basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

GUIDELINES FOR
PRACTICAL ASSESSMENT TASKS

2016

These guidelines consist of 41 pages.

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1. INTRODUCTION

The 16 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

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

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

2. TEACHER GUIDELINES

GENERAL

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

SECTION 1: WRITTEN SECTION

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

SECTION 2: PERFORMANCE SECTION

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

AIMS

Both the Written and the Performance Sections aim to:
- Guide learners through an academic, theoretical, conceptual, technical and practical skills process to enable them to integrate theory and practice in a meaningful manner.
- Deepen and consolidate the learners' understanding of the classroom teaching.
- Provide the opportunity to build a varied theoretical and practical repertoire in terms of process and product.
- Integrate theory and performance concepts, skills, knowledge and content.
- Prepare the learners for the complex cognitive and abstract theoretical and performance demands of the mid-year, trial and end-of-year examinations:
  - Paper 1: Written Examinations
  - Paper 2: Performance Examinations: Theme/Audition or Technical Programme

SOME IDEAS AND APPROACHES

Theoretical, academic, technical skills:
- The subject Dramatic Arts requires a minimum of three years of rigorous, continuous teaching, learning, development and maturation of conceptual and practical skills and techniques. The development of voice modulation techniques, for example, should occur over the three-year period and not only in Grade 12. (Ensure every period or moment of teaching is focused.)
- Consciously develop learners' content knowledge as well as the academic and technical rigour of the subject. At the end of Grade 12 learners should demonstrate applied competence of the Curriculum Assessment Policy Statement from grade 10 to 11 to 12.
- Ensure that the integrity of technical skills, style, genres, principles etc. of the dramatic forms are maintained and demonstrated at all times. (E.g. an Elizabethan poem may be interpreted creatively, but the form and style of the Iambic rhythm, the phrasing, the heightened poetry, the vocal and physical delivery, etc. of the Elizabethan genre must be mastered and demonstrated.)

Process, meaning, creative voice and product:
- Very few learners can complete a brief on their own. You, as the teacher, have to guide the creative process from inception to completion.
- Be open-minded about divergent ideas, creative inferences, innovation and offered solutions.
- **Remember; you must guide the aesthetic qualities and skills of any tasks.**
- It is the task of the teacher to enable the learner to find his/her own **creative** voice.
- Try to lead the learners to find individual and innovative approaches/solutions.
- Guide them to develop ideas by working from first-hand observation, e.g. attending and discussing plays, critiquing TV programmes and films.
- Guide learners to eliminate source material that lacks aesthetic appeal. Dramatic forms should be selected from a credible published source or recognised oral tradition rooted in indigenous knowledge systems.

Learners' styles and creativity:
- Learners should be confident and calculated risk takers, try out new ideas and processes without fear of failure.
- It is important that confidence is encouraged and nurtured to ensure learners feel comfortable about taking risks and learning from their mistakes (high risk, low threat/safe environment).
- As far as possible know your learners in order to develop their particular strengths. Some will be careful planners, while others work more intuitively. Some will exhibit their work process outwardly; others work quietly, slowly and in private. Appreciate, nurture and most of all respect all work styles.
- Extrovert learners may readily offer a solution to another learner's mistakes. Encourage the extrovert to rather focus on their own process and encourage the introverted learner to offer and communicate their own solution. Extroverts are not necessary leaders. Often the introverted learner is more conscious of detail, process and meaning. Encouraging these learners' voices and opinions may enrich discussions.

- Creative activity may proceed from a number of different levels, from the lower end, such as producing a written framework for a Theme Programme; or the upper level, developing an entirely fresh and individualised process and/or outcome. Both are valid and will reach the same product.
- There are many ways of creating. Be flexible enough to allow learners to find and use their unique ways. One expects a stronger individual interpretation and style in Grade 12 learners. Resources or the lack thereof does not determine the level of creativity but rather what the learner does with the resources available. The focus is on innovation and the ability to re-imagine, re-frame or re-present a process or product from their unique view of the world.

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

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

HOW TO ADMINISTER THE PATs

Teachers must:
- Ensure all resources, required to do the PATs, are available. See the **DBE Catalogue for Learning and Teaching Support Materials** (LTSM).
- Timetable sufficient time for learners' to complete the PATs (select contact time during and/or after school).
- Use the **'Guidelines for Standardisation for an Assessment, Essay and Research'**.
- Monitor that PATs are on schedule during the process.
- Conduct informal continuous assessment.
- Complete formal assessment; use the rubrics provided in this document.
- Complete the **Excel mark sheets**/spread sheets provided by the province.
- Follow school policy regarding submission of marks.
- File the **Lesson Plans**, based on the CAPS Topics as well as the **Assessment Tasks'** briefs and instructions for the PATS, in your **TEACHER FILE: Lesson Planning and Assessment Tasks.** This file must be available for cluster/provincial moderation.
- Record, on an ordinary cellphone, the Performance Sections' of learners' PATs and down load onto a DVD. This DVD must be available for cluster/provincial moderation
- File the learners' written evidence of the Written Sections of the PATs in the **'Learner File: Assessment Evidence'**. This file must be available for cluster/provincial moderation. All learners' Written Section' and 'Performance Section' evidence should be available at all times and remains the property of the Department of Education until the final results are released. Keep these written pieces and DVD-saved performances locked up in your classroom. This is a school responsibility.

HOW TO MARK/ASSESS THE PATs

Teachers should ensure the assessment/marking of PATs:
- Measures the achievement of the CAPS Broad Topics and Topics content: Concepts/Skills/ Knowledge as well as the theoretical and performance components of each topic.
- Determines whether the Guideline for Standardisation of the Written Sections was followed.
- Uses the relevant rubrics for the:
  - Theory Section: rubrics for the assignment, essay and research
  - Performance Section: rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics.
- Adhere to the following principles of:
  - Fairness: An assessment should allow for learners of both genders and all backgrounds to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed'. Fairness is jeopardized if bias exists in the task or in the marker. For a task to be fair, its content, context, and performance expectations should: reflect knowledge, skills, and experiences that are equally familiar and appropriate to all learners. This should include access to research resources.
  - Reliability: An assessment is considered reliable when the same results occur regardless of when the assessment occurs or who does the marking.
  - Validity: An indication of how well an assessment actually measures what it is supposed to measure. A valid task should :
    - Reflect actual knowledge or performance, not test-taking skills and memorised facts
    - Engage and motivate students to perform to the best of their ability
    - Be consistent with current educational theory and practice
    - Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. This promotes scaffolding of thinking, planning for thinking, assessing thinking about content, recognising the level of thinking students demonstrate.
    - Be relevant in Lesson Plan design and teaching. This enhances the learners' ability to evaluate, justify, infer, predict, conclude, revise, recommend, argue, prioritise, formulate, etc. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom.

MODERATION OF PATs

Moderation is a shared understanding of quality assurance, standard setting and standardisation. It is done to ensure tasks are fair, valid and reliable.

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

3.   LEARNER GUIDELINES

INSTRUCTIONS TO LEARNERS

Three PATs have to be completed during the year, one per term. Each of the three PATs consists of a Written Section as well as a Performance Section. You have to complete both and at all times integrate the theoretical and practical concepts, skills and content. Use these three PATs to:

Select and prepare your three contrasting drama items for your end-of-year performance examination. NOTE: To select an item a month before your final examination is not a good idea, the reason being that emotional and physical integration takes time. You need months to grow into a poem, etc.

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

PRACTICAL ASSESSMENT TASKS

ANNUAL PROGRAMME OF ASSESSMENT			GRADES 10 AND 11
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
Task 1: **Practical Assessment Task (Group)** • **Written Section (25)** • **Performance Section (25)**	**Task 3:** **Practical Assessment Task (Individual)** • **Written Section (25)** • **Performance Section (25)**	**Task 5:** **Practical Assessment Task (Group)** • **Written Section (25)** • **Performance Section (25)**	**Task 7:** **Grade 10 and 11 end-of-year examinations** • Written Examinations (150) • Performance Examinations (150)
Task 2: Test **(50)**	**Task 4:** **Grade 10** Mid-year examinations • Written examinations (100) • Performance examinations (100) **Grade 11** Mid-year examinations • Written examinations (150) • Performance examinations (150)	**Task 6:** Test **(50)**	

ANNUAL PROGRAMME OF ASSESSMENT			GRADE 12
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
Task 1: **Practical Assessment Task (Group)** • **Written Section (25)** • **Performance Section (25)**	**Task 3:** **Practical Assessment Task (Individual)** • **Written Section (25)** • **Performance Section (25)**	**Task 5:** **Practical Assessment Task (Group)** • **Written Section (25)** • **Performance Section (25)**	**External Examinations** • Written Examinations (150) • Performance Examinations (150)
Task 2: Test **(50)**	**Task 4:** Mid-year examinations • Written examinations (150) • Performance examinations (150)	**Task 6:** Test **(50)**	

WRITTEN SECTIONS

ASSIGNMENT:	ESSAY:	RESEARCH:
Learners:	Learners:	Learners:
This PAT section may be in the form of a journal, collage, etc. Make sure you know exactly what your teacher has briefed and instructed you to present. You should follow the following processes when you write an assignment:	Use the theoretical support material given to you by your teacher (textbook, classroom notes) to write the essay. Make sure you follow the guidelines and brief instructions set by your teacher. Use this PAT section to practise your essay-writing skills in preparation for the essays in the written examination. Ensure your essay follows the basic format of an essay:	Collect additional outside source material to do independent research to enrich your understanding of the research brief and instructions. Make sure that you look at as many different sources as possible. The Internet is only one option and is not always reliable. At all times be ethical in your research. Research requires:
1. Collect 2. Analyse 3. Interpret 4. Reflect **5. Present** information on your own personal practical skills development journey.	1. Introduction 2. Body of knowledge 3. Conclusion	1. Use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

PERFORMANCE SECTIONS

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

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

Theme/Audition Programme: (Any THREE of the drama forms below)
Monologue, poem, extract, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement, mime

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

ASSESSMENT/MODERATION RUBRICS/TOOLS

WRITTEN SECTION:
An assessment tool/rubric is provided for the assignment, essay and research tasks.

PERFORMANCE SECTION: (Acting and Technical candidates)
An assessment tool/rubric is provided for the extract, poetry, prose, monologue, movement, design, directing, film and stage management

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

ABSENCE OR NON-SUBMISSION OF TASKS

Absence or non-submission of PATs will result in an INCOMPLETE mark.
Only if a valid medical certificate is presented the day the learner returns to school, can another deadline for handing in or performing the PAT be decided on by both the teacher and the learner.

REQUIREMENTS FOR PRESENTATION

See the list of Minimum Resources; Facilities, Equipment, LTSM, Timetabling, etc. that should be in place before the PATs are taught, implemented and assessed. These resources should be available to the teacher and the learners to complete the three PATs.
The teacher should draw up a Lesson Plan for ALL of the Topics being covered by a specific PAT. In addition, a clear assessment brief with detailed Instructions should be facilitated with the learners.

TIMEFRAMES

Teachers:
Teach, administer, assess and record and report on one PAT per term 1, 2 and 3.
Communicate in writing, exact, non-negotiable dates for handing in or performing the PATs.

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

DECLARATION OF AUTHENTICITY

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

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

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

Learners will be required to answer practical-based questions, using a theoretical framework in their final written paper.

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

4.   LIST OF RESOURCES

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

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

HUMAN RESOURCES

A teacher with a drama qualification should teach and assess the CAPS and its respective annual programme of assessment which includes the three PATs. A suitably qualified teacher for this subject could have the following background:
- Bachelor of Arts (Drama)
- Bachelor of Education (Drama)
- Licentiate in Drama Teaching, Trinity College
- Diploma from LAMDA
- Or any other officially accredited, 360-credit qualification in Drama
- In addition to all of the above, a one-year post graduate certificate in teaching or diploma in training.

Note the following is not an appropriate or sufficient QUALIFICATION to teach Dramatic Arts:
- The creative arts teacher
- An actor/actress
- A drama enthusiast
- The English language teacher
- The dance teacher

LTSM: EQUIPMENT AND FACILITIES

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

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

LTSM: REFERENCE

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

ARTICULATION WITH GET

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

TIMETABLING

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

5. CONCLUSION

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

STANDARDISATION/ASSESSMENT/DEBRIEFING/MODERATION TOOLS

WRITTEN TASKS: GUIDELINES FOR STANDARDISATION

ANNEXURE A: ASSIGNMENT
ANNEXURE B: ESSAY
ANNEXURE C: RESEARCH

WRITTEN TASKS: ASSESSMENT TOOLS: RUBRICS

ANNEXURE D: ASSIGNMENT
ANNEXURE E: ESSAY
ANNEXURE F: RESEARCH

THEME/AUDITION PROGRAMME : ASSESSMENT TOOLS: RUBRICS

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

TECHNICAL THEATRE PROGRAMME: ASSESSMENT TOOLS: RUBRICS

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

DEBRIEF OF THE PATs PERFORMANCE SECTIONS

ANNEXURE P: QUESTION STEMS

ASSESSMENT/MARKING AND MODERATION: GOOD PRACTICE

ANNEXURE Q: PRINCIPLES

MODERATION TOOL

ANNEXURE R: TEMPLATE FOR INTERNAL SCHOOL AND PROVINCIAL MODERATION

ANNEXURE A:

GUIDELINES	STANDARDISATION	ASSIGNMENT

TEACHERS:
- Use these guidelines to ensure national standardisation of the PATs
- Attach these guidelines to the Assessment section of each respective Lesson Plan
- Use these guidelines to ensure the following is covered

1	**BRIEF WITH INSTRUCTIONS TO THE LEARNER**

- Provide a written brief with detailed instructions underpinned by a 'learning–how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task .State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated.
- Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner
- Use clear and unambiguous instructions; suitable terminology e.g. analyse/describe/compare/evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb
- Clarify the:
  - Format
  - Purpose
  - Content
  - Sources available,
  - Scope and limitations
  - Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality
- Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion
- Provide an exact, non-negotiable date for the deadline of submission of the PAT

2	**FORMAT**

May be any one of the following options:
- Journal entry
- Design Note Book entry
- Director Note Book entry
- Film Note Book entry
- Stage Manager Prompt Book entry
- Collage
- Montage
- Visual imagery (e.g. photos, video, DVD, audio recording, etc.)
- Worksheet designed by teacher
- Reflection on excursions, field trips, community spaces/sites
- Film analysis, Theatre reviews
- (Any other method that the teacher has found to be useful such as teach backs)

3	**PURPOSE AND CONTENT:**

The Assignment should:
- Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s)
- Reflect, in a meaningful manner, on classroom teaching and provide proof of the continuous development of the learner
- Demonstrate the learners' level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes)
- Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material)
- Use Dramatic Arts terminology (the language of drama) in all written presentations
- Adhere to, and explain, specialised language in the case of Indigenous Knowledge Systems
- Prepare for the Performance component of the PAT

4	**SOURCES**

- Base the content of the Assignment on the CAPS Broad Topic(s) and their respective Topic(s)
- Use, critically reflect on, and creatively apply the Textbook, Play Texts, classroom note and practical work

ANNEXURE B:

GUIDELINES	**STANDARDISATION** **ESSAY**

TEACHERS:
- Use these guidelines to ensure national standardisation of the PATs.
- Attach these guidelines to the Assessment section of each respective Lesson Plan.
- Use these guidelines to ensure the following is covered:

1	**BRIEF WITH INSTRUCTIONS TO THE LEARNER**
	• Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task .State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated.
	• Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner
	• Use clear and unambiguous instructions; suitable terminology e.g. analyse/describe/compare/ evaluate/predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb
	• Ensure the essay topic gives direction and guidelines to scaffold learner understanding and interpretation.
	• Clarify the:
	   o Format
	   o Purpose and content
	   o Sources available
	   o Scope and limitations
	   o Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality
	• Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion
	• Provide an exact, non-negotiable date for the deadline of submission of the PAT

2	**FORMAT** • Should be a formal structure, e.g. write in paragraphs, use core ideas • Should consist of an Introduction, Main body of knowledge and a Conclusion/Summary • The length and weighting may be guided by the following: ± 1 page; approximately ± 250 words
3	**PURPOSE AND CONTENT** **The Essay should:** • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect in a meaningful manner, on classroom teaching and provide proof of the continuous development of the learner • Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes) • Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all written presentations • Adhere to, and explain, specialised language in the case of indigenous knowledge systems • Prepare for the Performance component of the PAT
4	**SOURCES** • Base the content of the essay on the CAPS Broad Topic(s) and their respective Topic(s) • Use, critically reflect on, and creatively apply the textbook, play texts, classroom notes and practical work

ANNEXURE C:

GUIDELINES	STANDARDISATION	RESEARCH

TEACHERS:
- Use these guidelines to ensure national standardisation of the PATs.
- Attach these guidelines to the Assessment section of each respective Lesson Plan.
- Use these guidelines to ensure the following is covered:

1	**BRIEF WITH INSTRUCTIONS TO THE LEARNER**
	• Provide a written brief with detailed instructions underpinned by a 'learning-how-to-learn' and a 'learning-by-doing' focus on how to deliver on the task. State the supporting conceptual scaffolding underpinned by a triple loop learning focus on the 'what, why and how' of the deliverables to be achieved and evidence to be generated.
	• Base the brief and instructions on the relevant CAPS Broad Topic and Topics taught to the learner
	• Use clear and unambiguous instruction; suitable terminology e.g. analyse/describe/ compare/evaluate/ predict/own opinion and what is the quality and quantity of evidence the learner has to generate for that command verb
	Clarify the:
	  o Format, Purpose and Content
	  o Sources available
	  o Scope and limitations
	  o Criteria against which the PAT will be assessed by alluding to the rubric criteria with a focus on the high end of quality
	• Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion
	• Provide an exact, non-negotiable date for the deadline of submission of the PAT

2	**FORMAT** May be any of the following options: • Written presentation (i.e. research essay with introduction, main body of knowledge, • Conclusion/Summary). A minimum of ± 300 words which is approximately 2 pages • Oral presentation, substantiated by written material (notes, brainstorming, etc.), 3–5 minutes per learner • Forum discussion/debate and accompanying script (15 minutes per group of 5) • Media: Film clips/video/TV inserts/radio/newspaper clips: 3–5 minutes • PowerPoint presentations: 3–5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence • Collage, mixed media or montage
3	**PURPOSE AND CONTENT** **The Research should:** • Integrate and conceptualise the classroom teaching of the CAPS Broad Topic(s) and Topic(s) • Reflect, in a meaningful manner, on the teaching and provides proof of the continuous development of the learner • Demonstrate the learner's level of cognitive understanding and application of concepts (content, knowledge, skills and attitudes). By extension focus on not just providing a range of questions with cognitive levels of difficulty and complexity, but show, in a transparent way, to learners the ways of thinking and 'Habits of Mind' behind the construction of questions and their narrative. • Integrate practical experience and theoretical support material (exercises, activities, rehearsals classroom notes and other source material) • Use Dramatic Arts terminology (the language of drama) in all presentations • Adhere to and explain specialised language in the case of indigenous knowledge systems • Prepare for the Performance component of the PAT
4	**SOURCES** • Base the content of the Research on the CAPS Broad Topic(s) and their respective Topic(s) • Use, critically reflect on, and creatively apply the Textbook, Play Texts, classroom note and practical work • Investigate a wide variety of sources (interviews, field testing, human resources, books, newspapers, television, film, Internet, etc.) • Select and use a minimum of two sources (not more than one Internet source) • Reference all the sources investigated and used • Use the Oxford reference system • Do not plagiarise • Apply ethical use of sources including oral interviews from ethnographic studies and 'insider views' arising from indigenous knowledge systems. • Teachers investigate the Internet addresses and hard copy sources provided by the learners, to ensure all sources were applied ethically

ANNEXURE D:

ASSIGNMENT		ASSESSMENT TOOL			RUBRIC
CRITERIA	**NOT ACHIEVED 0–29**	**MODERATELY ACHIEVED 30–49**	**ADEQUATE ACHIEVEMENT 50–69**	**SUBSTANTIAL ACHIEVEMENT 70–89**	**MERITORIOUS ACHIEVEMENT 90–100**
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 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.

ANNEXURE E:

ESSAY	ASSESSMENT TOOL		RUBRIC
CATEGORY	**MARK %**	**LEVEL DESCRIPTORS**	
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. Uses 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 with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.	
Substantial achievement	**17–19**	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation.	
Adequate achievement	**13–16**	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant 'dramatic' references. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion.	
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.	
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.	
Not achieved	**0–5**	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.	

ANNEXURE F:

RESEARCH	ASSESSMENT TOOL	RUBRIC
CATEGORY	**MARK %**	**LEVEL DESCRIPTORS**
Outstanding achievement	**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. Uses a variety of original and/or relevant dramatic references and/or film clips. Insightful, fluent, observation and knowledge powerfully expressed. If models or mixed media are used they are well executed and compliment the research.
Meritorious achievement	**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 complement to 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.

ANNEXURE G:

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

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

ANNEXURE H:

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

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

ANNEXURE I:

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

ANNEXURE J:

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

ANNEXURE K:

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

ANNEXURE L:

DESIGN	ASSESSMENT TOOL			RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP				
LEVEL	1	2	3	4	5
DESCRIP-TOR	1–34 %	35–49 %	50–69 %	70–79 %	80–100 %
Role of the designer	The candidate fails to demonstrate understanding that the role of the designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates limited understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates adequate understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates complete understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.	The candidate demonstrates outstanding and insightful understanding that the role of the Designer is to research, conceptualise and actualise the world of the play through design elements e.g. set, costume, music, sound effects, set pieces, special effects, properties, lighting, make-up.
Given circum-stances	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the given circum-stances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the given circumstances e.g. plot, the facts, the incidents, the period, the time and place of the action and the way of life in the play.
Background and context	The candidate fails to demonstrate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates limited understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates adequate understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates complete and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to interpret and realise in her/his design the background and context of the play: social, political, religious, economic, artistic, historical, theatrical.
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium , arena, thrust, etc.

DESIGN	ASSESSMENT TOOL				RUBRIC
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIP-TOR	1–34%	35–49%	50–69%	70–79%	80–100%
Gene-rating ideas for design conceptuali sation	The candidate fails to explore ideas for possible design elements in any detail or does so in only one design category.	The candidate demonstrates moderate generation of ideas for possible design elements in at least two of the design categories.	The candidate demonstrates adequate generation of ideas for possible design elements, with some selection of visual and sensory material collected for use in the final design, in at least two of the design categories.	The candidate demonstrates good generation of ideas for possible design elements, with a good selection of visual and sensory material collected for use in the final design, in at least three of the design categories, demonstrating some original thinking.	The candidate shows evidence of excellent idea-generation and brainstorming, with a range of visual and sensory material collected for use in the final design conceptualisation in at least three of the design categories, demonstrating excellent original thinking and creativity.
Design elements; visual and aural	The candidate fails to demonstrate understanding, selection and creation of appropriate and relevant design elements, or does so in only one design category.	The candidate demonstrates moderate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates adequate understanding, selection and creation of appropriate and relevant design elements in at least two of the design categories.	The candidate demonstrates good understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.	The candidate demonstrates exceptional understanding, selection and creation of appropriate and relevant design elements in at least three of the design categories.
Realisation of design elements	The candidate fails to realise his/her ideas practically in the final design of the piece. This may be due to the use of inappropriate materials, insufficient care taken, equipment malfunctioning etc.	The candidate realises his/her ideas practically in the final design of the piece, in one or two of the design categories. Some design elements may be stronger than others, with noticeable technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least two design categories to some extent. Some design elements may be stronger than others, with some technical glitches in realisation.	The candidate realises his/her ideas practically in the final design of the piece, in at least three design categories, to good effect. The majority of design elements work seamlessly and there are few, if any, technical glitches in realisation.	The candidate realizes his/her ideas practically in the final design of the piece, in at least three design categories, to exceptional effect. All design and technical elements work seamlessly, supporting the final performance and its reception by the audience.
Creating a cohesive theatrical whole	The candidate fails to bring the different design elements together so that they work cohesively and together contribute to a cohesive theatrical whole.	The candidate brings different design elements together in one or two design cate-gories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings design elements together seamlessly and to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across three or more design categories.
Director/ Theatre Maker Notebook *(D/TMN)	The candidate fails to submit a *D/TMN with evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with limited and incomplete evidence of research, prelimi-nary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with adequate evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with complete and insightful evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.	The candidate submits a *D/TMN with outstanding, insightful and highly effective evidence of research, preliminary and final technical plans and sketches such as lighting, sound, etc. with artistic motivations and execution of the plan.
Interview	The candidate fails to arrive for the interview or fails to provide satisfactory answers posed by the interview panel.	The candidate arrives for the interview; responses to the interview panel's questions are limited and often not satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are adequately and partly satisfactorily motivated.	The candidate's responses to the interview panel's questions and enquiries are insightful and well-motivated.	The candidate's responses to the interview panel's questions and enquiries are outstanding, insightful and highly effectively motivated.

ANNEXURE M:

DIRECTING/THEATRE MAKING ASSESSMENT TOOL				RUBRIC
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIP-TOR	**1–34%**	**35–49%**	**50–69%**	**70–79%**	**80–100%**
The role of the director/ theatre maker *(D/TM)	The candidate fails to understand that the role of the director/ theatre maker is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script analysis: Given circum-stances	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned play.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned play.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances with insight and creativity.
Script analysis: Character objectives & obstacles	The candidate fails to submit character objectives, thus demonstrating a lack of understanding of the assigned play.	The candidate provides incomplete character objectives and obstacles demonstrating a limited understanding of the assigned play.	The candidate provides appropriate character objectives and obstacles demonstrating an understanding of the assigned play.	The candidate provides insightful character objectives and obstacles demonstrating a mastery of the assigned play.	The candidate provides insightful and creative character objectives and obstacles demonstrating mastery and creative understanding of the assigned play.
Script analysis: Character relation-ships	The candidate fails to submit a script analysis and description of character relationships thus demonstrating a lack of understanding of the assigned play.	The candidate submits a limited script analysis and description of the character relationships which demonstrates a limited understanding of the assigned play.	The candidate submits an adequate script analysis and description of the character relationships which demonstrates an adequate understanding of the assigned play.	The candidate submits an insightful script analysis and description of the character relationships which demonstrates a mastery of the assigned play.	The candidate submits an insightful and creative script analysis and description of the character relationships which demonstrates a complete and creative mastery of the assigned play.
Script analysis: Theme analysis	The candidate fails to submit an analysis of the themes in the play.	The candidate submits a limited analysis of the themes in the play.	The candidate submits an adequate analysis of the themes in the play.	The candidate submits an insightful analysis of the themes in the play.	The candidate submits an exceptionally creative and insightful analysis of the themes in the play.
Script analysis: Director's/ theatre maker's vision	The candidate fails to create a director's vision in terms of the aural and visual world of the play.	The candidate creates a limited director's vision in terms of the aural and visual world of the play.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the play.	The candidate creates a unique director's vision in terms of the aural and visual world of the play.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the play.

DIRECTING/THEATRE MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIP-TOR	**1–34%**	**35–49%**	**50–69%**	**70–79%**	**80–100%**
Script Analysis: Director/ Theatre maker's designs	The candidate fails to translate the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre	The candidate, creatively, uniquely and with insight, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Rehearsal process: Punctuality	The candidate fails to arrive on time for many rehearsals and/or performances.	The candidate arrives on time for most rehearsals and/or performances.	The candidate arrives on time for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm-ups, physically and vocally, for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for all scheduled rehearsals and performances. Focus exercises and motivational sessions are conducted with the cast.
Rehearsal process: Character-isation	The candidate fails to facilitate choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate only at times facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate adequately facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.	The candidate, with skill and insight, explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.
Rehearsal process: Concen-tration	The candidate fails to stay focused on her/his work during rehearsals and/or performances.	The candidate stays focused on her/his work during rehearsals and/or performances.	The candidate actively concentrates during rehearsals and performances.	The candidate actively concentrates during rehearsals and performances and offers insights to the actors.	The candidate actively concentrates during rehearsals and performances and offers creative and insightful options and insights to the actors.
Rehearsal process: Directing and acting (Stanis-lavski) terminology	The candidate fails to use appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate sometimes uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence and effective and clear communication skills, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.

DIRECTING/THEATRE MAKING ASSESSMENT TOOL				RUBRIC
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIP-TOR	**1–34%**	**35–49%**	**50–69%**	**70–79%**	**80–100%**
Rehearsal process: Performance space	The candidate fails to understand the differences, uses and conventions of various performance spaces and is not able to select an appropriate performance space for the selected play.	The candidate adequately understands the differences, uses and conventions of various performance spaces and is able to select an adequate performance space for the selected play..	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate performance space for the selected play and has utilised it in a manner appropriate to the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate and creative performance space for the selected play and has utilised it in a creative manner for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select a creative and dynamic performance space for the selected play and has utilised it in an insightful, creative and unique manner for the selected play.
Rehearsal process: Staging conventions	The candidate fails to implement appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate adequately implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate effectively, creatively and uniquely implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.	The candidate creatively and dynamically, with unique insight, implements appropriate and effective staging conventions such as up-stage, centre stage, down stage, stage left, stage right, prompt and opposite prompt.
Interview	The candidate fails to arrive for the interview or fails to submit a director/theatre-maker notebook (DTHN) or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview but submits an incomplete or limited DTHN or fails to provide satisfactory answers posed by the examination panel.	The candidate submits a complete and adequate DTHN or fails to adequately provide satisfactory answers posed by the examination panel.	The candidate submits a complete DTHN containing creative evidence and provides thoughtful and motivated responses to the answers posed by the examination panel.	The candidate submits a complete DTHN containing creative and unique evidence and provides thoughtful, insightful and motivated responses to the answers posed by the examination panel.

ANNEXURE N:

FILM MAKING		ASSESSMENT TOOL			RUBRIC
LEVEL	1	2	3	4	5
DESCRIP-TOR	1–34%	35–49%	50–69%	70–79%	80–100%
The role of the director/ film-maker *(D/FM)	The candidate fails to understand that the role of the director/ film-maker is to be responsible for the overall aural and visual world of the film. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *D/FM is to be responsible for the overall aural and visual world of the film. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *D/FM is to be responsible for the overall aural and visual world of the film. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *D/FM to be responsible for the overall aural and visual world of the film. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *D/FM to be responsible for the overall aural and visual world of the film, e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script analysis: Given circum-stances	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned film.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned film.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances.	The candidate provides a complete list of given circumstances and describes all of the flexible circumstances with insight and creativity.
Script analysis: Character objectives & obstacles	The candidate fails to submit character objectives, thus demonstrating a lack of understanding of the assigned film.	The candidate provides incomplete character objectives and obstacles demonstrating a limited understanding of the assigned film.	The candidate provides appropriate character objectives and obstacles demonstrating an understanding of the assigned film.	The candidate provides insightful character objectives and obstacles demonstrating a mastery of the assigned film.	The candidate provides insightful and creative character objectives and obstacles demonstrating a mastering and creative understanding of the assigned film.
Script analysis: Character relationships	The candidate fails to submit a script analysis and description of character relationships thus demonstrating a lack of understanding of the assigned film.	The candidate submits a limited script analysis and description of the character relationships which demonstrates a limited understanding of the assigned film.	The candidate submits an adequate script analysis and description of the character relationships which demonstrates an adequate understanding of the assigned film.	The candidate submits an insightful script analysis and description of the character relationships which demonstrates a mastery of the assigned film.	The candidate submits an insightful and creative script analysis and description of the character relationships which demonstrates a complete and creative mastery of the assigned film.
Script analysis: Theme analysis	The candidate fails to submit an analysis of the themes in the film.	The candidate submits a limited analysis of the themes in the film.	The candidate submits an adequate analysis of the themes in the film.	The candidate submits an insightful analysis of the themes in the film.	The candidate submits an exceptionally creative and insightful analysis of the themes in the film.
Script analysis: Director's/ film-maker's vision	The candidate fails to create a director's vision in terms of the aural and visual world of the film.	The candidate creates a limited director's vision in terms of the aural and visual world of the film.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the film.	The candidate creates a unique director's vision in terms of the aural and visual world of the film.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the film.

FILM MAKING	ASSESSMENT TOOL				RUBRIC
LEVEL	1	2	3	4	5
DESCRIP-TOR	1–34%	35–49%	50–69%	70–79%	80–100%
Script Analysis: Director/ Film-maker's designs	The candidate fails to translate the vision for the film into the concrete aspects required for a film in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the film into the concrete aspects required for a film in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the film into the concrete aspects required for a film in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the film into the concrete aspects required for a film in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre	The candidate, creatively, uniquely and with insight, translates the vision for the film into the concrete aspects required for a film in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Editing	The candidate fails to provide details of the editing process/ programme used.	The candidate is able to provide superficial details of the editing process/programme used.	The candidate demonstrates an adequate knowledge of the editing process/ programme used.	The candidate demonstrates very good knowledge of the editing process/programme used.	The candidate demonstrates excellent, in depth knowledge of the editing process/programme used.
Continuity	The candidate has no understanding of continuity – no evidence in film.	The candidate has basic understanding of continuity – very little evidence in film.	The candidate has adequate understanding of continuity – some evidence in film	The candidate has a very good understanding of continuity – satisfactory evidence in film	The candidate has an excellent understanding of continuity – knowledge justified in film.
Cinema-tography: Camera work	The candidate has no understanding of cinematography/ camera work – no evidence of camera angles/scenic work to support narrative and mood.	The candidate has basic understanding of cinematography/ camera work – very little evidence of camera angles/scenic work to support narrative and mood.	The candidate has adequate under-standing of cinematography/ camera work – some evidence of camera angles/scenic work to support narrative and mood.	The candidate has a very good understanding of cinematography/camera work – numerous examples of camera angles/scenic work supporting the narrative and mood.	The candidate has an excellent understanding of cinematography/ camera work – comprehensive use of camera angles/scenic work to support the narrative and mood.
Filming/ Shooting schedule	The candidate provides no filming/shooting schedule.	The candidate provides a rough filming/ shooting schedule with no detail.	The candidate provides a rough filming/ shooting schedule with some detail.	The candidate provides a filming/shooting schedule with comprehensive detail.	The candidate provides a clear and detailed filming/shooting schedule with insight and evidence of excellent preparation.
Film – product	The candidate fails to present a final film/product.	The candidate presents a film/product that has no narrative/vision and is very basic in its execution.	The candidate presents a film/product that is engaging at times but lacking in technical skills and adequate in terms of narrative/ vision.	The candidate presents a film/product that is engaging with very good technical skills and very clear in terms of narrative/vision.	The candidate presents a film/product that has the 'wow' factor – could be seen again – with excellent technical skills that comprehensively support the narrative/ vision of the film.
Interview	The candidate fails to arrive for the interview, or fails to submit a director/film-maker notebook (DFMN) or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, but submits an incomplete or limited DFMN or fails to provide satisfactory answers posed by the examination panel.	The candidate submits a complete but adequate DFMN or fails to adequately provide satisfactory answers posed by the examination panel.	The candidate submits a complete DFMN containing creative evidence and provides thoughtful and motivated responses to the answers posed by the examination panel.	The candidate submits a complete DFMN containing creative and unique evidence and provides thoughtful, insightful and motivated responses to the answers posed by the examination panel.

ANNEXURE O:

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

STAGE MANAGEMENT	ASSESSMENT TOOL				RUBRIC
LEVEL	1	2	3	4	5
CRITERIA	1–34%	35–49%	50–69%	70–79%	80–100%
Scene changes	The candidate fails to provide evidence of indicated scene changes in the stage manager prompt book.	The candidate provides evidence, in the stage manager prompt book, of some scene changes with some actions that should be taken.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed.	The candidate provides evidence, in the stage manager prompt book, of all scene changes with notes of actions that should be executed and crew/actors involved.	The candidate provides evidence, in the stage manager prompt book, of all scene changes indicated with notes of actions that should be executed with appropriate call indications, timing and crew/actors involved.
Calls	The candidate fails to provide evidence, in the stage manager prompt book, of calls.	The candidate provides evidence, in the stage manager prompt book, of some calls with some impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls with impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls, time indications as well as impulses.	The candidate provides evidence, in the stage manager prompt book, of all calls noted with time indications as well as impulses and, where needed, anticipation markings with clear indications of time.
Opening and closing procedures	The candidate fails to indicate, in the stage manager prompt book, the list of opening and closing procedures.	The candidate provides, in the stage manager prompt book, only brief opening and closing procedures.	The candidate provides, in the stage manager prompt book, a protocol for opening and closing procedures.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures including calls and the impulses required.	The candidate provides, in the stage manager prompt book, appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required. Relevant crew/actors are listed with calls.
Map of layout of props table	The candidate fails to do a layout of props.	The candidate provides a map of evidence of a layout of some props.	The candidate provides a map indicating the layout of props on a prop table.	The candidate provides a marked map indicating the layout of all props on a prop table.	The candidate provides a clearly marked map indicating a thoughtful layout of all props used on a prop table. Differentiating order of props according to scenes and/or other appropriate criteria.
Floor plan of stage setup	The candidate fails to submit a stage map, or a form thereof, indicating some aspects of props, furniture and décor.	The candidate submits a basic stage map indicating props, furniture and décor.	The candidate submits a functional stage map indicating all props, furniture and décor.	The candidate submits a clearly labelled stage map indicating all props, furniture and décor with some degree of detail.	The candidate submits a clearly labelled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail.
Stage manager prompt script	The candidate fails to submit a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with some evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects but not always clear or correct.	The candidate submitted a stage manager script with evidence of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.	The candidate submitted a stage manager script with evidence of exceptional and clear detail of technical aspects such as a floor plan, position of set and set pieces, doors, windows, blocking, entrances and exits, sound cues, light cues and special effects.
Interview	The candidate fails to arrive for the interview or to submit a stage manager prompt script or fails to provide satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits an incomplete stage manager prompt script and provides brief and unsatisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory and well-motivated answers posed by the examination panel.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers posed by the examination panel.

ANNEXURE P:

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

ANNEXURE Q:

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

ANNEXURE R:

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

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

SCHOOL	
QUALITY ASSURANCE AND STANDARD SETTING	MODERATION OF PATS. TEACHER PLANNING AND LEARNER EVIDENCE
FOCUS	PRACTICAL ASSESSMENT TASKS 1, 2 AND 3
SUBJECT	DRAMATIC ARTS
GRADE	
TEACHER NAME AND SURNAME	
YEAR	2016
DATE	

NOTES TO THE MODERATOR: There is a relationship between the **CAPS Topics,** the **Lesson Plans** and the **Assessment Brief**. Ensure there is a Lesson Plan for each CAPS Topic filed in the **TEACHER PLANNING AND ADMINISTRATION FILE**. **The design of the Lesson Plan will be determined by the respective provinces.** Moderate each Lesson Plan to ensure the teaching of content was based on the CAPS Topics. Moderate the Assessment Briefs for each of the three PATs, to ensure the content being taught in the above Lesson Plans is covered by the relevant Assessment Brief. **Ensure the rubric criteria are integrated in the Lesson Plans.**

Please tick with a P or X in the blocks below	MODERATOR'S COMMENTS ON THE CONTENT AND STANDARD
TASK 1: PRACTICAL ASSESSMENT TASK **WRITTEN SECTION. Assignment or Research or Essay (Circle the relevant one)** ☐ **Lesson Plans** ☐ Are the Lesson Plans based on the CAPS Topics? ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this task? ☐ Do the Lesson Plans contain detailed instructions and activities for teaching? ☐ **Assessment Brief** ☐ Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief? ☐ Does the Assessment Brief contain detailed instructions to the learner? ☐ **Rubric** ☐ Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this brief?	
TASK 1: PRACTICAL ASSESSMENT TASK **PERFORMANCE SECTION. Poem or Extract or Prose, etc. (Circle the relevant one)** **Lesson Plans** ☐ Are the Lesson Plans based on the CAPS Topics? ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? ☐ Do the Lesson Plans contain detailed instructions and activities for teaching? ☐ **Assessment Brief** ☐ Are the Lesson Plans / Topics being assessed by this PAT indicated on the brief? ☐ Does the Assessment Brief contain detailed instructions to the learner? ☐ **Rubric** ☐ Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 3: PRACTICAL ASSESSMENT TASK **WRITTEN SECTION. Journal or Research or Essay (Circle the relevant one)** ☐ **Lesson Plans** ☐ Are the Lesson Plans based on the CAPS Topics? ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? ☐ Do the Lesson Plans contain detailed instructions and activities for teaching? ☐ **Assessment Brief** ☐ Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? ☐ Does the Assessment Brief contain detailed instructions to the learner? ☐ **Rubric** ☐ Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	
TASK 3: PRACTICAL ASSESSMENT TASK **PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one)** ☐ **Lesson Plans** ☐ Are the Lesson Plans based on the CAPS Topics? ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task? ☐ Do the Lesson Plans contain detailed instructions and activities for teaching? ☐ **Assessment Brief** ☐ Are the Lesson Plans /Topics being assessed by this PAT indicated on the brief? ☐ Does the Assessment Brief contain detailed Instructions to the learner? ☐ **Rubric** ☐ Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	

TASK 5: PRACTICAL ASSESSMENT TASK
WRITTEN SECTION. Journal or Research or Essay. (Circle the relevant one)
☐ **Lesson Plans**
  ☐ Are the Lesson Plans based on the CAPS Topics?
  ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task?
  ☐ Do the Lesson Plans contain detailed instructions and activities for teaching?
☐ **Assessment Brief**
  ☐ Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief?
  ☐ Does the Assessment Brief contain detailed instructions to the learner?
☐ **Rubric**
  ☐ Is the relevant Rubric attached to the PAT Brief and the Lesson Plans for this Brief?	

TASK 5: PRACTICAL ASSESSMENT TASK
PERFORMANCE SECTION. Poem or Extract or Prose etc. (Circle the relevant one)
☐ **Lesson Plans**
  ☐ Are the Lesson Plans based on the CAPS Topics?
  ☐ Is there a Lesson Plan for each of the CAPS Topics being assessed by this Task?
  ☐ Do the Lesson Plans contain detailed instructions and activities for teaching?
☐ **Assessment Brief**
  ☐ Are the Lesson Plans/Topics being assessed by this PAT indicated on the brief?
  ☐ Does the Assessment Brief contain detailed instructions to the learner?
☐ **Rubric**
  ☐ Is the relevant rubric attached to the PAT Brief and the Lesson Plans for this Brief?	

MODERATION TOOL: DESIGN ELEMENTS

Each provincial education department may design their own individual MODERATION TOOL to moderate the three PATs.

However ensure that the following headings/aspects have headings/columns/space for moderation and comments on the design of Moderation Tool.

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