

JULIET appears above at a window

But, soft! what light through yonder window breaks?
 It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,
 Who is already sick and pale with grief,
 That thou her maid art far more fair than she:
 Be not her maid, since she is envious;
 Her vestal livery is but sick and green
 And none but fools do wear it; cast it off.

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,
 Having some business, do entreat her eyes
 To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,
 As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

JULIET

Ay me!

ROMEO

She speaks: O, speak again, bright angel! for thou art

As glorious to this night, being o'er my head

As is a winged messenger of heaven

Unto the white-upturned wondering eyes

Of mortals that fall back to gaze on him When he

bestrides the lazy-pacing clouds

And sails upon the bosom of the air.

JULIET

O Romeo, Romeo! wherefore art thou Romeo?

Deny thy father and refuse thy name;

Or, if thou wilt not, be but sworn my love,

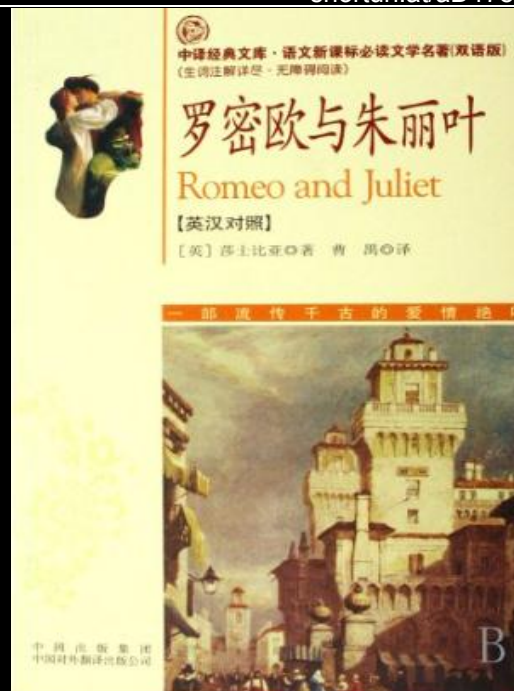
And I'll no longer be a Capulet.



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ROMEO

[Aside] Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man.
O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes Without that
title.

Romeo, doth thy name,
And for that name which is no part of thee
Take all myself.

ROMEO

I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

JULIET

What man art thou that thus bescreen'd in night
So stumblest on my counsel?

ROMEO

By a name I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?

ROMEO

Neither, fair saint, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me



NOTE: The images are not required for the PAT. They are only included to give a visual idea of the content of the dramatic item

NOTE: The three examples above of what a dramatic item in the Performance Section of a PAT might entail could be used to demonstrate that a theme is emerging, e.g 'Life, Love and Death'. To rework these three individual PATs into becoming a theme or audition programme learners must create links between each item. A **brief** movement/physical theatre/saying/mime could be used to indicate there is a change from this item to the next. The purpose of the link is to ensure a continuous performance. From Item 2 to Item 3 it may even be the song Zandile sings, to serve as a link from one item to another. A change in stage placing or the placement of a chair for the next scene can accompany the link.

2.10 THEME OR AUDITION PROGRAMME

THE DRAMATIC ITEMS MUST BE CONTRASTING AND CONTAIN A VARIATION IN GENRE AND TYPE – POEM VS. MONOLOGUE ETC.

NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Drama, Voice, Acting and Theatre Performance may teach this option

NOTE: The examples below, PAT 1 as a monologue, PAT 2 as a dialogue, etc. are ONLY examples. Teachers and learners may decide on any type of dramatic item for any of the PATs, e.g. storytelling for PAT 1, praise poem for PAT 2, etc.

NOTE: The photos/images are examples of performance photos or given circumstances to merely give an insight into the item itself

PAT 1	PAT 2	PAT 3
DRAMATIC ITEM 1	DRAMATIC ITEM 2	DRAMATIC ITEM 3
MONOLOGUE	DIALOGUE	POEM



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shorturl.at/bMPZ3

Have you seen Zandile? as an example	Romeo and Juliet as an example	The child is not dead as an example
Use the rubric for a monologue in the CAPS <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Impact of monologue <input type="checkbox"/> Understanding of monologue <input type="checkbox"/> Vocal characterisation <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical characterisation <input type="checkbox"/> Stage sense use of space <input type="checkbox"/> Emotional connection <input type="checkbox"/> Playing of subtext <input type="checkbox"/> Interpretation of character <input type="checkbox"/> Relationship to listener <input type="checkbox"/> Believability <input type="checkbox"/> Structure of monologue <input type="checkbox"/> Rhythms/ Shape of monologue <input type="checkbox"/> Creation of appropriate genre/style 	Use the rubric for a scene/dialogue in the CAPS <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Understanding of scene <input type="checkbox"/> Vocal characterisation <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical characterisation <input type="checkbox"/> Stage sense – use of space <input type="checkbox"/> Emotional connection <input type="checkbox"/> Playing of subtext <input type="checkbox"/> Interaction – listening <input type="checkbox"/> Development of relationship <input type="checkbox"/> Believability <input type="checkbox"/> Structure of scene <input type="checkbox"/> Creation of appropriate genre/ style <input type="checkbox"/> Impact of the scene 	Use the rubric in the CAPS for a poem <ul style="list-style-type: none"> <input type="checkbox"/> Preparation <input type="checkbox"/> Understanding poem <input type="checkbox"/> Expression of meaning <input type="checkbox"/> Vocal expressiveness <input type="checkbox"/> Vocal clarity <input type="checkbox"/> Physical work <input type="checkbox"/> Emotional connection <input type="checkbox"/> Creation of appropriate mood <input type="checkbox"/> Use of poetic devices <input type="checkbox"/> Impact of poem <input type="checkbox"/> Understanding poem <input type="checkbox"/> Expression of meaning

WATCH AND LEARN

- When I Die: <https://www.youtube.com/watch?v=COAAvcpcU4>
- If Tomorrow Starts Without Me: <https://www.youtube.com/watch?v=8YMJclvpUlc>
- How to perform a Monologue : <https://www.youtube.com/watch?v=9b0mzm7jDEs>
- Antony in Julius Caesar: <https://www.youtube.com/watch?v=q89MLuLSJgk>
- Laura Carmichael as Portia: https://www.youtube.com/watch?v=wmmBT_4dmI0
- Monologue: <https://www.youtube.com/watch?v=q9OTmPhKQos>
- Monologue: Conformity: <https://www.youtube.com/watch?v=E8BYDK9JX5E>
- Poem: Invictus: <https://www.youtube.com/watch?v=3Uc9wS3DOPo>




2.11 FILM-MAKING: Checklist of outcomes and criteria

NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Film-making may teach this option

NOTE: The examples below as PAT 1 as Pre-production, PAT 2 as Production and PAT 3 as Post Production aligns with the rubric criteria and production phases

NOTE: The photos/images are examples of iconic duties in each of the Production Phases and only give a visual representation of activities in each phase

PRODUCTION PHASES, TASKS AND CHECKLIST

PRE-PRODUCTION	PRODUCTION	POST PRODUCTION
		
<p align="center">https://rb.gy/jk6zii</p>	<p align="center">https://rb.gy/nkstta</p>	<p align="center">https://rb.gy/lscuw8</p>
<p align="center">PAT 1</p>	<p align="center">PAT 2</p>	<p align="center">PAT 3</p>
<p align="center">PRE-PRODUCTION Analysis and preparation</p>	<p align="center">PRODUCTION Shooting</p>	<p align="center">POST PRODUCTION Editing</p>
<p>See the rubric in the CAPS The Pre-production phase is the planning process of every task before production begins</p> <ul style="list-style-type: none"> <input type="checkbox"/> Select a script (dramatic item) <input type="checkbox"/> Analyse the script <input type="checkbox"/> Break down the script into scenes <input type="checkbox"/> Brainstorm ideas <input type="checkbox"/> Create the final film script <input type="checkbox"/> Create and decide on the concept and your vision as a filmmaker <input type="checkbox"/> Create the story board <input type="checkbox"/> Cast the actors <input type="checkbox"/> Decide on and create the designs for the film (props/costume/set/lighting, etc.) <input type="checkbox"/> Select props <input type="checkbox"/> Select costume <input type="checkbox"/> Select locations <input type="checkbox"/> Finalise the crew <input type="checkbox"/> Finalise lighting ideas <input type="checkbox"/> Finalise camera angles, movements and shots <input type="checkbox"/> Create a shooting schedule <input type="checkbox"/> Obtain editing software App or programme <input type="checkbox"/> Understand the working of cellphone to record footage <input type="checkbox"/> Record and reflect on all above tasks in your film-making journal 	<p>See the rubric in the CAPS</p> <p>Production phase begins with the recording of the footage. This process will capture all the scenes and information from the production process</p> <ul style="list-style-type: none"> <input type="checkbox"/> Production meeting (script analysis, scene breakdown, storyboard, shots, schedules) <input type="checkbox"/> Finalise camera angles, movements and shots <input type="checkbox"/> Create a shot list <input type="checkbox"/> Create shooting schedule <input type="checkbox"/> Prepare the location <input type="checkbox"/> Set up the set <input type="checkbox"/> Set up the shots <input type="checkbox"/> Rehearse the scene <input type="checkbox"/> Shoot the scenes <input type="checkbox"/> Log footage <input type="checkbox"/> Record and reflect on all above tasks in your film-making journal 	<p>See the rubric in the CAPS</p> <ul style="list-style-type: none"> <input type="checkbox"/> Review the footage <input type="checkbox"/> Create a paper edit <input type="checkbox"/> Familiarise yourself with the operations of the editing programme <input type="checkbox"/> Import picture and sound to editing software on the computer <input type="checkbox"/> Keep an editing log of edits/cuts, etc. <input type="checkbox"/> Edit 1st rough draft footage <input type="checkbox"/> Edit sound/music/music/dialogue <input type="checkbox"/> Export for viewing <input type="checkbox"/> Edit 2nd draft <input type="checkbox"/> Complete title sequence <input type="checkbox"/> Complete credit list <input type="checkbox"/> Edit final draft <input type="checkbox"/> Lock picture <input type="checkbox"/> Output project to final format <input type="checkbox"/> Make copies <input type="checkbox"/> Record and reflect on all above tasks in your film-making journal

The three production phases above, as achieved through the completion of the three PATs as well as the above tasks listed, places the film-making technical programme on a similar level as the group theme programme and the individual audition programme. A further standardisation is to select a dramatic Item as the 'film script', e.g. a published poem or a prose or monologue or dialogue (scene). The final short film may not exceed two minutes.

WATCH AND LEARN

1. Yesterdays: A visual Poem: https://www.youtube.com/watch?v=-hJmH6vRy_s
2. I am afraid: <https://rb.gy/2uhjsb>
3. Snow brawl: <https://rb.gy/mptd6m>
4. Today I rise: <https://www.filmsforaction.org/watch/today-i-rise/>
5. The red balloon: <https://www.studiobinder.com/blog/best-short-films/#the-red-balloon>
6. When you say you're a swimmer: <https://rb.gy/nojw6w>
7. Embarrassed: <https://www.shortoftheweek.com/2016/07/18/embarrassed/>
8. Powerful Thoughts: <https://www.youtube.com/watch?v=wMSe0Hdn2cq>

FILM CONVENTIONS AND TECHNIQUES

THEORY:

1. Film terminology (close-up, medium shot, long shot, pan, dissolve etc.)
2. Film conventions (flashback, fast forward, voice over, split screen etc.)
3. Understand different film techniques. Study this Power Point presentation: <https://rb.gy/1mz4mb>
4. Understand film conventions and how these affect performances. Study this Power Point Presentation: <https://rb.gy/flui11>
5. Use film techniques and conventions effectively: <https://www.youtube.com/watch?v=NvybQ5RpMkc>

2.12 DESIGN

NOTE: ONLY teachers who have FORMAL training, a qualification or experience in Theatre Design may teach this option.

NOTE: The examples below as PAT 1 as a Set, PAT 2 as Costumes and PAT 3 as Technical Elements are merely examples of design aspects which may be selected. But the criteria for each aligns with the rubrics.

NOTE: The photos/images are merely examples of each of the different design options.

PATs 1, 2 and 3 and ACCOMPANYING OUTCOMES and CHECKLISTS

<p>PAT 1 E.g. Set Design 1</p>	<p>PAT 2 E.g. Costumes Design 2</p>	<p>PAT 2 E.g. Technical Elements Design 3 and integration</p>
		

<http://antontremblay.com/contact.html>

<https://rb.gy/b0g8o4>

<https://sketchfab.com/rado20/collections/set-design>

<p>PAT 1</p>	<p>PAT 2</p>	<p>PAT 3</p>
<p>The first PAT requires the candidate to complete the whole process from selecting a design element to producing a first product, e.g. set design</p> <ul style="list-style-type: none"> <input type="checkbox"/> Select a script (dramatic item) <input type="checkbox"/> Analyse the script <input type="checkbox"/> Research the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historic and theatrical contexts <input type="checkbox"/> Select and motivate the most appropriate stage space <input type="checkbox"/> Create a breakdown and indicate where and how the chosen design component will be actualised <input type="checkbox"/> Identify the 3 design components and select the first one of three, e.g.: <ul style="list-style-type: none"> o Set o Costumes o Lighting <input type="checkbox"/> Select and enrol the design support team <input type="checkbox"/> Brainstorm ideas <input type="checkbox"/> Apply design elements: line, colour, texture, form, space, movement and shape to the <ul style="list-style-type: none"> o Ground plan o Scale drawing and the set o Miniature set <input type="checkbox"/> Record and reflect on all above tasks in your design journal/note book 	<p>The second PAT requires the candidate to complete the whole process from selecting a design element to producing a second product, e.g. costume. The two products must form an integrated whole</p> <ul style="list-style-type: none"> <input type="checkbox"/> Apply the research of the script/ dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 2's design component <input type="checkbox"/> Use the PAT 1 script/item breakdown and identify the style, type, period, etc. of the costumes <input type="checkbox"/> Maintain and select another design team. Enrol the team <input type="checkbox"/> Brainstorm ideas <input type="checkbox"/> Apply design elements: Line, colour, texture, form, movement and shape to the: <ul style="list-style-type: none"> o Drawings of the costumes o Construct up to two costumes with recycled materials or available clothes <input type="checkbox"/> Record and reflect on all above tasks in your design journal 	<p>The third PAT requires the candidate to complete the whole process from selecting a design element to producing a third and final product, e.g. lighting (note the lighting colours/effects can be applied to the set model and furniture or through projecting a torch through colour gels. The three products must form an integrated whole</p> <ul style="list-style-type: none"> <input type="checkbox"/> Apply the research of the script/ Dramatic Item, the period, genre, given circumstances, characters, stage space and social, political, religious, economy, artistic, historical and theatrical contexts for PAT to PAT 3's design component <input type="checkbox"/> Use the PAT 1 script/Item breakdown and identify the type, effects etc. of the lighting <input type="checkbox"/> Maintain and select another design team. Enrol the team <input type="checkbox"/> Brainstorm ideas <input type="checkbox"/> Apply design elements: Line, colour, texture, form, movement and shape to the: <ul style="list-style-type: none"> o Set Model <input type="checkbox"/> Record and reflect on all above tasks in your design journal

TECHNICAL THEATRE

<p>PAT 1</p>	<p>Set. Design: https://www.youtube.com/watch?v=Jo8ccp6KZXI Set. Design: https://www.youtube.com/watch?v=3DHcON8JKhY Set. Design: https://www.wikihow.com/Design-a-Stage-Set Set. Drawing of a Sketch: https://www.youtube.com/watch?v=aseFgW0AMZo Set. Drawing of a Sketch: https://www.youtube.com/watch?v=XYXBvdyPKRs Build a stage set model: https://rb.gy/nlcy77</p>
<p>PAT 2</p>	<p>Costume design: https://study.com/academy/lesson/costume-design-definition-history-process.html Costume design: https://burtsdrama.com/stage-designers-lesson-6-costume-design/</p>
<p>PAT 3</p>	<p>Lighting design: https://www.youtube.com/watch?v=wqMYsjHU5rU https://www.youtube.com/watch?v=YuhK6g4XALU</p>

NOTE: As with the CAPS Topics, this PAT guideline for Design does not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. This is each individual educator training and responsibility must be applied and demonstrated. It is therefore essential that only teachers, who have FORMAL experience, competency or a qualification in these field, offer this option to learners

2.13 STAGE MANAGEMENT

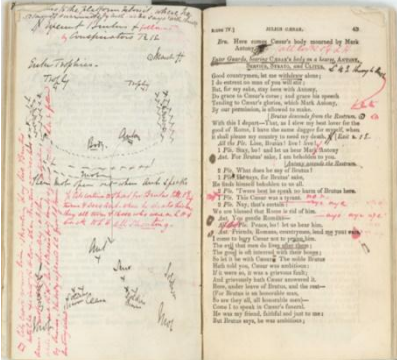
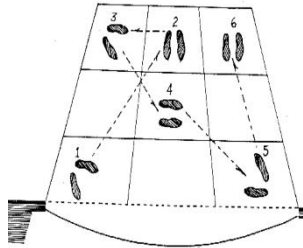

NOTE: Only teachers who have formal training, a qualification or experience in stage management may teach this option.

NOTE: The examples below as PAT 1 as Stage Manager's Script, PAT 2 as Blocking and PAT 3 as Prompt Script are merely examples of Stage Management aspects which may be selected. But the criteria for each align with the rubrics.

NOTE: The photos/images are examples of iconic duties in Stage Management and only give a visual representation.

NOTE: Candidates must select a dramatic item/short one-act-play which makes provision for the stage manager to achieve the rubric criteria

PAT 1, 2 and 3 and ACCOMPANYING OUTCOMES and CHECKLISTS

<p>PAT 1 Stage Manager Script</p>	<p>PAT 2 Blocking</p>	<p>PAT 3 Prompt script</p>
	<p>Sample Directions: 1. Stand DR in a one quarter position left 2. X UC stand in a full frage position 3. X UR stand in a one quarter position left 4. X C stand in a profile, facing left 5. X DL stand in a three quarter position, facing right 6. X UL stand in a full front position</p> <p>Sample Plotting of the above directions:</p> 	
<p>https://www.swifttiltingtheatre.org/about/employment/staff-openings/stage-manager-antiquone/</p>	<p>http://direct.vtheatre.net/doc/sdirection2.jpg</p>	<p>https://www.theatrecrafts.com/pages/home/topics/stage-management/the-prompt-book/</p>
<p>The first PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> □ Provide a job description of a stage manager □ Select a published five-minute one-person show script. Ensure the play is of a high quality. If sourced from the internet ensure the site is a reputable site. □ Do a scene breakdown of the script □ Paste the script in your stage management prompt book. Use the correct conventions, e.g. stage areas must be notated as USR for Up Stage Right etc. □ Analyse the script and present your findings in the form of a written journal for: <ul style="list-style-type: none"> ○ Research on the period, genre. Analysis of the given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts □ Identify and list, per scene, the following: <ul style="list-style-type: none"> ○ Set ○ Furniture ○ Props □ Select and motivate the most appropriate stage performance space for the staging of the one-person show □ Visualise the set: Placement of furniture, windows, doors, stairs, etc. □ Draw a floor plan according to metres converted to centimetres and use staging terminology □ Map out the props table, per scene, and indicate where you will place the props □ Record and reflect on all above tasks in your stage management prompt/notebook 	<p>The second PAT requires the candidate to complete the following:</p> <ul style="list-style-type: none"> □ Visualise the character's movements and block them in relation to movement in the space (stage areas) and the use of furniture and set □ From page one of the script, draw a floor plan of the performance space on all the left open spaces, e.g. proscenium stage: □ Record all movements noted with the use of appropriate abbreviations and reference to furniture and décor □ Record and reflect on all above tasks in your stage management prompt/notebook 	<p>The third PAT requires the candidate to finalise the stage management processes:</p> <ul style="list-style-type: none"> □ Imagine where there may be lighting and sound cues and mark these in the script □ Indicate sound cues, speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate for the performance space □ Indicated all LX cues and appropriate anticipation markings. Notate the light area and light intensity appropriate to the performance space as well as timing □ Provide a complete cast list for each scene with full contact details via different mediums of communication. □ Create a pre-show call schedule □ Provide an appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. □ Compile a pre-show checklist □ Record and reflect on all above tasks in your stage management prompt/notebook □ 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.

General	The stage manager	https://slideplayer.com/slide/14966532/
PAT 1	The stage manager	https://www.wikihow.com/Become-a-Good-Stage-Manager
	Stage manager - prompt and notebook	https://www.researchgate.net/figure/Actions-that-people-other-than-the-stage-manager-must-perform-highlighted-in-the-second_fig3_333518202/download
	Props table	https://www.google.com/search?q=stage+manager+props+table&tbm=isch&ved=2ahUKEwiigrPX5OLxAhURXxoKHb6RA4oQ2-cCegQIABAA&og=stage+manager+props+table&gs_lcp=CgNpbWcQA1CUnCZYjrwYmNcJmGAcAB4AIAB3AOIAdAckgEIMi0xMC4yLjGyAQCGAQGgAQtd3Mtd2l6LWltZ8ABAQ&scient=img&ei=o_buYOKkMJG-ab6ijtAI&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en https://www.youtube.com/watch?v=LdcBlquAV98
	Floor plan	https://www.google.com/search?q=stage+manager+floor+plan&tbm=isch&ved=2ahUKEwiR9YjF5-LxAhX1gM4BHRC9CfUQ2-cCegQIABAA&og=stage+manager+floor+plan&gs_lcp=CgNpbWcQAzoCCAA6BggAEAUQHjoGCAAQCBAeOgQIABAYULLWAVjZ8QFg6PYBaABwAHgAgAH8AYgBxBKSAQQyLTEwmAEaOAEBggELZ3dzLXdpei1pbWfAAQE&scient=img&ei=HPnuYJH3GvWBur4PkPqmqA8&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en
PAT 2	Blocking	https://www.youtube.com/watch?v=7xOugCJNevU https://www.youtube.com/watch?v=AsVbC_lrSAQ
PAT 3	Lighting and sound cues	https://www.theatrecrafts.com/pages/home/topics/lighting/lx-cues/
	Call list	https://www.youtube.com/watch?v=7dJRF0OW2aE
	Opening and closing procedure	https://www.youtube.com/watch?v=zWSk5LGgUb4
	Pre-show checklist	https://sites.google.com/site/bethelparkcrew/stage-management
NOTE: As with the CAPS Topics, this PAT guideline for stage management does not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. This is each individual educator training and responsibility must be applied and demonstrated. It is therefore essential that only teachers, who have FORMAL experience, competency or a qualification in these fields, offer this option to learners.		

2.14 ABSENCE OR NON-SUBMISSION OF TASKS

When a learner is absent or a task was not submitted the teacher must obtain a valid medical certificate or a letter explaining why the learner was absent. On the day the learner returns to school, another deadline for handing in or performing the PAT must be set. No learner may be awarded zero for PAT. The learner should be offered an opportunity to re-attempt and resubmit. Since PATs are internally set and assessed at the school, times can be changed.

2.15 REQUIREMENTS FOR PRESENTATION

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

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

2.16 TIMEFRAMES

Teachers:

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

Communicate in writing the exact dates for handing in written tasks or performing the dramatic items.

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

Learners should engage in planning, preparation, research, skills building and reflection before handing in the essay, research task or assignment.

Learners should rehearse performance items until they can perform fluently and with confidence. Learners will be required to answer practical-based questions, using a theoretical framework in the final written paper.

2.17 DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the learner and countersigned by the teacher and covers all evidence submitted.	
Learner name and surname:	Date:
I declare that the attached PRACTICAL ASSESSMENT TASK is all my own work and does not include any work completed by anyone other than myself. I have completed this Task in accordance with instructions and within the stipulated time limits	
Learner signature:	Date:
Teacher confirmation	
On behalf of (centre name), I confirm that the above-mentioned learner, to the best of my knowledge, is the sole author of the completed assignment attached and the assessment has been completed under the required conditions.	
Teacher signature:	Date:
Principal signature:	Date:

3. RESOURCES

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

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

HUMAN RESOURCES

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

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

Note the following is NOT an appropriate or sufficient QUALIFICATION to teach Dramatic Arts:

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

NOTE: If a school does not have a qualified teacher to teach Dramatic Arts then the subject may not be offered. The Creative Arts teacher or the English Language Teacher or a Drama enthusiast is not sufficiently trained in facilitating difficult concepts such as Jerzy Grotowski's acting techniques or Theatre of the Absurd.

LTSM: EQUIPMENT AND FACILITIES

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

- A double classroom, or an open space
- 4 x wooden blocks/cubes/plastic crates/chairs or an alternative affordable equivalent
- 4 x flat screens/hanging cloths/cardboard boxes or an alternative affordable alternative
- 4 x stage steps or an alternative affordable alternative
- Tables and chairs serve as décor pieces
- The following are not prerequisites, but would be advantageous: a stage, lighting and sound facilities.

NOTE: Dramatic Arts does not assess the use of lights, costume, set other than if a candidate selects one of the technical programmes etc. It is therefore not required to purchase these technical items.

LTSM: REFERENCE

- 1 x DBE screened textbook per learner
- 1 x DBE screened textbook per Dramatic Arts teacher
- 3 x play texts, 1 for each of the selected genres; 3 x per learner
- Photocopies of any of the above are illegal and can subject the school to lawsuits by publishers, textbook writers and playwrights
- 1 x workbook per learner
- 1 x file/box for the teacher to safe keep learner assessment evidence for moderation
- 1 x black T-shirt/comfortable top + black long pants + shoes for learners' practical work
- Field trips. 1 x per term to a professional play/drama
- The following is not a prerequisite, but would be beneficial:
A DVD of a professionally staged performance of a play text in each of the genres and dramatic movements. The learners have to demonstrate understanding and applied competence in
 - Commedia dell' arte *Scapino* by Moliere
 - African drama forms, African myths or storytelling, e.g. *Have you seen Zandile* (as storytelling not a play text)
 - Greek Theatre: *Antigone* by Sophocles
 - South African Theatre: any works/workshop play
 - Elizabethan Theatre: *Romeo and Juliet* by William Shakespeare
 - Realism in the Theatre: *Hedda Gabler* by Hendrik Ibsen
 - Epic Theatre: *Caucasian Chalk Circle* by Bertolt Brecht OR
 - Theatre of the Absurd: *Waiting for Godot* by Samuel Beckett OR
 - Post-Modern Theatre: *Top girls* by Carol Churchill OR
 - South African Theatre. Pre-1994: *Woza Albert!* by M Ngema, P Mtwa, B Simon
 - South African Theatre. Post-1994: *Missing* by Reza de Wet
- The above-mentioned play texts are ONLY examples. It is not possible to mention all possibilities. Broaden the range of options and select the most appropriate play text for the Dramatic Movement or genre.

4. ARTICULATION WITH GET

The teacher teaching drama in creative arts should ensure learners in Grades 8 and 9 receive a solid foundation in the concepts: skills, knowledge and content of Drama. At the end of Grade 9 it is suggested that interviews and auditions be held to ensure only learners who are disciplined, hardworking, interested, committed and have potential are selected for FET Dramatic Arts. Ensure that the class ratio for Grades 10, 11 and 12 is as per the *Public Administrative Measures* (PAM) Ratio 1 : 12.

If Drama classes are too full injuries may occur which can open the school, teacher or principal to litigation.

5. TIMETABLING

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

6. STANDARDISATION/ASSESSMENT/DEBRIEFING/MODERATION TOOLS

The following Standardisation Guidelines and Rubrics are available in the CAPS document. Use the individual poem, movement, etc. rubrics for the respective dramatic items selected for the PATs. It is also very important to mediate every criterion and level descriptor with the learners. The teaching, learning and assessment processes must always be transparent.

WRITTEN TASKS: GUIDELINES FOR NATIONAL STANDARDISATION

ASSIGNMENT
ESSAY
RESEARCH

WRITTEN TASKS: ASSESSMENT TOOLS: RUBRICS

ASSIGNMENT
ESSAY
RESEARCH

THEME/AUDITION PROGRAMME: ASSESSMENT TOOLS: RUBRICS

EXTRACT/ SCENE
MONOLOGUE
MOVEMENT
POETRY
PROSE

TECHNICAL THEATRE PROGRAMME: ASSESSMENT TOOLS: RUBRICS

DESIGN
DIRECTING/THEATRE MAKING
FILM-MAKING
STAGE MANAGEMENT

7. MODERATION TOOL

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

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

SCHOOL	
QUALITY ASSURANCE AND STANDARD SETTING	MODERATION OF PATS. TEACHER PLANNING AND LEARNER EVIDENCE
FOCUS	PRACTICAL ASSESSMENT TASKS 1, 2 AND 3
SUBJECT	DRAMATIC ARTS
GRADE	
TEACHER NAME AND SURNAME	
YEAR	2023
DATE	
<p>NOTES TO THE MODERATOR: There is a relationship between the CAPS Topics, the Lesson Plans and the Assessment Brief. Ensure there is a Lesson Plan for each CAPS Topic filed in the TEACHER PLANNING AND ADMINISTRATION FILE. The design of the Lesson Plan will be determined by the respective provinces. Use this checklist to VERIFY each Lesson Plan, etc. is filed. Moderate the SA-selected Lesson Plans to ensure the teaching of content was based on the CAPS Topics. Moderate the Assessment Briefs of the SA selected PATs, to ensure the content being taught in the above Lesson Plans is covered by the relevant Assessment Brief. Ensure the rubric criteria are integrated in the Lesson Plans.</p>	
CAPS TOPICS	TEXTBOOK
LESSON PLAN	ASSESSMENT TASK PLAN
<p>Tick with a ✓ or X in the blocks below</p>	
MODERATOR'S COMMENTS	
<p>TASK 1: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Assignment or Research or Essay (Circle relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this brief?</p>	
<p>TASK 1: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle relevant one) Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?</p>	
<p>TASK 3: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay (Circle relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?</p>	
<p>TASK 3: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle relevant one) <input type="checkbox"/> Lesson Plans <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <input type="checkbox"/> Assessment Brief <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed Instructions to the learner? <input type="checkbox"/> Rubric <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?</p>	

<p>TASK 5: PRACTICAL ASSESSMENT TASK WRITTEN SECTION. Journal or Research or Essay. (Circle relevant one)</p> <p><input type="checkbox"/> Lesson Plans</p> <ul style="list-style-type: none"> <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <p><input type="checkbox"/> Assessment Brief</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <p><input type="checkbox"/> Rubric</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the relevant Rubric attached to the PAT Brief and the Lesson Plans for this Brief? 	
<p>TASK 5: PRACTICAL ASSESSMENT TASK PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle relevant one)</p> <p><input type="checkbox"/> Lesson Plans</p> <ul style="list-style-type: none"> <input type="checkbox"/> Are the Lesson Plans based on the CAPS Topics? <input type="checkbox"/> Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? <input type="checkbox"/> Do the Lesson Plans contain detailed instructions and activities for teaching? <p><input type="checkbox"/> Assessment Brief</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? <input type="checkbox"/> Does the Assessment Brief contain detailed instructions to the learner? <p><input type="checkbox"/> Rubric</p> <ul style="list-style-type: none"> <input type="checkbox"/> Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief? 	