basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2024

These guidelines consist of 34 pages.
These guidelines must be printed in full colour.

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TABLE OF CONTENTS

			Page
1.	**INTRODUCTION**		3
2.	**GUIDELINES**		3
	2.1	General	3
	2.2	Aims	4
	2.3	Practical assessment tasks in the Annual Programme of Assessment	4
	2.4	Sections of the PATs	5
	2.5	How to administer the PATs	8
	2.6	How to mark/assess the PATs	9
	2.7	Moderation of the PATs	10
	2.8	Absence or non-submission of the PATs	12
	2.9	Requirements for the presentation of the PATs	12
	2.10	Time frames	12
	2.11	Declaration of Authenticity	13
3.	**RESOURCES**		14
	3.1	Human resources	14
	3.2	LTSM: Equipment and facilities	15
	3.3	LTSM: References	15
4.	**ARTICULATION WITH GET**		16
5.	**TIMETABLE**		16
6.	**ANNEXURES**		16

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1. INTRODUCTION

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

AGRICULTURE:	Agricultural Management Practices, Agricultural Technology
ARTS:	Dance Studies, Design, Dramatic Arts, Music, Visual Arts
SCIENCES:	Computer Applications Technology, Information Technology
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 who are enrolled for subjects that have a practical component and counts 25% 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 regularly during the school year. It is therefore important that schools ensure all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject.

2. GUIDELINES

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

Previously, three individual PAT items were required, but since 2023 learners have been required to complete one group PAT.

All the information in these guidelines is based on the following official documents/processes:

- CAPS
- CAPS, Abridged
- Quality assurance of school-based assessment
- Moderation: brief explanation
- NPA
- NPPPR

2.1 General

The Annual Programme of Assessment for the subject Dramatic Arts stipulates that THREE PATs should be completed. This means ONE PAT per term for Terms 1, 2 and 3. This is policy and teachers may not reduce the number of PATs. Ensure that you, as the teacher, have a clear understanding of all the four CAPS broad topics and their related topics when you prepare, set, implement and mark the PATs. All three PATs contain two sections: a Written Section and a Performance Section.

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2.2 Aims

Both the Written Section and the Performance Section aim to:

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

2.3 Practical assessment tasks in the Annual Programme of Assessment

ANNUAL PROGRAMME OF ASSESSMENT: GRADES 10 AND 11			
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
Task 1: **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**Task 3:** **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**Task 6:** **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**Task 8:** **Grades 10 and 11** **End-of-year examination** • Written examination (150)
Task 2 Control test (50)	**Task 4:** Mid-year written control test/ examination (100)	**Task 7:** Control test (50)	**Task 9:** **Grades 10 and 11** **End-of-year examination** • Performance examination (150)
	Task 5: Mid-year performance control test/ examination (100)		

ANNUAL PROGRAMME OF ASSESSMENT: GRADE 12			
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
Task 1: **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**Task 2** **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**Task 5:** **Practical Assessment Task** • **Written Section (25)** • **Performance Section (25)**	**NSC Final National External Examination** Paper 1: Written examination (150)
Task 2 Control test (50)	**Task 3:** Mid-year written examination (100)	**Task 6:** Trial examinations Written examinations (150)	
	Task 4: Mid-year performance examination (100)	**Task 7:** Trial examinations Performance examinations (150)	
		NSC final national external examinations Paper 2: Performance examinations (150)	

2.4 Sections of the PATs

SECTION 1: WRITTEN JOURNAL, ESSAY AND RESEARCH

The Written Section consists of a journal, an essay and research respectively. The learners are required to demonstrate cognitive and conceptual understanding of the concepts of the CAPS broad topics and topics, on which the Written Section is based, as well as planning, reflection and record-keeping skills. The journal, essay and research may be done in any of the three terms. The planning order is decided by each teacher for their learners' needs and contexts.

- The following information is standardised for each year's PATs. This is to ensure standardisation in the nine provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.
- Teachers must aim for creative and unique presentations; it is not the purpose of these guidelines to teach or prescribe creativity in the Written Sections. This document merely contains guidelines to standardise the structure, format, etc. of the PATs.
- Creativity is the responsibility of each teacher and occurs in the lesson plan, the teaching methodology, assessment practices and classrooms.
- The pointers below must be followed for presentation modes of a journal, essay and research for the PAT Written Section.

JOURNAL	ESSAY	RESEARCH
This PAT section may be in the form of a journal, collage, etc. Also explore innovative ways of keeping a journal, e.g. an electronic journal, a blog. Facilitate the following processes with the learners when they write their journal: 1. Collect 2. Analyse 3. Interpret 4. Reflect 5. Present The journal must contain information on the learner's personal practical skills development journey. Learners must be able to record the written and practical teaching in the class, comment on their learning and demonstrate reflection and reflexivity. **NOTE:** Instruct learners to use subject terminology.	You as the teacher must provide theoretical support material to the learners (textbook, classroom notes) to write their essays. This PAT section is to practise the essay-writing skills in preparation for the essays in the written examination. Ensure that essays follow the basic format of an essay: 1. Introduction 2. Body of knowledge 3. Conclusion	Ensure that the learners collect additional outside source material to do independent research to enrich their understanding of classroom teaching and learning. Teachers facilitate the research brief and instructions for the research with the learners. Make them look at as many different sources as possible. The internet is only one option and is not always reliable. At all times, ensure that the learners are ethical in their research. Research requires: 1. The use of a variety of sources 2. Comparing 3. Contrasting 4. Highlighting 5. Finding 6. Presenting

- Use the *Guidelines for Standardisation for a Journal, Essay and Research*, referenced in the annexure section of the CAPS, Abridged, Chapter 4, to ensure that the correct format, length, content, etc. is applied in the nine provinces for the journal, essay and research.

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SECTION 2: PERFORMANCES

- 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 throughout the year. The purpose of the Performance Section/dramatic items of the PATs is not only to teach learners to perform a poem/extract, etc., but also to eventually provide material for the:
  1. Theme Programme or
  2. Audition Programme or
  3. Technical Theatre Programme
- The CAPS stipulate that each learner must prepare and perform three dramatic items in Grades 10, 11 and 12 respectively.
- This will provide the learners with a repertoire/collection of nine dramatic items at the end of Grade 12.
- The information is standardised for each year's performance PATs. This is to ensure standardisation in the nine provinces as well as benchmarking the outcomes and criteria for a Grade 12 level.
- Teachers must aim for creative and unique performances.
- It is not the purpose of these guidelines to teach or prescribe creativity. This document merely contains guidelines to standardise the structure, format, etc. of the PATs.
- As for the Written Sections, the creativity in the Performance Sections is the responsibility of each teacher and occurs in the lesson plan, the teaching methodology, assessment practices and classrooms.
- The pointers below must be followed for the PAT Performance Sections.
- Learners should demonstrate applied competence in the form of dramatic items, such as a poem, monologue, prose, scene/extract from a published play, physical theatre, film, design, directing, stage management, etc.
- As prescribed by the CAPS for the end-of-year examination, the dramatic items must be contrasting and varied in the dramatic form (item), style, genre and dramatic movement.
- The CAPS stipulate that the selection of dramatic items for the PATs or the examinations could be a monologue, poem, extract/scene, prose, dramatised prose, storytelling, choral verse, indigenous drama, satirical revue, physical theatre, movement or mime. These are examples only. You may use other dramatic item examples, but it is essential that all alternative dramatic items adhere to the CAPS criteria and the subject Dramatic Arts.
- **A song or dance may NOT be selected as a complete dramatic item. These items are assessed in Dance Studies and Music.** Songs and dances, short and relevant to the theme of the Theme/Audition Programme, may be used as the **prescribed links** between the three selected dramatic items.
- **Genres/Dramatic movements of dramatic items:**
  Sometimes some teachers might want to select only contemporary dramatic items for all three PATs. By implication, this means that most of the PATs dramatic items will most likely be Realism in the Theatre or Postmodernism. The outcome of this is that learners are not given the opportunity to demonstrate applied competence in a variety of styles/genres/movements. The lack of variety in their dramatic items might disadvantage them when they are marked/assessed. There are several reasons why a variety of genres/styles might not be taught, learnt and assessed:
  - Some teachers do not sufficiently teach Grade 10 and 11 styles and genres.
  - Some teachers might prefer only contemporary dramatic items.
  - Some teachers might not be skilled in the genres/styles of Grades 10 and 11.

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- The CAPS policy states that the prescribed number of three genres/styles/ movements for Grades 10, 11 and 12 must be covered. This will result in learners having a repertoire of nine varied dramatic items to choose from for their final Theme/Audition Programme.
- The provincial subject advisors/coordinators, etc. must monitor curriculum compliance in this respect.
  Some of the CAPS genres/styles/movements are, for example:
  - Grade 10:
    - African Drama Forms
    - Commedia dell'arte
    - Greek Theatre
  - Grade 11:
    - South African Theatre
    - Realism in the Theatre
    - Elizabethan Theatre
    - Indian Theatre
  - Grade 12:
    - Epic Theatre
    - Poor Theatre
    - Theatre of the Absurd
    - Postmodern Theatre
- Although this DBE document are PAT guidelines, it is important to know that the final aim of the three PATs is to create a:
  1. Theme Programme or
  2. Audition Programme or
  3. Technical Programme
- Herewith, a short description of the format of these three examination programmes. Consult the CAPS document for guidance on the whole process and the procedures towards these programmes.

1. Theme Programme:

- **This examination option consists of a group of learners 'on-stage' and 'in performance' for the duration of the entire programme.**
- When an individual learner presents a monologue or poem, the other learners in the group who do not perform at that moment, must remain on stage, e.g. in character, in a neutral body position and focused, in a tableau or any other dramatic device which underpins the theme and maintains a continuous performance for themselves and the whole programme.
- The teachers and learners must demonstrate creativity through the application of voice, body, imagination, characterisation, visualisation, movement, blocking, composition and staging of the dramatic item.
- In a group programme, each individual candidate must present at least one individual dramatic item and participate in at least one group item as per the CAPS.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

2. Audition Programme:

- **This examination option consists of one learner 'on-stage' and 'in performance' for the duration of the entire programme.**
- Another learner or other learners will join this learner on stage for the scene item.
- The joining must not interrupt the continuous performance of the three dramatic items.

- **NOTE:** The Audition Programme is not in the form of an Eisteddfod in which a learner performs one dramatic item and leaves the stage to come on later to perform another item.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

Theme and Audition Programmes:

- To ensure standardisation and equal weighting in the levels of complexity between a Theme and an Audition Programme, both programmes must be performed as a continuous performance.
- For both the Theme and Audition Programmes, relevant links must be created between each dramatic item.
- There are no breaks between the three dramatic items.
- The candidate(s) may not leave the stage/performance area after an item is performed.
- Learners must demonstrate that they can focus and perform for an uninterrupted minimum of 5 minutes per candidate.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

3. Technical Theatre Programme:

- The three PATs and the examinations in Grades 10, 11 and 12 may consist of Stage Management, Directing, Film Stage Management, Film Making, Design (scenery/properties/lighting/sound/costume/make-up) or Theatre Making.
- To ensure standardisation in the nine provinces as well as the three examination options/programmes, the source material must be a published dramatic item.
- Teachers who do not have a qualification in the Technical Theatre Programme options must not attempt this option. Only teachers who are qualified to teach Stage Management, Film, etc. may select this third examination option/programme.
- See the CAPS for a detailed explanation of the process, product and logistical requirements.

2.5 How to administer the PATs

Teachers must:

- Ensure that all resources required to complete the PATs are available. See the *DBE Catalogue for Learning and Teaching Support Materials (LTSM)*.
- Ensure that the timetable schedules enough time for learners to complete the PATs (contact time during and/or after school)
- Ensure you TEACH every CAPS topic's concept/skill and knowledge component thoroughly. Facilitate a deep LEARNING process for each learner before the actual assessment of the PAT is administered. Deep learning refers to the integration of all six levels of Bloom's/five levels of Dave's Taxonomy. In addition, the four Thinking Processes of Bloom's must be applied.
- Be rigorous in lesson plan design and teaching. This includes the design of detailed instructions, activities and exercises. This promotes scaffolding of thinking, planning for thinking, assessing thinking about content, recognising the level of thinking which learners demonstrate.
- Be relevant in lesson plan design and teaching. A relevant task is when learners recognise the connection between classroom knowledge and situations outside the classroom.

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- Monitor that PATs are on schedule during the teaching and learning process
- Conduct informal continuous assessment – assessment for learning
- Complete formal assessment as per the Annual Programme of Assessment; use the rubrics provided in the CAPS document
- Complete the subject record sheets provided by the province
- Follow school policy regarding the submission of marks
- File/Safe keep/Upload the lesson plans, the assessment tasks' briefs and instructions as well as the assessment tools (rubrics, marking guidelines, checklists) for the PATS, based on the CAPS topics, in the file/Google Docs, etc. called:
  TEACHER FILE: LESSON PLANNING AND ASSESSMENT TASKS
  This file must be available for cluster/provincial/DBE/Umalusi moderation.
- Record, on an ordinary cellphone, the Performance Sections of learners' PATs and download onto a DVD/flash drive/external hard drive/Google folder/Google or Microsoft Cloud. This saved evidence must be available for cluster/provincial/DBE/Umalusi moderation.
- File the learners' completed assessment evidence of both the Performance Section (DVDs) and the Written Section of the PATs in the file called:
  LEARNER FILE: ASSESSMENT EVIDENCE
  This file/Google Docs, etc. must be available for cluster/provincial moderation.
- All learners' Written Section evidence and Performance Section evidence should be available at all times and remain the property of the Department of Basic Education (DBE) until the final results are released. The written learner assessment evidence must be kept in a file. Each learner's three PAT performances must be recorded on DVD. Recording with a cellphone is sufficient. Both the written and performance evidence must be locked up in your classroom/school safe. This is the responsibility of the school.

2.6 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 *Guidelines for Standardisation of the Written Sections* was followed
- Uses the relevant rubrics for the:
  - Written Section: rubrics for the journal, essay and research
  - Performance Section: individual rubrics for a poem, monologue, prose, movement and extract as well as the rubrics for the design, directing, film and stage management
- Measures the learners' evidence and performance against the criteria and level descriptors of the rubrics
- Adhere to the following principles of:
  - **Fairness:**
    An assessment should allow for all learners to do equally well and for all to have an equal opportunity to demonstrate the skills and knowledge being assessed. Fairness is jeopardised if bias exists in the task or in the marker. For a task to be fair, its content, context and performance expectations should reflect knowledge, skills and experiences that are equally familiar and appropriate to all learners. This should include access to research and resources. Under-resourced schools' learners should not be disadvantaged because some teachers use lighting and set, and markers perceive this as more creative. The benchmark of creativity is the use of the learner's body and voice, the use of basic space, imagination and the text (written/visual or audio).

- **Reliability:**
  An assessment is considered reliable when the same results occur regardless of when or where the assessment occurs or who does the marking. The CAPS topics and the rubrics provide standardisation and reliability.
- **Validity:**
  An indication of how well an assessment measures what it is supposed to measure. A valid task should:
  - Be based on the CAPS topics
  - Be marked with the use of the relevant rubrics
  - Reflect actual knowledge or performance, not test-taking skills and memorised facts
  - Engage and motivate learners to perform to the best of their ability
  - Be consistent with current educational theory and practice

2.7 Moderation of the PATs

- It is the responsibility of each province and subject advisor, not these guidelines, to ensure that all teachers understand the processes, principles and protocols of moderation. See the DBE Quality Assurance of SBA (PAT included) guidelines.
- It is important to be clear that the purpose of moderation is to focus on whether the CAPS topics content (skills, knowledge and content) have been TAUGHT, LEARNT and ASSESSED.
- Moderation is a shared understanding of several steps, principles and processes. Familiarise yourself with the meaning, purpose and scope of the following steps/principles and processes:
  Step 1: Verification
  This is a quick and short first step in the moderation process. A checklist is used to tick off which items of evidence, as required by policy, have been submitted for moderation.
  Step 2: Moderation
  A template that lends itself to analyse the spread and scaffolding of Bloom's Taxonomy's six cognitive levels and four thinking processes and Dave's Taxonomy's five psycho-motor levels of achievement, as applied to the CAPS topics, must be used. Officials must ensure moderation includes the following:
  1. **Lesson plans:**
     Are the lesson plan activities based on the content of the CAPS topics?
  2. **Assessment task plans:**
     Are the assessment task activities/briefs/instructions based on the CAPS topics and the respective lesson plan?
  3. **Learner assessment evidence:**
     Is the learner's assessment evidence based on the CAPS and the respective lesson plan and the respective assessment task?

  NOTE: Above documents/items/evidence is not bureaucratic administrative overload. It is a global benchmark which signals whether a teacher prepares for a lesson, teaches a lesson, prepares for an assessment and administers an assessment. The learner assessment evidence is just that – evidence that the learner did the assessment.

- **Standard setting**
  Internal standardisation provides a system for checking the quality of assessment to make sure that it is:
  - Valid – relevant to the standards for which competence/attainment is claimed
  - Authentic – produced by the learners
  - Current – sufficiently recent for assessors to be confident that the learner still has the same level of skills or knowledge
  - Reliable – genuinely representative of the learner's knowledge and skills
  - Sufficient – meets all the requirements of the standards in full

  This is the process in which it is determined if the minimum performance/ achievement levels, required for each grade/topic, have been accomplished. The achievement levels are determined by:
  - The CAPS topic's skills, knowledge, content and concepts
  - Bloom's Taxonomy's six cognitive levels
  - Bloom's Taxonomy's four thinking processes
  - Dave's Taxonomy of five levels of psycho-motor complexity
  - The subject's three levels of difficulty for the content, skills and knowledge

  Evidence of this will be found in the instructions, activities, exercises, briefs, etc. of the lesson plans, assessment task plans and learner assessment evidence which officials must moderate. It must be clear what learners should know and be able to do when they have reached each level/topic.

- **Quality assurance**
  - Provincial officials must ensure the processes of moderation are followed and available as evidence.
  - Teacher training: All Dramatic Arts teachers must have official higher education training to offer the subject: a minimum 3-year degree in Drama, PGCE as well as CAPS training.

- **Standardisation**
  Standardisation is a process used all over the world to mitigate the effect of factors other than the learners' knowledge and aptitude on the learners' performance. Officials must use the moderation evidence to assist teachers to understand, interpret and implement the CAPS topics skills, knowledge, content and concepts.

- **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 judgements (setting and marking of PATs) to improve teaching
  - Raises standards and expectations and levels of consistency
  - Ensures that learning is at the appropriate level and that learners develop skills for learning, life and work
  - Should be conducted **internally at the school level**, by a peer teacher/ HOD/principal before the cluster/provincial moderation. See the annexure which contains the internal moderation tool. The completed tool must be presented for cluster/provincial/national moderation.
  - Should involve teachers in the moderation process to ensure professional development
  - Should be conducted **externally at district and provincial level**

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2.8 Absence or non-submission of the PATs

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

2.9 Requirements for the presentation of the PATs

See the list of minimum resources, facilities, equipment, LTSM, timetabling, etc. which should be in place before the PATs are taught, implemented and assessed. These resources should be available to the teacher and the learners to complete the three PATs.

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

NOTE: South Africa is a country with extremes in terms of socio-economic contexts. Many people are poor. To eliminate this disparity and give every learner an equal opportunity to reach, apply and demonstrate their full potential, be mindful that the preparation/performance and presentation of the PATs are not reliant on the use of costumes, makeup, sets, lighting, special effects, sound, etc. These technical elements are not prescribed in the CAPS nor the rubrics. The marking of PATs should therefore not measure these aspects. The only exception is the Technical Theatre Programme. Be mindful that this option may only be offered if the teacher has a qualification in Stage Management, Lighting Design, etc. It is not for instance the operation of lighting for the school concert.

2.10 Time frames

Teachers:
Teach, administer, assess, record and report on one PAT per Term 1, 2 and 3.
Communicate in writing the exact dates for handing in written tasks or performing the dramatic items.

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

Integrate the theory aspect of the PAT with the practical aspect. Learners should engage in planning, preparation, research, skills building and reflection before handing in the essay, research task or assignment.

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

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2.11 Declaration of Authenticity

With technology being easily accessible with content that could be plagiarised and used for the PATs, it is essential, as per policy, for each learner to submit a Declaration of Authenticity. This must be filed in the Teacher File. In the case of an assessment irregularity, this declaration must be handed to the district circuit manager for the due investigation.

<table>
<tr><th colspan="2">DRAMATIC ARTS PAT 2024</th></tr>
<tr><td colspan="2">This declaration must be completed and signed by the learner and countersigned by the teacher and MUST cover all evidence submitted.</td></tr>
<tr><td>Learner name and surname:</td><td>Date:</td></tr>
<tr><td colspan="2">I declare that the attached PRACTICAL ASSESSMENT TASKS are all my own work and do not include any work completed by anyone other than myself. I have completed these tasks in accordance with instructions and within the stipulated time limits.</td></tr>
<tr><td>Learner signature:</td><td>Date:</td></tr>
<tr><td colspan="2">Teacher confirmation</td></tr>
<tr><td colspan="2">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.</td></tr>
<tr><td>Teacher signature:</td><td>Date:</td></tr>
<tr><td>Principal signature:</td><td>Date:</td></tr>
</table>

3. RESOURCES

The subject Dramatic Arts, like other subjects, requires specific resources for effective teaching, learning, presentations and performances to be achieved. Officials from the DBE 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 that every subject's needs are met.) The subject advisor and circuit manager for the school must monitor that schools have a budget to provide the relevant LTSM.

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:

3.1 Human resources

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

- Bachelor of Arts (Drama major)
- Bachelor of Education (Drama major)
- Licentiate in Drama Teaching, Trinity College
- Diploma from LAMDA
- Any other officially SAQA accredited, 360-credit qualification in Drama
- In addition to all of the above, a one-year post-graduate certificate in education (PGCE)

Note that 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 Studies teacher

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

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3.2 LTSM: Equipment and facilities

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

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

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

3.3 LTSM: References

- 1 x DBE-screened textbook per learner
- 1 x DBE-screened textbook per Dramatic Arts teacher
- 3 x play texts, 1 for each of the selected genres, 3 x per learner
- Photocopies of any of the above are illegal and can subject the school to lawsuits by publishers, textbook writers and playwrights.
- 1 x workbook per learner
- 1 x file/box for the teacher to safe keep learner assessment evidence for moderation
- 1 x black T-shirt/comfortable top and black long pants and 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 recording/YouTube clip of a professionally staged performance of a play text in each of the genres and dramatic movements. Learners should not view adapted play texts for film. The suggested play texts for Grades 10 and 11 and prescribed play texts for Grade 12 must be read and viewed in its original format. The learners must demonstrate understanding and applied competence in the following CAPS genres/styles and movements:
  - Commedia dell'arte, e.g. *Scapino* by Molière
  - African drama forms, African myths or storytelling, e.g. *Have you seen Zandile (*as storytelling; not a play text)
  - Greek Theatre, e.g. *Antigone* by Sophocles
  - South African Theatre, e.g. any works/workshop play
  - Elizabethan Theatre, e.g. *Romeo and Juliet* by William Shakespeare
  - Realism in the Theatre, e.g. *Hedda Gabler* by Hendrik Ibsen
  - Epic Theatre, e.g. *Caucasian Chalk Circle* by Bertolt Brecht OR
  - Theatre of the Absurd, e.g. *Waiting for Godot* by Samuel Beckett OR
  - Postmodern Theatre, e.g. *Top girls* by Carol Churchill OR
  - South African Theatre, Pre-1994, e.g. *Woza Albert!* by M Ngema, P Mtwa, B Simon
  - South African Theatre, Post-1994, e.g. *Missing* by Reza de Wet

The function of the PAT guidelines is just that: it contains guidelines. As such, examples are provided and the play texts on the previous page are ONLY examples. The PAT guidelines cannot provide every play text ever written in a specific genre/style/movement. Teachers must apply their own knowledge and select a relevant play text most appropriate for the CAPS movement/style or genre. Also, keep in mind each school's and each learner's background and socio-political-economical contexts.

4. ARTICULATION WITH GET

The teacher teaching Drama in Creative Arts should ensure that 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 that only learners who are disciplined, hardworking, interested, committed and have potential are selected for FET Dramatic Arts**. Ensure that the class ratio for Grades 10, 11 and 12 is as per the *Personnel Administrative Measures document (PAM)* ratio 1 **:** 12.

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

5. TIMETABLE

Timetabling for Dramatic Arts requires a minimum of FOUR 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 the completion of the PATs, remediation, enrichment, rehearsals, performances and field trips to view drama performances.

6. ANNEXURES

There are 28 annexures to be found at the end of this PAT:

ANNEXURE 1: PAT 1: Dramatic item 1: Dialogue – example
ANNEXURE 2: PAT 2: Dramatic item 2: Monologue – example
ANNEXURE 3: PAT 3: Dramatic item 3: Poem – example
ANNEXURE 4: Theme Programme or Audition Programme example and criteria for assessment
ANNEXURE 5: Film-making Programme example and criteria for assessment
ANNEXURE 6: Design Programme example and criteria for assessment
ANNEXURE 7: Stage Management Programme example and criteria for assessment
ANNEXURE 8: Internal school and external district moderation tool for the PATs
ANNEXURE 9: Written Assessment PAT: Rubric and Standardisation Checklist for the journal
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 10: Written Assessment PAT: Rubric and Standardisation Checklist for the essay
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 11: Written Assessment PAT: Rubric and Standardisation Checklist for the research
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 12: Performance Assessment PAT: Rubric for the extract/scene
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 13: Performance Assessment PAT: Rubric for the monologue
See the Dramatic Arts CAPS, Abridged, Chapter 4

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ANNEXURE 14: Performance Assessment PAT: Rubric for the movement
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 15: Performance Assessment PAT: Rubric for the poetry
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 16: Performance Assessment PAT: Rubric for the Film-making Programme
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 17: Performance Assessment PAT: Rubric for the Design Programme
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 18: Performance Assessment PAT: Rubric for the Stage Management Programme
See the Dramatic Arts CAPS, Abridged, Chapter 4
ANNEXURE 19: DBE CAPS: Dramatic Arts
ANNEXURE 20: DBE CAPS: Abridged, Chapter 4, Dramatic Arts
ANNEXURE 21: DBE CAPS: Annual Teaching Plans (ATPs)
ANNEXURE 22: DBE: Quality Assurance of School-based Assessment (SBA) (PAT included)
ANNEXURE 23: *Personnel Administrative Measures (PAM)*
ANNEXURE 24: SBA: Example of booklet
ANNEXURE 25: Bloom's Taxonomy
ANNEXURE 26: Dave's Taxonomy
ANNEXURE 27: *National Protocol for Assessment, Grades R–12*
ANNEXURE 28: *National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement, Grades R–12*

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ANNEXURE 1: PAT 1: DRAMATIC ITEM 1: DIALOGUE – EXAMPLE

GENRE: **COMEDY**
STYLE: **COMMEDIA DELL'ARTE**
TITLE: ***THE MISER***
AUTHOR: **MOLIÈRE – SCENE III, HARPAGON, LA FLECHE**

HARPAGON.
Now then, be gone out of my house, you sworn pickpocket.
LA FLECHE.
(aside). I never saw anything more wicked than this cursed old man; and I truly believe that he is possessed with a devil.
HARPAGON.
What are you muttering there between your teeth?
LA FLECHE.
Why do you send me away?
HARPAGON.
You dare to ask me my reasons, you scoundrel?
LA FLECHE.
What have I done to you?
HARPAGON.
You steal from me.
LA FLECHE.
How the deuce could one steal anything from you? Are you a man likely to be robbed when you put every possible thing under lock and key, and mount guard day and night?
HARPAGON.
I will lock up whatever I think fit, and mount guard when and where I please.
LA FLECHE.
You have some money hid in your house?
HARPAGON.
No, scoundrel! I do not say that.
LA FLECHE.
Oh! What does it matter whether you have money, or whether you have not, since it is all the same to us?
HARPAGON.
(raising his hand to give LA FLECHE a blow). Oh! oh! You want to argue, do you? I will give you, and quickly too, some few of these arguments about your ears. Get out of the house, I tell you once more.
LA FLECHE.
Very well; very well. I am going.
HARPAGON.
No, wait; are you carrying anything away with you?
LA FLECHE.
What can I possibly carry away?
HARPAGON.
Come here, and let me see. Show me your hands.
LA FLECHE.
There they are.
HARPAGON.
The others.
LA FLECHE.
The others?
HARPAGON.
Yes.
LA FLECHE.
There they are.
HARPAGON.
(pointing to LA FLECHE's breeches). Have you anything hid in here?
LA FLECHE.
Look for yourself.
HARPAGON.
(feeling the knees of the breeches). These wide knee-breeches are convenient receptacles of stolen goods.

Harpagon
A character who is in love with money and the power it gives him. His downfall is that this makes him unpleasant, sneaky, paranoid and suspicious.

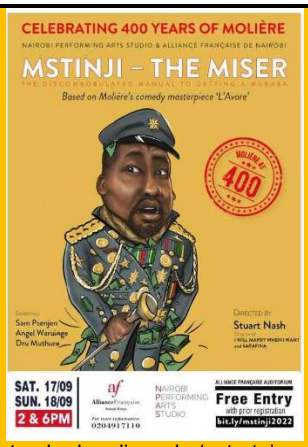
Commedia dell'arte
This style of theatre uses pantomime which is a combination of songs, gags, slapstick comedy, exaggerated mime and dancing. The characters and the characterisation are exaggerated.

Paste the URL into Google to watch the video of the PLAY TEXT:
https://rb.gy/3b4jq

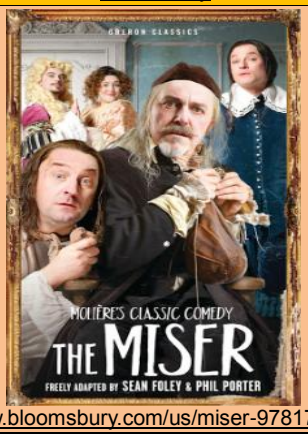
https://www.theatre.roumanoff.com/l-avare?lightbox=dataItem-j0vbejtb1]

https://www.thebeijinger.com/events/2017/jun/molieres-classic-lavare-miser

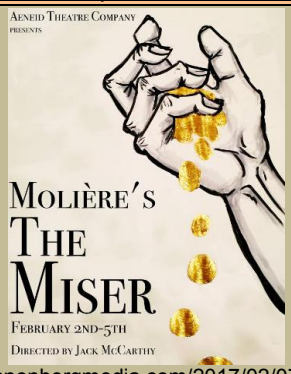
LA FLECHE.
(aside). Ah! how richly such a man deserves what he fears, and what joy it would be to me to steal some of his ...
HARPAGON.
What is it you talk of stealing?
LA FLECHE.
I say that you feel about everywhere to see if I have been stealing anything.
HARPAGON.
And I mean to do so too. (He feels in LA FLECHE's pockets).
LA FLECHE.
Plague take all misers and all miserly ways!
HARPAGON.
Eh? What do you say?
LA FLECHE.
What do I say?
HARPAGON.
Yes. What is it you say about misers and miserly ways.
LA FLECHE.
I say plague take all misers and all miserly ways.
HARPAGON.
Of whom do you speak?
LA FLECHE.
Of misers.
HARPAGON.
And who are they, these misers?
LA FLECHE.
Villains and stingy wretches!
HARPAGON.
But what do you mean by that?
LA FLECHE.
Why do you trouble yourself so much about what I say?
HARPAGON.
I trouble myself because I think it right to do so.
LA FLECHE.
Do you think I am speaking about you?
HARPAGON.
I think what I think; but I insist upon your telling me to whom you speak when you say that.
LA FLECHE.
To whom I speak? I am speaking to the inside of my hat.
HARPAGON.
And I will, perhaps, speak to the outside of your head.
LA FLECHE.
Would you prevent me from cursing misers?
HARPAGON.
No; but I will prevent you from prating and from being insolent. Hold your tongue, will you?
LA FLECHE.
I name nobody.
HARPAGON.
Another word, and I'll thrash you.
LA FLECHE.
He whom the cap fits, let him wear it.
HARPAGON.
Will you be silent?
LA FLECHE.
Yes; much against my will.



https://www.standardmedia.co.ke/entertainment/arts-and-culture/article/2001455963/the-miser-on-stage-on-molieres-400th-anniversary



https://www.bloomsbury.com/us/miser-9781786820280/



https://www.uscannenbergmedia.com/2017/02/07/atc-to-get-funny-with-money-in-molieres-the-miser/

https://www.laemmle.com/film/miser

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

ANNEXURE 2: PAT 2: DRAMATIC ITEM 2: MONOLOGUE – EXAMPLE

GENRE: **ELIZABETHAN THEATRE**
ITEM: **MONOLOGUE**
TITLE: ***KING LEAR***
AUTHOR: **SHAKESPEARE**

[Act 3, Scene 2]

Blow, winds, and crack your cheeks! rage! blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulph'rous and thought-executing fires,
Vaunt-couriers to oak-cleaving thunderbolts,
Singe my white head!
And thou, all-shaking thunder,
Strike flat the thick rotundity o' th' world,
Crack Nature's moulds, all germains spill at once,
That makes ingrateful man!
Rumble thy bellyful! Spit, fire! spout, rain!
Nor rain, wind, thunder, fire are my daughters.
I tax not you, you elements, with unkindness.
I never gave you kingdom, call'd you children,
You owe me no subscription. Then let fall
Your horrible pleasure. Here I stand your slave,
A poor, infirm, weak, and despis'd old man.
But yet I call you servile ministers,
That will with two pernicious daughters join
Your high-engender'd battles 'gainst a head
So old and white as this! O! O! 'tis foul!

King Lear
His vanity and need for adoration and praise results in his ultimate demise. In the beginning, King Lear shows his need for praise, how he chooses to divide his kingdom among his daughters.
An aged leader at the height of his power and influence, loses his grip on position, power, family and sanity when hubris and ego trump love and loyalty.

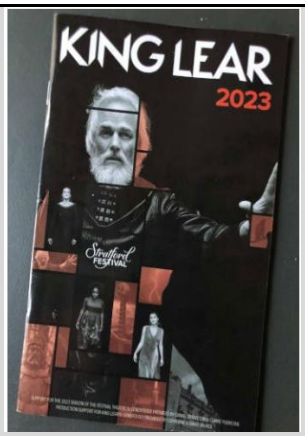
Elizabethan Theatre
Is sometimes called English Renaissance Theatre, refers to that style of performance plays. Elizabethan tragedy dealt with heroic themes, usually centering on a great personality who is destroyed by his own passion and ambition.
There are revenge themes, ghastly melodramatic scenes, inner conflict, hero-villain protagonists and tragic-comedy.

Click on the URL to view the video of the PLAY TEXT:
https://rb.gy/jnxgp

https://www.sytmn.org/s19

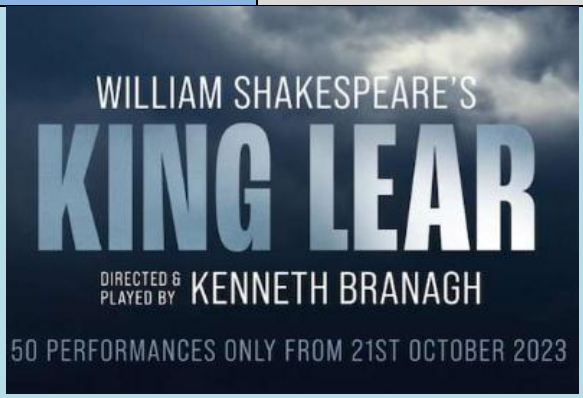
https://www.ticketsource.co.uk/whats-on/surrey/archway-studio-theatre/king-lear/e-yxavzz

https://miracletheatre.co.uk/product/king-lear-poster/



https://ontariostage.com/king-lear-at-stratford/

https://shop.shakespearesglobe.com/products/king-lear-2022-poster



https://www.london-theatreland.co.uk/theatres/wyndhams-theatre/king-lear.php

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

ANNEXURE 3: PAT 3: DRAMATIC ITEM 3: POEM – EXAMPLE

GENRE: **CONTEMPORARY THEATRE WITH A GREEK THEME**
ITEM: **NARRATIVE POEM**
TITLE: **'NARCISSUS'**
AUTHOR: **JOHN W MAY**
NOTE: Learners are encouraged to use this poem to explore the genre of Greek Theatre. This will enrich their skills set for the Performance Section of the PAT.

Afoot he viewed a silver lake
And took himself to take a drink –
Then beauty moved his thirsting soul,
As there he bent above the brink.

No mortal flesh this seemed to he
Who marvelled at its dear design –
Behold, a face beheld him back,
Whose symmetry was pure divine!

Handsome was the heav'nly sight
That rip'ling lay within the clear;
He touched his finger to its cheek
And wavelets had it disappear.

When agitation placidly came
He dared – from love – new love embrace;
But wading through the wat'ry void
Disturbed the beauty of its face.

Again, it came, again he touch'd;
Again, the figure fluctuates.
Lamenting there aside that bank
He cursed himself and all the Fates:

'What awful light is cast below
That tells me what I see is I:
The boy with the shimm'ring gleam,
'Tis me, O wretch'd me – but why?'

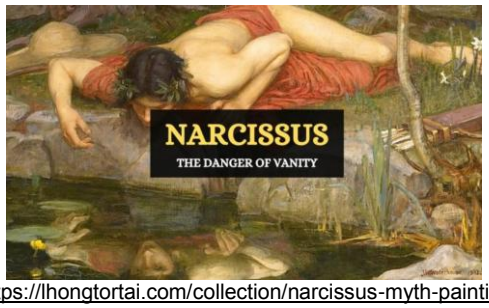
Then Nemesis who linger'd there
With fatal judgement in her vest,
Remorseless cast the final lot
Which grew despairing in his breast.

Bereft of love's requited touch
He pounded moans upon his chest,
And stagg'ring 'mongst the wind'd reeds
They came by Nyx eternal rest.

His deathbed there's a thing of woe,
A cautionary tale some fear:
The Naiads, Dryads – all the Nymphs.
Warns self-love grows a flower there.

As a character in the poem, Narcissus is a super-hot guy who falls in love with his own reflection. His desperate attraction to his image in the pool leads to his death. The end. But by dying, Narcissus becomes a symbol of the dangers of being too self-involved and vain.
Beware the trap of vanity or self-adoration. Basically, don't go around thinking you're all superior to other people. His downfall is his need for ultimate beauty and the power it gives him. Go to: www.shmoop.com

Click on the URL to view the video of the explanation of the origins of the poem:
https://rb.gy/esiin



https://lhongtortai.com/collection/narcissus-myth-painting

https://www.theoi.com/Nymphe/Naiades.html

https://www.theoi.com/Nymphe/Dryades.html

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

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

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ANNEXURE 4: THEME PROGRAMME OR AUDITION PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

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

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

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

NOTE: The photos/images are not part of the PATs; they are examples of performance photos or given circumstances to merely give an insight into the item itself.

PAT 1	PAT 2	PAT 3
DRAMATIC ITEM 1	**DRAMATIC ITEM 2**	**DRAMATIC ITEM 3**
DIALOGUE	**MONOLOGUE**	**POEM**
THE MISER	***KING LEAR***	***NARCISSUS***
Use the rubric in the CAPS for a scene/dialogue. □ Preparation □ Understanding of scene □ Vocal characterisation □ Vocal clarity □ Physical characterisation □ Stage sense – use of space □ Emotional connection □ Playing of subtext □ Interaction – listening □ Development of relationship □ Believability □ Structure of scene □ Creation of appropriate genre/ style □ Impact of the scene	Use the rubric in the CAPS for a monologue. □ Preparation □ Impact of monologue □ Understanding of monologue □ Vocal characterisation □ Vocal clarity □ Physical characterisation □ Stage sense – use of space □ Emotional connection □ Playing of subtext □ Interpretation of character □ Relationship to listener □ Believability □ Structure of monologue □ Rhythms/Shape of monologue □ Creation of appropriate genre/ style	Use the rubric in the CAPS for a poem. □ Preparation □ Understanding of poem □ Expression of meaning □ Vocal expressiveness □ Vocal clarity □ Physical work □ Emotional connection □ Creation of appropriate mood □ Use of poetic devices □ Impact of poem □ Understanding poem □ Expression of meaning

WATCH AND LEARN

1. How to perform a monologue: https://www.youtube.com/watch?v=9b0mzm7jDEs
2. Antony in *Julius Caesar*: https://www.youtube.com/watch?v=q89MLuLSJgk
3. Laura Carmichael as Portia: https://www.youtube.com/watch?v=wmmBT_4dmI0
4. Monologue: https://www.youtube.com/watch?v=q9OTmPhKQos
5. Monologue: Conformity: https://www.youtube.com/watch?v=E8BYDK9JX5E

ANNEXURE 5: FILM-MAKING PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

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

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

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

PRODUCTION PHASES, TASKS AND CHECKLIST

PRE-PRODUCTION	PRODUCTION	POST-PRODUCTION
https://rb.gy/jk6zii	https://rb.gy/nkstta	https://rb.gy/lscuw8
PAT 1	**PAT 2**	**PAT 3**
PRE-PRODUCTION **Analysis and preparation**	**PRODUCTION** **Shooting**	**POST-PRODUCTION** **Editing**
See the rubric in the Dramatic Arts CAPS, Abridged, Chapter 4. The pre-production phase is the planning process of every task before production begins. □ Select a script (dramatic item) □ Analyse the script □ Break down the script into scenes □ Brainstorm ideas □ Create the final film script □ Create and decide on the concept and your vision as a filmmaker □ Create the storyboard □ Cast the actors □ Decide on and create the designs for the film (props/costume/set/lighting/etc.) □ Select props □ Select costumes □ Select locations □ Finalise the crew □ Finalise lighting ideas □ Finalise camera angles, movements and shots □ Create a shooting schedule □ Obtain editing software app or programme □ Understand the working of cellphone to record footage □ Record and reflect on all the above tasks in your film-making journal	**See the rubric in the Dramatic Arts CAPS, Abridged, Chapter 4.** The production phase begins with the recording of the footage. This process will capture all the scenes and information from the production process. □ Production meeting (script analysis, scene breakdown, storyboard, shots, schedules) □ Finalise camera angles, movements and shots □ Create a shot list □ Create shooting schedule □ Prepare the location □ Set up the set □ Set up the shots □ Rehearse the scene □ Shoot the scenes □ Log footage □ Record and reflect on all the above tasks in your film-making journal	**See the rubric in the Dramatic Arts CAPS, Abridged, Chapter 4.** □ Review the footage □ Create a paper edit □ Familiarise yourself with the operations of the editing programme □ Import picture and sound to editing software on the computer □ Keep an editing log of edits/cuts/etc. □ Edit 1st rough draft footage □ Edit sound/music/dialogue □ Export for viewing □ Edit 2nd draft □ Complete title sequence □ Complete credit list □ Edit final draft □ Lock picture □ Output project to final format □ Make copies □ Record and reflect on all the above tasks in your film-making journal

The three production phases on the previous page as achieved through the completion of the three PATs as well as the tasks listed, places the Film-Making Technical Programme on a similar level as the Group Theme Programme and the Individual Audition Programme. A further standardisation is to select a dramatic item as the 'film script', e.g. a published poem or a prose or monologue or dialogue (scene). The final short film may not exceed two minutes.

WATCH AND LEARN

1. Yesterdays: A visual poem: https://www.youtube.com/watch?v=-hJmH6vRy_s
2. I am afraid: https://rb.gy/2uhjsb
3. Today I rise: https://www.filmsforaction.org/watch/today-i-rise/
4. The red balloon: https://www.studiobinder.com/blog/best-short-films/#the-red-balloon
5. When you say you're a swimmer: https://rb.gy/nojw6w
6. Embarrassed: https://www.shortoftheweek.com/2016/07/18/embarrassed/
7. Powerful thoughts: https://www.youtube.com/watch?v=wMSe0Hdn2cg

FILM CONVENTIONS AND TECHNIQUES
THEORY:

1. Film terminology (close-up, medium shot, long shot, pan, dissolve, etc.)
2. Film conventions (flashback, fast forward, voice over, split screen, etc.)
3. Understand different film techniques. Study this PowerPoint presentation: https://rb.gy/1mz4mb
4. Understand film conventions and how these affect performances. Study this PowerPoint presentation: https://rb.gy/flu1i1
5. Use film techniques and conventions effectively: https://www.youtube.com/watch?v=NvybQ5RpMkc

ANNEXURE 6: DESIGN PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

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

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

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

PAT 1, 2 AND 3 AND ACCOMPANYING OUTCOMES AND CHECKLISTS

PAT 1, e.g. SET	PAT 2, e.g. COSTUMES	PAT 3, e.g. TECHNICAL ELEMENTS
DESIGN 1	**DESIGN 2**	**DESIGN 3 AND INTEGRATION**
http://antontremblay.com/contact.html	https://rb.gy/b0g8o4	https://sketchfab.com/rado20/collections/set-design
PAT 1	**PAT 2**	**PAT 3**
The first PAT requires the candidate to complete the whole process from selecting a design element to producing a first product, e.g. set design. □ Select a script (dramatic item) □ Analyse the script □ Research the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historic and theatrical contexts □ Select and motivate the most appropriate stage space □ Create a breakdown and indicate where and how the chosen design component will be actualised □ Identify the three design components and select the first one of three, e.g. ○ Set ○ Costumes ○ Lighting □ Select and enrol the design support team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, space, movement and shape to the ○ Ground plan ○ Scale drawing and the set ○ Miniature set □ Record and reflect on all the above tasks in your design journal/notebook	The second PAT requires the candidate to complete the whole process from selecting a design element to producing a second product, e.g. costume. The two products must form an integrated whole. □ Apply the research of the script/dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economic, artistic, historical and theatrical contexts for PAT 1 to PAT 2's design component □ Use the PAT 1 script/item breakdown and identify the style, type, period, etc. of the costumes □ Maintain and select another design team; enrol the team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, movement and shape to the: ○ Drawings of the costumes □ Construct up to two costumes with recycled materials or available clothes □ Record and reflect on all the above tasks in your design journal	The third PAT requires the candidate to complete the whole process from selecting a design element to producing a third and final product, e.g. lighting (note the lighting colours/effects can be applied to the set model and furniture or through projecting a torch through colour gels. The three products must form an integrated whole. □ Apply the research of the script/ dramatic item, the period, genre, given circumstances, characters, stage space and social, political, religious, economy, artistic, historical and theatrical contexts for PAT 1 to PAT 3's design component □ Use the PAT 1 script/item breakdown and identify the type, effects, etc. of the lighting □ Maintain and select another design team; enrol the team □ Brainstorm ideas □ Apply design elements: line, colour, texture, form, movement and shape to the set model □ Record and reflect on all above tasks in your design journal

TECHNICAL THEATRE	
PAT 1	1. Set: Design: https://www.youtube.com/watch?v=Jo8ccp6KZXI 2. Set: Design: https://www.youtube.com/watch?v=3DHcON8JKhY 3. Set: Design: https://www.wikihow.com/Design-a-Stage-Set 4. Set: Drawing of a sketch: https://www.youtube.com/watch?v=aseFgW0AMZo 5. Set: Drawing of a sketch: https://www.youtube.com/watch?v=XYXBvdyPKRs 6. Build a stage set model: https://rb.gy/nlcy77
PAT 2	7. Costume design: https://study.com/academy/lesson/costume-design-definition-history-process.html 8. Costume design: https://burtsdrama.com/stage-designers-lesson-6-costume-design/
PAT 3	9. Lighting design: https://www.youtube.com/watch?v=wqMYsjHU5rU 10. Lighting design: https://www.youtube.com/watch?v=YuhK6q4XALU
NOTE:	As with the CAPS topics, these PAT guidelines for Design do not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. It is essential that only teachers who have FORMAL experience, competency or a qualification in this field, offer this option to learners.

ANNEXURE 7: STAGE MANAGEMENT PROGRAMME EXAMPLE AND CRITERIA FOR ASSESSMENT

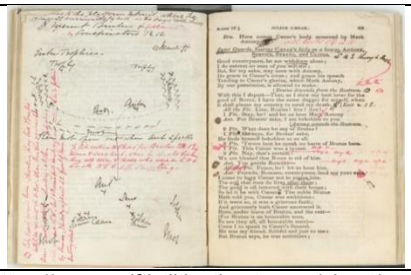
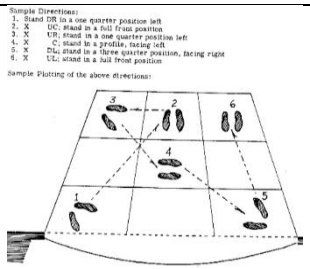
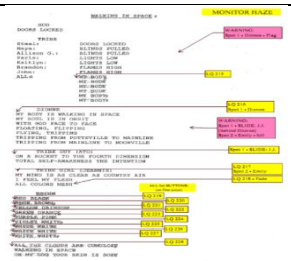
NOTE: Only teachers who have FORMAL training, a qualification or experience in Stage Management may teach this option.

NOTE: PAT 1 as the Stage Manager's Script, PAT 2 as Blocking and PAT 3 as the Prompt Script are merely examples, but the criteria for each align with the rubrics.

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

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

PAT 1, 2 AND 3 AND ACCOMPANYING OUTCOMES AND CHECKLISTS

PAT 1: STAGE MANAGER SCRIPT	PAT 2: BLOCKING	PAT 3: PROMPT SCRIPT
		
https://www.swiftlytiltingtheatre.org/about/employment/staff-openings/stage-manager-antigone/	http://direct.vtheatre.net/doc/sdirection2.jpg	https://www.theatrecrafts.com/pages/home/topics/stage-management/the-prompt-book
The first PAT requires the candidate to complete the following: □ Provide a job description of a stage manager □ Select a published five-minute one-person show script. Ensure the play is of a high quality. If sourced from the internet, ensure that the site is reputable. □ Do a scene breakdown of the script □ Paste the script into your stage management prompt book. Use the correct conventions, e.g. Stage areas must be notated as USR for Up Stage Right, etc. □ Analyse the script and present your findings in the form of a written journal for: ○ Research on the period ○ Genre ○ Analysis of the given circumstances ○ Characters ○ Stage space ○ Social, political, religious, economic, artistic, historical & theatrical contexts □ Identify and list, per scene, the ○ Set ○ Furniture ○ Props □ Select and motivate the most appropriate stage performance space for the staging of the one-person show □ Visualise the set: placement of furniture, windows, doors, stairs, etc. □ Draw a floor plan according to metres converted to centimetres and use staging terminology □ Map out the props table, per scene, and indicate where you will place the props □ Record and reflect on all the above tasks in your stage management prompt/ notebook	**The second PAT requires the candidate to complete the following:** □ Visualise the character's movements and block them in relation to movement in the space (stage areas) and the use of furniture and set □ From page one of the script, draw a floor plan of the performance space on all the left open spaces, e.g. proscenium stage □ Record all movements noted with the use of appropriate abbreviations and reference to furniture and décor □ Record and reflect on all the above tasks in your stage management prompt/notebook	**The third PAT requires the candidate to finalise the stage management processes:** □ Imagine where there may be lighting and sound cues and mark these in the script □ Indicate sound cues, speaker selection and sound level, with appropriate anticipation markers □ Ensure that the sound level is appropriate to/for the performance space □ Indicated all LX cues and appropriate anticipation markings; notate the light area and light intensity appropriate to the performance space as well as timing □ Provide a complete cast list for each scene with full contact details via different mediums of communication □ Create a pre-show call schedule □ Provide an appropriate protocol for opening and closing procedures with calls and timing as well as the impulses required □ Compile a pre-show checklist □ Record and reflect on all the above tasks in your stage management prompt/ notebook

GENERAL	1. The stage manager: https://slideplayer.com/slide/14966532/
PAT 1	2. The stage manager: https://www.wikihow.com/Become-a-Good-Stage-Manager
	3. Stage manager – prompt and notebook: https://www.researchgate.net/figure/Actions-that-people-other-than-the-stage-manager-must-perform-highlighted-in-the-second_fig3_333518202/download
	4. Props table: https://www.google.com/search?q=stage+manager+props+table&tbm=isch&ved=2ahUKEwiigrPX5OLxAhURXxoKHb6RA4oQ2-cCegQIABAA&oq=stage+manager+props+table&gs_lcp=CgNpbWcQA1CUnCZYjrwmYMnCJmgAcAB4AIAB3AOIAdAckgElMi0xMC4yLjGYAQCgAQGqAQtnd3Mtd2l6LWItZ8ABAQ&sclient=img&ei=o_buYOKkMJG-ab6jjtAI&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en https://www.youtube.com/watch?v=LdcBlquAV98
	5. Floor plan: https://www.google.com/search?q=stage+manager+floor+plan&tbm=isch&ved=2ahUKEwiR9YiF5-LxAhX1gM4BHRC9CfUQ2-cCegQIABAA&oq=stage+manager+floor+plan&gs_lcp=CgNpbWcQAzoCCAA6BggAEAUQHjoGCAAQCBAeOgQIABAYULLWAVjZ8QFg6PYBaABwAHgAgAH8AYgBxBKSAQQyLTEwmAEAoAEBqgELZ3dzLXdpei1pbWfAAQE&sclient=img&ei=HPnuYJH3GvWBur4PkPqmqA8&bih=474&biw=1011&rlz=1C1GCEA_enZA867ZA867&hl=en
PAT 2	6. Blocking: https://www.youtube.com/watch?v=7xOuqCJNevU https://www.youtube.com/watch?v=AsVbC_lrSAQ
PAT 3	7. Lighting and sound cues: https://www.theatrecrafts.com/pages/home/topics/lighting/lx-cues/
	8. Call list: https://www.youtube.com/watch?v=7dJRF0OW2aE
	9. Opening and closing procedure: https://www.youtube.com/watch?v=zWSk5LGgUb4
	10. Pre-show checklist: https://sites.google.com/site/bethelparkcrew/stage-management
NOTE:	As with the CAPS topics, these PAT guidelines for Stage Management do not provide the process, pedagogy or methodology of teaching, learning and assessing these three PATs. It is essential that only teachers who have FORMAL experience, competency or a qualification in the field, offer this option to learners.

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ANNEXURE 8: INTERNAL SCHOOL AND EXTERNAL DISTRICT MODERATION TOOL FOR THE PATS
This is only an example which may be used by school principals to do internal school moderation of the PATs or subject advisors to moderate teachers' and learners' PAT lesson planning and assessment evidence. The DBE 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. All the listed information/items must be in evidence in the Teacher File. The evidence required for the Teacher File is the basic minimum planning for lesson plans, assessment task plans/briefs/ guidelines required from each teacher. See the next two pages.

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	**2024**
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.** Use this checklist to VERIFY each lesson plan, etc. is filed. Moderate the SA-selected lesson plans to ensure the teaching of content was based on the CAPS topics. Moderate the assessment briefs of the selected PATs, to ensure the content being taught in the above lesson plans is covered by the relevant assessment brief. **Ensure that the rubric criteria are integrated in the lesson plans.**

CAPS TOPICS → TEXTBOOK → LESSON PLAN → ASSESSMENT TASK PLAN

Tick with a ✓ or X in the blocks below.	**MODERATOR'S COMMENTS**
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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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** ☐ Is the Assessment Task Brief based on the teaching and learning of above Lesson Plan? ☐ 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?	

ANNEXURES 9 TO 18: DBE CAPS: DRAMATIC ARTS

See pages 16 and 17 of this PAT, as well as the Dramatic Arts CAPS, Abridged, Chapter 4.

ANNEXURE 19 DBE CAPS: DRAMATIC ARTS

https://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements(CAPS)/CAPSFET/tabid/570/Default.aspx

ANNEXURE 20: DBE CAPS: ABRIDGED, CHAPTER 4, DRAMATIC ARTS

https://msmonline.co.za/wp-content/uploads/2021/03/20-Gr-10-11-Dramatic-Arts.-Abridged-Section-4.pdf

ANNEXURE 21: DBE CAPS: ANNUAL TEACHING PLANS (ATPs)

https://www.education.gov.za/Portals/0/Documents/Recovery%20plan%20page/2023%20ATPs/FET%20Content%20Subjects/Grade%2010/1.320%20ATP%202023-24%20Gr%2010%20Dram%20Art%20final.pdf?ver=2022-12-22-114022-600

ANNEXURE 22: DBE: QUALITY ASSURANCE OF SCHOOL-BASED ASSESSMENT (SBA) (PAT INCLUDED)

https://wcedonline.westerncape.gov.za/circulars/minutes22/CMminutes/DAM/dam0006-2022%20-%20Annexure%20A.pdf

ANNEXURE 23: PERSONNEL ADMINISTRATIVE MEASURES (PAM)

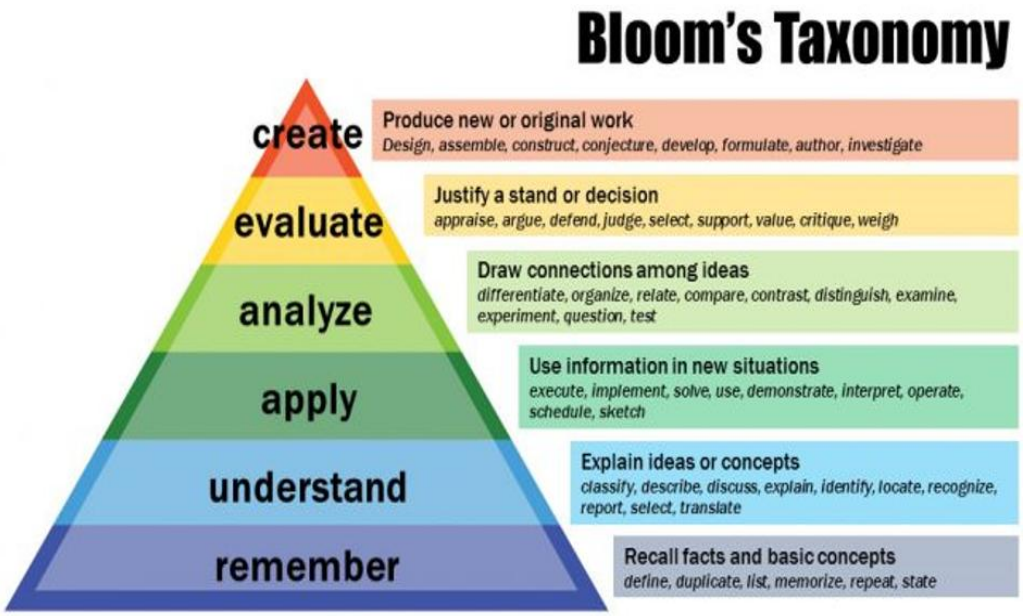
https://www.gov.za/sites/default/files/gcis_document/202209/46879gon2468.pdf

ANNEXURE 24: SBA: EXAMPLE OF BOOKLET

https://www.education.gov.za/Portals/0/CD/SBA%20BOOKLETS%202018/FET%20Drama%20Grades%2010%20-%2012.pdf?ver=2018-03-09-080210-000

ANNEXURE 25: BLOOM'S TAXONOMY

https://www.teachthought.com/learning/what-is-blooms-taxonomy/



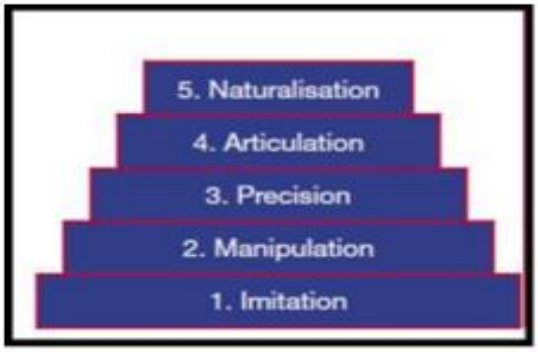
ANNEXURE 26: DAVE'S TAXONOMY

https://users.rowan.edu/~cone/curriculum/psychomotor.htm#:~:text=Dave%20(1970)%20developed%20this%20taxonomy,presence%20of%20the%20original%20source.

2021 – 2023 DBE EXAMINATION GUIDELINE

9.1 DAVE'S TAXONOMY https://www.researchgate.net/

This taxonomy should be used in conjunction with the marking rubric to guide allocation of marks in Paper 2 practical examinations.



Level	Definition	
Imitate	The ability to observe and pattern your behavior after someone else. At this level, you simply copy someone else or replicate someone's actions following observations.	Low level
Manipulate	The ability to perform certain actions by memory or following instructions. At this level, you can perform a task from written or verbal instructions.	
Precision	The ability to perform certain actions with some level of expertise and without help or intervention from others. At this level, you are able to perform a skill with a high degree of precision and accuracy, and with few errors.	Medium level
Articulation	The ability to adapt and integrate multiple actions to develop methods to meet varying and novel requirements. At this level, your skills are so well developed that you can modify movement to fit special requirements or to meet a problem situation.	
Naturalization	The ability to perform actions in an automatic, intuitive, or unconscious way. At this level, your performance is automatic with little physical or mental exertion. Your performance has become second-nature or natural, without needing to think much about it.	High level

ANNEXURE 27: ***NATIONAL PROTOCOL FOR ASSESSMENT, GRADES R–12***

rb.gy/ztnju

ANNEXURE 28: ***NATIONAL POLICY PERTAINING TO THE PROGRAMME AND PROMOTION REQUIREMENTS OF THE NATIONAL CURRICULUM STATEMENT, GRADES R–12***

https://www.google.com/search?q=national+protocol+for+assessment+(npa)&rlz=1C1GCEA_enZA867ZA867&oq=National+protool+for+assessment&gs_lcrp=EgZjaHJvbWUqCQgDEAAYDRiABDIGCAAQRRg5MgkIARAAGA0YgAQyCQgCEAAYDRiABDIJCAMQABgNGIAEMgkIBBAAGA0YgAQyCQgFEAAYDRiABDIICAYQABgWGB4yCAgHEAAYFhgeMggICBAAGBYYHjIICAkQABgWGB7SAQg5MTgwajBqN6gCALACAA&sourceid=chrome&ie=UTF-8&safe=active&ssui=on

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