

FURTHER EDUCATION & TRAINING PHASE (FET)

DRAMATIC ARTS

SBA EXEMPLAR BOOKLET

GRADES 10-12



FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.

A handwritten signature in black ink, appearing to be 'HM Mveli', written in a cursive style.

MR HM MWELI

DIRECTOR-GENERAL

DATE: 13/09/2017

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PREFACE

Guidelines for Teaching Methodology

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required. This should allow learners to demonstrate this achievement at different levels of ability.

Planning an assessment task should take the following into account:

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
When are both sections of the PAT to be assessed? **DATE**

GRADE 10

Task 1:		
Performance Assessment Task 1		
<ul style="list-style-type: none"> • Written Section: Paragraphs 25 Marks + • Performance Section: Monologue 25 Marks = Total 50 Marks 		
LESSON PLAN: WRITTEN SECTION		
SUBJECT	DRAMATIC ARTS	
PHASE	FURTHER EDUCATION AND TRAINING. FET	
GRADE	10	
YEAR		
TERM		
WEEK		
CURRICULUM AND ASSESSMENT POLICY STATEMENT		
Phase: FET	Term 1	Grade 10
Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production		
Topic 2:	Suggested contact time:	Recommended texts/resources
South African theatre: EITHER cultural performance forms OR oral tradition OR both of the above	18 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 10 textbook/s • Notes provided by educator • Any published and credible theatre history reference book
Cultural performance forms: Content/concepts/skills: Understand the origins and expressions of South African theatre in cultural performance forms Theory: <ul style="list-style-type: none"> • The role of cultural performance in the development of South African theatre • Brief introduction to any THREE cultural performance forms, such as Umhlanga (reed dance), Isicathamiya, Gumboot dancing, Toyi-toyi, Mokhibo, Umtsimba (Siswati wedding process), Volkspele, Cape Minstrel Carnival Dinonwane (Folklores) / Dikanegelo (stories fiction or non-fiction) • Structure of cultural performance • Function of cultural performance • Audience reception Practical <ul style="list-style-type: none"> • Experience and perform any ONE of the above cultural performance forms 		

ASSESSMENT : WRITTEN SECTION

INSTRUCTIONS

CULTURAL PERFORMANCE FORMS IN CONTEXT

Write an essay on one of the cultural performances that you select from the following:

- Reed Ceremony [e.g. uMhlanga (SiSwati, IsiZulu) / LeHlaka (SeSotho, SeTswana) / iNgcongolo (IsiXhosa)]
- Gumboot dancing
- Toyi-toyi
- Indigenous African Wedding [e.g. Umtsimba (SiSwati) / Nkhuvo wa Vukati (XiTsonga) / Umthimba or Udwendwe (IsiZulu) / Mbingano (TshiVenda) / Umdudo (IsiXhosa) / Lenyalo (SeSotho, SePedi, SeTswana)]
- Volkspele
- Cape Minstrel Carnival

Refer to the cultural performance that you have studied in class and include the following:

- Socio-political and economic contexts
- Religious context
- Performance space
- Actors/participants
- Costumes and props
- Music

- In your paragraphs show that you:
- Understand the context of cultural performance forms, its conventions and impact on drama.
 - Your information and content must be based on the curriculum content. See lesson plan for: 'Curriculum Content to be Covered'

ANALYTICAL RUBRIC USED TO ASSESS AN INDIVIDUAL ESSAY		
Outstanding achievement	23 - 25	Well-organised, comprehensive and coherent, polished structure Supported by an exceptional high level of competence Able to process information into original interpretation and thoughtful selection of facts Using a variety of original and/or relevant dramatic references Insightful, fluent, observation and knowledge powerfully expressed
Meritorious achievement	20 - 22	Well-organised, detailed and coherent, polished structure Supported by a high level of competence to process information into original interpretation and careful selection of facts Using original or unusual selection of relevant dramatic references Shows insight, observation and knowledge well expressed
Substantial achievement	17 - 19	Organised, detailed, some level of competence, some slight flaws evident in structure Interesting reading, clear statements, convincing, simple direct language Supported by a selection of relevant dramatic references Shows good grasp of the theme/task, some insightful statements Obvious care and effort taken with presentation
Adequate achievement	13 - 16	Structure not logical and organised at times, reasonable effort with presentation Displays a basic understanding, but tends towards mechanistic and stereotyped responses at times Adequate selection of relevant "dramatic" references Adequate reading but appears memorised Not always a high level of insight, sometimes unimaginative
Moderate achievement	10 - 12	Not always organised and logically constructed Not always enough information, some flashes of insight Limited selection of information Poor language skills In need of support
Elementary achievement	06 - 09	Rambling- no structure, limited vocabulary, little attempt to present information in an acceptable manner Little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant In need of support
Not achieved	00 - 05	Incoherent, very little work, limited skills In need of support Irrelevant

ASSESSMENT

PRACTICAL ASSESSMENT PERFORMANCE TASK (25 marks)

Cultural performance forms, including storytelling [e.g. *Intsomi* (IsiXhosa) / *Inganekwane* (SiSwati, IsiZulu) / *Dinonwane* (SeTswana, SeSotho, SePedi)-Folklores and/or Folktales) / *Dikanegelo* (SeTswana, SeSotho, SePedi)- fiction or non-fiction stories] etc.]

Create a group or individual performance and present a cultural performance form.

Pay attention to the following:

- Cultural or social or political or religious contexts
- Authentic props and costumes
- Roles of gender and status
- Appropriate use of performance space

Record all the steps that you have followed during preparation in your journal. Include voice and physical exercises that were needed in the preparation.

Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner speaks distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive, unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (Note: in a	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness,	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves,

	monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	upstaging and uncertainty in moments or unmotivated movements at times.	are uncertain and often move without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; the learner may not be totally convincing at all moments, or may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; the learner is not at all convincing, or his/her emotional choices are entirely inappropriate.
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Believability	The learner is believable at all times within the context of the performance .	The learner is believable in moments within the context of the performance .	The learner is seldom believable within the context of the performance .
Creation of appropriate genre / style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfils the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to interpret genre and style appropriately, but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.
Impact of performance	The performance is memorable, effective and engaging.	The performance has some memorable, effective, engaging moments, but these are inconsistent.	The performance has few or no memorable, effective, engaging moments.

		MARK	%	CODE
Written	25			
Performance	25			
TOTAL	50			

Task 3: Performance Assessment Task 2, Grade 10

- **Written Section: Journal 25 marks**
- **Performance Section: Choral speaking. 25 marks**
- Total 50 marks**

GUIDELINES FOR STANDARDISATION OF AN ESSAY

Educators should use these guidelines to assist in ensuring that the following is covered:

1	INSTRUCTION <ul style="list-style-type: none">• Topic stated clearly and simply, i.e., including a glossary of terms used• Divide topic into core ideas for paragraphs• Include suggested time management plan: e.g. planning of deadlines, submission of evidence, etc.• Specify type of essay: e.g. comparative, descriptive
2	FORMAT <ul style="list-style-type: none">• Formal structure, e.g. write in paragraphs using core ideas• Introduction, main body of knowledge, conclusion / summary• Length and weighting, e.g. be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay, (convert accordingly)
3	CONTENT <ul style="list-style-type: none">• The content of the essay must reflect:• Planned Learning Outcomes and Assessment Standards• Conceptualisation (understanding) and application of SKV• Support material suggested/ provided by the educator to be used as basis for the essay• Integration of practical experience and theoretical material should be evident• Basic terminology (language of drama) to be used• The essay should reflect practical and theoretical development of the learners' understanding of the topic

INSTRUCTIONS: PERFORMANCE

- As a class, using your knowledge of the conventions of classical Greek theatre, prepare a piece of choral verse from *Oedipus*.
- Interpret your extract vocally with an awareness of your use of pitch, pace, intonation, pause, stress and tone and devise a physical staging to accompany your presentation.

	Partially Achieved	Achieved		Achieved with Merit	
		1	2	3	4
Preparation	1	2	3	4	5
Understanding of Scene	1	2	3	4	5
Vocal Clarity	1	2	3	4	5
Vocal Characterisation	1	2	3	4	5
Physical Characterisation	1	2	3	4	5
Stage Sense / Use of Space	1	2	3	4	5
Emotional Connection	1	2	3	4	5
Playing of Subtext	1	2	3	4	5
Interaction – listening	1	2	3	4	5
Development of relationship	1	2	3	4	5
Believability	1	2	3	4	5
Structure of Scene	1	2	3	4	5
Rhythms/Shape of Scene	1	2	3	4	5
Creation of Appropriate Genre / Style	1	2	3	4	5
Impact of Scene	1	2	3	4	5

INSTRUCTIONS: ESSAY

Write one or more paragraphs; discuss fully the functions of the chorus as applicable to your extract from *Oedipus*. Use clear examples from your passage to show how the chorus fulfils its functions.

- You may use your class notes to prepare for this task.
- If you complete any additional reading, you should reference your sources in a bibliography at the end of your task.
- The task should be completed individually.
- Make use of Dramatic Arts terminology as appropriate and structure your work carefully, including a topic and supporting sentences in which you discuss the functions of the chorus.

ANALYTICAL RUBRIC USED TO ASSESS AN INDIVIDUAL ESSAY

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Elementary achievement	06 - 09	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner Little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant In need of support
Not achieved	00 - 05	Incoherent, very little work, limited skills In need of support Irrelevant

		MARK	%	CODE
WRITTEN	25			
PERFORMANCE	25			
TOTAL	50			

Task 5: Performance Assessment Task 3, Grade 10

- **Written section: Journal: 25 marks**
 - **Performance section: 25 marks**
- Total 50 marks**

GUIDELINES FOR STANDARDISATION OF ASSIGNMENT (JOURNAL)

Educators should use this checklist to assist in ensuring that the following is covered:	
1	<p>INSTRUCTIONS or brief for the assignment entry is:</p> <ul style="list-style-type: none">• Clear and unambiguous• Should be based on the relevant CAPS topics for Dramatic Arts• Should be sensitive to gender, inclusivity, culture, class, race and religion
2	<p>KNOWLEDGE, skills and attitudes:</p> <ul style="list-style-type: none">• The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts have been understood and applied in an integrated manner
3	<p>FORMAT of the assignment:</p> <ul style="list-style-type: none">• The assignment could be an individual or group activity
4	<p>CONTENT of the assignment:</p> <ul style="list-style-type: none">• The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner.• Support material as well as practical classroom activities could be used.• Integration of practical experiences and theoretical material should be evident in the assignment.• Dramatic Arts terminology should be used in the writing of the assignment.• Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the assignment.• Specialised language, in the case of IKS, should be adhered to<ul style="list-style-type: none">▪ It is suggested that the assignment task be used as preparation towards both the PAT performance as well as the performance component of the performance examination.
5	<p>EXAMPLES of an assignment entry:</p> <ul style="list-style-type: none">• Journal entry• Collage• Montage in AO format• Visual imagery (e.g. photos, video, DVD, audio recording, etc.)• Paragraphs• Creative essay• Worksheet designed by educator• Preparation for final practical• Reflection on excursions, field trips, community spaces/sites, e.g. film analysis, theatre reviews, etc.

PERFORMANCE RUBRIC: SCENE

	Partially Achieved	Achieved		Achieved with Merit	
Preparation	1	2	3	4	5
Understanding of Scene	1	2	3	4	5
Vocal Clarity	1	2	3	4	5
Vocal Characterisation	1	2	3	4	5
Physical Characterisation	1	2	3	4	5
Stage Sense / Use of Space	1	2	3	4	5
Emotional Connection	1	2	3	4	5
Playing of Subtext	1	2	3	4	5
Interaction – listening	1	2	3	4	5
Development of relationship	1	2	3	4	5
Believability	1	2	3	4	5
Structure of Scene	1	2	3	4	5
Rhythms/Shape of Scene	1	2	3	4	5
Creation of Appropriate Genre / Style	1	2	3	4	5
Impact of Scene	1	2	3	4	5

MARKS (75→25)		25
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JOURNAL RUBRIC

	Not Achieved 0-29 %	Elementary Achievement 30 – 49 %	Adequate Achievement 50 – 59 %	Substantial Achievement 60 – 79 %	Meritorious Achievement 70 - 79 %	Outstanding Achievement 80 – 100 %
Ability to record	The learner can not record accurately, nor use appropriate dramatic vocabulary	The learner records and uses dramatic language inadequately	The learner records adequately and has a limited grasp of the dramatic language	The learner's ability to record is satisfactory, and grasp of the dramatic language is consistent and appropriate	The learner records well and uses the dramatic language accurately	The learner records with complete accuracy and has mastered the use of the dramatic language
Ability to reflect	The learner does not show an understanding of the relevant dramatic processes, nor is he / she able to reflect on own level of development	The learner only partially understands the processes, and reflection on own level of development is inadequate	The learner has a limited understanding of the processes, and is reasonably able to reflect on own level of development	The learner has a satisfactory understanding of the processes and is able to reflect appropriately on own level of development	The learner has a good understanding of the processes and is able to reflect accurately on own level of development	The learner has excellent and complete understanding of the processes, and has exceptional insight into own level of development
Ability to apply	The learner cannot describe how to apply the learning points to own further development	The learner is only partially able to apply the learned material to own further development	The learner is able, within limits, to apply the learned material to own further development	The learner has a satisfactory ability to apply the learned material to own further development	The learner is well able to apply the learned material to own further development	The learner shows insight in applying the learned material to own further development

MARKS (15→25)

25

PERFORMANCE AND WRITTEN TASK

PREPARE AND PERFORM A SCENE FROM A SOUTH AFRICAN PLAY

- As part of your preparation, write a series of reflections, using the questions provided below as a guideline.
- Feel free to incorporate any further reflections as you wish.
- Note that your reflections should be written in well-structured, autonomous paragraphs rather than as a series of bulleted responses to the questions.

1. The Scene

- What did you expect to be doing in a piece of scene work from a play?
- How did the way we worked measure up to your expectations?
- How difficult did you find it working with the group?
- Which group do you think has the most natural ability for this specific practical?
- Who do you think will have to work the hardest? Why?
- What about the piece itself? Do you like it? Why, or why not?

2. The Rehearsal Process

- What were the challenges of your scene?
- How did you work on the piece in preparation for rehearsals?
- Which strategies do you use to learn your words?
- What are the possible benefits of working on your own before coming to a group rehearsal?
- How did your rehearsals together in class or at other times go?
- Did you work or fool around for most of the time?
- Comment on why you think individual responsibility is so important in a group piece.

3. The Performance

Your Performance

- How prepared do you feel for your performance?
- Do you feel that you were ready for the performance and evaluation?
- What do you think you could have done more thoroughly to prepare for the performance?
- How did you feel just before the performance? How do you think the performance went – what was right and what was wrong?
- What do you think you could do to prepare yourself more thoroughly for performances in the future?

Peer Performance

- Choose any other performance by one of your peers. Briefly discuss your peer's work, noting the choices made in interpreting the text and the technical aspects of her performance, for example, her use of voice or physical movement.
- How could she have improved her performance?

		MARK	%	CODE
PERFORMANCE	25			
JOURNAL	25			
TOTAL	50			

TASK 6: EXAMPLE, GRADE 10

Control Test
Total 50 Marks

LESSON PLAN

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	10
YEAR	
TERM	
WEEK	
CURRICULUM AND ASSESSMENT POLICY STATEMENT	

ASSESSMENT

INSTRUCTIONS

- This paper is based on the 'Curriculum Content' Topic 1 - 6 'Theory and Practical'.
- Be sure to identify the different cognitive levels in each question.
- The **verbs** used in each question will guide you in how to answer the questions.
- Your type, length and design of answer should reflect the cognitive level required. See Blooms Taxonomy below for an indication of where to pitch your answer.
- Use the memorandum to identify areas you need to improve on.

BLOOMS TAXONOMY			
COGNITIVE LEVELS	EXPLANATION	SKILLS DEMONSTRATED	ACTION VERB
RECALL	Simple, obvious connections are made. The learner recalls and remembers facts	<ul style="list-style-type: none"> • Observes and recalls information 	List, define, tell, describe, identify, show, know, label, collect, select, reproduce, match, recognise, examine, tabulate, quote, name
COMPREHENSION	A number of connections may be made, but the meta-connections are missed, as the significance of the whole. The learner has first level understanding, recalls and understands information and describes meaning	<ul style="list-style-type: none"> • Understands information and grasps meaning • Translates knowledge into new contexts and interprets facts • Compares, contrasts, orders, groups and infers causes and predicts consequences. 	Summarise, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend, comprehend, convert, defend, explain, generalise, give example, rewrite, infer
APPLICATION	The learner establishes a relational construct (see column 5 above), but it has errors. The learner has the ability to use or apply knowledge and skills in new situations	<ul style="list-style-type: none"> • Uses information, methods, concepts and theories in new situations • Solves problems using required skills of knowledge 	Apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover, construct, manipulate, prepare, produce
ANALYSIS	The learner appreciates the significance of the parts in relation to the whole. Various aspects of knowledge become integrated; the learner acquires deeper understanding and the ability to break down a whole into its component parts. Elements embedded in a whole are identified and relations among the elements are recognised.	<ul style="list-style-type: none"> • Sees patterns and the organisation of the parts • Recognises hidden meanings • Identifies components 	Analyse, separate, order, explain, connect, classify, arrange, divide, compare, select, infer, break down, contrast, distinguish, diagram, illustrate, identify, outline, point out, relate

SYNTHESIS	The learner works at the extended abstract level (see level 7 above), but makes errors because he or she is insufficiently informed on more modest levels.	<ul style="list-style-type: none"> • Uses old ideas to create new ones • Generalises from given facts • Relates knowledge from several areas • Predicts and draws conclusions 	Combine, integrate, modify, rearrange, substitute, plan, create, design, invent, compose, formulate, prepare, generalise, rewrite, categorise, combine, compile, reconstruct, generate, organise, revise, what if?
EVALUATION	At the extended abstract level, the learner makes connections not only within the given subject area, but also beyond it and generalises and transfers the principles and ideas underlying the specific instance. The learner works with relationships and abstract ideas.	<ul style="list-style-type: none"> • Compares and discriminates between ideas • Assesses values of theories, presentations • Makes choices based on reasoned arguments • Verifies value of evidence • Recognises subjectivity 	Assess, decide rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarise, critique, appraise, interpret, justify

		MARK	%	CODE
CONTROL TEST	50			
TOTAL	50			

The following are example questions on GREEK THEATRE only

These questions may be used for Task 6: June examination

DRAMATIC ARTS GRADE 10

INFORMAL TEST TERM 2

20 Marks

Name of Examiner

35 Minutes

Instructions

- Answer all the questions
- Number the answers correctly according to the numbering system used in this question paper
- Pay attention to the number of marks allocated to each question
- Use your classroom knowledge as well as independent, creative thinking and original thinking to answer the questions
- Write neatly and legibly

QUESTION 1: GREEK THEATRE

- 1.1. Discuss the function of the chorus in the Greek theatre. (2)
- 1.2. The Greek drama festival was seen as a religious and civic function of great importance – give examples to prove this statement. (2)
- 1.3. Give a brief description of the main aspects of the physical theatre in ancient Greece – you can make use of a drawing but you still have to give a clear description! (3)
- 1.4. It is the 5th century BC and you are a Greek actor who has been offered the part of a

tragic hero / heroine in a well-known tragedy.

1.4.1. What is the name of the character that you will portray? (1)

1.4.2. Outline the qualities of the tragic hero that you will take into account when you prepare for this performance. (4)

1.5. Dramatic irony creates suspense in drama. Do you agree with this statement? Support your answer with reference to the Greek play you have studied. (5)

1.6. Discuss the actor in Greek plays – how he dressed, the conventions, etc. (3)
[20]

9.1 SUGGESTED ANSWERS

1.1. Chorus:

Originally the chorus had 50 members – disguises were often used, especially in the comedies, e.g. the **satyrs**, later wasps, birds or frogs (Aristophanes). Aeschylus reduced the number to 12 – they still played an important role to fill in the background and future; poetry of a high standard was used. Sophocles increased the number to 15 again, but decreased the role of the chorus; they were still involved in commenting on action and characters. Euripides made the chorus superfluous – they became more individual characters who gave advice and support. In general, the chorus performed in unison – speaking, singing and dancing; chorus leaders sometimes had solo lines; they made their entrance after the prologue and remained on stage until the end of the play; they give advice, opinions, express the author's point of view and are basically ideal spectators – reacting to events and characters; they set the mood of the play and heighten the dramatic effect; they add movement, colour and spectacle.

Accept any 2 appropriate points. (2)

1.2. **The state** also financed a part of the production – it was seen as a religious and civic function of great importance; therefore no legal proceedings were allowed during festivals; admission was free and later only 2 obols were charged, but a fund was established for those who could not pay; the state supervised the judging.

Accept answers selected from above information. (2)

1.3. **Physical theatre**

In 6th century BC – the original acting and dancing area (*orchestra*) was a circle cut out into the hillside and the audience sat against the hill (the *theatron*); later wooden seats were added and no formal scenic background was used. The orchestra was the “dancing-place” for the Greeks where the chorus performed their songs and dances and were often joined by the actors. In the orchestra there was an altar to Dionysus, a reminder of the theatre's religious function. Sometimes the plots of plays contained religious ceremonies which were performed at this altar.

5 – 4th Century BC – The circle was now reserved for the chorus and the whole theatre gradually reconstructed in stone; possibly a slightly raised platform was used for the actors behind the orchestra space (*logeion*); the scenic or stage house was a wooden building

(*skene*) added behind it where the actors changed their costumes. (The English word "scene" comes from this word). It had large double doors, which opened for the actors to make entrances, and there were probably two smaller doors on either side. On the sides of the scene were projecting side wings (*paraskenia*) and in the front of these were passageways for the chorus on ground floor level (*parodos*). Most of the action took place out of doors, e.g. in front of a palace or a temple; deaths occurred off-stage and a large central doorway was opened to reveal a wheeled platform with the bodies on it (*eccyclema*); the gods could appear on the roof of the stage house with a crane-like device (*machina*). A triangular construction with painted sides revolved to indicate the setting of the play (*periaktoi*) but there is dispute about its existence. The stage area (*proskenion*) was later raised on pillars, with ramps above the *paraskenia* and at the end of the ramps were imposing gateways. (The English word "proscenium arch" comes from this.)

Accept answers selected from on above information.

(3)

1.4. Tragic hero / heroine

1.4.1. What is the name of the character that you will portray? (Indv Answers)

(1) 14.2. Outline the qualities of the tragic hero that you will take into account when you prepare for this performance. (See notes below)

The tragic hero

A **tragic hero** is a literary character who makes errors in judgement, usually in their actions, that inevitably leads to his/her own demise (death).

Characteristic features: Aristotle once said: "A man doesn't become a hero until he can see the root of his own downfall". An Aristotelian tragic hero must possess specific characteristics, five of which are below:

- Nobility (of a noble birth) or wisdom (by virtue of birth).
- Hamartia (translated as flaw or error in judgement). Either a mistake in the character's actions or in his personality that leads to a downfall.
- A reversal of fortune (peripeteia) brought about because of the hero's Hamartia.
- The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis).
- The audience must feel dramatic irony for the character.
-

Initially, the tragic hero should not be morally better or worse than other people, in order to allow the audience to identify with him. This also introduces pity, which is crucial in tragedy, for if the hero were perfect, we would either be outraged at his fate or not particularly care, due to his ideological superiority. If the hero were evil, then the audience would feel that he had gotten what he deserved. It is important to strike a balance in the hero's character.

Eventually, the Aristotelian tragic hero dies a tragic death, having fallen from great heights and having made an irreversible mistake. The hero must courageously accept his or her death with honour. This is not the case with all tragic heroes, since Oedipus does not in fact kill himself.

(4)

1.5. Dramatic **irony creates suspense in drama**. Do you agree with this statement?

Support your answer with reference to the Greek play you have studied. (See notes below)

(5)

Dramatic irony

In drama, this is a device of giving the spectator an item of information that at least one of the characters in the narrative is unaware of (at least consciously), thus placing the spectator a step ahead of at least one of the characters. Dramatic irony involves three stages: installation, exploitation and resolution.

There is dramatic irony in the fact that Antigone knows that there is an edict forbidding her to bury her brother – yet she does it because she feels it is the correct thing to do, according to the laws of the Greek gods. She is caught and that creates suspense because we wonder what her uncle, Creon, will do – he then reasons with her, but she is resolute in her beliefs and is then sentenced to death. More dramatic irony is also in Haemon who confronts his father (Creon) about the death penalty of Antigone – the father does not realise that Haemon so desperately loves Antigone that he is willing to die with or for her, which happens in the end. The mother discovers the bodies and also kills herself. The last dramatic irony is that Creon is left alone – because he was too stubborn and full of himself to allow for tolerance. He thinks a good leader is one who sticks to his decision in an autocratic way.

1.6. Discuss **the actor in Greek plays** – how he dressed, the conventions, etc. (3)

Only male actors were allowed to act in the plays.

They wore high boots or built-up shoes called *kothurnos* or buskin – making them appear seven feet and six inches in height. They wore a very simple, flowing garment (chiton) and it was padded to prevent them from appearing too thin; the pattern or colour would indicate what the character's status or mood was. They wore masks for the different characters made out of linen, cork or wood; it had a huge opening for the mouth, and the tragedy mask was turned down while the comic one was turned up. Men also played female roles.

Sophocles introduced a second character on stage and Euripides a third actor – there was never more than 3 talking characters on stage; sometimes dumb figures (non-speaking characters) were used.

The actor would always address the chorus first when appearing on stage.

Deaths never occurred on stage – they were reported by a messenger or took place off-stage (they could not have one of the three actors immobilised with “death” on stage and it was awkward to remove a dead body; the report was more dramatic and the audience could add its own imagination to visualise what happened).

No programmes were printed – when actors appeared on stage the first time, the chorus would announce who it was or another actor would announce or address the person; the audience could always judge from the costume and mask what rank or status the character had.

The acting style of Greek drama is uncertain – simple, stylised actions were used and some actions were indicated in the script, such as weeping, running and falling to the ground. The actions were probably expressive and idealised. The chorus would also make comments which indicated if a character was crying, etc. (Crying with a mask was difficult to see).

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Please answer the following questions in as much detail as possible.



Question 1 - Greek Theatre History:

- 1.1. Discuss the function of the chorus in the Greek theatre. (5)
- 1.2. The Greek drama festival was seen as a religious and civic function of great importance – give examples to prove this statement. (4)
- 1.3. Give a brief description of the main aspects of the physical theatre in ancient Greece – you can make use of a drawing, but you still have to give a clear description! (6)
- 1.4. It is the fifth century BC and you are a Greek actor who has been offered the part of a tragic hero / heroine in a well-known tragedy.
 - 1.4.1. What is the name of the character that you will portray?
 - 1.4.2. Outline the qualities of the tragic hero that you will take into account when you prepare for this performance. (8)
- 1.5. Dramatic irony creates suspense in drama. Do you agree with this statement? Support your answer with reference to the Greek play you have studied. (5)
- 1.6. Discuss the actor in Greek plays – how he dressed, the conventions, etc. (6)

[34]

Question 2 - Play Study

- 2.1. Describe the plot (storyline) of *Antigone* by Sophocles – (Please note that this question is not the whole story of the Oedipus) (8)
- 2.2. Read the following extract from *Antigone* by Sophocles and answer the questions below:

Haemon:	Let me give my opinion, young as I am: -	1
	It would be best if we were born knowing everything;	2
	But it is honourable to learn from honest men.	3
Creon:	Men my age, learn from you?	4
Haemon:	If I happen to be right? Suppose I am young.	5
	Don't look at my age, look at what I do.	6
Creon:	What you do? Give your loyalty to rebels?	7
Haemon:	No, nor would I ever encourage anyone else	8
	to respect or be faithful to someone who is doing wrong.	9
Creon:	But didn't that girl do wrong?	10
Haemon:	The whole nation denies it.	11
Creon:	Will the nation tell me what orders I can give?	12
Haemon:	See? You're talking like a boy.	13
Creon:	It is my job to rule this land.	14
	There is no one else.	15
Haemon:	No country belongs to one man.	16
Creon:	Nations belong to the men with power.	17
	That's common knowledge.	18
Haemon:	You could rule a desert right,	19
	If you were alone there.	20
Creon:	Look at him! Taken that woman's side, fighting me.	21
Haemon:	I'm on your side. It's you I'm concerned about.	22

Questions:

- 2.2.1. Who is Haemon? (1)
- 2.2.2. Who are the rebels mentioned in line 7 and what was the new law that Creon declared regarding one of these rebels? (2)
- 2.2.3. Who is the “girl” that Creon is talking about in lines 10 and 21? What is Creon referring to in those lines? Also explain why Haemon would have “taken her side?” (5)
- 2.2.4. Why would the “whole nation” deny that she has done something wrong? (2)
- 2.2.5. Name the city state of which Creon is the ruler. (1)
- 2.2.6. Do you agree with Creon and the way that he is ruling his country? Explain and motivate, using examples from South African history. (See what Haemon is saying in lines 19 – 20) (5)
- 2.2.7. Briefly explain what happens at the end of this extract. (2)

[26]

Question 3 - APPLYING PERSONAL RESOURCES, REFLECT AND EVALUATE

- 3.1. Discuss some of the difficulties that a modern actor such as yourself encounters when acting in a Greek play today. (You can mention anything, from the actual wording in the plays, the conventions, the acting style, etc. You can also discuss if this is really a “problem” or a “challenge” and what you found to be valuable or could identify with in Greek plays). (5)
- 3.2. Write down the name and describe the character that you portrayed in the Greek theatre extract in the 2nd quarter. (Focus on aspects such as personality, temperament, attitude, relationship with others, etc.) (5)

[10]

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MEMO

QUESTION 1 - GREEK THEATRE HISTORY:

1.1. CHORUS:

Originally the chorus had 50 members – disguises were often used, especially in the comedies, e.g. the satyrs, later wasps, birds or frogs (Aristophanes).

Aeschylus reduced the number to 12 – they still played an important role to fill in the background and future; poetry of a high standard was used.

Sophocles increased the number to 15 again, but decreased the role of the chorus; they were still involved in commenting on action and characters.

Euripides made the chorus superfluous – they became more individual characters who gave advice and support.

In general, the chorus performed in unison – speaking, singing and dancing; chorus leaders sometimes had solo lines; they made their entrance after the prologue and remained on stage until the end of the play; they give advice, opinions, express the author’s point of view and are basically the

ideal spectators – reacting to events and characters; they set the mood of the play and heighten the dramatic effect; they add movement, colour and spectacle. (5)

1.2. **The state** also financed a part of the production – it was seen as a religious and civic function of great importance; therefore no legal proceedings were allowed during festivals; admission was free and later only 2 obols were charged, but a fund was established for those who could not pay; the state supervised the judging. (4)

1.3. Physical theatre

In the sixth century BC – the original acting and dancing area (orchestra) was a circle cut into the hillside and the audience sat against the hill (the theatron); later wooden seats were added and no formal scenic background was used. The orchestra was the “dancing-place” for the Greeks where the chorus performed their songs and dances, and they were often joined by the actors. In the orchestra there was an altar to Dionysus, a reminder of the theatre’s religious function. Sometimes the plots of plays contained religious ceremonies which were performed at this altar.

5 – 4th Century BC – The circle was now reserved for the chorus and the whole theatre gradually reconstructed in stone; possibly a slightly raised platform was used for the actors behind the orchestra space (logeion); the scenic or stage house was a wooden building (skene) behind it where the actors changed their costumes. (The English word “scene” comes from this word). It had large, double doors, which opened for the actors to make entrances, and there were probably two smaller doors on either side.

On the sides of the skene were projecting side wings (paraskenia) and in the front of it were passageways for the chorus on ground floor level (parodos).

Most of the action took place out of doors, e.g. in front of a palace or a temple; deaths occurred off-stage and a large central doorway was opened to reveal a wheeled platform with the bodies on it (eccyclema); the gods could appear on the roof of the stage house with a crane-like device (machina).

A triangular construction with painted sides revolved to indicate the setting of the play (periaktoi), but its existence is disputed.

The stage area (proskenion) was later raised on pillars, with ramps above the paraskenia. At the end of the ramps were imposing gateways. (The English word “proscenium arch” comes from this). (6)

1.4. Tragic hero / heroine

1.4.1. What is the name of the character that you will portray? (Indv Answers)

1.4.2. Outline the qualities of the tragic hero that you will take into account when you prepare for this performance. (See notes below) (8)

The TRAGIC HERO

A **tragic hero** is a literary character who makes errors in judgement, usually concerning their actions, that inevitably leads to his/her own demise (death).¹

Characteristic features

Aristotle once said: "A man doesn't become a hero until he can see the root of his own downfall". An Aristotelian tragic hero must possess specific characteristics, including the five below:

- Nobility (of a noble birth) or wisdom (by virtue of birth).
- Hamartia (translated as flaw or error in judgement). Either a mistake in the character's actions or in his personality that leads to a downfall.
- A reversal of fortune (peripeteia) brought about because of the hero's Hamartia.

- The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis).
- The audience must feel dramatic irony for the character.

Initially, the tragic hero should be morally neither better or worse than other people, in order to allow the audience to identify with him. This also introduces pity, which is crucial in tragedy, for if the hero were perfect we would either be outraged at his fate or not particularly care, due to his ideological superiority. If the hero were evil, then the audience would feel that he had gotten what he deserved. It is important to strike a balance in the hero's character.

Eventually, the Aristotelian tragic hero dies a tragic death, having fallen from great heights and having made an irreversible mistake. The hero must courageously accept his or her death with honour. This is not the case with all tragic heroes, since Oedipus does not actually kill himself.

- 1.5. **Dramatic irony creates suspense in drama.** Do you agree with this statement? Support your answer with reference to the Greek play you have studied. (See notes below) (5)

Dramatic irony

In drama, the device of giving the spectator an item of information that at least one of the characters in the narrative is unaware of (at least consciously), thus placing the spectator a step ahead of at least one of the characters. Dramatic irony involves three stages: installation, exploitation and resolution.

There is dramatic irony in the fact that Antigone knows that there is an edict forbidding her to bury her brother – yet she does it because she feels it is the correct thing to do according to the laws of the Greek gods. She is caught and that creates suspense because we wonder what her uncle, Creon will do – he then reasons with her, but she is resolute in her beliefs and is then sentenced to death. More dramatic irony is also in Haemon who confronts his father (Creon) about the death penalty of Antigone – the father does not realise that Haemon so desperately loves Antigone that he is willing to die with or for her, which happens in the end. The mother discovers the bodies and also kills herself. The last dramatic irony is that Creon is left alone – because he was too stubborn and full of himself to allow for tolerance. He thinks a good leader is one who sticks to his decision in an autocratic way.

- 1.6. **Discuss the actor in Greek plays** – how he dressed, the conventions, etc. (6)

[34]

Only male actors were allowed to act in the plays.

They wore high boots or built-up shoes called kothurnos or buskin – making them appear seven feet, six inches in height.

They wore a very simple, flowing garment (chiton) and it was padded to prevent them from appearing too thin; the pattern or colour would indicate the character's status or mood.

They wore masks for the different characters made out of linen, cork or wood; it had a huge opening for the mouth and the tragedy mask was turned down, while the comic mask was turned up. Men also played female roles.

Sophocles introduced a second character on stage and Euripides a third actor – there was never more than 3 speaking character on stage; sometimes dumb figures (non speaking characters) were used.

The actor would always address the chorus first when appearing on stage.

Deaths never occurred on stage – they were reported by a messenger or took place off stage (they could not have one of the three actors immobilised with "death" on stage and it was awkward to remove a dead body; the report was more dramatic and the audience could add its own imagination to visualise what happened).

No programmes were printed – when actors appeared on stage the first time, the chorus would announce who it is or another actor would announce or address the person; the audience could always see from the costume and mask what rank or status the character had.

The acting style of Greek drama is uncertain – simple stylised actions were used and some actions were indicated in the script like weeping, running and falling to the ground. The actions were probably expressive and idealised. The chorus would also make comments which indicated if a character was crying, etc. (Crying with a mask was difficult to see.)

QUESTION 2: PLAY STUDY

2.1. **Plot** (storyline) of *Antigone* by Sophocles: Brothers alternatively rule Thebes after father (Oedipus) leaves; Eteocles does not want to give up throne after a year; brother Polyneices attacks city, they kill each other; King Creon forbids anyone to bury Polyneices, play starts where Antigone tries to convince her sister Ismene to help her to bury the brother, she refuses; Antigone is caught, confronted by Creon, sentenced to death; Haemon, his son, tries to convince his father not to kill Antigone (his fiancé) and then Tereisias also tells Creon that what he does is wrong; does not help; Haemon goes to save Antigone, finds her hanged; kills himself with his sword; mother also kills herself. (8)

3.1. Haemon is Antigone's fiancé, Creon's son. (1)

3.2. The army that Polyneices gathered to attack the city; new law says he may not be buried with proper rituals. (2)

3.3. The girl / woman is Antigone; she has buried her brother although the law forbid it; Haemon will marry her – wants to save her / loves her. (5)

3.4. They would fear the gods' punishment if their laws were not obeyed. (2)

3.5. Thebes (1)

3.5. Ruler cannot make absolute laws; must consult the people; apartheid...elaborate own opinion (5)

3.6. Antigone is taken away and walled up in a cave, etc. (2)

[26]

QUESTION 3 - PRACTICAL WORK

1. Difficulties for modern actor acting in a Greek play – what they learned. (Individual answers)
2. Character played – use of body and voice. (Individual answers) (10)

[10]

GRADE 11

TASK 1: Performance Assessment Task 1

- **Written Section: Essay 25 Marks +**
- **Performance Section: Monologue 25 Marks = Total 50 Marks**

LESSON PLAN: WRITTEN SECTION

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	11
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Phase: FET	Term 1	Grade 11
Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production		
Topic 1: Realism and Stanislavski	Suggested contact time: 18 hours	Recommended texts/resources <ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook/s • Notes provided by educator • Any published and credible theatre history reference book • Extracts from realist plays for practical work • DVDs or live performances of suitable material
<p>Content/concepts/skills</p> <p>Understand the rise of realism, its conventions and impact on drama Understand Stanislavski's unique contribution to theatre Apply the Stanislavski system to practical work</p> <p>Theory</p> <ul style="list-style-type: none"> • Definition of realism • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to emergence of realism • The well-made play • Themes, characters and issues • Staging conventions: box set, the rise of the director • Playwrights of the period, as well as more recent Realist playwrights • Stanislavski as practitioner • Stanislavski's acting techniques, such as the magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation • Stanislavski's external characterisation techniques such as posture, age, physical presence, clothing/props <p>Practical work</p> <ul style="list-style-type: none"> • Demonstrate in exercises understanding of Stanislavski's techniques • Choose an extract from any Realist play text to perform in a group of two or more • Analyse and interpret the character based on an understanding of the entire text • Apply skills of concentration, listening and interaction in rehearsal and performance 		

<ul style="list-style-type: none"> Apply Stanislavski's acting techniques to performance 		
Broad topics: Developing personal resources, acting and performance		
Topic 3: Voice and Body Work	Suggested contact time 10 hours	Recommended texts/resources <ul style="list-style-type: none"> Dramatic Arts Grade 11 textbook/s Notes provided by teacher Texts on voice production and speech and physical body development Charts and models for voice/speech theory
Content/concepts/skills Understand the use and production of the human voice Develop vocal and physical technique for in-depth exploration of characterisation Theory <ul style="list-style-type: none"> Revise and increase knowledge of: breathing, relaxation, phonation, resonance, articulation, and projection Demonstrate understanding of exercises in above aspects of voice and speech production as well as pace, pause, inflection, volume, pitch, emphasis, tone Practical work <ul style="list-style-type: none"> Warm-up activities for focused development of voice/speech and body Use attributes of speech for effective communication such as pace, pause, inflection, volume, pitch, emphasis, tone Vocal characterisation such as rhythm, accent, attitude Neutral posture (Alexander technique) Physical characterisation such as body language, posture Prepare and present scene work from Topic 1, using physical and vocal techniques to characterise 		

ASSESSMENT: WRITTEN SECTION (25 marks)

INSTRUCTIONS

In your **ESSAY** show that you:

- Topic 1: Realism and Stanislavski**
 - Understand the rise of realism, its conventions and impact on drama.
 - Understand Stanislavski's unique contribution to theatre.
- Topic 2: Play text 1. Realist text**
 - Understand and analyse a realist text and its context.

Your information and content must be based on the curriculum content. See lesson plan for:

'Curriculum Content to be Covered'

- Topic 1: Realism and Stanislavsky:** In your essay, include every bullet point under the heading 'Theory' as contained in the curriculum AND
- Topic 2: Play Text 1. Realist text**

- Use the 'Guidelines for Standardisation of an Essay' below to ensure you understand what is meant by an essay and how you need to format your written evidence.
- Apply the '**Essay Rubric**' below to ensure that you know what you will be assessed on.

REALISM IN CONTEXT

- Write an essay of a minimum of 3 pages.
- Refer to the realism text that you have studied and create an argument to prove that the realism staging techniques are supporting the following statement:

"Realism was a result of the socio-political conditions at the beginning of the 20th Century."

Use the following bullets to guide you:

- Developments that led to realism
- The influence of science and philosophy
- Social conditions
- Staging techniques
- Theatre practitioners

GUIDELINES FOR THE STANDARDISATION OF AN ESSAY

Educators should use these guidelines to assist in ensuring that the following is covered:	
1	<p>INSTRUCTION</p> <ul style="list-style-type: none"> • Topic stated clearly and simply, i.e. including a glossary of terms used • Divide topic into core ideas for paragraphs • Include suggested time management plan: e.g. planning of deadlines, submission of evidence, etc. • Specify type of essay: e.g. comparative, descriptive
2	<p>FORMAT</p> <ul style="list-style-type: none"> • Formal structure, e.g. write in paragraphs using core ideas • Introduction, main body of knowledge, conclusion / summary • Length and weighting, e.g. be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay, (convert accordingly)
3	<p>CONTENT</p> <ul style="list-style-type: none"> • The content of the essay must reflect: • Planned Broad Topics and Topics • Conceptualisation (understanding) and application of SKV • Support material suggested/ provided by the educator to be used as basis for the essay • Integration of practical experience and theoretical material should be evident • Basic terminology (language of drama) to be used • The essay should reflect practical and theoretical development of the learners' understanding of the topic
4	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> • Annual Programme of Assessment: Performance Assessment Task • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (essay task) • 25 marks awarded to performance • Marks are allocated according to the achievement of criteria reflected in the assessment rubric

LESSON PLAN: PERFORMANCE SECTION

Outstanding Metacognitive Knowledge Create	27 – 30 90 -100 A+	<ul style="list-style-type: none"> Thinking process: adapts factual, conceptual, procedural and metacognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in differentiated, interpretative, creative and original manner. Evaluates examples in the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content. Designs and creates an argument in a new and unique pattern that proposes reflective, creative, critical and analytical thinking. Cognitive level: demonstrates an ability to create, recognise, synthesise, discover, renew, change, elaborate, and improve.
Excellent Metacognitive Knowledge Evaluate	24 – 26 80 – 89 A	<ul style="list-style-type: none"> Thinking process: appraises factual, conceptual, procedural and metacognitive knowledge in the question, source and integrates the demands of the question. Quotes in a differentiated, interpretative and interesting manner. Appraises/ assesses examples in the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument in an interesting pattern that proposes reflective critical thinking. Cognitive level: demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, and propose.
Excellent Procedural Knowledge Analyse	21- 23 70-79 B	<ul style="list-style-type: none"> Thinking Process: analyses, distinguishes and explores factual, conceptual and procedural knowledge in the question, source and integrates the demands of the question. Quotes in a differentiated and interpretative manner. Analyses/dissects examples in the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument that proposes critical and analytical thinking. Cognitive level: demonstrates the ability to analyse, infer, deconstruct concepts, interrelate, attribute, discover.
Substantial Procedural knowledge Apply	18-20 60-69 C	<ul style="list-style-type: none"> Thinking process: analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content, and integrates the demands of the question. Quotes in an organised, differentiated and interpretative manner. Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content. Provides an argument that proposes critical and analytical thinking. Cognitive levels: demonstrates an ability to apply, construct, integrate, simulate.
Adequate Conceptual knowledge Understand	15-17 50-59 D	<ul style="list-style-type: none"> Thinking process: explains, interprets and rephrases factual and conceptual knowledge in the question, source and content, and integrates the demands of the question. Quotes in a differentiated manner. Interprets examples in the play text, theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable. Provides an argument that proposes analytical thinking. Cognitive levels: demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain.
Moderate Conceptual knowledge Understand	12 – 14 40 – 49 E	<ul style="list-style-type: none"> Thinking process: explain and interprets factual and conceptual knowledge in the question, source and content, and integrates the demand of the question. Quotes in a differentiated manner. Explains examples in the play text, the theatre movements and other additional sources within a predictable range of theoretical, practical and aesthetic content. Writes an explanation within a range of predictable/general thinking processes. Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain.
Elementary Factual knowledge Remember	10- 11 20- 29 F	<ul style="list-style-type: none"> Thinking process: defines and applies knowledge from memory and integrates the demands of the question. Quotes in an uncomplicated/ straightforward and fundamental manner. Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content. Writes an explanation within a basic range of predictable thinking processes. Cognitive levels: demonstrates an elementary ability to problem-solving, identify, list, relate and define.
Not achieved Factual knowledge Remember	1-10 20 -29 G	<ul style="list-style-type: none"> Thinking process: remembers and applies disjointed/ irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question. Chooses examples from the play text, the theatre movement and other sources. Writes an explanation within a basic range of thinking processes that is decontextualised. Cognitive levels: demonstrates a limited ability to identify, list, relate, define, interpret and differentiate.
Not achieved Factual knowledge Remember	0 H	<ul style="list-style-type: none"> Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement OR Presents a few facts unrelated to the question. OR Unable to identify, list, relate, define. OR Presents memorised information and content that do not answer the question.

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
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CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production

Topic 1:	Suggested contact time:	Recommended texts/resources
Realism and Stanislavski	18 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook/s • Notes provided by educator • Any published and credible theatre history reference book • Extracts from realist plays for practical work • DVDs or live performances of suitable material

Content/concepts/skills

Understand the rise of Realism, its conventions and impact on drama

Understand Stanislavski's unique contribution to theatre

Apply the Stanislavski system to practical work

Theory

- Definition of Realism
- Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to emergence of Realism
- The well-made play
- Themes, characters and issues
- Staging conventions: box set, the rise of the director
- Playwrights of the period, as well as more recent Realist playwrights
- Stanislavski as practitioner
- Stanislavski's acting techniques such as magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation
- Stanislavski's external characterisation techniques such as posture, age, physical presence, clothing/props

Practical work

- Demonstrate in exercises understanding of Stanislavski's techniques
- Choose an extract from any Realist play text to perform in a group of two or more
- Analyse and interpret the character based on an understanding of the entire text
- Apply skills of concentration, listening and interaction in rehearsal and performance
- Apply Stanislavski's acting techniques to performance

Broad topics: Developing personal resources, acting and performance

Topic 3:	Suggested contact time	Recommended texts/resources
Voice and Body Work	10 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Texts on voice production and speech and physical body development • Charts and models for voice/speech theory

Content/concepts/skills

Understand the use and production of the human voice

Develop vocal and physical technique for in-depth exploration of characterisation

Theory

- Revise and increase knowledge of: breathing, relaxation, phonation, resonance, articulation, and projection
- Demonstrate understanding of exercises in above aspects of voice and speech production as well as pace, pause, inflection, volume, pitch, emphasis, tone

Practical work

- Warm-up activities for focused development of voice/speech and body

- Use attributes of speech for effective communication such as pace, pause, inflection, volume, pitch, emphasis, tone
- Vocal characterisation such as rhythm, accent, attitude
- Neutral posture (Alexander technique)
- Physical characterisation such as body language, posture
- Prepare and present scene work from Topic 1, using physical and vocal techniques to characterise

ASSESSMENT: PERFORMANCE SECTION

INSTRUCTIONS

PRACTICAL ASSESSMENT PERFORMANCE TASK (25 marks)

Realism and Monologue

Select a monologue from a Realist text that meets the requirements from the genre.

- Follow the Stanislavski technique and prepare yourself for performance.
- Record all the steps that you have followed during preparation in your journal. Include voice and physical exercises that was needed in the preparation.

- **Topic 1: Realism and Stanislavski**
- **Topic 3: Voice and Body work**
- Understand the use and production of the human voice
- Develop vocal and physical technique for in-depth exploration of character
 - Your preparation of the **Monologue** must be based on the **curriculum content**. See Lesson Plan. Practical Work.
 - You must apply the Stanislavski system to your practical work.
 - Also, understand and implement the use and production of the human voice.
 - Develop vocal and physical technique for in-depth exploration of characterisation.
 - **Topic 1: Realism and Stanislavsky**: include every bullet point under the heading 'Practical work' of the curriculum in your monologue preparation and performance.
 - **Topic 3: Voice and body work**: include every bullet point under the heading 'Practical work' of the curriculum in your monologue preparation and performance.
 - Use the **Rubric for a Monologue** below to ensure you cover all the criteria required to perform your monologue well.

MONOLOGUE			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation:	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the monologue and does not show evidence of thought, planning and rehearsal.

MONOLOGUE			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Understanding of monologue:	The learner demonstrates an understanding of the monologue as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the monologue, his/her character and their motivations.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the monologue, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of the learner's character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner speaks distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt his or her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits, in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (Note: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. The learner is consistently self-conscious, upstages himself, is uncertain and often move without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; the learner may not be totally convincing at all moments, or he or she may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; the learner is not at all convincing, or his emotional choices are entirely inappropriate.
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interpretation of character	The learner interprets the character intelligently, making choices which are effective and appropriate, based on their knowledge of the play from which the monologue comes.	The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a lack of understanding of the given circumstances of the play.	The learner is unsuccessful in interpreting the character, they make completely inappropriate choices, which are not effective and there is evidence of gross misunderstanding of the given circumstances of the play.

MONOLOGUE			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Relationship to listener	The learner demonstrates the ability to create the listener (imaginary partner) through visualisation or, if appropriate, through using the audience as this listener. S/he demonstrates an understanding of their character's status in relation to the listener and their possible responses to what is being said though the course of the monologue.	The learner is partially successful in creating the listener through visualisation or through using the audience as the listener. There is some understanding of their character's status in relation to the listener, but little sense of what responses there are.	The learner is unsuccessful in creating the listener through visualisation. There is little understanding of their character's status in relation to the listener or what their possible responses may be.
Believability	The learner is believable at all times within the context of the monologue.	The learner is believable in moments within the context of the monologue.	The learner is seldom believable within the context of the monologue.
Structure of monologue	The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end. There is a climax or highpoint to the monologue.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Rhythms / shape of monologue:	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.	The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.
Creation of appropriate genre / style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfill the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.
Impact of monologue	The monologue is memorable, effective and engaging.	The monologue has some memorable, effective, engaging moments, but these are inconsistent.	The monologue has few or no memorable, effective, engaging moments.

		MARK	%	CODE
ESSAY	25			
MONOLOGUE	25			
TOTAL	50			

Task 3: Performance Assessment Task 2, Grade 11

- **Written section: Research: 25 marks**
- **Performance section: 25 marks**
- Total 50 marks**

GUIDELINES FOR STANDARDISATION OF A RESEARCH TASK

Educators should use these guidelines to assist in ensuring that the following is covered:	
1	<p>INSTRUCTIONS or brief for the research assignment:</p> <ul style="list-style-type: none">• Clear and unambiguous, i.e. analyse / describe / compare / evaluate / predict / own opinion• Based on the relevant CAPS Topics for Dramatic Arts• Demonstrates sensitivity towards gender, race, language, class, etc.
2	<p>KNOWLEDGE, SKILLS AND ATTITUDES:</p> <ul style="list-style-type: none">• The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts have been approached and applied in an integrated manner.
3	<p>FORMAT can be any one of the following options:</p> <ul style="list-style-type: none">• Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion / summary), minimum 300 words / 2 pages• Oral presentation substantiated by written material (notes, brainstorming, etc.), 3 - 5 minutes per learner• Forum discussion / Debate and accompanying script (15 minutes per group of 5)• Media: Film clips / Video / DVD / television inserts / radio / newspaper clips /: 3 – 5 minutes• Power Point presentations: 3 - 5 minutes per learner• Interviews and accompanying scripts (5 minutes per pair/group)• Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence• Collage [mixed media (A0 size)], montage, etc.
4	<p>CONTENT of the research:</p> <ul style="list-style-type: none">• The CAPS Topics of the subject Dramatic Arts form the basis for the conceptualisation and application of the knowledge, skills and attitudinal components in the research.• Practical experience and theoretical support material (classroom notes and other source material) should be integrated in the research of choice• Basic terminology (the language of drama) used in all written presentations
5	<p>SUGGESTIONS for the performance component of the integrated task:</p> <ul style="list-style-type: none">• Grade 10 -12: Group-based practical: e.g. movement item, mime item, dance drama, tableaux, storytelling, poetry, choral verse, popular and cultural (indigenous) performance, ritual, scene work, physical theatre, audio-visual, improvisation and workshopping towards the completion of the PAT task.
6	<p>SOURCES / collection of information for the research:</p> <ul style="list-style-type: none">• Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc.)• A minimum of two sources (not more than one internet source)• Reference to sources (reference system / bibliography)• Avoid plagiarism – i.e. only ethical use of sources

ROMEO & JULIET: EXAMPLE TASK

TASK 3: WRITTEN SECTION

1. Learners will: watch Shakespeare in Love (video) and do worksheet – give learners a feel for the period/style. Observing society, style, government, relationships between men and women; discuss how it has changed today – e.g. men and women performing in theatres. Look at stage, costumes and theatre details.
2. **Theory & Research:** Revise information about the PLAY, THEMES, SETTING and your CHARACTER. (Refer to Sparknotes and your English notes)
3. **Look at general:** Staging, Style, Structure, Conventions, Character (link to Realism, Greek, Commedia, etc.) Extensive (lots of scenes, characters, mistaken ID, etc.) VS. Intensive (few characters, languages, scenes and setting based on the every day)
4. **Concept:** Theory of concept – looking at Romeo and Juliet (Zepherelli, Lurman, Westside Story), Hamlet (Brannagh, Hawke, Gibson, Lion King). Take pivotal scene (e.g. the “to be or not to be” speech.) Looking at setting, design, makeup, etc.
5. Divide into **individual portfolios:** Director (Director’s Journal & concept statement), Stage Manager (Prompt Script: contact, blocking, schedules, lighting and sound), Designer (Research: the period as well as based on concept, costume, make-up and set drawings), Marketer (Advertising, poster, program, ticket prices).
RESEARCH HAND-IN – Whole document, with all references of research.
Obviously, group will ALL be involved in the initial planning of concept.

TASK 3: PERFORMANCE SECTION

You will be given an extract from Romeo & Juliet by William Shakespeare to prepare for performance. This performance task has two practical components:

1. **Acting**
 - Prepare the scene for performance in the heightened style; learning words, creating character, discovering interesting blocking and movement, etc. for assessment at the end of the term.
2. **Concept Work**
 - In your group, you will put together a **creative visual and design concept** for the play, which **THEATRICALY** reflects your interpretation of your *Romeo & Juliet* scene. This will include a written and design presentation (see written task handout).
 - Each group member must take on a **duty** for which they will be responsible throughout this process.
 - These are: the **director, set and props designer, costume and makeup designer, producer/marketer, stage manager**. These roles are further outlined in your concept notes.
 - **Obviously, group will ALL be involved in the initial planning of concept.**

INSTRUCTIONS

Learners are introduced to theory: Heightened text, Elizabethan Theatre.

Starting Heightened Text

STEP 1: ENERGY

With Shakespeare's characters, the characters are full of physical energy and very rooted to the ground.

British Bulldog 1

- Line up at one end of the space and WALK as quickly and purposefully as you can to the other end. YOU MAY NOT RUN
- One player in the middle has to intercept them and take prisoners by lifting the walking players until their feet leave the ground.
- The captured player now joins the player in the middle.
- The game continues until all the crossing players have been taken prisoner.
- When intercepted, players may not DROP to the ground, but try to keep both feet on the ground for as long as possible.

British Bulldog 2

- The same game, but now hopping on one leg (or one leg at a time)
- The interceptor has to try to knock them off balance. The interceptor also hops.
- This game is played with FOLDED arms.

STEP 2: The Humours - From Humour to Character

Move around the space in neutral, performing certain activities when told to do so: sweeping the floor, making the bed, packing a suitcase, opening and closing a door, taking your shoes off and sitting down.

- Do these actions as: a melancholic character – sad, miserable, dejected and heavy
- How does the nature of the humour affect the way you do the activity?
- Phlegmatic – unexcitable, sluggish and lethargic
- Choleric – quick tempered, irregular rhythm, fiery
- Sanguine – courageous, spirited, positive, hopeful.
- Switch around

Once you are clear about each of the humours, divide into

Groups of 4.

- Each of you is to take on one of the humours.

- Imagine that you have arrived at a party to find that your host is not there and nothing seems to be happening. Improvise in your situation, using the humour as the starting point for your response to the situation.

Feedback: What have you discovered? Did you find that aspects of your personalities also related to the elements associated with the humour?

Phlegmatic characters may have been steady, following like water, while choleric characters may have been quick, fast and abrupt.

Most people are made up of 2 humours – discuss which you think you are most made up of?

STEP 3: Everyday Shakespeare I:

Sit in a circle. Have a conversation by passing sentences around. Each sentence must be spoken in IAMBIC PENTAMETER.

e.g. *Would you like another cup of tea?*
Why yes, that's very kind of you to ask
I take mine black so don't add any milk
Where did you spend last summer, at the beach?

As the exercise continues, you will get more comfortable with the ease of speaking the verse, and more sophisticated in the use of it!

Preparing the Voice for Projection and Speech: Using Insults

- Stand across from each other and really have fun with it.
- Stand next to each other and insult each other without the congregation hearing.
- In groups of 4 at a party.
- Across the road with busy traffic between you two.
- Across a vast chasm.

Q: What happens to your voice? Talk to me about how your projection changes according to your performance space?

STEP 4: HAND OUT SCRIPTS:

- Read the circumstances in your group.
- Read the script.
- Discuss what can be done with the characters, scene, setting.

STEP 5: Scenes and Design Concept

- 1) Have them get into their performance groups for their Shakespeare scenes.
- 2) Let them perform the scenes on their own if they need to refresh their memories.
- 3) In this lesson, they HAVE TO choose a directorial concept for each group. They're nearly there; push them to make decisions.

4) They must write down their **concept statement** on paper and hand it in at the end of the lesson.

(Describing and explaining the concept in detail – including reasons for choice and the way they will apply it in the scene. Should include things like setting, time, acting style... e.g. the concept is based on betrayal and intrigue and plotting and scheming; no one can be trusted – so they set it in the 40's with the characters as Mafiosi)

5) They need to choose their duties for this project:

- The director
- The marketer
- The designers (Set & Props / Costume and Makeup)

Make sure they write these choices down and hand them in.

6) If there's time, let them start thinking about these elements of their project – what will the set/costume look like, what marketing strategy...

They should definitely start thinking about setting and set so they can create a ground plan for work on the floor.

STEP 6: Rehearsal

STEP 7: Performance and Assessment

WRITTEN SECTION: RUBRIC

RESEARCH RATING SCALE						
	The learner has:	MARKS				
		1	2	3	4	5
	Formulated a clear research topic or statement for investigation and displayed a sound understanding of the task					
	Consulted a variety of source materials for research					
	Presented the research in a logical, insightful format with accompanying visual material, using specialised vocabulary to demonstrate understanding					
	Written up the research in an essay or article which is clear, well-structured and easy to read					
	Provided detailed examples, quotes and observations to support the topic					

PERFORMANCE SECTION: RUBRIC

	SCENE		
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of themselves or others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves and others, uncertain and often move without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; they may not be totally	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; they are not at all convincing, or their

SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
	convince the audience of the truth of these emotions.	convincing at all moments, or they may react inappropriately in certain moments.	emotional choices are entirely inappropriate.
Playing of subtext:	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interaction – listening	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.
Development of relationship	The learner demonstrates an understanding of his character's status in relation to the other characters in the scene and he allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating his character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of his character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.
Believability	The learner is believable at all times within the context of the scene or play.	The learner is believable in moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.
Structure of scene	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax to the scene.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Creation of appropriate genre / style	The learner demonstrates the ability to interpret genre and style appropriately and to fulfil the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to interpret genre and style appropriately, but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.
Impact of scene	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.

Task 2: Example, Grade 11

Control Test
Total 50 Marks

LESSON PLAN

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	11
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre (and/or Film) Production

Topic 1:	Suggested contact time:	Recommended texts/resources
Realism and Stanislavski	18 hours	<ul style="list-style-type: none"> Dramatic Arts Grade 11 textbook Notes provided by educator Any published and credible theatre history reference book Extracts from Realist plays for practical work DVDs or live performances of suitable material

Content/concepts/skills

Understand the rise of Realism, its conventions and impact on drama

Understand Stanislavski's unique contribution to theatre

Apply the Stanislavski system to practical work

Theory

- Definition of Realism
- Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to emergence of realism
- The well-made play
- Themes, characters and issues
- Staging conventions: box set, the rise of the director
- Playwrights of the period, as well as more recent Realist playwrights
- Stanislavski as practitioner
- Stanislavski's acting techniques such as the magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation
- Stanislavski's external characterisation techniques such as posture, age, physical presence, clothing/props

Practical work

- Demonstrate in exercises understanding of Stanislavski's techniques
- Choose an extract from any Realist play text to perform in a group of two or more
- Analyse and interpret the character based on an understanding of the entire text
- Apply skills of concentration, listening and interaction in rehearsal and performance
- Apply Stanislavski's acting techniques to performance

Broad Topic: Performance Texts in Context, Theatre Production

Topic 2:	Suggested contact time:	Recommended texts/resources
Play Text 1: Realist text	8 hours	<ul style="list-style-type: none"> Any suitable Realist play text up to the present day Dramatic Arts Grade 11 textbook/s Notes provided by teacher

Content/concepts/skills

Understand and analyse a Realist text and its context

Consider the text in performance

Theory

- Background and context: social, political, religious, economic, artistic, historical, theatrical, as relevant to particular play

- Principles of drama: plot/structure, dialogue, character, themes in studied play text
- Design elements: visual and aural world of the play such as setting, costumes, sound
- Staging of text: direction/design
- Audience reception: past and present

Practical work

- Seen and unseen reading for performance
- Analysis
- Discussion

Broad topics: Developing personal resources, acting and performance

Topic 3:	Suggested contact time	Recommended texts/resources
Voice and Body Work	10 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook/s • Notes provided by teacher • Texts on voice production and speech and physical body development • Charts and models for voice/speech theory

Content/concepts/skills

Understand the use and production of the human voice
 Develop vocal and physical technique for in-depth exploration of characterisation

Theory

- Revise and increase knowledge of: breathing, relaxation, phonation, resonance, articulation, and projection
- Demonstrate understanding of exercises in above aspects of voice and speech production as well as pace, pause, inflection, volume, pitch, emphasis, tone

Practical work

- Warm-up activities for focused development of voice/speech and body
- Use attributes of speech for effective communication such as pace, pause, inflection, volume, pitch, emphasis, tone
- Vocal characterisation such as rhythm, accent, attitude
- Neutral posture (Alexander technique)
- Physical characterisation such as body language, posture
- Prepare and present scene work from Topic 1, using physical and vocal techniques to characterise

ASSESSMENT

INSTRUCTIONS

- **Topic 1: Realism and Stanislavski:**
 Understand the rise of realism, its conventions and impact on drama
 Understand Stanislavski’s unique contribution to the theatre
 Apply the Stanislavski system to practical work
- **Topic 2: Play Text 1: Realist Text:**
 Understand and analyse a realist text and its context
 Consider the text in performance
- **Topic 3: Voice and Body Work:**
 Understand the use and production of the human voice
 Develop vocal and physical technique for in-depth exploration of characterisation

Guidelines

- The test is based on the ‘Curriculum Content’ Topic 1, 2 and 3- ‘Theory and Practical’. Be sure to identify the different cognitive levels in each question. The verbs used in each question will guide you in how to answer the questions. Your type, length and design of answer should reflect the cognitive level required. See Blooms Taxonomy below for an indication of where to pitch your answer.
- Use the memorandum to identify areas you need to improve on.
- To ensure that you get to grips with Topic 1, 2 and 3; always use the ‘Curriculum Content’ Topic 2- ‘Theory and Practical’ as your blueprint of what to cover. See below.

- The play text you have studied and the Dramatic Arts Grade 11 Textbook are the main sources for your content.

BLOOMS TAXONOMY			
COGNITIVE LEVELS	EXPLANATION	SKILLS DEMONSTRATED	ACTION VERB
RECALL	Simple obvious connections are made. The learner recalls and remembers facts.	<ul style="list-style-type: none"> Observes and recalls information 	List, define, tell, describe, identify, show, know, label, collect, select, reproduce, match, recognise, examine, tabulate, quote, name
COMPREHENSION	A number of connections may be made, but the meta-connections are missed, as the significance of the whole. The learner has first level understanding, recalls and understands information and describes meaning.	<ul style="list-style-type: none"> Understands information and grasps meaning Translates knowledge into new contexts and interprets facts Compares, contrasts, orders, groups and infers causes and predicts consequences 	Summarise, describe, interpret, contrast, predict, associate, distinguish, estimate, differentiate, discuss, extend, comprehend, convert, defend, explain, generalise, give example, rewrite, infer
APPLICATION	The learner establishes a relational construct (see column 5 above), but it has errors. The learner has the ability to use or apply knowledge and skills in new situations.	<ul style="list-style-type: none"> Uses information, methods, concepts and theories in new situations Solves problems using required skills or knowledge 	Apply, demonstrate, calculate, complete, illustrate, show, solve, examine, modify, relate, change, classify, experiment, discover, construct, manipulate, prepare, produce
ANALYSIS	The learner appreciates the significance of the parts in relation to the whole. Various aspects of knowledge become integrated; the learner acquires deeper understanding and the ability to break down a whole into its component parts. Elements embedded in a whole are identified and relations among the elements are recognised.	<ul style="list-style-type: none"> Sees patterns and the organisation of the parts Recognises hidden meanings Identifies components 	Analyse, separate, order, explain, connect, classify, arrange, divide, compare, select, infer, break down, contrast, distinguish, diagram, illustrate, identify, outline, point out, relate
SYNTHESIS	The learner works at the extended abstract level (see level 7 above), but makes errors because he or she is insufficiently informed on more modest levels.	<ul style="list-style-type: none"> Uses old ideas to create new ones Generalises from given facts Relates knowledge from several areas Predicts and draws conclusions 	Combine, integrate, modify, rearrange, substitute, plan, create, design, invent, compose, formulate, prepare, generalise, rewrite, categorise, combine, compile, reconstruct, generate, organise, revise, what if?
EVALUATION	At the extended abstract level, the learner makes connections not only within the given subject area but also beyond it and generalises and transfers the principles and ideas underlying the specific instance. The learner works with relationships and abstract ideas.	<ul style="list-style-type: none"> Compares and discriminates between ideas Assesses values of theories, presentations Makes choices based on reasoned arguments Verifies value of evidence Recognises subjectivity 	Assess, decide, rank, grade, test, measure, recommend, convince, select, judge, explain, discriminate, support, conclude, compare, summarise, critique, appraise, interpret, justify

		MARK	%	CODE
CONTROL TEST	50			
TOTAL	50			

TASK 3: PERFORMANCE ASSESSMENT TASK 2, GRADE 11

- **Written Section: Journal** 25 Marks +
- **Performance Section: Poem** 25 Marks = Total 50 Marks

LESSON PLAN: WRITTEN SECTION

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	11
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production

Topic 7:	Suggested contact time	Recommended texts/resources
<p>Stylised theatre At least ONE of the following: Elizabethan Theatre or Asian (Japanese/ Chinese) Theatre or Pan-African Theatre or Contemporary American Theatre or Expressionist Theatre</p>	16 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook • Notes provided by educator • Any published and credible theatre history reference book • Extracts from texts for practical work • DVDs or live performances of suitable material.

Content/concepts/skills

Understand and analyse a stylised form of theatre or a theatre movement within a particular society.

Use stylised performance techniques within an individual performance.

Theory

- Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to chosen form of theatre
- Characteristics of either Elizabethan theatre, Expressionist theatre, or Asian, American or African theatre
- Theatrical and performance techniques used
- Subject matter of plays/performance
- Design elements: the visual and aural world of the play such as set, costumes, props, make-up, sound, lighting
- Playwrights applicable to chosen style

Practical work

- Apply stylised performance techniques to any suitable text for individual performance
- Consider actor-audience relationship in stylised work

ASSESSMENT: WRITTEN SECTION

INSTRUCTIONS

In your journal task:

- **Analyse a stylised form or a theatre movement within a particular society.**
- Your information and content must be based on the curriculum content. See below heading: 'Curriculum Content to be Covered'
- **Topic 7: Stylised Theatre:** In your **journal**, include every bullet point under the heading 'Theory' as contained in the curriculum
- Use the '**Guidelines for the Standardisation of a Journal**', below, to ensure you understand what is meant by a **journal** and how you need to format your written evidence.
- Apply the '**Journal Rubric**' below, to ensure that you know what you will be assessed on.

GUIDELINES FOR THE STANDARDISATION OF ASSIGNMENT

Educators should use this checklist to assist in ensuring that the following is covered:	
1	INSTRUCTIONS or brief for the assignment entry is: <ul style="list-style-type: none"> • Clear and unambiguous • Should be based on the relevant Broad Topics and Topics for Dramatic Arts • Should be sensitive to gender, inclusivity, culture, class, race and religion
2	KNOWLEDGE , skills and attitudes: <ul style="list-style-type: none"> • The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts have been understood and applied in an integrated manner
3	FORMAT of the assignment: <ul style="list-style-type: none"> • The assignment could be an individual or group activity
4	CONTENT of the assignment: <ul style="list-style-type: none"> • The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner. • Support material as well as practical classroom activities could be used. • Integration of practical experiences and theoretical material should be evident in the assignment. • Dramatic arts terminology should be used in the writing of the assignment. • Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the assignment. • Specialised language, in the case of IKS, should be adhered to. ▪ It is suggested that the assignment task be used as preparation towards both the PAT performance as well as the performance component of the performance examination.
5	EXAMPLES of an assignment entry: <ul style="list-style-type: none"> • Journal entry • Collage • Montage in AO format • Visual imagery (e.g. photos, video, DVD, audio recording, etc.) • Paragraphs • Creative essay • Worksheet designed by educator • Preparation for final practical • Reflection on excursions, field trips, community spaces/sites e.g. film analysis, theatre reviews, etc.
6	MARKS AWARDED <ul style="list-style-type: none"> • See the annual programme of assessment • Performance Assessment Task • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (assignment task) • 25 marks awarded to performance

RUBRIC: JOURNAL					
CRITERIA	0-3	4-7	8-15	16-19	20-25
Planning skills	The learner struggles with problem-solving and shows poor planning skills.	The learner demonstrates some ability to solve problems and provides elementary planning	The learner is able to solve problems creatively through effective planning.	The learner is able to effectively solve problems through planning that is workable and suitable for the process.	The learner demonstrates creative and cognitive skills showing thorough planning. A wide range of imaginative processes is used to provide an opportunity for exploration.
Applied skills	The learner has difficulty in applying skills and demonstrates poor management of the process.	The learner experiences difficulty executing and implementing planning and integration of skills. Some requirements are met.	The learner executes plans and integrates a variety of skills which contribute towards meeting the requirements.	The learner can execute plans and has the ability to integrate conceptual/ performance / design and process skills which contribute towards meeting the requirements.	The learner imaginatively manages and executes thorough leadership. Shows an independent initiative in integrating an extensive range of skills which contribute towards meeting the requirements.
Recording and reflection skills	The learner shows an elementary use of vocabulary without showing an awareness of styles, forms and conventions in the end-product.	The learner has difficulty using vocabulary. Demonstrates a limited knowledge of the styles, forms and conventions required for the process and product.	The learner is able to use a limited range of vocabulary and can incorporate styles, forms, conventions and processes in end-product.	The learner uses relevant vocabulary effectively and shows awareness of incorporating styles, forms, processes and conventions in final product.	The learner is able to demonstrate specialised use of vocabulary (e.g. dramatic terminology / genre / world view, including representation of race, class, gender and culture) and is able to critically evaluate and compare human commonality, diversity and experience. Uses relevant forms, styles, conventions and processes in the final presentation.

LESSON PLAN: PERFORMANCE SECTION

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	11
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production

<p>Topic 7: Stylised theatre At least ONE of the following: Elizabethan Theatre or Asian (Japanese/ Chinese) Theatre or Pan-African Theatre or Contemporary American Theatre or Expressionist Theatre</p>	<p>Suggested contact time: 16 hours</p>	<p>Recommended texts/resources</p> <ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook • Notes provided by educator • Any published and credible theatre history reference book • Extracts from texts for practical work • DVDs or live performances of suitable material.
<p>Content/concepts/skills Understand and analyse a stylised form of theatre or a theatre movement within a particular society. Use stylised performance techniques within an individual performance.</p> <p>Theory</p> <ul style="list-style-type: none"> • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to chosen form of theatre • Characteristics of either Elizabethan theatre, Expressionist theatre, or Asian, American or African theatre • Theatrical and performance techniques used • Subject matter of plays/performance • Design elements: the visual and aural world of the play such as set, costumes, props, make-up, sound, lighting • Playwrights applicable to chosen style <p>Practical work</p> <ul style="list-style-type: none"> • Apply stylised performance techniques to any suitable text for individual performance • Consider actor-audience relationship in stylised work 		

ASSESSMENT: PERFORMANCE SECTION

INSTRUCTIONS

Use stylised techniques within an individual performance

- Your preparation of the **Elizabethan/ Shakespearian poem** must be based on the **curriculum content**. See below.
- **Topic 7: Stylised Theatre:** include every bullet point under the heading 'Practical work' of the curriculum, in your **poem** preparation and performance.
- Use the '**Rubric for a Poem**' below to ensure you cover all the criteria required to perform your poem well.

POETRY			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation	The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal.
Understanding of poem	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.	The learner must demonstrate an understanding of the poem and their interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the poem and their interpretation should be appropriate and justified.
Expression of meaning	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the poem. The meaning is not clear or expressively conveyed.
Vocal expressiveness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. S/he demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over their physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem.	The learner chooses movement or stillness which is inappropriate to the poem OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.
Emotional connection	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.
Creation of appropriate mood:	The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.	The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.
Use of poetic devices	The learner demonstrates a mastery of the poetic devices inherent in his or her poem, including utilisation of: pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.	Not all poetic devices are handled with mastery.	Few if any poetic devices are well handled.
Impact of poem	The learner's presentation is memorable, effective and engaging.	The poem has some memorable, effective, engaging moments, but these are inconsistent.	The poem has few or no memorable, effective, engaging moments.

		MARK	%	CODE
JOURNAL	25			
POEM	25			
TOTAL	50			

Task 5 Example, Grade 11

Performance Assessment Task 5

- **Written Section: Research 25 Marks +**
- **Performance Section: Extract/scene 25 Marks = Total 50 Marks**

LESSON PLAN: WRITTEN SECTION

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	11
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production

Topic 4:	Suggested contact time:	Recommended texts/resources
South African Theatre	20 hours	<ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook • Notes provided by educator • Any published and credible theatre history reference book • DVD or live performance of South African theatre with an agenda

Content/concepts/skills

Understand the hybrid nature of South African theatre
 Analyse the specific functions that theatre serves in society
 Perform a workshopped scene, based on an issue of concern

Theory

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

Practical work

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

ASSESSMENT: WRITTEN SECTION

INSTRUCTIONS

In your research task show:

Research the hybrid nature of South African Theatre

- **Analyse the specific functions that theatre serves in society**
 - Your information and content must be based on the curriculum content. See Lesson Plan for: 'Curriculum Content to be Covered'
 - **Topic 4:** South African Theatre: In your research, include every bullet point under the heading 'Theory' as contained in the curriculum
 - Use the 'Guidelines for the Standardisation of a Research Task' below to ensure you understand what is meant by a research task and how you need to format your written evidence
 - Apply the 'Research Rubric' below, to ensure that you know what you will be assessed on.

GUIDELINES FOR THE STANDARDISATION OF A RESEARCH TASK

Educators should use these guidelines to assist in ensuring that the following is covered:	
1	<p>INSTRUCTIONS or brief for the research assignment:</p> <ul style="list-style-type: none"> • Clear and unambiguous, i.e. analyse / describe / compare / evaluate / predict / own opinion • Based on the relevant Learning Outcome/s and Assessment Standard/s that were selected for learning • Demonstrates sensitivity towards gender, race, language, class, etc.
2	<p>KNOWLEDGE, SKILLS AND ATTITUDES:</p> <ul style="list-style-type: none"> • The knowledge (theory) and skills (practical application) components of the subject dramatic arts have been approached and applied in an integrated manner
3	<p>FORMAT can be any one of the following options:</p> <ul style="list-style-type: none"> • Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion / summary), minimum 300 words / 2 pages • Oral presentation substantiated by written material (notes, brainstorming, etc.), 3 - 5 minutes per learner • Forum discussion / debate and accompanying script (15 minutes per group of 5) • Media: film clips / video / DVD / television inserts / radio/ newspaper clips: 3 - 5 minutes • Power Point presentations: 3 - 5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence • Collage [mixed media (A0 size)], montage, etc.
4	<p>CONTENT of the research:</p> <ul style="list-style-type: none"> • The Learning Outcomes and Assessment Standards of the subject dramatic arts form the basis for the conceptualisation and application of the knowledge, skills and attitudinal components in the research • Practical experience and theoretical support material (classroom notes and other source material) should be integrated in the research of choice • Basic terminology (the language of drama) used in all written presentations
5	<p>SUGGESTIONS for the performance component of the integrated task:</p> <ul style="list-style-type: none"> • Grade 10 -12: Group-based practical: e.g. movement item, mime item, dance drama, tableaux, storytelling, poetry, choral verse, popular and cultural (indigenous) performance, ritual, scene work, physical theatre, improvisation and workshoping towards the completion of the PAT task
7	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> • See Subject Annual Programme of Assessment • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (research task) • 25 marks awarded to performance
6	<p>SOURCES / collection of information for the research:</p> <ul style="list-style-type: none"> • Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc.) • A minimum of two sources (not more than one internet source) • Reference to sources (reference system / bibliography) • Avoid plagiarism – i.e. only ethical use of sources

REARSCH RUBRIC		
RATING CODE	RATING	MARKS
7 Outstanding	Clear evidence of careful research which the learner understood and interpreted. Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered in detail. The essay is cohesive, logical, informative and interesting to read.	40-50
6 Meritorious	Clear evidence of careful research which the learner understood and interpreted. Form, style, conventions and processes are discussed. All aspects of the assignment topic are covered. The essay is logical, informative and the learner clearly understands the form researched.	35-39
5 Substantial	Evidence of research which the learner understands. Form, style, conventions or processes are discussed. All aspects of the assignment topic are covered. The essay is logical and informative.	30-34
4 Moderate	Evidence of research which the learner has attempted to interpret. Form, style, conventions or processes are discussed. Most aspects of the assignment topic are covered. The essay is informative.	25-29
3 Adequate	Some evidence of research which the learner has attempted to interpret. Most aspects of the assignment topic are covered.	20-24
2 Elementary	No evidence of research, the learner has simply drawn on knowledge the group had and tried to put it down on paper. Few aspects of the assignment topic are covered and those covered are done so in a superficial manner.	15-19
1 Not achieved	No evidence of research being done. The essay shows very little or no knowledge of the assignment topic. The learner made no effort to engage with the topic. The essay is often brief and always superficial.	0-14

LESSON PLAN: PERFORMANCE SECTION

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

Broad Topics: Personal Resource Development, Acting and Performance, Performance Texts in Context, Theatre Production

Topic 4: South African Theatre	Suggested contact time: 20 hours	Recommended texts/resources <ul style="list-style-type: none"> • Dramatic Arts Grade 11 textbook • Notes provided by educator • Any published and credible theatre history reference book • DVD or live performance of South African theatre with an agenda
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Content/concepts/skills

Understand the hybrid nature of South African theatre
 Analyse the specific functions that theatre serves in society
 Perform a workshopped scene, based on an issue of concern

Theory

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

Practical work

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

ASSESSMENT: PERFORMANCE SECTION

INSTRUCTIONS

- **Perform a workshopped scene, based on an issue of concern**
 - Your information and content for your performance of the extract/scene must be based on the curriculum content. See below heading: 'Curriculum Content to be Covered'
 - **Topic 4: South African Theatre:** in your performance, include every bullet point under the heading 'Practical work' as contained in the curriculum
 - Apply the 'Extract/Scene Rubric' below to ensure that you know what you will be assessed on.

EXTRACT/ SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive, unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of themselves or others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves and others, uncertain and move often without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.
Playing of subtext:	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interaction - listening	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.

EXTRACT/ SCENE			
	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Development of relationship	The learner demonstrates an understanding of his/her character's status in relation to the other characters in the scene and the learner allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating his/her character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of his/her character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.
Believability	The learner is believable at all times within the context of the scene or play.	The learner is believable in moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.
Structure of scene	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or high point to the scene.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Creation of appropriate genre / style	The learner demonstrates the ability to interpret genre and style appropriately and to fulfil the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to interpret genre and style appropriately, but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.
Impact of scene	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.

		MARK	%	CODE
RESEARCH	25			
EXTRACT/SCENE	25			
TOTAL	50			

GRADE 12

Performance Assessment Task 1: Written Section, Essay, 25 Marks

1. LESSON PLANS FOR THE TOPICS:

Topic 3: Theatre of the Absurd OR
 Topic 3: Epic Theatre OR
 Topic 3: Postmodern Theatre
 Topic 4: Prescribed Play Text : 1
 20th Century Theatre Movements
 Either:
 Theatre of the Absurd OR
 Epic Theatre OR
 Postmodern Theatre

2. INSTRUCTIONS FOR ASSESSMENT TASK 1

Written Section
 Essay

3. ASSESSMENT OF ASSESSMENT TASK 1

Instructions
 Standardisation guidelines
 Rubric

LESSON PLAN: TOPIC 3 THEATRE OF THE ABSURD

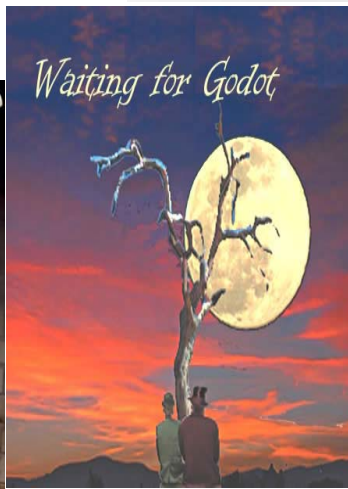
SUBJECT	DRAMATIC ARTS		
PHASE	FURTHER EDUCATION AND TRAINING. FET		
GRADE	12		
YEAR			
TERM			
WEEK			
CURRICULUM AND ASSESSMENT POLICY STATEMENT			
PHASE	FET	TERM 1	GRADE 12
BROAD TOPIC: DRAMA TEXTS IN CONTEXT, THEATRE PRODUCTION			
CHOOSE ONE OF THE FOLLOWING THREE DRAMATIC MOVEMENTS:			
THEATRE OF THE ABSURD OR EPIC THEATRE OR POST-MODERN THEATRE			
Each above mentioned dramatic movement is listed separately as Topic 3			
Topic 3: Theatre of the Absurd	Suggested contact time: 10 hours	Recommended Texts / Resources	
		<ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published Theatre History reference book • <i>The Theatre of the Absurd</i>- Martin Esslin • Excerpts from Theatre of the Absurd play texts • DVDs or live performances of Theatre of the Absurd play texts 	
Content / Concepts / Skills:			
Understand Theatre of the Absurd as anti-realism			
Analyse the conventions of this dramatic movement			
Demonstrate knowledge of playwrights associated with the movement			

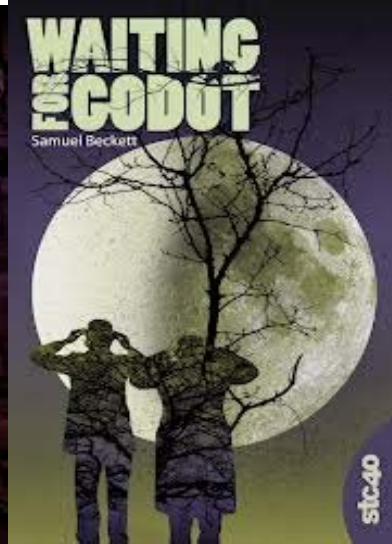
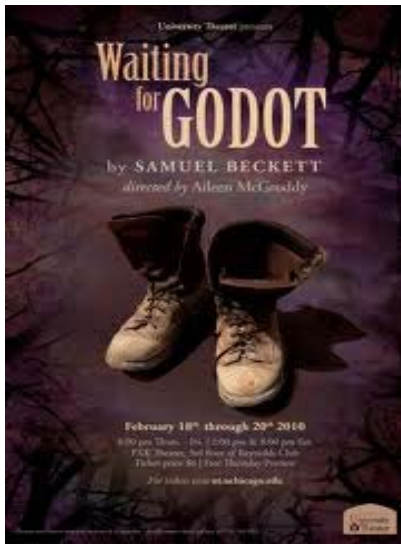
Theory

- Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to this dramatic movement
- History, origins and influences of/on Absurd theatre
- Common aims of playwrights
- Characteristics: structure and form, language, characters, themes
- Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation
- Staging: Performance space, acting style and movement
- Role of the director/designer in the interpretation of Absurd theatre
- Difference between Realism and Absurdism
- The influence of Absurdism

Practical

- Informal scene work from selected Theatre of the Absurd play text excerpts to demonstrate principles discussed in theory





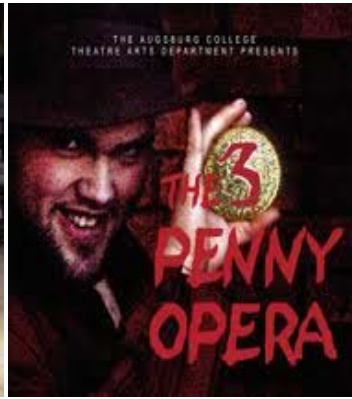


LESSON PLAN: TOPIC 3 EPIC THEATRE

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 1	GRADE 12
BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT		THEATRE PRODUCTION	
Topic 3: Epic Theatre	Suggested contact time: 10 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published theatre history reference book • Excerpts from Bertold Brecht's play texts • DVDs or live performances of Epic Theatre play texts 	
<p>Content / Concepts / Skills: Understand Epic theatre as anti-realism Analyse the conventions of this dramatic movement Evaluate Bertold Brecht as a theatre innovator</p> <p>Theory</p> <ul style="list-style-type: none"> • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to this dramatic movement • History, origins and influences of/on Epic theatre • Aims of playwright • Characteristics: structure and form, language, characters, themes • Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation • Staging: performance space, acting style and movement • Three main concepts: epic, historicisation, alienation • Role of the director/designer in the interpretation of Epic theatre • Difference between Dramatic theatre and Epic theatre • The influence of Epic theatre <p>Practical</p> <ul style="list-style-type: none"> • Informal scene work from selected Epic theatre play texts to demonstrate principles 			



Yes, I have felt like that too- Just like me- It's only natural - It'll never change- The suffering of this man appall me, because they are inescapable- That's great art; it all seems the most obvious thing in the world - I weep when they weep, I laugh when they laugh.

I'd never have thought it - That's not the way - That's extraordinary, hardly believable - It's got to stop - The suffering of this man appall me, because they are unnecessary - That's great art: nothing obvious about it - I laugh when they weep, I weep then they laugh.

DRAMATIC SPECTATOR

EPIC SPECTATOR







LESSON PLAN: TOPIC: 3 POST-MODERN THEATRE

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 1	GRADE 12
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BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT THEATRE PRODUCTION

Topic 3: Postmodern Theatre	Suggested contact time: 10 Hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Excerpts from Post-Modern theatre play texts • DVDs or live performances of Post-Modern theatre play texts
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Content / Concepts / Skills:

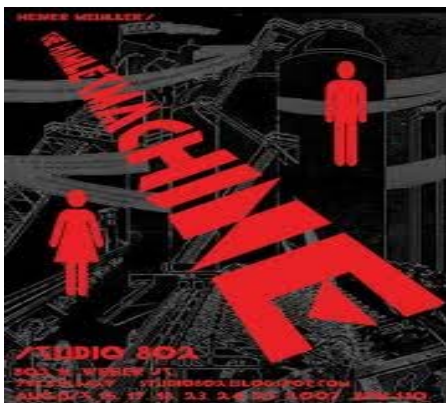
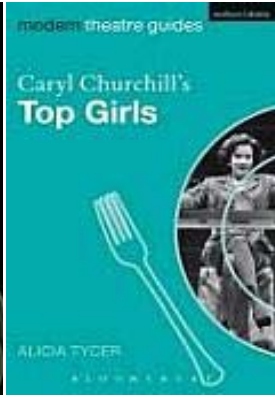
Examine the dramatic movement of Postmodern theatre
 Demonstrate knowledge of playwrights associated with the dramatic movement of Postmodern theatre
 Identify key features and conventions of the dramatic movement of Postmodern theatre

Theory

- Background and context: social, political, religious, economic, artistic, historical and theatrical as relevant to this dramatic movement
- Characteristics: structure and form, language, characters and themes
- Stylistic elements such as: design, setting, costume, lighting, use of language, and characterisation
- Staging: performance space, acting style and movement
- Difference between Realism and Postmodern theatre
- Notable playwrights, directors and theatre-makers (local and international)
- The influence of Postmodern theatre

Practical

- View excerpts from movies or read extracts from play texts – discussion



LESSON PLAN: TOPIC 4: PRESCRIBED PLAY TEXT 1

20TH CENTURY THEATRE MOVEMENTS

- THEATRE OF THE ABSURD OR
- EPIC THEATRE OR
- POSTMODERN THEATRE

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 1	GRADE 12
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BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION

STUDY A RELATED TEXT FROM THE SELECTED THREE DRAMATIC MOVEMENTS
(either Topic 4, OR 5 OR 6)

Topic 4: Prescribed Play Text 1 20th century Theatre Movements Either: <ul style="list-style-type: none"> • Theatre of the Absurdist OR • Epic Theatre OR • Postmodern Theatre 	Suggested contact time 10 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • DBE selected published play text for either: <ul style="list-style-type: none"> • Theatre of the Absurdist OR • Epic Theatre OR • Postmodern Theatre • Notes provided by educator
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Content / Concepts / Skills:

Analyse and evaluate the play text in relation to the relevant dramatic movement

Theory

- Background and context: socio, political, religious, economic, artistic, historical, theatrical, as relevant to chosen play text
- Background to the playwright/script developers
- Principles of drama such as: plot/characters, dialogue, themes
- Theatrical and dramatic techniques and conventions
- The visual and aural world of the play, such as staging, setting, costumes, music
- The play text as an ideal example of Theatre of the Absurd/Epic theatre/Postmodern theatre
- Audience reception and critical response: original audience and present

Practical

- Seen and unseen reading from the play text

ASSESSMENT TASK 1: WRITTEN SECTION, ESSAY

20th Century Theatre Movements

Instructions designed from the lesson plans for Topics 3 and 4

Topic 3: Epic Theatre + Topic 4: Prescribed Play Text: 1

Use the following guideline to assist you to develop instructions for learners on writing an appropriate essay that will prepare learners for the final examination.

- In your essay, include each bullet point under the heading 'Theory' as stipulated in Topics 3 and 4.
- Use the standard setting guidelines for an essay below to ensure you understand what the format and the content of an essay is and how you should formulate your written evidence.
- Use the rubric for an essay to ensure you are clear on what your essay will be assessed on.

Choose only ONE of the following instructions for your essay

In the essay:

- Understand Theatre of the Absurd as anti-realism.
- Analyse the conventions of Theatre of the Absurd as a dramatic movement.
- Demonstrate knowledge of playwrights associated with Theatre of the Absurd.
- Analyse and evaluate your play text and use your findings:
 - themes,
 - characters,
 - structure,
 - dialogue, etc.to illustrate examples of anti-realism, Theatre of the Absurd conventions and how the playwright has used Theatre of the Absurd to create the play text.

In the essay:

- Understand Epic theatre as anti-realism.
- Analyse the conventions of this dramatic movement. Evaluate Bertold Brecht as a theatre innovator.
- Analyse and evaluate your play text in relation to anti-realism, the conventions of Epic theatre and playwrights writing in this dramatic movement.
- Analyse and evaluate your play text and use your findings:
 - themes,
 - characters,
 - structure,
 - dialogue, etc.to illustrate examples of anti-realism, Epic theatre conventions and how the playwright has used Epic theatre to create the play text.

In the essay:

- Examine the dramatic movement of Postmodern theatre.
- Demonstrate knowledge of playwrights associated with the dramatic movement of Postmodern theatre.
- Identifying key features and conventions of the dramatic movement of Postmodern theatre.
- Analyse and evaluate your play text and use your findings:
 - themes,
 - characters,
 - structure,
 - dialogue, etc.to give examples of how the playwright has used Postmodern theatre to create the play text.

The content and information in the essay should be based on the curriculum content.

ASSESSMENT TASK 1: WRITTEN SECTION, ESSAY

GUIDELINES FOR THE STANDARDISATION OF AN ESSAY

Educators should use these guidelines to assist in ensuring that the following is covered:

1	<p>INSTRUCTION</p> <ul style="list-style-type: none"> • Topic stated clearly and simply, i.e. includes a glossary of terms used • Divide topic into core ideas for paragraphs • Include suggested time management plan: e.g. planning of deadlines, submission of evidence, etc. • Specify type of essay: e.g. comparative, descriptive
2	<p>FORMAT</p> <ul style="list-style-type: none"> • Formal structure e.g. write in paragraphs using core ideas • Introduction, main body of knowledge, conclusion / summary • Length and weighting, e.g. be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay (convert accordingly)
3	<p>CONTENT</p> <ul style="list-style-type: none"> • The content of the essay must reflect: • Planned broad topics and topics • Conceptualisation (understanding) and application of SKV • Support material suggested/ provided by the educator to be used as basis for the essay • Integration of practical experience and theoretical material should be evident • Basic terminology (language of drama) to be used • The essay should reflect practical and theoretical development of the learner's understanding of the topic
4	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> • Annual programme of assessment: performance assessment task • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (essay task) • 25 marks awarded to performance • Marks are allocated according to the achievement of criteria reflected in the assessment rubric

		MARK	%	CODE
ESSAY	25			

Outstanding Metacognitive Knowledge Create	27 – 30 90 -100 A+	<ul style="list-style-type: none"> Thinking process: adapts factual, conceptual, procedural and metacognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated, interpretative, creative and original manner. Evaluates examples in the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content. Designs and creates an argument in a new and unique pattern that proposes reflexive creative, critical and analytical thinking. Cognitive level: demonstrates an ability to create, recognise, synthesise, discover, renew, change, elaborate, and improve.
Excellent Metacognitive Knowledge Evaluate	24 – 26 80 – 89 A	<ul style="list-style-type: none"> Thinking process: appraises factual, conceptual, procedural and metacognitive knowledge in the question, sources and integrates the demands of the question. Quotes in a differentiated, interpretative and interesting manner. Appraises/ assesses examples in the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument in an interesting pattern that proposes reflective critical thinking. Cognitive level: demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, and propose.
Excellent Procedural Knowledge Analyse	21- 23 70-79 B	<ul style="list-style-type: none"> Thinking process: analyses, distinguishes and explores factual, conceptual and procedural knowledge in the question, source and integrates the demands of the question. Quotes in a differentiated and interpretative manner. Analyses/dissects examples in the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument that proposes critical and analytical thinking. Cognitive level: demonstrates the ability to analyse, infer, deconstructs concepts, interrelate, attribute, discover.
Substantial Procedural Knowledge Apply	18-20 60-69 C	<ul style="list-style-type: none"> Thinking process: analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question. Quotes in an organised, differentiated and interpretative manner. Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content. Provides an argument that proposes critical and analytical thinking. Cognitive levels: demonstrates an ability to apply, construct, integrate, simulate.
Adequate Conceptual knowledge Understand	15-17 50-59 D	<ul style="list-style-type: none"> Thinking process: explains, interprets and rephrases factual and conceptual knowledge in the question and source and content, and integrates the demands of the question. Quotes in a differentiated manner. Interprets examples in the play text, theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable. Provides an argument that proposes analytical thinking. Cognitive levels: demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain.
Moderate Conceptual knowledge Understand	12 – 14 40 – 49 E	<ul style="list-style-type: none"> Thinking process: explains and interprets factual and conceptual knowledge in the question, source and content, and integrates the demand of the question. Quotes in a differentiated manner. Explains examples in the play text, the theatre movements and other additional sources within a predictable range of theoretical, practical and aesthetic content. Writes an explanation within a range of predictable/general thinking processes. Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare and explain.
Elementary Factual knowledge Remember	10- 11 20- 29 F	<ul style="list-style-type: none"> Thinking process: defines and applies knowledge from memory and integrates the demands of the question. Quotes in an uncomplicated/ straightforward and fundamental manner. Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content. Writes an explanation within a basic range of predictable thinking processes. Cognitive levels: demonstrates an elementary ability to problem-solving, identify, list, relate and define.
Not achieved Factual knowledge Remember	1-10 20 -29 G	<ul style="list-style-type: none"> Thinking process: remembers and applies disjointed/ irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question. Chooses examples from the play text, the theatre movement and other sources. Writes an explanation within a basic range of thinking processes that is decontextualised. Cognitive levels: demonstrates a limited ability to identify, list, relate, define, interpret and differentiate.
Not achieved Factual knowledge Remember	0 H	<ul style="list-style-type: none"> Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement. OR Presents a few facts unrelated to the question. OR Unable to identify, list, relate, define. OR Presents memorised information and content that do not answer the question.

PERFORMANCE ASSESSMENT TASK 1: PERFORMANCE SECTION

MONOLOGUE 25 MARKS

1. LESSON PLANS FOR THE TOPIC:

Topic 2: Preparation towards Final External Performance Examination

LESSON PLAN: TOPIC 2; PREPARATION TOWARDS FINAL EXTERNAL PERFORMANCE EXAMINATION - MONOLOGUE

Theme Programme OR
 Audition Programme OR
 Technical Programme
 Group Performance

2. INSTRUCTIONS FOR THE ACHIEVEMENT OF ASSESSMENT TASK 1

Performance Section
 Monologue

3. ASSESSMENT OF ASSESSMENT TASK 1

Instructions
 Standardisation guidelines
 Rubric

CURRICULUM AND ASSESSMENT POLICY STATEMENT

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

PHASE	FET	TERM 1	GRADE 12
BROAD TOPICS: PERSONAL RESOURCE DEVELOPMENT ACTING AND PERFORMANCE PERFORMANCE TEXTS IN CONTEXT THEATRE (and/or film) PRODUCTION			
Topic 2: Preparation towards final external performance examination <ul style="list-style-type: none"> • Theme Programme OR • Audition Programme OR • Technical Programme Group performance	Suggested contact time: 10 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published voice, speech and body movement work reference books • Performance examination process document (CAPS) • Selection of a range of dramatic and cultural forms and styles • Excerpts from published contemporary South African plays 	
Content / Concepts / Skills Refine voice and body skills Apply interpretative skills and performance techniques Develop group dynamics and ensemble work Demonstrate developing mastery of different styles and modes of performance			

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

Theory

- Understand the nature and process of a theme/audition/technical programme
- Understand and apply:
 - attributes of voice and speech
 - attributes of movement (Laban's movement analysis or Lessac's technique to ensure basic movement vocabulary)
 - verbal and non-verbal communication skills
 - acting and staging terminology
 - Reflect on and evaluate performance work

Note to educators

This is the beginning of the process of developing the practical work for the final External Performance Examination. Work is ongoing and discretion should be used in deciding when to make this work the focus of teaching.



ASSESSMENT TASK 1: PERFORMANCE SECTION

DESIGNED FROM LESSON PLAN FOR TOPIC 2

PREPARATION FOR PERFORMANCE EXAMINATION: MONOLOGUE

INSTRUCTIONS

- Refine voice and body skills
- Apply interpretative skills and performance techniques
- Develop group dynamics and ensemble work
- Demonstrate developing mastery of different styles and modes of performance

The preparation for the Final External Performance Examination must be based on the CAPS Broad Topics and Topics.

Topic 2: Preparation towards Final External Performance Examination

- Theme Programme OR
 - Audition Programme OR
 - Technical Programme
-
- Your preparation of the monologue must be based on the curriculum content.
 - Include and cover each bullet under the headings 'Practical' and 'Theory' in your theme programme preparation.
 - Use the rubric for a monologue below to ensure you cover all the criteria required to perform your monologue well.

ASSESSMENT RUBRIC

MONOLOGUE			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation:	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the monologue and does not show evidence of thought, planning and rehearsal.
Understanding of monologue:	The learner demonstrates an understanding of the monologue as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the monologue, his/her character and their motivations.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the monologue, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of the character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner speaks distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive, unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. Note: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious, upstages himself, is uncertain and often moves without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.
Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interpretation of character	The learner interprets the character intelligently, making choices which are effective and appropriate, based on the learner's knowledge of the play from which the monologue comes.	The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a	The learner is unsuccessful in interpreting the character, he/she makes completely inappropriate choices, which are not effective,

MONOLOGUE			
CRITERIA	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
		lack of understanding of the given circumstances of the play.	and there is evidence of gross misunderstanding of the given circumstances of the play.
Relationship to listener	The learner demonstrates the ability to create the listener (imaginary partner) through visualisation or, if appropriate, through using the audience as this listener. S/he demonstrates an understanding of the character's status in relation to the listener and the listener's possible responses to what is being said through the course of the monologue.	The learner is partially successful in creating the listener through visualisation or through using the audience as the listener. There is some understanding of the character's status in relation to the listener, but little sense of the responses.	The learner is unsuccessful in creating the listener through visualisation. There is little understanding of the character's status in relation to the listener or what the listener's possible responses may be.
Believability	The learner is believable at all times within the context of the monologue.	The learner is believable in moments within the context of the monologue.	The learner is seldom believable within the context of the monologue.
Structure of monologue	The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end. There is a climax or high point to the monologue.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Rhythms / shape of monologue:	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of space to highlight or build to a climax, the shifting rhythms of different beats within the monologue.	The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.
Creation of appropriate genre / style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfils the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to interpret genre and style appropriately, but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.
Impact of monologue	The monologue is memorable, effective and engaging.	The monologue has some memorable, effective, engaging moments, but these are inconsistent.	The monologue has few or no memorable, effective, engaging moments.

		MARK	%	CODE
MONOLOGUE	25			

Control Test: 50 Marks

1. LESSON PLANS FOR THE TOPICS:

- Topic 1: 20th Century 'isms'
 Topic 3: Theatre of the Absurd OR
 Topic 3: Epic Theatre OR
 Topic 3: Post-Modern Theatre
 Topic 4: Prescribed Play Text: 1
 20th Century Theatre Movements

2. INSTRUCTIONS FOR ASSESSMENT TASK 2

Control Test: Question Paper

3. ASSESSMENT OF ASSESSMENT TASK 2

Memorandum

LESSON PLAN: TOPIC 1 20TH CENTURY 'ISMS'

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 1	GRADE 12
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BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION

Topic 1: 20 th Century 'isms'	Suggested contact time: 6 hours	Recommended texts / resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published Theatre History reference book • Artworks specific to 20th century art movements • DVDs or live performances of suitable material
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Content / Concepts / Skills

Understand the background and context of modern drama.
 Evaluate how social, historical, political and economic contexts and events such as world wars inform theatre.

Theory

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

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

- Symbolism
- Expressionism (if not done in Grade 11)
- Futurism and Constructivism
- Dadaism

- Surrealism
- Existentialism
- Practitioners associated with the above movements
- Examples of new thinking in the theatre – Craig and Appia as designers

Practical

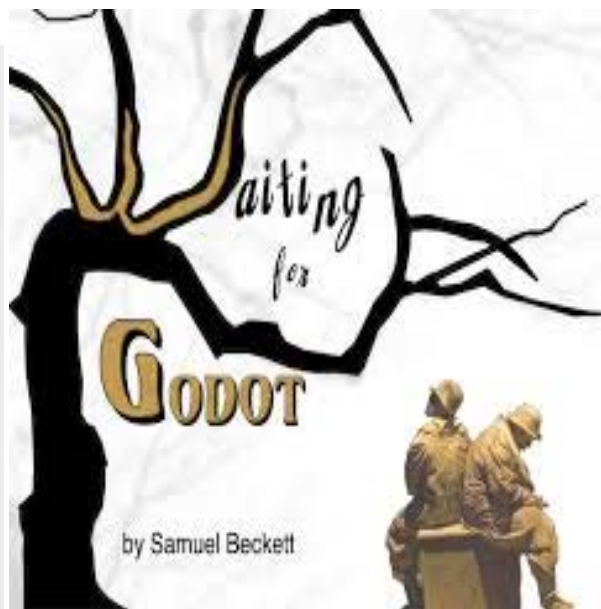
- Informally, in class, improvise or perform a short scene using the acting principles of any of the 'isms'.

Note to educators

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

LESSON PLAN: TOPIC 3 THEATRE OF THE ABSURD

SUBJECT	DRAMATIC ARTS		
PHASE	FURTHER EDUCATION AND TRAINING. FET		
GRADE	12		
YEAR			
TERM			
WEEK			
CURRICULUM AND ASSESSMENT POLICY STATEMENT			
PHASE	FET	TERM 1	GRADE 12
BROAD TOPIC: DRAMA TEXTS IN CONTEXT THEATRE PRODUCTION			
<p>CHOOSE ONE OF THE FOLLOWING THREE DRAMATIC MOVEMENTS: THEATRE OF THE ABSURD OR EPIC THEATRE OR POST-MODERN THEATRE EACH DRAMATIC MOVEMENT ABOVE HAS BEEN LISTED SEPERATELY AS TOPIC 3</p>			
Topic 3: Theatre of the Absurd	Suggested contact time: 10 hours	Recommended Texts / Resources	
		<ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published Theatre History reference book • <i>The Theatre of the Absurd</i>- Martin Esslin • Excerpts from Theatre of the Absurd play texts • DVDs or live performances of Theatre of the Absurd play texts 	
<p>Content / Concepts / Skills: Understand Theatre of the Absurd as anti-realism Analyse the conventions of this dramatic movement Demonstrate knowledge of playwrights associated with the movement</p> <p>Theory</p> <ul style="list-style-type: none"> • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to this dramatic movement • History, origins and influences of/on Absurd theatre • Common aims of playwrights • Characteristics: structure and form, language, characters, themes • Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation • Staging: performance space, acting style and movement • Role of the director/designer in the interpretation of Absurd theatre • Difference between realism and absurdism • The influence of absurdism <p>Practical</p> <ul style="list-style-type: none"> • Informal scene work from selected Theatre of the Absurd play text excerpts to demonstrate principles discussed in theory. 			



LESSON PLAN: TOPIC 3 EPIC THEATRE

SUBJECT	DRAMATIC ARTS		
PHASE	FURTHER EDUCATION AND TRAINING. FET		
GRADE	12		
YEAR			
TERM			
WEEK			
CURRICULUM AND ASSESSMENT POLICY STATEMENT			
PHASE	FET	TERM 1	GRADE 12
BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION			
Topic 3: Epic Theatre	Suggested contact time: 10 hours	Recommended Texts / Resources	
		<ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published Theatre History reference book • Excerpts from Bertold Brecht's play texts • DVDs or live performances of Epic Theatre play texts 	
<p>Content / Concepts / Skills: Understand Epic theatre as anti-realism Analyse the conventions of this dramatic movement Evaluate Bertolt Brecht as a theatre innovator</p> <p>Theory</p> <ul style="list-style-type: none"> • Background and context: social, political, religious, economic, artistic, historical, theatrical as relevant to this dramatic movement • History, origins and influences of/on Epic theatre • Aims of playwright • Characteristics: structure and form, language, characters, themes • Stylistic elements such as: design, setting, costume, lighting, use of language, characterisation • Staging: performance space, acting style and movement • Three main concepts: epic, historicification, alienation • Role of the director/designer in the interpretation of Epic theatre • Difference between Dramatic theatre and Epic theatre • The influence of Epic theatre <p>Practical</p> <ul style="list-style-type: none"> • Informal scene work from selected Epic theatre play texts to demonstrate principles. 			



LESSON PLAN: TOPIC 3 POST MODERN THEATRE

SUBJECT	DRAMATIC ARTS		
PHASE	FURTHER EDUCATION AND TRAINING. FET		
GRADE	12		
YEAR			
TERM			
WEEK			
CURRICULUM AND ASSESSMENT POLICY STATEMENT			
PHASE	FET	TERM 1	GRADE 12
BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION			
Topic 3: Post-Modern Theatre	Suggested contact time: 10 Hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Excerpts from Post-Modern Theatre play texts • DVDs or live performances of Post-Modern Theatre play texts 	
<p>Content / Concepts / Skills: Examine the dramatic movement of Post-Modern theatre Demonstrate knowledge of playwrights associated with the dramatic movement of Post-Modern theatre Identifying key features and conventions of the dramatic movement of Post-Modern theatre</p> <p>Theory</p> <ul style="list-style-type: none"> • Background and context: social, political, religious, economic, artistic, historical and theatrical as relevant to this dramatic movement • Characteristics: structure and form, language, characters and themes • Stylistic elements such as: design, setting, costume, lighting, use of language, and characterisation • Staging: performance space, acting style and movement • Difference between realism and Post-Modern theatre • Notable playwrights, directors and theatre makers (local and international) • The influence of Post-Modern theatre <p>Practical</p> <ul style="list-style-type: none"> • View excerpts from movies or read extracts from play texts – discussion 			



LESSON PLAN: TOPIC 4 PRESCRIBED PLAY TEXT 1

20TH CENTURY THEATRE MOVEMENTS

EITHER:

THEATRE OF THE ABSURD OR
 EPIC THEATRE OR
 POST-MODERN THEATRE

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 1	GRADE 12
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BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION

STUDY A RELATED TEXT FROM THE SELECTED THREE DRAMATIC MOVEMENTS

(either Topic 4, OR 5 OR 6)

Topic 4: Prescribed Play Text: 1 20th Century Theatre Movements Either: <ul style="list-style-type: none"> Theatre of the Absurdist OR Epic Theatre OR Post-Modern Theatre 	Suggested contact time: 10 hours	Recommended Texts / Resources <ul style="list-style-type: none"> Dramatic Arts Grade 12 DBE approved textbook DBE selected published play text for either: <ul style="list-style-type: none"> Theatre of the Absurdist OR Epic Theatre OR Post-Modern Theatre Notes provided by educator
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Content / Concepts / Skills:

Analyse and evaluate the play text in relation to the relevant dramatic movement.

Theory

- Background and context: socio, political, religious, economic, artistic, historical, theatrical, as relevant to chosen play text
- Background to the playwright/script developers
- Principles of drama, such as plot/characters, dialogue, themes
- Theatrical and dramatic techniques and conventions
- The visual and aural world of the play, such as staging, setting, costumes, music
- The play text as an ideal example of Theatre of the Absurd/Epic Theatre/Post-Modern Theatre
- Audience reception and critical response: original audience and present

Practical

- Seen and unseen reading from the play text

ASSESSMENT TASK 2: CONTROL TEST

DESIGNED FROM LESSON PLANS FOR TOPICS 1 AND 3 AND 4

INSTRUCTIONS

The content and information in the control test should be based on the curriculum content.

See: **Topic 1 20th Century 'isms'**

Content / Concepts / Skills

Understand the background and context of modern drama

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

- **Topic 3: Theatre of the Absurd**
 - **Content / Concepts / Skills:**
 - Understand Theatre of the Absurd as anti-realism
 - Analyse the conventions of this dramatic movement
 - Demonstrate knowledge of playwrights associated with the movement

- **Topic 3: Epic Theatre**
 - **Content / Concepts / Skills:**
 - Understand Epic theatre as anti-realism
 - Analyse the conventions of this dramatic movement
 - Evaluate Bertolt Brecht as a theatre innovator

- **Topic 3: Postmodern Theatre**
 - **Content / Concepts / Skills:**
 - Examine the dramatic movement of Postmodern theatre
 - Demonstrate knowledge of playwrights associated with the dramatic movement of Post-modern theatre
 - Identifying key features and conventions of the dramatic movement of Postmodern theatre

- **Topic 4: Prescribed Play Text (1) 20th century Theatre Movements**
 - Either:
 - Theatre of the Absurd OR
 - Epic Theatre OR
 - Postmodern Theatre
 - **Content / Concepts / Skills:**
 - Analyse and evaluate the play text in relation to the relevant dramatic movement

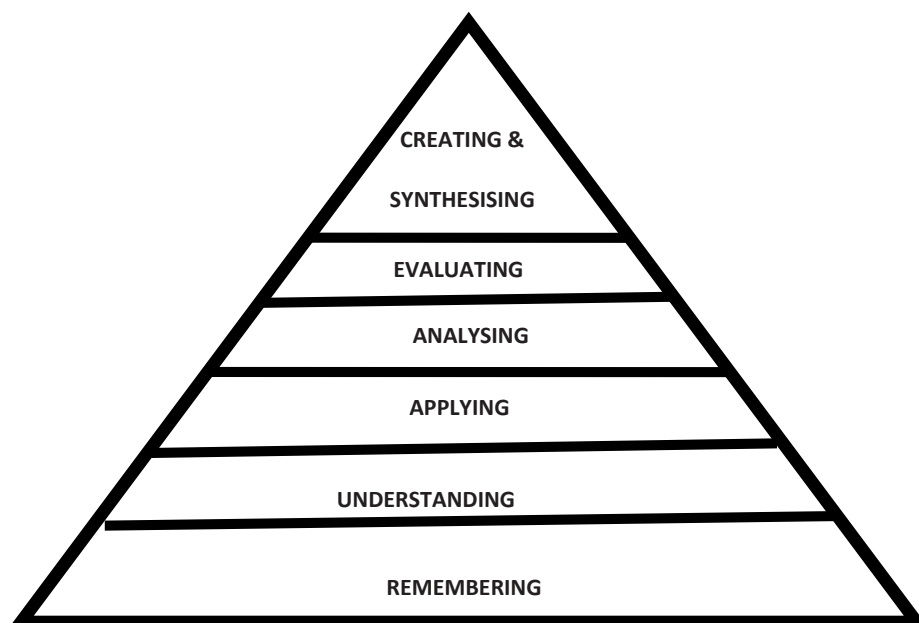
- In your control test include each bullet point under the heading of 'Theory' as stipulated in Topics 1, 3/3/3 and 4.
- Use the template, cognition and revised Blooms Taxonomy to ensure your questions and memorandum are fair, valid and reliable. See below.

QUESTION SETTING SUPPORT MATERIAL

Cognitive Levels Explained

Bloom's Taxonomy (Anderson and Krathwohl) 2 000

The original Blooms Taxonomy is over 50 years old. The refined Blooms Taxonomy has been in use from 2 000. The difference in the updated version is in the useful and comprehensive additions of how the taxonomy intersects upon different types and levels of knowledge: factual, conceptual, procedural and metacognitive.



Explanation of Cognitive Levels

- **Factual Knowledge** is knowledge that is basic to specific disciplines. This dimension refers to essential facts, terminology, details or elements learners must know or be familiar with in order to understand a discipline or solve a problem in it.
- **Conceptual Knowledge** is knowledge of classifications, principles, theories, models, or structures pertinent to a particular disciplinary area.
- **Procedural Knowledge** refers to information or knowledge that helps learners to do something specific to a discipline or subject. It also refers to methods of inquiry, very specific skills, techniques, and particular methodologies.
- **Metacognitive Knowledge** is the awareness of one's own cognition and particular cognitive processes. It is strategic or reflective knowledge about how to go about solving problems, tasks, to include contextual and knowledge of self.

Intersection: Cognitive Processes (cognitive complexity) and Knowledge Dimensions (levels of difficulty)

COGNITIVE LEVELS	COGNITIVE PROCESSES					
	REMEMBER	UNDERSTAND	APPLY	ANALYZE	EVALUATE	CREATE
FACTUAL	List	Summarise	Classify	Order	Rank	Combine
CONCEPTUAL	Describe	Interpret	Experiment	Explain	Assess	Plan
PROCEDURAL	Tabulate	Predict	Calculate	Differentiate	Conclude	Compose
META COGNITIVE	Appropriate Use	Execute	Construct	Achieve	Action	Actualise

On the previous page is an illustration of intersections where cognitive processes impact the types of knowledge. 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. Educators use it to track which levels of cognition they require from learners, as well as which dimensions of knowledge.

Cognitive levels to be addressed

In the all the tests, the mid-year examination and the trial examinations, educators must ensure that all questions comply with the cognitive level, range and weighting, 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. Extracted from CAPS for dramatic arts.

Cognitive Levels	Activity	Percentage of Task
Levels 1 and 2 Knowledge and comprehension (remembering and understanding)	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)	Moderately high thinking skills (e.g. more advanced application, interpretation and low level analysis)	40%
Levels 5 and 6 Synthesis and evaluation (evaluating, synthesising and creating)	Higher order thinking skills (e.g. advanced analytical skills, evaluation and creative problem-solving)	30%

Degrees of challenge

All examinations, and most assessment tasks in dramatic arts must reflect sub-questions 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: (Extracted from CAPS for dramatic arts.)

Easy	Moderate	Difficult
30%	40%	30%

Note that 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:

- Theatre history questions, relying as this section does on remembering and understanding, will be regarded as being of the lower-order cognitive level, yet they could be Easy, Moderate or Difficult in terms of degree of challenge, depending on the detail required.
- In comparing realism or Dramatic Theatre with another genre, the appropriate cognitive level would be higher order (i.e. evaluating), yet the degree of challenge 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 (i.e. creating), but could be Easy, Moderate or Difficult in terms of degree of challenge, depending on the context of the question and information provided.

Performance Assessment Task 3: Written Section, Research 25 Marks

1. LESSON PLANS FOR THE TOPICS:

- Topic 5: Prescribed Play Text: 2
 South African Theatre Pre-Democracy (1960-1994)
 Topic 6: South African Contemporary Theatre (Post 1994)

2. INSTRUCTIONS FOR THE ACHIEVEMENT OF ASSESSMENT TASK 3

- Written Section
 Research

3. ASSESSMENT OF ASSESSMENT TASK 3

- Instructions
 Standardisation guidelines
 Rubric

LESSON PLAN: TOPIC 5: PRESCRIBED PLAY TEXT 2

SOUTH AFRICAN THEATRE PRE-DEMOCRACY (1960-1994)

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 2	GRADE 12
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BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION

Topic 5: Prescribed Play Text 2 South African Theatre (1960-1994)	Suggested contact time: 10 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • DBE selected published play text for South African Theatre • Notes provided by educator • DVD or live performances of play text
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Content / Concepts / Skills:

Analyse and evaluate the South African play text in context

NOTE: Reference may be made to Grade 11 work as background to text being studied

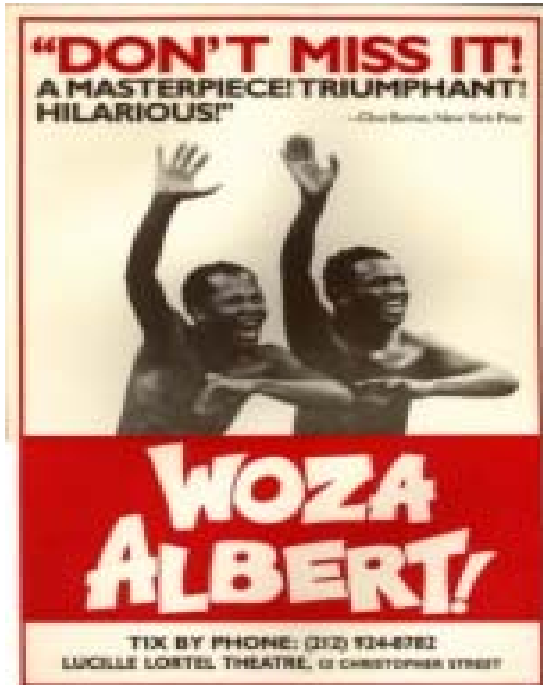
Theory

- Background/context: social, political, religious, economic, artistic, historical, theatrical, as relevant to chosen play text
- Background of the playwright/script developers
- Principles of drama in chosen play text such as: plot, dialogue, character, theme
- Style/genre of play text

- Staging/setting
- Techniques and conventions
- Audience reception and critical response (by original audience and today)

Practical

- Unseen and seen reading from the play text



LESSON PLAN: TOPIC 6 SOUTH AFRICAN CONTEMPORARY THEATRE (POST-1994)

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

BROAD TOPIC: PERFORMANCE TEXTS IN CONTEXT, THEATRE PRODUCTION

Topic 6: South African Contemporary Theatre (Post-1994)	Suggested contact time: 8 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Excerpts from published contemporary South African play texts • DVD or live performances of appropriate South African play texts
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Content / Concepts / Skills:

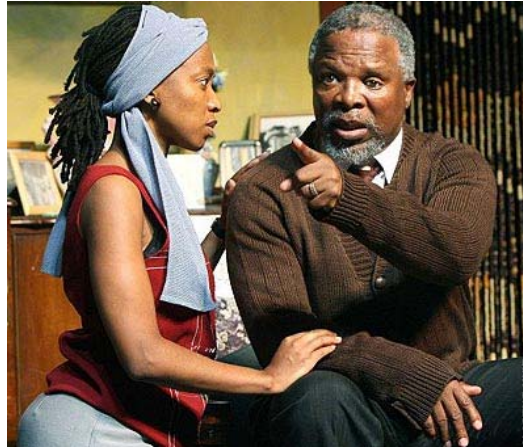
- To examine South African theatre post-apartheid
- To examine playwrights and groups
- To identify key features and conventions of contemporary theatre in South Africa
- To understand the purposes of theatre in society

Theory

- Background/context: social, political, religious, economic, artistic, historical (post-1994)
- Themes and concerns of contemporary writers such as:
 - Theatre for Reconciliation
 - Theatre for Identity
 - Theatre for Development
 - Theatre as social commentary
 - Theatre as political commentary
- Examples of playwrights, directors and theatre groups
- Influence of movements and styles such as Satire, Physical Theatre, Rituals, One-Person Performance, Visual Theatre, Puppetry, Community Theatre
- Key features and directions in Contemporary Theatre
- Role of the Director/ Theatre-Maker/Designer
- Audience reception and critical response to text

Practical

- Informal scene work from selected play texts



ASSESSMENT TASK 3: WRITTEN SECTION, RESEARCH DESIGNED FROM LESSON PLANS FOR TOPICS 5 AND 6

INSTRUCTIONS

RESEARCH ON STAGING

Select the appropriate movement and text that you have studied for this task.

Do research and reflect on the socio-political circumstances in South Africa pre-1994. Explore with reference to the play text you have studied.

In your research, refer to the following:

- See:
 - **Topic 5: Prescribed Play Text 2 South African Theatre Pre-Democracy (1960-1994)**
Content / Concepts / Skills:
Analyse and evaluate the South African Play Text in context
 - **Topic 6: South African Contemporary Theatre (post-1994)**
Content / Concepts / Skills:
To examine South African Theatre post-apartheid
To examine playwrights and groups
To identify key features and conventions of Contemporary Theatre in South Africa
To understand the purposes of Theatre in society
- In your Research, include each bullet point under the heading Theory as stipulated in Topics 5 and 6.
- Use the 'Standard Setting Guidelines' for a Research. See below.
- Use the 'Rubric for a Research' to ensure you are clear on what your research will be assessed on.

ASSESSMENT

GUIDELINES FOR THE STANDARDISATION OF A RESEARCH TASK

Educators should use these guidelines to assist in ensuring that the following is covered:	
1	<p>INSTRUCTIONS or brief for the research assignment:</p> <ul style="list-style-type: none"> • Clear and unambiguous, i.e. analyse / describe / compare / evaluate / predict / own opinion • Based on the relevant Learning Outcome / s and Assessment Standard / s that were selected for learning • Demonstrates sensitivity towards gender, race, language, class, etc.
2	<p>KNOWLEDGE, SKILLS AND ATTITUDES:</p> <ul style="list-style-type: none"> • The knowledge (theory) and skills (practical application) components of the subject dramatic arts have been approached and applied in an integrated manner
3	<p>FORMAT can be any one of the following options:</p> <ul style="list-style-type: none"> • Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion / summary), minimum 300 words / 2 pages • Oral presentation substantiated by written material (notes, brainstorming, etc.), 3 - 5 minutes per learner • Forum discussion / debate and accompanying script (15 minutes per group of 5) • Media: film clips / video / DVD / television inserts / radio/ newspaper clips: 3 – 5 minutes • Power Point presentations: 3 - 5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence • Collage [mixed media (A0 size)], montage, etc.
4	<p>CONTENT of the research:</p> <ul style="list-style-type: none"> • The learning outcomes and assessment standards of the subject Dramatic Arts form the basis for the conceptualisation and application of the knowledge, skills and attitudinal components in the research. • Practical experience and theoretical support materials (classroom notes and other source material) should be integrated in the research of choice • Basic terminology (the language of drama) used in all written presentations
5	<p>SUGGESTIONS for the performance component of the integrated task:</p> <ul style="list-style-type: none"> • Grade 10 -12: Group-based practical: e.g. movement item, mime item, dance drama, tableaux, storytelling, poetry, choral verse, popular and cultural (indigenous) performance, ritual, scene work, physical theatre, improvisation and workshopping towards the completion of the PAT task.
7	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> • See Subject Annual Programme of Assessment • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (research task) • 25 marks awarded to performance
6	<p>SOURCES / collection of information for the research:</p> <ul style="list-style-type: none"> • Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc.) • A minimum of two sources (not more than one internet source) • Reference to sources (reference system / bibliography) • Avoid plagiarism – i.e. only ethical use of sources

RUBRIC FOR A RESEARCH TASK		
Category	Mark %	Level Descriptors [Evidence]
Outstanding achievement	23–25	Well-organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Use a variety of original and/or relevant dramatic references and/or film clips. Insightful, fluent, observation and knowledge powerfully expressed. If models or mixed media are used, they are well executed and compliment the research.
Meritorious achievement	20–22	Well-organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references and/or film clips. Shows insight, observation and knowledge well expressed. If models or mixed media are used they compliment the research.
Substantial achievement	17–19	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and/or film clips. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation. If models or mixed media are used, they link to the research.
Adequate achievement	13–16	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references and/or film. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion. If models or mixed media are used they are not always supported by the research.
Moderate achievement	10–12	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion. Any models or mixed media used are not well executed or particularly relevant.
Elementary achievement	6–9	Rambling- no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion. Unlikely to have a supporting model, any mixed media will be poorly executed.
Not achieved	0–5	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

		MARK	%	CODE
RESEARCH	25			

PERFORMANCE ASSESSMENT TASK 3: PERFORMANCE SECTION, EXTRACT 25 MARKS

1. LESSON PLANS FOR THE TOPICS:

Topic 2: Preparation for the External Final Performance Examination

Audition Programme OR
 Technical Theatre Programme OR
 Theme Programme

2. INSTRUCTIONS FOR THE ACHIEVEMENT OF ASSESSMENT TASK 3

Performance Section
 Extract

3. ASSESSMENT OF ASSESSMENT TASK 3

Instructions
 Standardisation guidelines
 Rubric

LESSON PLAN: TOPIC 2 PREPARATION FOR THE EXTERNAL PERFORMANCE EXAMINATION: EXTRACT

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

PHASE	FET	TERM 2	GRADE 12
BROAD TOPIC: PERSONAL RESOURCE DEVELOPMENT, ACTING AND PERFORMANCE, PERFORMANCE TEXTS IN CONTEXT, THEATRE (AND/OR FILM) PRODUCTION			
Topic 2: continued Preparation towards Final External Performance Examination <ul style="list-style-type: none"> • Theme Programme OR • Audition Programme OR • Technical Programme Individual and group performance	Suggested contact time: 16 Hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • Notes provided by educator • Credible and published voice, speech and body movement work reference books • Performance examination process document (CAPS) • Selection of a range of dramatic and cultural forms and styles • Excerpts from published contemporary South African plays 	

Content / Concepts / Skills

Refine voice and body skills

Apply interpretative skills and performance techniques

Develop group dynamics and ensemble work

Demonstrate developing mastery of different styles and modes of performance

Practical

- Refine voice and body skills
- Apply interpretative skills and performance techniques to second piece, which should be an individual piece based on a text such as a monologue, poem, story, dramatised prose, musical theatre extract
- Develop links (dramatic devices used to creatively fuse all the items), if the programme is a theme programme
- Begin work on third piece, which may be individual or group, such as a movement piece, physical theatre, monologue, scene, poetry, storytelling, dramatised prose, musical theatre extract
- Demonstrate development and mastery of different dramatic and cultural forms and styles
- See Topic 2 above for detail

Note to educators

This is part of the on-going preparation of the group practical work for the final External Performance Examination



O'Hara & Corenack - "There Once Was a Man 696.jpg"
Roundabout Theatre Company's THE PAJAMA GAME
(l-r) Karl O'Hara, Harry Corenack, Jr.
Photo Credit: Joan Marcus, 2006



ASSESSMENT TASK 3: PERFORMANCE SECTION

DESIGNED FROM LESSON PLANS FOR TOPIC 2

PREPARATION FOR THE EXTERNAL PERFORMANCE EXAMINATION: EXTRACT

INSTRUCTIONS

- Refine voice and body skills
- Apply interpretative skills and performance techniques
- Develop group dynamics and ensemble work
- Demonstrate developing mastery of different styles and modes of performance

The preparation for the Final External Performance Examination must be based on the CAPS Broad Topics and Topics.

Topic 2: Preparation towards Final External Performance Examination

- Theme Programme OR
 - Audition Programme OR
 - Technical Programme
- Individual or group performance

- Include and cover each bullet under the headings 'Practical' and 'Theory' in your Theme or Audition Programme preparation.
- Your preparation of the extract must be based on the curriculum content.
- Use the 'Rubric for an Extract' below to ensure you cover all the criteria required to perform your extract well.

ASSESSMENT

EXTRACT/ SCENE

	Fully Achieved (2)	Partially Achieved (1)	Not Achieved (0)
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense - use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of themselves or others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves and others, uncertain and often move without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or their emotional choices are entirely inappropriate.

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

		MARK	%	CODE
EXTRACT	25			

PERFORMANCE ASSESSMENT TASK 5: PERFORMANCE SECTION; JOURNAL 25 MARKS

1. LESSON PLANS FOR THE TOPICS:

Topic 2: Theme, audition, technical programme, group performance

2. INSTRUCTIONS FOR THE ASSESSMENT TASK 5

Performance Section

Journal

3. ASSESSMENT OF ASSESSMENT TASK 5

Instructions

Guideline for the Standardisation of a Journal

Rubric

LESSON PLAN: TOPIC 2: THEME, AUDITION, TECHNICAL PROGRAMME GROUP PERFORMANCE

SUBJECT	DRAMATIC ARTS
PHASE	FURTHER EDUCATION AND TRAINING. FET
GRADE	12
YEAR	
TERM	
WEEK	

CURRICULUM AND ASSESSMENT POLICY STATEMENT

ANNUAL TEACHING PLAN

PHASE	FET	TERM 3	GRADE 12
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BROAD TOPIC: PERSONAL RESOURCE DEVELOPMENT ACTING AND PERFORMANCE, PERFORMANCE TEXT IN CONTEXT THEATRE / FILM PRODUCTION

TOPIC 2: continued: theme, audition, technical programme, group performance	Suggested contact time: 14 hours	Recommended Texts / Resources <ul style="list-style-type: none"> • Dramatic Arts Grade 12 DBE approved textbook • DBE selected published play texts for South African Theatre • Notes provided by educator • DVD or live performances of play text
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Content/concepts/skills:

Practical

- Apply interpretative skills and performance techniques to all three pieces
- Demonstrate development towards mastery of different dramatic and cultural forms and styles of performance
- Work in collaboration or individually to create an integrated performance
- Apply design elements to programme as appropriate

See Topic 2 above for detail.

Note to teachers: This is the culmination and integration of all practical work covered in Grades 10-12.

INSTRUCTIONS

PERFORMANCE JOURNAL

Create detailed journal entries on the completion of your final practical examination preparation.

Use the following bullets as a guideline:

- Theme idea – (final grade 12)
- Additional research
- Quotes, pictures, songs, anything inspiring
- Copy of performance piece with notes on subtext, tone
- Notes on staging and use of props
- Notes on physical and vocal characterisation
- Character analysis and/or poem analysis
- Notes on style(s) incorporated
- Final floorplan
- Notes on sound and lights (if applicable)
- Sound and lighting cue sheets (if applicable)
- Reflective essay or writing on term three as a whole
- Feedback notes from peers/ teacher
- Links
- Order of programme with structural motivation
- Notes on exercises and techniques
 - Evaluate
 - Recommend

In case of a physical/ non-verbal piece:

- Notes on choice of music
- Summary of the meaning of piece
- Notes on energies used
- Notes on exercises and techniques
 - Evaluate
 - Recommend

- The content and information in the journal should be based on the curriculum content.
- See:

Topic 7: Prescribed play text 3 South African Contemporary Theatre (post-1994)

- In your journal, include each bullet point under the heading 'Theory' as stipulated in Topic 7.
- Use the Standard Setting Guidelines for a journal. See below.
- Use the 'Rubric for a Journal' to ensure you are clear on what the journal will be assessed on.

ASSESSMENT

GUIDELINES FOR THE STANDARDISATION OF ASSIGNMENT	
Educators should use this checklist to assist in ensuring that the following is covered:	
1	<p>INSTRUCTIONS or brief for the assignment entry is:</p> <ul style="list-style-type: none"> • Clear and unambiguous • Should be based on the relevant Broad Topics and Topics for Dramatic Arts • Should be sensitive to gender, inclusivity, culture, class, race and religion
2	<p>KNOWLEDGE, skills and attitudes:</p> <ul style="list-style-type: none"> • The knowledge (theory) and skills (practical application) components of the subject dramatic arts have been understood and applied in an integrated manner
3	<p>FORMAT of the assignment:</p> <ul style="list-style-type: none"> • The assignment could be an individual or group activity
4	<p>CONTENT of the assignment:</p> <ul style="list-style-type: none"> • The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner. • Support material as well as practical classroom activities could be used. • Integration of practical experiences and theoretical material should be evident in the assignment. • Dramatic arts terminology should be used in the writing of the assignment. • Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the assignment. • Specialised language, in the case of IKS, should be adhered to. ▪ It is suggested that the assignment task be used as preparation towards both the PAT performance and the performance component of the performance examination.
5	<p>EXAMPLES of an assignment entry:</p> <ul style="list-style-type: none"> • Journal entry • Collage • Montage in AO format • Visual imagery (e.g. photos, video, DVD, audio recording, etc.) • Paragraphs • Creative essay • Worksheet designed by educator • Preparation for final practical • Reflection on excursions, field trips, community spaces/sites, e.g. film analysis, theatre reviews, etc.
6	<p>MARKS AWARDED</p> <ul style="list-style-type: none"> • See the Annual Programme of Assessment • Performance assessment task • Assessment rubric is given to learners as part of the brief or instruction • Marks are allocated according to the achievement of criteria reflected in the assessment rubric • 25 marks awarded to preparation (assignment task) • 25 marks awarded to performance

RUBRIC: JOURNAL					
CRITERIA	0-3	4-7	8-15	16-19	20-25
Planning skills	The learner struggles with problem-solving and shows poor planning skills.	The learner demonstrates some ability to solve problems and provides elementary planning.	The learner is able to solve problems creatively through effective planning.	The learner is able to effectively solve problems through planning that is workable and suitable for the process.	The learner demonstrates creative and cognitive skills showing thorough planning. A wide range of imaginative processes is used to provide an opportunity for exploration.
Applied skills	The learner has difficulty in applying skills and demonstrates poor management of the process.	The learner experiences difficulty executing and implementing planning and integration of skills. Some requirements are met.	The learner executes plans and integrates a variety of skills which contribute to meeting the requirements.	The learner can execute plans and has the ability to integrate conceptual/ performance / design and process skills which contribute to meeting the requirements.	The learner imaginatively manages and executes thorough leadership. Shows an independent initiative in integrating an extensive range of skills which contribute to meeting the requirements.
Recording and reflection skills	The learner shows an elementary use of vocabulary without showing an awareness of styles, forms and conventions in the end-product.	The learner has difficulty using vocabulary. Demonstrates a limited knowledge of the styles, forms and conventions required for the process and product.	The learner is able to use a limited range of vocabulary and can incorporate styles, forms, conventions and processes in end-product.	The learner uses relevant vocabulary effectively and shows awareness of incorporating styles, forms, processes and conventions in final product.	The learner is able to demonstrate specialised use of vocabulary (e.g. dramatic terminology / genre / world view, including representation of race, class, gender and culture) and is able to critically evaluate and compare human commonality, diversity and experience. Uses relevant forms, styles, conventions and processes in the final presentation.

		MARK	%	CODE
JOURNAL	25			

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