National Curriculum Statements (NCS)

Curriculum and Assessment Policy Statement

GRADE 12 CAPS AMENDMENTS

ABRIDGED SECTION 4| ARTS SUBJECTS

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

REVISED CAPS SECTION 4
ARTS SUBJECTS

GRADE 12

ÉcoleBooks

AMENDMENTS

Implementation Date:
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SECTION A: CAPS SECTION 4 AMENDMENTS

1. Introduction

The National Curriculum Statement, Grades R-12 was approved as National Policy and published in the Government Gazette 34600, Notices 722 and 723 of 12 September 2011.

The National Curriculum Statement, Grades R-12 comprises:

- The Curriculum and Assessment Policy Statements for all approved subjects for Grades R-12;
- The *National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R-12*; and
- The National Protocol for Assessment.

A number of concerns were received from teachers, subject specialists, parents and education stakeholders about the **challenges** in the **implementation** of the Curriculum and Assessment Policy Statements (CAPS) in many subjects across the grades with regards to:

- **curriculum/assessment overload** and poor **curriculum coverage**;
- poor **quality** of formal **assessment tasks**;
- lack of guidance on the use of **cognitive levels**;
- omissions on the **forms of assessment**; and **weighting** of assessment with regards to **time and marks;**
- the need to create **more time for teaching and formative assessment**;
- the **number of tasks based** on the **need** to make valid and reliable judgments about learning outcomes;
- shift from **disconnected** 'tagged on' assessments to **credible assessment** tasks;
- the **nature of the subject and Grade** used to determine the required number of assessment tasks; and
- to **reduce dominance** by any single type or mode, e.g.: Tests, Projects, Assignments, Case Studies, Simulations etc.

The Department of Basic Education has considered the concerns and has agreed to undertake a holistic review of the CAPS documents to enhance the effectiveness of the curriculum. However, a curriculum strengthening process is lengthy and includes strict policy processes. To urgently address the most pressing needs and provide interim relief to teachers whilst supporting effective curriculum implementation, transitional arrangements have been approved whilst allowing the rigorous process of strengthening the CAPS to take place.

The DBE developed an abridged version of Section 4 of the CAPS, focusing mainly on the reduction of formal assessment tasks across most subjects.

2. Purpose

This document presents an abridged revised Section 4 of the CAPS for the Arts subjects. It specifically provides the interim changes made to the programme of assessment for subjects in Grades 12, for implementation in January 2021.

The changes were made to relieve teachers from the burden of overload regarding the number of assessment tasks, thus, improving the focus on teaching and learning. The revisions in some subjects also include guidance regarding cognitive demands and types of assessment.

The reduction of tasks in the FET phase varies from subject to subject based on the individual nature of the subject.

3. Conclusion

The amendments contained in this booklet must be read in conjunction with the relevant Curriculum and Assessment Policy Statements for the identified subjects in the FET Band.

SECTION B: SUBJECT SPECIFIC AMENDMENTS
1. DANCE STUDIES

1.1   Introduction

Assessment is a process of collecting, analysing and interpreting information to assist teachers, parents and other stakeholders in making decisions about the progress of learners. The *National Curriculum Statement Grades R – 12* is the formal curriculum in South African schools.

Classroom assessment should provide an indication of learner achievement in the most effective and efficient manner by ensuring that adequate evidence of achievement is collected using various forms of assessment.

1.2   Types of assessment

Assessment should be both informal (assessment for learning) and formal (assessment of learning). In both cases it is important that learners know what knowledge and skills are being assessed and that regular feedback be provided to learners to enhance the learning experience.

1.2.1   Informal or daily assessment

Informal (assessment **for** learning) or daily assessment is the monitoring and enhancing of learners' progress. This is done through teacher observation and the teacher-learner interactions, which may be initiated by either teachers or learners.

Informal assessment may be as simple as pausing during the lesson to observe learners, or to discuss with them how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involves learners in assessment. This is important, as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded, unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

Examples of informal assessment include correction/comments during the dance class, presentations, orals, debates, discussions, viewing and critically responding, learner reflections, journal entries, work book activities, etc.

1.2.2   Formal assessment

Formal assessment (assessment **of** learning) provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Teachers must ensure that the assessment criteria is clear to the learners before the assessment process. This involves explaining to the learners which knowledge, skills, attitudes and values will be assessed.

The forms of assessment used should be appropriate to the age and developmental level of the learners. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve these objectives.

Feedback should be provided to the learners after assessment and could take the form of whole class discussion or teacher-learner interaction.

Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, evaluations, etc.

1.3 **Annual programme of assessment**

The annual programme of assessment is designed to spread formal assessment tasks in all subjects in a school throughout the year. There are five formal tasks for the year. These tasks comprise of:

- **Task 1, 2 and 3** are School Based Assessments (SBA)
- **Task 4** is a Performance Assessment Task (PAT)
- **Task 5** is the end of year final examinations

Task 1, 2, 3 and 5 (both written and practical) must be included in the school examination timetables each term and may not take place during teaching time.

The formal assessment requirements for Dance Studies are as follows:

GRADES 10 AND 11:

- One Performance Assessment Task (PAT) per year. This PAT is worth 20% of the final year mark.
- School Based Assessments (SBA) consisting of one written test (term 1), two evaluation tasks (term 1 & 3), one mid-year written control test and one mid-year practical control test (term 2) and one research task (term 3). The SBA is worth 60% of the final year mark.
- The final examination in term 4 includes a practical examination and a written examination. This is worth 20% of the final year mark.

SBA 60 %	PAT 20%	FINAL EXAMINATIONS 20%

GRADE 10 and 11 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL BASED ASSESSMENT (SBA) (Internal)			FINAL EXAMINATION (Internal)
Term One	Term Two	Term Three	Term Four
TASK 1 Written Test 25 Marks	TASK 2 Paper 1 Mid-year Written control test 25 Marks	TASK 3 Research Task 25 Marks	TASK 5 Paper 1 Final Written Examination 100 Marks
5%	15%	10%	10%
Evaluation Task 25 Marks	Paper 2 Mid-year Practical control test 25 Marks	Evaluation Task 25 Marks	Paper 2 Final Practical Examination 100 Marks
5%	15%	10%	10%
SBA: 100 marks = 60% (practical = 50% and written = 50%)			FINAL 200 = 20 %
	TASK 4 Performance Assessment Task (PAT) **Practical Section = 50 Marks** Process = 30 marks Term 2 Product = 20 marks Term 3 **Written Section = 50 Marks** Process = 30 marks Term 2 Product = 20 marks Term 3		
	100 Marks = 20%		
SBA 100 + PAT 100 + FINAL examinations 200 =Total 400 Marks			

GRADE 12:

- One Performance Assessment Task (PAT) per year. This PAT is worth 25% of the final year mark.

- School Based Assessments (SBA) consisting of one written test, one written examination (trials), and two evaluation tasks. The SBA is worth 25% of the final year mark.

- The final external NSC examinations in terms 3 and 4 include a Paper 1 written examination and a Paper 2 practical examination. These comprise 50% of the final year mark.

SBA 25 %	PAT 25%	FINAL EXAMINATIONS 50%

GRADE 12 ANNUAL PROGRAMME OF ASSESSMENT FOR DANCE STUDIES			
SCHOOL BASED ASSESSMENT (SBA) **(Internal)**			**FINAL NSC EXAMINATIONS** **(External)**
Term One	**Term Two**	**Term Three**	
TASK 1 **Written Test** **25 Marks**	**TASK 2** **NO Mid-year Written** **Examination** **=**	**TASK 3** **Trial Written Examination** **150 Marks** (converted to 100 marks)	**Term Four** **TASK 5** **Paper 1** **Written Examination** **150 Marks** (converted to 100 marks)
20%		**30%**	**50%**
Evaluation Task **25 Marks**	**NO Mid-year Practical** **Examination**	**Evaluation Task: Mock** **practical examination** **50 Marks**	**Term 3** **Paper 2** **Practical Examination** **100 marks**
15%		**35%**	**50%**
SBA 100 Marks = 25% **(Practical = 50% and Written = 50%)**			**FINAL 200 = 50 %**
TASK 4 **Performance Assessment Task (PAT)** **Practical Section = 50 Marks** Process = 30 marks Term 1 Product = 20 marks Term 2 **Written Section = 50 Marks** Process = 30 marks Term 1 Product = 20 marks Term 2			
100 Marks = 25 %			
SBA 100 + PAT 100 + FINAL examinations 200 =Total 400 marks			

4.3.1 Performance Assessment Task (PAT)

The Performance Assessment Task (PAT) consists of both theoretical and practical sections. The theory should be integrated and applied within the practical.

The PAT serves to strengthen the higher order thinking and performing skills needed in the final practical and written examinations.

Grade 10	PAT: Composition of a dance – term 2 and 3 **Practical Section = 50 Marks** - Process = 30 marks - Product = 20 marks **Written Section = 50 Marks** - Process = 30 marks - Product = 20 marks
Grade 11	PAT: Composition of a group dance – term 2 and 3 **Practical Section = 50 Marks** - Process = 30 marks - Product = 20 marks **Written Section = 50 Marks** - Process = 30 marks - Product = 20 marks
Grade 12	PAT: Composition of a group dance - term 1 and 2 **Practical Section = 50 Marks** - Process = 30 marks - Product = 20 marks **Written Section = 50 Marks** - Process = 30 marks - Product = 20 marks

Grades 10 – 12 PAT

PRACTICAL SECTION:

Process: 30 marks could include
- Conceptualisation
- Social, cultural, global and environmental awareness and responsibility
- Improvisation
- Experimentation
- Rehearsal
- Collaboration and communication
- Critical thinking and problem solving
- Digital literacy
- Self-management and accountability
- Safe dance practice

Product: 20 marks could include
- Completed dance composition
- Intent/idea/theme
- Originality/creativity
- Choreographic structures and dance elements
- Production elements
- Music/accompaniment
- Movement vocabulary

- Performance quality
- Symbolism
- Video/film

WRITTEN SECTION:

Process: 30 marks could include
- Research and investigation
- Reflection/evaluation of the process (group and self)
- Selection of dance, choreographic elements
- Plan, manage and complete particular tasks within specific time, space and resource constraints
- Language/ communication skills
- Reading and writing skills

Product: 20 marks could include
- Production planning
- Marketing
- One-page programme note
- Oral presentation
- Information, media and technology skills

4.3.2 Paper 1: Written tests and examinations

All written tests and examinations must cater for a range of cognitive levels, skills and abilities of learners, as shown below:

Cognitive levels	Percentage of task
Lower order: Blooms Taxonomy: knowledge and recall Thinking process: Factual and conceptual	30
Middle order: Blooms taxonomy: comprehension and application Thinking process: Procedural	40
Higher order: Blooms taxonomy: analysis, evaluation and creativity Thinking process: Metacognitive	30

4.3.3 Paper 2: Practical tests and examinations

The technical set class in each FET grade (10 – 12) must show progression in the year, as well as across the phase.

Tests and examinations should include the technical class work, a group or solo dance and an unseen improvisation.

The dance major must be developed over the three year period.

The final NSC practical examination in Grade 12 takes place between August and September. The examination is internally set (following CAPS Section 3, term plans) and externally marked and moderated. (See *National Protocol for Assessment for injury and illness*).

The Grade 10 final practical examination consists of:

1. A full **technical set class** choreographed by the teacher - **50 marks** to include a warm up, weight bearing and non-weight bearing exercises, turns, jumps, and traveling combinations, the main principles and characteristics of the dance major with a focus on accurate dance technique.

2. **A group dance of 1 – 2 minutes which could be in the dance major or a popular African indigenous dance** for example but not limited to Gumboot, Pantsula, Riel/ Nama - stap, Kwaito, etc. **30 marks** choreographed by the teacher or an African dance specialist and performed with appropriate music/accompaniment displaying dance and choreographic elements.

3. A solo or group unseen **improvisation** – **20 marks** selected by the teacher using one of the ideas learners have explored in Topic 2 through the year.

The Grade 11 final practical examination consists of:

1. A full **technical set class** choreographed by the teacher - **50 marks** demonstrating safe dance practice, an increasing range of movement from grade 10, increasingly complex combinations and attention to detail and showing the main principles, characteristics of the dance major with a focus on accurate dance technique and performance skills.

2. **A group dance of 2 – 3 minutes which could be in the dance major or a traditional/classical/ ceremonial African indigenous dance** for example but not limited to Domba, Ingoma, San Trance Dance, Reed Dance, etc. **30 marks** choreographed by the teacher or an African dance specialist and performed with appropriate music/accompaniment displaying dance and choreographic elements.

3. A solo or group unseen **improvisation** – **20 marks** selected by the teacher using one of the ideas learners have explored in Topic 2 through the year.

The Grade 12 final external practical examination consists of:

1. A **technical set class** choreographed by the teacher of between 15 – 20 minutes – **50 marks**. This is not a warm-up, but a summary of the technique learners have achieved in their dance major over the three year FET period showing the main principles and characteristics of the dance major and set at the highest level of complexity that the learners can manage. Learners may apply the dance and choreographic elements they have learnt in Topic 2 and the PAT to the technical set class. Examples could be: links, entrances and exits, direction changes, patterning, timing, groupings and formations, partnering, etc.

2. A **choreographed set solo** of 1–2 minutes in the dance major (not in a mix of styles) – **30 marks** set by a professional choreographer, the dance teacher or an excerpt from a professional dance work set at the highest level of complexity that the learner can manage. The level of complexity/length/personalisation will influence the learner's final result.

3. A solo or group unseen **improvisation** – **20 marks** selected by the provincial examination panel.

All practical tests and examinations are to cater for a range of cognitive levels, as shown below:

- Content
- Concepts
- Skills & Competencies
- Values & Attitudes

Cognitive levels	Percentage of task
Technical set class = 50 marks Lower order = 15 marks Recall of technical set class/exam etiquette and grooming	30
Middle order = 20 marks Application of technique, principles and characteristics Fitness/complexity/presentation/reproduction of rhythms Awareness of others/self	40
Higher order = 15 marks Performance and movement quality/complexity/attention to detail/creativity/commitment	30
Solo or group dance = 30 marks Lower order = 8 marks Recall of solo or group dance/beginning and ending	30
Middle order = 12 marks Application of technique, principles and characteristics Fitness/complexity/presentation/reproduction of rhythms Awareness of others/self	40
Higher order = 8 marks Performance and movement quality/complexity/attention to detail/creativity/commitment	30
Unseen improvisation = 20 marks Lower order = 6 marks Response to music/stimulus	30
Middle order = 8 marks Interpretation of stimulus/music/use of dance elements Awareness of others/self	40
High order = 6 marks Creativity/imagination/innovation/commitment	30

Groups of between four to six learners will be examined at a time. (If there are fewer than 4 learners they will perform in a smaller group).

4.3.4 Evaluation tasks – Grades 10 – 12

GRADE 12 Task 3 Evaluation task: learners do a **mock practical examination** using the final examination mark sheet and rubric. This would deepen learner understanding of the final practical examination requirements, and aid in exam readiness. The evaluation task could also be performed for the public or grade 10 and 11 Dance Studies learners prior to the final NSC examination.

Evaluation tasks are used by the teacher to provide constructive, critical feedback aimed at improving, skills, knowledge, attitudes and values. Teachers should take the following into consideration when evaluating their learners:

- Is the learner able to display the desired content, concepts, skills &competencies, values & attitudes?
- Is this consistent over time?
- Is the motivation self-motivated?

Grade 10	Grade 11	Grade 12
• Greeting of teacher, peers and appreciation • Respecting others and the dance space • Grooming • Applying of the code of conduct • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Development and improvement	• Commitment • Use of space • Class and exam etiquette • Working safely with others • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Development and improvement	• Self-discipline • Punctuality • Preparedness • Responsibility • Commitment to others • Commitment to movement • Stage conventions • Working effectively as an individual and with others as members of a team • Identifying and solving problems and making decisions using critical and creative thinking • Positively influencing peers • Development and improvement

4.3.5 Research tasks – Grades 10 and 11

The grade 10 research task investigates **South African dance companies and or artists**. The grade 10 task is an introduction to research and research methodologies with a focus on language skills.

The grade 11 research task investigates **current South African dance works** (other than the prescribed works).The grade 11 task builds on basic research skills acquired in grade 10 with added focus on language skills.

The research task includes:

- Investigation
- Using multiple sources of information
- Extracting relevant information
- Formatting the information
- Referencing information
- Introduction and conclusion (the research should start with a question)
- Presentation (written/electronic/oral, etc.)

4.4 Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards knowledge, skills, attitudes and values as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance provide evidence of the learner's conceptual progression within a grade and his/her readiness to progress or be promoted to the next grade. Records of learner performance are to be used to verify the progress made by teachers and learners in the teaching and learning process.

Calculating the weighting of term marks for the annual programme of assessment for Dance Studies

Grade 10 and 11 weighting breakdown of marks									
Term	1		2		3		2 and 3		4	
Task	TASK 1		TASK 2		TASK 3		TASK 4		TASK 5	
Area of assessment	Written Test Topics 1,2,3	Evaluation Task Topic 1	Mid-year Written Test Topics 1,2,3	Mid-year Practical Test Topics 1,2	Research Task Topic 3	Evaluation Task Topic 1,2	Written Section Topic 2 **process** term 2 **product** term 3	Practical Section Topic 2 **process** term 2 **product** term 3	Written Exam Topics 1,2,3	Practical Exam Topics 1,2
Mark	25	25	25	25	25	25	50	50	100	100
Weighting	**5%**	**5%**	**15%**	**15%**	**10%**	**10%**	**50%**	**50%**	**50%**	**50%**
Total	SBA 100 marks = 60%						PAT 100 marks = 20%		FINAL EXAM 200 marks = 20%	

Grade 12 weighting breakdown of marks								
Term	1		2		3		1 and 2	3	4
Task	TASK 1		TASK 2		TASK 3		TASK 4		TASK 5	
Area of assessment	Written Test Topics 1,2,3	Evaluation Task Topic 1			Trials Written Exam Topics 1,2,3	Evaluation Task: mock practical examination Topic 1,2	Written Section Topic 2 **process** term 1 p**roduct** term 2	Practical Section Topic 2 **process** term 1 p**roduct** term 2	Paper 2 Practical Exam	Paper 1 Written Exam
Mark	25	25			150 convert to 100	50	50	50	100	150 convert to 100
Weighting	**20%**	**15%**			**30%**	**35%**	**50%**	**50%**	**50%**	**50%**
Total	SBA 100 marks = 25%						PAT 100 marks = 25%		EXTERNAL NSC FINAL EXAM 200 marks = 50%	

Codes and percentages for recording and reporting

Rating code	Description of competence	Percentage
7	Outstanding achievement	80 – 100
6	Meritorious achievement	70 – 79
5	Substantial achievement	60 – 69
4	Adequate achievement	50 – 59
3	Moderate achievement	40 – 49
2	Elementary achievement	30 – 39
1	Not achieved	0 – 29

Marks are recorded on a recording sheet; and percentages and codes are reflected on the learners' report cards.

4.5 Moderation of assessment

Moderation is the process that ensures assessment is fair, valid and reliable. Moderation is implemented at school, district, provincial and national levels for both the written and practical components. Comprehensive and appropriate moderation practices assure quality of all subject assessments.

Moderation in Dance Studies includes internal moderation by the school as well as external face-to-face and cluster moderation.

All practical examinations and performance assessment tasks (PATS) are to be filmed and made available.

4.5.1 Formal assessment (SBA)

- Grades 10 and 11 tasks are moderated internally. Provincial officials moderate a sample of these tasks online, during school visits, or cluster meetings to verify the standard of the internal moderation.
- Grade 12 tasks are moderated internally and externally – online, face-to-face or cluster- by a lead teacher or provincial official. The provincial education departments manage the face-to-face and cluster moderation process.

4.5.2 Performance Assessment Tasks (PAT)

Grades 10 and 11 PATs are sample moderated by the provincial officials. All documentation to be available for the official visit where samples are selected by the official.
Grade 12 PAT is online, face-to-face moderated by a peer teacher and/or a provincial official.

4.5.3 Final NSC practical external examinations (Grade 12)

Provincial examination departments appoint an external marking panel of a minimum of three markers to include:
- Provincial internal moderator – Subject Advisor/ Senior Curriculum Planner/ DBE appointed official
- Provincial chief marker – lead teachers
- Marker(s) – lead teachers/teachers (to include at least one expert in the relevant dance major)

Practical final examinations are conducted between August and September. The maximum duration for the entire practical dance examination process is 6 weeks in term 3.
Provinces make the arrangements regarding the practical NSC final examinations for Grade 12. This includes:
- Compilation of an examination time-table
- Communication with the teachers and schools
- Organisation of the venues and times
- Appointment and training of the marking panel

The provincial internal moderator/subject advisor/senior curriculum planner will visit examination sites during the examinations in order to assure the quality, validity and fairness of the examination process.

Teachers are expected to be present with the markers to facilitate and conduct the examination and present their practical year marks (SBA) for moderation. The marks are availed at the end of the examination process and teachers then have the opportunity to engage in the fairness/validity of these marks. The examinations are filmed in the event of remarking.

4.6 General

This document should be read in conjunction with:

4.6.1   National Examination Guidelines

4.6.2   National Performance Assessment Task (PAT) Guidelines

4.6.3   *National Policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*

4.6.4   The policy document, *National Protocol for Assessment Grades R-12*

4.6.4   Revised CAPS Chapter 4

2. DESIGN

4.1 Introduction

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various methods. This involves four steps:

· generating and collecting evidence of achievement;
· evaluating this evidence;
· recording the findings and
· using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In grades 10-12 assessment comprises two different but related activities: informal daily assessment (assessment for learning) and formal assessment (assessment of learning).

4.2 Informal or daily assessment

Assessment for learning has the purpose of continuously collecting information regarding a learner's achievement that can be used to improve their learning.

Informal assessment is the daily monitoring of learners' progress. Teachers need to facilitate and demonstrate the design process from conceptualizing to the final product.

This can be done through questions and answers, short written activities completed during the lesson, open-book tests, homework exercises, case studies, drawing activities, skill development activities (ex. ceramic work, sewing, bead work, weaving, embroidery, computer skills, printing techniques), contact sessions, group discussion, checklists, etc. It should not be seen as separate from the learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks. Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. Learners should be able to acquire design specific skills and be able to showcase the progress and eventual result of the acquired skill in his final product.

Informal assessment of Topic 2, during the term, must provide learners with the opportunity to make improvements on their final products for the final PAT (retrospective exhibition) assessment. Teachers are expected to provide verbal and written feedback to learners. This is particularly important if barriers to learning or poor levels of participation are encountered.

The focus of the informal assessment should be on quality assurance of the PAT task. The results of informal assessment tasks are not taken into account for promotion and certification purposes.

Informal assessment activities must develop:
• Creativity
• Critical thinking
• Collaboration
• Communication
• Information literacy
• Media literacy
• Technology literacy
• Flexibility and adaptability
• Initiative and innovation
• Problem solving

- Awareness of design in business context
- Awareness of Social and Environmental issues
- Drawing skills
- Analytical skill (ability to analyse and critically discuss design works
- Skill in using various media and techniques, contemporary and indigenousness cultural techniques and media use.

4.3   Formal assessment

4.3.1 Formal Assessment Requirements

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include projects, oral presentations, demonstrations, performances, retrospective exhibitions, tests, examinations and practical tasks. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

The forms of assessment used should be appropriate to the age and the developmental level of the learners in the grade. The assessment tasks should be carefully designed to cover the content of the subject. The design of these tasks should therefore ensure that a variety of content is assessed. Objectives, topics and content in the subject should be used to inform the planning and development of assessment tasks.

GRADE 10 and 11

Note: Refer to Section 4 of the CAPS

Annual Programme of Assessment

The formal Assessment Requirements for Design in Grades 10 and 11 are as follows:

- TWO practical projects (Task 2 & 4) – each consisting of Topic 1: Process (100) and Topic 2: The Product (100) must be completed in term 1 and term 2. Both practical projects are formally assessed by the teacher per term. The marks are recorded as follow:
  o Topic 1 (Design process) is recoded as part of the SBA mark.
  o Topic 2 (Design production) is recorded as part of the PAT mark and only reflected at the end of the year.

- The Design process (Topic 1) of the TWO practical projects (Task 2&4) together with THREE theory assessment tasks (task 1, 2 and 5) make up the total SBA mark. The SBA weighting is 60% of the year mark.

- **THE END-OF-YEAR ASSESSMENT** consist of **THREE** parts and make up the remaining 40% of the year mark:

  ⌄ A written theory paper (Paper 1), focusing on Topic 3.
  ⌄ A practical examination Paper (Paper 2), focusing on Topic 1 and 2.
  ⌄ The **PAT** which is presented in the form of an exhibition at the end of the year. The exhibition consists of the finished products (Topic 2) from the two practical projects completed during term 1 to term 3. The product (Topic 2) for the PAT exhibition is internally assessed in each term. The marks for the production of each of these products are recorded as part of the PAT mark in term 4. The mark for the PAT exhibition in term 4 covers the remainder of the mark.
  ⌄ In Grade 10 and 11 all assessment is internal.

THEORY – Tests and Examinations

As the theory has not been affected by the changes, please consult CAPS for all necessary information – requirements, cognitive levels, etc.

TABLE OF ASSESSMENTS

2021 ASSESSMENT DESIGN			
INTERNAL	INTRNAL		
SBA	PAT EXHIBITION	PRACTICAL EXAM	THEORY EXAM
60%	20%	10%	10%
100 Marks	100 Marks	100 Marks	100 Marks
TOTAL 400 MARKS			

GRADE 10 AND 11 ANNUAL PROGRAMME OF ASSESSMENT FOR DESIGN (2021)			
SCHOOL BASED ASSESSMENT (Internal) 60% 150 Marks + 150 Marks + 50 Marks= 400 converted to 100 Marks (SBA)			TERM 4
TERM 1	TERM 2	TERM 3	
TASK 1 THEORY TEST 50 Marks	TASK 3 THEORY TEST 50 Marks for 2021	TASK 5 THEORY TEST 50 Marks	TASK 7.1 END-OF-YEAR EXAM P1. THEORY EXAM 100 Marks
TASK 2 PRACTICAL PROCESS Topic 1 100 Marks	TASK 4 PRACTICAL PROCESS Topic 1 100 Marks	TASK 7.2.1 END-OF-YEAR EXAM P2 PROCESS (50)	TASK 7.2.2 END-OF-YEAR EXAM P2 PRODUCT (50)
TERM MARK: 150	TERM MARK: 150	TERM MARK: 50	EXAM MARK: 200
		TASK 6 PRACTICAL ASSESSMENT TASK (PAT)	
		(Continuous assessment from Term 1 – Term 3)	
TERM 1 PRODUCT 1 Topic 2 100 Marks	TERM 2 PRODUCT 2 Topic 2 100 Marks	TERM 3 PAT EXHIBITION PROCESS (assessed in term 4)	TERM 4 PAT: EXHIBITION 100 MARKS Process & exhibition (50) internally assessed Product 1
			+ 2 (50)
			PAT TOTAL MARK: 100
100 Marks (SBA) + 100 Marks (PAT) + 200 Marks (EXAM) = 400 TOTAL Marks			

SBA weighting = 60% / End-of-year weighting = 40%

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PRACTICAL ASSESSMENT TASKS (Refer to Addendum A and B in CAPS document)

- In Grades 10 and 11 each learner must do one Practical in both terms 1 and 2.
- Each task should include both Topic 1 (Design process) and Topic 2 (Design production).
- The teacher will set the practical brief, taking in account the context of the school, resources and see that the task is developmental and ensure a progression of conceptualisation and skills. Teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one in term 1 and one in term 2. This should result in a more coherent body of work in the PAT exhibition.
- The Design teacher should guide and facilitate the creative process from start to finish.
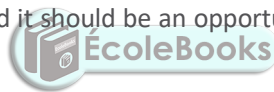
TASK 7 PRACTICAL EXAMINATIONS

- This practical examination will be internally set by the teacher and would be similar to the briefs set for TASKS 2 & 4.
- This practical task will take place over Term 3 (Conceptualisation) and Term 4 (The Artwork).

PAT (RETROSPECTIVE EXHIBITION)

At the end of Grades 10 and 11 learners must present a PAT exhibition of their work as part of their examination mark. This exhibition shows substantial evidence of the learners' practical design development (concept, innovation, process, technical skills, an understanding of design in a business context and applied theoretical knowledge). The PAT is developed over a period of time during term 1, 2 and 3. The exhibition should be entirely the learners' own effort.

Learners must concentrate on / demonstrate their entrepreneurial skill and promote their own products (merchandising). Design products and solutions must link to each other which should afford the viewer a much broader overview of the learner abilities, and it should be an opportunity for the school and parent community to view their work.

GRADE 12

The Formal Assessment Requirements for *Design* in Grade 12 are as follows:

7 formal assessment tasks must be completed per year.
- Task 1 – 5 will make up the SBA mark.
- Task 6: (PAT) Exhibition
- Task 7: End of Year examination

For Design, TWO practical projects must be completed in term 1 and term 2. Each consisting of (Topic 1, the process and Topic 2, the production). Both practical projects are internally set and assessed by the teacher per term. The marks are recorded as follow:
- Topic 1 (Design process) is recoded as part of the SBA mark.
- Topic 2 (Design production) is recorded as part of the PAT mark and only reflected at the end of the year.

SBA: The Design process (Topic 1) of the TWO practical projects together with THREE theory assessment tasks make up the total SBA mark. The SBA weighting is 25% of the year mark.

THE END-OF-YEAR ASSESSMENT consist of THREE parts and make up the remaining 75% of the year mark:

- A written theory paper (P1), focusing on Topic 3.
- A practical examination Paper (P2), focusing on Topic 1 and 2.
- The **PAT** which is presented in the form of an exhibition at the end of the year. The exhibition consists of the finished products (Topic 2) from the two practical projects completed during term 1 to term 3. The products (Topic 2) for the PAT exhibition is internally assessed in each term. The marks for the production of each of these products is recorded as part of the PAT mark in term 4. The mark for the PAT exhibition in term 4 cover the remainder of the mark.
- the formal assessment (SBA) is internally set and marked but externally moderated.
- the end-of-year examination papers, theory (P1) and practical (P2) are externally set and marked.
- the final PAT exhibition will be externally marked and moderated.

Table 1A: Formal Assessment

FORMAL ASSESSMENT DESIGN			
INTERNAL	EXTERNAL		
SBA	PAT EXHIBITION	PRACTICAL EXAM	THEORY EXAM
25%	25%	25%	25%
100 Marks	100 Marks	100 Marks	100 Marks
TOTAL 400 MARKS			

GRADE 12

GRADE 12 FORMAL ASSESSMENT FOR DESIGN			
SCHOOL BASED ASSESSMENT (Internal) 25% 150 Marks + 100 Marks + 100 Marks= 350 converted to 100 Marks (SBA)			TERM 4
TERM 1	TERM 2	TERM 3	
TASK 1 THEORY TEST 50 Marks	TASK 3 NO MID-YEAR EXAMINATION FOR 2021	TASK 5 THEORY EXAM 100 Marks	TASK 7.1 NSC END-OF-YEAR EXAM P1. THEORY EXAM (Externally assessed) 100 Marks
TASK 2 PRACTICAL PROCESS Topic 1 100 Marks	TASK 4 PRACTICAL PROCESS Topic 1 100 Marks	TASK 7.2.1 NSC END-OF-YEAR EXAM P2 PROCESS (Externally assessed in Term 4) (50)	TASK 7.2.2 NSC END-OF-YEAR EXAM P2 PRODUCT (Externally assessed) (50)
TERM MARK: 150	TERM MARK: 100	TERM MARK: 100	NSC TOTAL MARK (200)
	TASK 6 PRACTICAL ASSESSMENT TASK (PAT) (Continuous assessment from Term 1 – Term 3)		
TERM 1 PRODUCT 1 Topic 2 100 Marks	TERM 2 PRODUCT 2 Topic 2 100 Marks	TERM 3 PAT EXHIBITION PROCESS (Externally assessed in term 4)	TERM 4 PAT: EXHIBITION 100 MARKS Process & exhibition (Externally assessed)
25%	25%		(50) Internally assessed Product 1 + 2 (50)

100 Marks (SBA) + 100 Marks (PAT) + 200 Marks (EXAM) = 400 TOTAL Marks

NB. The Practical Final Examination will run until the date written on examination brief. The PAT exhibitions will be conducted according to Provincial programme as per its demographics.

WEIGHTING: GRADE 12

ASSESSMENT COMPONENT	ASSESSMENT TASK	MARKS	CONVERSION/MARKING
PAT	TASK 6	100	25%
SBA	TASKS 1,2,3,4,5	100	25%
PAPER 1	TASK 7.1 (P1)	100	25%
PAPER 2	TASK 7.2 (P2)	100	25%

4.3.2 Types of formal assessment for Design

PAT exhibition

At the end of Grade 10, 11 & 12 learners must present a PAT exhibition of their work as part of their examination mark. This exhibition shows substantial evidence of the learners' practical design development (concept, innovation, process, technical skills, an understanding of design in a business context and applied theoretical knowledge). The PAT is developed over a period of time during term 1, 2 and 3. The exhibition should be entirely the learners' own effort.

Learners must concentrate on / demonstrate their entrepreneurial skill and promote their own products (merchandising). Design products and solutions must link to each other which should afford the viewer a much broader overview of the learner abilities, and it should be an opportunity for the school and parent community to view their work.

Examples of PAT exhibitions

Candidates may set up their exhibition in a form of a:
- Designer's pitch when presenting his/her work to prospective clients
- Window display
- Advert or Promotion
- PowerPoint presentation
- Presenting new sustainable ideas and non-commercial solutions in an innovative way
- Innovatively present a proposed solution to a problem that has been identified
- Interpretive exhibition, a display which engages the viewer in a visual or physical conversation through the use of elements such as text, objects, videos or interactive display.

This exhibition should therefore be well planned in terms of its concept and presentation. The PAT exhibition showcases further development of the products into a cohesive body of work that is seen in the context of an exhibition environment.

Checklist for the exhibition:
For Grade 12 (Externally marked & moderated):
- One or two Grade 11 products to show development and progression.
- The two products (Topic 2) from Term 1 and Term 2 are compulsory.
- Assessed process books (Topic 1, Grade 11 & 12) of the exhibited artworks must be displayed for reference purposes.
- P2. Practical exam: Section A (process book) & Section B (product)

Presentation requirements:

- Schools must provide the space for the exhibition e.g. the school hall, Art/Design classroom, etc.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- Learners must design/plan and assemble their own exhibition.
- If computers are necessary/needed to show digital work, learners must make sure that the computer works and that the teacher knows the passwords.
- This body of work will be assessed holistically.
- This could also be a digital exhibition if it suits the school and specific province's needs and circumstances better.

Practical tasks for the PAT exhibition

Teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one in term 1 and one in term 2. This should result in a more coherent body of work in the PAT exhibition.

Each task should include both Topic 1 (Design process) and Topic 2 (Design production).

Marks for each Practical task should be allocated as follows:

Topic 1: The process (100 marks)

Topic 2: The product (100 marks)

Topic 1: Design Process (Process book).

(To be internally assessed and reported as part of SBA mark).

- Topic 1 would consist of a series of 'building blocks' (Step-by-step activities as part of the process work) given at consecutive times.
- **Research assignments (Design in a Business Context)**

It must be integrated with the practical assignment or brief as well as be seen as part of the process (topic 1). The Business context research must have a direct link with each Practical Task. Learners are expected to conduct their research on the product choice they have made.

    It should consist of:

- o   Business context topic and introduction;
- o   content 4 – 8 both sides of an A4 page;
- o   a conclusion;
- o   a detailed bibliography (e.g. Title underlined; author/s in brackets; publisher; publishing date; web link, blog + date, etc.)
- o   labels to accompany all visual material. (Title; materials used; name of designer; country in brackets; date).

- The content of this **Business Context research** in each Topic 1 task should include some or all the underneath content:

- o   Define your target market. Explain why you have chosen it.
- o   Discuss the trends that have influenced you.
- o   An appropriate local or international case study
- o   Visual Merchandising of your product
- o   Explain how you would market this product. Create one of the following marketing forms: business card, flier, poster, advert for local newspaper, Facebook page, etc.
- o   List all the materials you required, the name and contact details of your suppliers and write up the costs of all your materials. Also work out potential other costs such as electricity, etc.

- o Possible competitors, describe their products and why you consider him / her / them to be competitors.
- o Research potential markets for your products.
- o Research potential funding options for your business.
- o Investigate tertiary and career opportunities in your design product choice: range, scope, training needed, and training available
- o How would you package and / or advertise your product or service to your intended target market?

Topic 2: Design Production.

- • In Grades 10 and 11 each learner must complete one Practical project each in terms 1 and 2.
- • In Grade 12 each learner must do one Practical project each in terms 1 and 2 to be exhibited on the PAT exhibition towards the end-of-the-year which will be externally assessed and moderated.
- • Each product (Topic 2) completed per term must be internally assessed. Marks are to be recorded on the mark recording system per term, but not included as part of the SBA mark. This mark will be reported at the end-of the-year as part of the PAT mark.
- • Learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of a design exhibition environment. Therefore, learners may exhibit more works that provide evidence of this process e.g. work done on their own. (not more than 2)
- • The Design teacher should guide and facilitate the creative process from start to finish.

A practical task should require the learner to...

- • do planning/preparation/investigation/research to solve the identified problem;
- • perform the task as per instructions (according to criteria given in the brief);
- • produce a product(s);
- • allow for innovation, experimentation and creativity.
- • obtain new skills

To set a brief for the practical task, the teacher must...

- • Identify a problem/need/opportunity that offers the learner a creative opportunity to design an aesthetically pleasing functional solution.
- • Set clear criteria and give good instructions to guide the learner (the learner should know exactly what to do and what is expected). A Grade 10 brief will have more specific guidelines; while Grade 12 tasks should be **open- ended** briefs that allow learners to choose the materials, tools, techniques, themes and processes within their chosen practical design categories;
- • Stipulate the format, medium/material, technique specifications.
- • focus on inspiring creativity, originality and innovation;
- • skill transfer should take place between teacher and learner
- • learners should learn a new skill with every practical project
- • ensure the task to be developmental with progression in skills;
- • consider the contextual factors namely the materials, equipment, facilities at a school, resources and costs;
- • Specify possible target market(s).
- • keep the scope manageable;
- • determine the time frame / duration / mini-due dates / final due date; (for monitoring purposes)
- • use the available assessment rubric.

This brief should be discussed and debated by the teacher and learners for a better understanding of the intended design outcome.

Choosing themes for the Practical tasks:

Teachers should choose themes to guide their briefs (e.g. If the theme is 'Improved Living', a brief could focus on finding a variety of solutions to improve living). Teachers may develop their own themes and/or choose them from the approved textbooks and previous Design question papers (P2).

Teachers may decide on a broad theme for the annual practical work and then subdivide them into specific briefs, one per term.

The teacher should ensure that at least 60% of each Practical task is done in class under supervision, as the teacher must authenticate the work as the learner's own. If the teacher cannot authenticate the work, it should **NOT** be marked.

The following taxonomy should be used in conjunction with the assessment criteria for the practical task (Term 1) and (Term 2) shown above.

COGNITIVE LEVEL DESCRIPTORS FOR PRACTICAL PROJECTS

EXAMPLE:

WILLIAMS' TAXONOMY: COGNITIVE (THINKING							WILLIAMS' TAXONOMY AFFECTIVE (FEELING)
Fluency (the generation of ideas, answers, responses, possibilities to a given situation/ problem)	Flexibility (the generation of alternatives and variations, adaptations, different ideas/ solutions/ options)	Originality (the generation of new, unique and novel responses/ solutions)	Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting)	Risk-taking experimenting, trying new challenges)	Complexity the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts	Curiosity the ability to wonder, ponder, contemplate or puzzle)	Imagination (the ability to build mental pictures, visualise possibilities and new things or to reach beyond practical limits)
The learner generated many ideas and many possible solutions to the problem/ brief.	The learner was able to adapt and consider alternative solutions or options	The learner generated creative solutions.	The learner took the idea(s) much further, adding enough detail for other people to understand it.	The learner tried new ideas through risky experimentation.	The learner was able to fill in the missing parts to make up a complete solution.	The learner looked at various options and put in a lot of thought.	The learner was able to visualise possible solutions, even if not practically implementable.

·   A test for formal assessment should not comprise of a series of small tests but should cover a substantial amount of content taught and the duration should be 45 to 60 minutes.

·   Each test and examination must cater for a range of cognitive levels. Determine mark distribution and compile a marking guideline.

·   Do not only include lower cognitive level questions. Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario. Providing facts, substantiations, reasons, supporting evidence or arguments are essential.

·   Analyzing unseen examples, learners must use appropriate design language in terms of function, material and aesthetics. Refrain from listing but substantiate and validate answers.

Examinations

Internally set examinations

•   It is recommended that the same format as in the final Grade 12 end-of-year theory examination is used in Grades 10 and 11.

•   Ensure that enough or more facts are included for each question on the memorandum in order to become a proper tool for marking and future teaching.

Questions should include unseen visual images to test learners' design analysis skills. These images should relate to different design categories, this can include projection of video clips

External Examinations

•   All Grade 12 Design candidates will complete two external papers as prescribed:

Paper	Type of paper	Duration	Total	Date	Marking
1	**Theory**	3 hours	100	October/November	Externally
2	**Practical**	Maximum 24 hours	100	July - October	Externally

Paper 1: Design theory (Topic 3) - Grade 12

•   **MARKS: 100.**

•   **TIME: THREE HOURS.**

Guidelines

The National Education Department sets the written examination question paper on designated content taught during the year. The examination format will comprise the following:

1.   There are SIX questions in the paper, which must be answered.

2.   There are choices within some questions in the paper. The options must be read carefully.

3.   The paper is divided into **THREE** sections:

Section A: Design Literacy

Analysis of unseen examples

Communication through Design

Comparison between Local and International Design (unseen)

Comparison between Classical Architecture **AND** Modern **OR** Indigenous African Architecture. (This body of study is compulsory)

Section B: History of Design
History of Design

Section C: Design in a Socio-cultural/ Environmental and Sustainable Context
Design and Socio-cultural Issues
Design and Environmental/Sustainable Issues

Additional information on the examination:
- The examination is assessed and moderated externally.
- The examination is assessed according to a national marking memorandum.
- Learners should be made aware of problematic terminology, social and environmental issues, personal assumptions and bias in relation to the designs/designers they study.
- Revision on previous question papers and memoranda is essential to assist learners in developing critical analyzing skills using appropriate design terminology.
- Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc., as valuable teaching and learning support material.
- Regular visits to contemporary exhibitions and design studios are strongly recommended. Where visits are impossible (e.g. schools in rural areas, etc.), newspaper reviews, the internet, the local environment, etc., should be consulted regularly.
- Broad questions are set in which learners can apply their knowledge in a relevant way, justify their interpretations and opinions or be required to solve problems.

A summary of what Design learners will have to prepare for in Paper 1 is set out below:
- application of knowledge on unseen design products
- Sound knowledge of and the ability to apply the elements and principles (including universal principles, hierarchy) of design, as well as the stylistic characteristics of the various design movements
- **Local designers:**
- The study of one Indigenous African Craft
- 1 contemporary designer whose work is influenced by Indigenous African Craft
- 1 designer who considers environmental and sustainable issues in design
- **International designers:**
- 1 international designer who considers socio-cultural issues in design
- 1 international designer who consider environmental and sustainable issues in design
- **Design History movements.**

Ten key movements to study for Gr.12:
- o Arts and Crafts
- o Art Nouveau
- o Art Deco
- o De Stijl
- o Bauhaus
- o Modernism
- o Scandinavian
- o Pop Art
- o Post Modernism
- o Deconstructivism

- Discuss TWO movements/styles for the paper (at least 1 design and designer from each movement/style).
- Answer a comparative question based on TWO movements that were not assessed in the essay.
- Prior knowledge from Grade 10 and 11 is necessary to interpret and answer some of the questions.

Paper 2: Design Practical - Grade 12

Instructions and information:

The practical examination is set externally by DBE.

The theme will be a wide and open-ended theme to cater for diverse solution in the different specialisation disciplines.

The examination question paper consists of **Section A** (Topic 1: 50 marks) and **Section B** (Topic 2: 50 marks).

The final Design practical examination for Grade 12 learners represents the culmination of their design skill and knowledge throughout the year.

SECTION A: EXAMINATION PROCESS BOOK/WORKBOOK

(This may be completed at home and at school).

- The educator can guide the learners in their choice of subject matter and techniques used in Section A.
- The examination brief must be pasted into the examination process book.
- The learner must indicate his/her intentions/rationale/concept in this examination. This could be done through brainstorming, thumbnail sketches, a written essay, etc. [minimum of 1 page].
- Any form of direct copying/plagiarism or work that is not the candidate's original work will be strictly penalized.
  It is the responsibility of the teacher to ensure that this does not happen.
- Learners must be encouraged to explore as many different interpretations as possible.
- Closely monitor and guide the learners as they do their process research and experimentation. It should be:

  o on the theme /context,
  o the actual product he/she wants to make (e.g. the current trends),
  o the material he/she is going to use,
  o how environment and/or social issues / impact on the product he/she is designing,
  o other Designers works, and not on the Designers themselves – the candidate should also indicate why the work interests him/her and what is it that influences him and what will he possible use that he seen in the Designer's work – this could be for example his techniques, approach etc.
  o This research should be as visual as possible (e.g. mood boards) but annotated.

- Learners should be encouraged to take their own research photographs where relevant/possible.
- Learners' process books must show evidence of preparatory sketches, annotated drawings and research, based on their various sources. It is important that they personalize these sources through drawing them and creating their original designs. (to avoid plagiarism)
- The learner must complete at least one tonal drawing, collage, maquette/preliminary model or a prototype of the final product
- Written/typed explanations, notes/ photographs must be submitted or must be pasted into the examination process book showing evidence of the learner's processes and progress.
- As section A (the process) has the same weighting as section B (the final product), it should be given enough time equal to its importance.

- Consequently, learners should have enough time to do their preparation. The teacher can only be involved in this preliminary preparatory session. Due to the preparatory nature of topic 1, learners are allowed to complete work at home. (At least 60% should be done in the classroom.)

SECTION B: FINAL PRACTICAL TASK

(Maximum time: 24 hours.)

- The examination work must be done in the presence of the design teacher within the confines of the Art/ design room. No examination work may be taken out of the classroom. This will be an examination irregularity. • This section (Topic 2) may NOT be done at home. Work must NOT leave the examination venue.
- Section B must be done on a continuous basis during contact time, for example, during four consecutive days of six hours each. Your choice of examination time options must be negotiated with your school.
- Learners are required to produce one design product in the DESIGN DISCIPLINE THAT THEY HAVE BEEN EXPOSED TO IN THE CURRENT ACADEMIC YEAR.
- The final design may be presented as a single product, or possibly in the form of a series of products addressing the same issue. E.g. different items for a 'save water' campaign.
- Learners' work is not restricted regarding size, but it should be a substantial body of work representing a minimum of 12 hours or a maximum of 24 hours.
- Learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- The final product should fulfil its function. The product solution should work in relation to the brief. The product should be presented professionally and neatly.
- The chief invigilator should make sure that strict examination conditions are adhered to during this examination session.

Cognitive Levels

- All tests and examinations must follow the following range of cognitive levels. Questions will have different degrees of challenges – lower, medium and higher order.
- As learners have a choice of questions in the trial and final examinations, each question in the choice should comply with the range of cognitive levels.

Cognitive weighting for formal assessment tasks

Cognitive Level	Percentage
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

Explanation of cognitive levels: Bloom's Taxonomy

KNOWLEDGE	COMPREHENSION	APPLICATION
tell, list, write, find, describe, name, locate, identify, define et cetera.	explain, interpret, discuss, distinguish, outline, validate et cetera.	solve, show, use, illustrate, demonstrate, classify, substantiate, construct, examine, et cetera.
ANALYSIS	SYNTHESIS	EVALUATION
analyse, compare, investigate, categorise, identify, explain, et cetera.	create, invent, plan, predict, design, propose, formulate, validate, substantiate, et cetera.	judge, decide, justify, debate, recommend, substantiate, prioritise, argue, et cetera.

Bloom's Revised Taxonomy

Bloom's Taxonomy	*Bloom's Revised Taxonomy*
Evaluation – higher order	Creating – higher order
Synthesis – higher order	Evaluating – higher order
Analysis – middle order	Analysing – middle order
Application – middle order	Applying – middle order
Comprehension – middle order	Understanding – middle order
Knowledge – lower order	Remembering – lower order

POLICY STATEMENT (CAPS)

4.4   Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and his/her readiness to progress or being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is the process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, and class or school newsletters. Teachers in all grades issue formal report cards quarterly. These reports cards reflect the percentages against each subject.

The following rating scale applies for the quarterly reports:

CODES AND PERCENTAGES FOR RECORDING AND REPORTING		
RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 – 100
6	Meritorious achievement	70 – 79
5	Substantial achievement	60 – 69
4	Adequate achievement	50 – 59
3	Moderate achievement	40 – 49
2	Elementary achievement	30 – 39
1	Not achieved	0 – 29

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

4.5 Moderation of assessment

4.5.1 Formal assessment (SBA)
Grade 12 tasks must be face moderated by the provincial subject advisor or appointed specialist. This process will be managed by the provincial education department.

4.5.2 Practical assessment task (PAT exhibition)
• Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
• All learners must be face moderated to verify the process, products and marks. This moderation must be done by Provincial officials and/or persons appointed by the province.
• The Provincial Education Department manages this process.

4.5.3 Final practical external examinations
• Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
• All learners must be face moderated to verify the process, products and marks. This moderation must be done by Provincial officials and/or persons appointed by the province.
• The Provincial Education Department manages this process.

4.6 General
This document should be read in conjunction with:
3.5.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and
3.5.2 The policy document, National Protocol for Assessment Grades R-12.

ADDENDUM A: DESIGN CATEGORIES

Visual Communication/Information Design and Digital Design (include but are not limited to :)
• Illustration design
• Communication/information design
• Graphic advertising design
• Animation
• Digital design
• Film and video

Surface Design and Two-dimensional Craft Design (include but are not limited to :)
• Appliqué
• Beadwork
• Carpet / fibre design
• Embroidery
• Mosaics
• Mural design
• Stained glass
• Tapestry
• Textile design
• Wallpaper/gift wrap design
• Weaving
• Fashion

Product Design and Three-dimensional Craft Design: functional or decorative (include but are not limited to :)
• Basketry
• Beadwork
• Carving
• Ceramic design
• Constructed textiles
• Fashion and/or costume design
• Furniture design
• Industrial design
• Jewelry design
• Paperwork
• Puppetry design
• Tableware
• Weaving
• Wire work

Environmental Design (includes but is not limited to :)
• Architectural design
• Display and exhibition design
• Event design
• Interior design
• Theatre and set design

REQUIREMENTS FOR A CASE STUDY OF A DESIGNER, DESIGN GROUP OR DESIGN STUDIO

• Influences: immediate environment, identification of the consumer, and trends

• Style characteristics

• At least ONE example of design/product: identify the need/the brief from the client/intention of the end product, choice of materials/systems, design production and design processes

• Any impact of socio-cultural and/or environmental issues, if applicable, on the sustainability of the design or business

• Share the marketing strategy, if applicable

• Define how the success of the final product was measured

LTSM (subject to availability)

• Any design magazine, for example, *House and Leisure, World of Interiors, Visi, Elle Deco,* etc.

• Articles from websites, for example, DESIGN>MAGAZINE and DESIGN>EDUCATION, the online design publications

• *Craft art in South Africa* (Elbe Coetsee)

• *Design basics* (David A Lauer)

• *Design culture now* (Steven Skov Holt)

• *Inspiring – a sourcebook – designers* (Paul Rodgers)

• *Meggs' history of graphic design* (Phillip B Meggs, et al.)

• *Paperwork and more paperwork* (Nancy Wiliams)

• Pepin Press, for books on packaging, construction, and textile and pattern design

• Taschen range of design books known as *Taschen* 25, for example, *Signs, 1000 Chairs, Packaging design now!, 1000 record covers, Design of the 20th century, Sixties designs, The world of ornaments, Architecture now!, Fashion: a history from the 18th to the 20th century, Art Nouveau, Indian style, Mexican style,* etc.

• Textbooks approved by the National Department

• *The new design source book* (Penny Sparke et el.)

• Woolworths' *Making the difference through design daily resource book*

ADDITIONAL BOOKS AND RESOURCES.

	Text	Description	Publisher/ site
1	Map , Mapping the design world	This is a great resource for environmental and social designers	Max Borka PDF document.
2	Making the difference through design	Design recourse guide for teachers. volume 1 and 2	Unitive between the Western Cape, Woolworth's , Design Indaba and Sappi
3	Design Indaba	A web site on South African and International designers	www.designindaba.com
4	Culture Trip	A web site on South African and International designers.	www.theculturetrip.com
5	Ijusi	Design MAGAZINE by Garth Walker	www.ijusi.com
6	20th Century Design (Design History)	Web site with additional information on design history.	www.widewalls.ch.com
7	Design Technology (Design History)	Web site with additional information on design history.	www.designkmg.weebly.com

LIST OF SOCIAL AND ENVIRONMENTAL DESIGNERS.

- The old Designers are still applicable, this is a list of contemporary designers that could be studied

	South African Designer	Categories / Type		International Designer	Categories / Type
1	Luthando Mfabe	Social designer graphic designer / illustrator	1	Stephan Augustin	Social and Environmental Designer
2	Marianne Fassler	Social Designer Fashion Designer	2	Karin Lidman Jani Pad	Social and environmental designer.
3	Raphael Clack	Social Design graphic designer/ photographer	3	Ilia's Diaz - Magic Lamp	Social and environmental designer.
4	David Tshabalala	Social designer graphic designer / illustrator	4	John and Cynthia Hardy	Environmental designer Architecture
5	Sifiso Shange	Social Designer Furniture Designer	5	Elham Seyed Javad - ResportOn	Social Designer Fashion design
6	Tsai Design Studio	Social Designer Architecture	6	Ada Weel Olsen	Environmental Designer Packaging Design
7	Africa ignite	Social Design Group crafts	7	Adidas & amsilk Biodegradable Sneaker	Environmental Designer Fashion Design Group
8	PETA-LEE	Social Design Group Crafts	8	Ainhoa Garmendia Tillandsia Usneoides, Living Harmock	Environmental Designer Furniture Design.
9	Ecobric Exchange	Environmental Design Group	9	Karrie Hovey	Environmental Designer
			10	Jiri Evenhuis and Janne Kyttanen	Environmental Design Textile Design

ADDENDUM B: ASSESSMENT RUBRICS AND INSTRUMENTS

Descriptors for the assessment criteria for TOPICS 1 and 2

Outstanding	90–100	Exceptional ability; richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an <u>original</u> or <u>unusual process and design</u> solution. **Outstanding and original presentation of the process and the product.**
Excellent	80–89	Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by an original/unusual/relevant design process and solution; presentation original and considered. **Some minor flaws evident.**
Very good	70–79	Well-organised, as above, but lacks the impact; good level of competence and selection of content; supported by a relevant design process and solution; obvious care and effort taken with original presentation. **Some obvious inconsistencies/flaws evident.**
Good	60–69	Interesting presentation; clear intent; convincing; simple direct use of chosen medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate design process and solution; reasonable effort taken with presentation. **Distracting/Obvious inconsistencies.**
Average	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; design process and solution not always clearly identified; fair presentation. **Many distracting inconsistencies.**
Below average	40–49	Enough work to pass; not logically constructed: some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; no real design process and solution; clumsy or careless presentation. **In need of support/motivation to pass.**
Weak	30–39	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no design process and solution; general lack of commitment. **In need of support/motivation to pass.**
Very weak Fail	20–29	Very little information **or irrelevant work/design process and solution.** No effort made to present work in an acceptable manner. General lack of commitment and technical skill.
Unacceptable Fail	0–19	Incoherent; **irrelevant, very little or no work**; lack of even limited skills being applied. No commitment and technical skill.

Assessing learner's ability to analyse and respond to examples of design (Topic 3):

ACHIEVEMENT RATING CODE	TOPIC 3: DESIGN IN CONTEXT
7 Outstanding 80-100%	Demonstrates exceptional ability to respond, articulate and analyse designs in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate design terminology. Demonstrates extremely well-developed writing and research skills in the study of design. Shows exceptional insight; understanding and uses divergent approaches.
6 Meritorious 70-79%	Demonstrates a well-developed ability to respond and analyse designs in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate design terminology. Demonstrates highly developed writing and research skills in the study of design. Shows excellent insight and understanding.

5 Substantial 60-69%	Demonstrates substantial ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate design terminology. Demonstrates well-developed writing and research skills in the study of design. Shows a good level of insight and understanding.
4 Moderate 50-59%	Demonstrates moderate ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate design terminology. Demonstrates competent writing and research skills in the study of design. Shows a fair level of insight and understanding.
3 Adequate 40-49%	Demonstrates adequate ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate design terminology. Demonstrates adequate writing and research skills in the study of design.
2 Elementary 30-39%	Demonstrates only basic ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate design terminology. Demonstrates basic writing and research skills in the study of design.
1 Not achieved 0-29%	Demonstrates little or no ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate design terminology. Demonstrates limited writing and research skills in the study of design. Shows little or no understanding or insight.

RECOMMENDED MARKING INSTRUMENTS TO BE USED DURING THE ASSESSMENT OF PRACTICAL TASKS IN TERM 1 AND TERM 2

TOPIC 1: PROCESS ASSESSMENT INSTRUMENT

CRITERIA	DESCRIPTION	MARKS (100)
Concept development	**Expression of intention and rationale/concept:** • Brainstorm or do a mind map of ideas to explore the theme and the intention of the brief. • Research the brief and find relevant source materials (visual references, designers/movements who inspired the learner, techniques, etc.). • Reference images linking/relating to the theme. • Develop a concept demonstrating critical thinking and creativity. • State Intention/rationale, validating the design solution found. How does your design contribute to the current issues and society?	20
Exploration and experimentation	**Evidence of research, experimentation and reflection:** • Show evidence of research by completing a few thumbnail sketches of ideas. • Design a few different solutions that explore the brief. • Evidence of experimentation, e.g. a mood board should be visible. • Exploration of different style movements. • Exploration of different materials and techniques. • Application of different media and ideas can be combined where possible. (Creativity) • Continuous reflection of the process must be evident (Critical thinking). • Practice and improve your drawing technique and skill by re-drawing parts that you struggle with.	20
Investigation	**Evidence of detailed planning, drawing skills and presentation** • Generative drawings should explore a variety of solutions to the brief (different techniques and materials). • Generate something that is new, innovative and functional in global context. (critical thinking, problem solving skill, creativity, collaboration) • Drawing skills development must be evident. • Explore the use of elements of Art/Design in various ideas. (Use various lines, textures, forms, use of space (recession, foreground, mid and background, positive vs negative space), proportion, etc.). • This process should be creatively presented. • Other thoughts & ideas on how you might extend the project further?	20
Evidence of final drawing/ collage/ maquette related to the final concept	• Show evidence of the final design solution in the form of a detailed, annotated • drawing/collage/maquette/prototype, etc. • Photographs of your work in progress.	20
Presentation	• Overall impression of the body of work in the sourcebook, which includes planning, preparation and layout, • Clear sequence of the source book • Clearly labelled.	10
Research: Design in a business context	Refer to the **Research: Design in a business context assessment instrument**	10
	TOTAL	**100**

An example of the Design in a Business Context assessment instrument

		Mark	Educator Mark	Moderated Mark
1	Research ability: being able to find the correct information for the required task. The expected content of the task is covered.	20		
2	Technical ability: contents page, introduction, body of the task, conclusion and bibliography	10		
3	The use of proper design Terminology and vocabulary	10		
4	Presentation/Layout	5		
5	Time management	5		
	Total	50		
	Convert the mark back to	10		

TOPIC 2: THE DESIGN PRODUCT ASSESSMENT INSTRUMENT

CRITERIA	DESCRIPTION	MARKS (100)
Creativity/Originality/Interpretation	Is the work unique, original and relevant to the brief?	20
Evidence of design involvement	Overall impression. How have the elements and principles been used to create a unique design solution?	20
Technique/Craftsmanship/Method	How technically competent is the final product? Is the craftsmanship adequate and professional?	20
Time management	Evidence and utilization of available time to complete the product. Does the design product show legitimate involvement in the making of the design product?	20
Professional presentation and functionality	Does the product fulfil its function? Is the product presented professionally and neatly? Does the product solution work in relation to the brief	20
	TOTAL	**100**

ASSESSMENT OF THE PAT EXHIBITION - RETROSPECTIVE EXHIBITION MARKING INSTRUMENT

1	**Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to and the exhibition/presentation/design pitch:** Is the work unique, original and relevant to the briefs? Does the exhibition/presentation/pitch sell the products? Does the products/concepts solve the problem?	10
2	**Evidence of design involvement: the appropriate use of design elements and principles:** Evidence of design involvement in the exhibition/presentation/design pitch as a whole and each PAT. Evidence of detailed planning in the process book/s and appropriate use of design elements, principles and materials in presenting each PAT and the exhibition/presentation/design pitch. Overall impression. How have the elements and principles been used to create a unique design solution?	10
3	**Technique/Craftsmanship/Method:** Overall impression. Technique / craftsmanship / method / competence showcased in each PAT as well as the exhibition as a whole. How technically competent is the final products and the exhibition/presentation/design pitch? Is the craftsmanship adequate and professional in the products?	10
4	**Time Management:** Completion of ALL PATs / time management / evidence of design development in presenting a substantial, cohesive body of work. Evidence of and utilisation of available time to complete the exhibition/presentation/design pitch. Does the design exhibition/presentation/design pitch show legitimate involvementin the making of the design products?	10
5	**Professional presentation and functionality of design solution(s):** Holistic, original and professional presentation of the Retrospective Exhibition. Are the products presented professionally and neatly? Do the products fulfil its function? Do the product solutions work in relation to the briefs? The exhibition showcases display materials that are relevant to the overall theme of the exhibition. Each PAT, together with the exhibition is presented with visual functionality and appeal to the viewer.	10
	EXHIBITION TOTAL	**50**

RUBRIC FOR ASSESSNING A RETROSPECTIVE EXHIBITION

90% – 100% **1. Outstanding** ability that shows richness, insightfulness and a fluent exhibition. High skill, observation and knowledge are powerfully expressed by showcasing outstanding, original design solutions into a cohesive body of work.	Outstanding creativity/ originality/ interpretation in terms of the concept and solutions relevant to all the PATs. Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Outstanding technique/ craftsmanship/ method/ competence showcased in each PAT as well as in presenting the exhibition.	Outstanding management/evidence of progressive design development in presenting a substantial, cohesive body of work. The exhibition reads as an outstanding, cohesive body of work. ALL PATs are complete.	Outstanding, original and professional presentation of the Retrospective Exhibition. The exhibition showcases display materials that are relevant to the overall theme of the exhibition. Each PAT, together with the exhibition is presented with outstanding visual functionality and appeal to the viewer.
80% – 89% **2. Excellent**, Striking, impactful body of work that shows most of the above with some minor flaws evident. Well-organized, detailed and coherent body of work that is polished with skill that is evident. The exhibition supported by an original/ unusual/relevant design solutions.	Excellent creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs. Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Excellent technique/ craftsmanship/ method/ competence used in presenting the exhibition.	Excellent management/ evidence of progressive design development in presenting a substantial, cohesive body of work. ALL PATs are complete.	Professional presentation and functionality of the exhibition to the viewer. The exhibition reads as a cohesive body of work with little inconsistency. Excellent and original presentation of the Retrospective Exhibition.
70% – 79% **3. Very Good** Well-organised, as above, but lacks the impact. Some obvious inconsistencies/ flaws evident that shows: Good level of competence and selection of content that is supported by a relevant design processes and solutions. Good organization and coherent body of work; skill is evident; supported by an original/unusual/relevant design solutions; presentation original and considered.	Very good creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs. Less intense design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Very good Technique/ Craftsmanship/ Method/ Competence utilised in presenting the exhibition with flaws.	Very good management/evidence of progressive design development in presenting a good, cohesive body of work that has minor inconsistencies. ALL PATs are complete with some inconsistencies.	Good presentation and functionality of the exhibition to the viewer. The exhibition reads as a good body of work. Good presentation of the Retrospective Exhibition.

60% – 69% **4. Good**, Interesting presentation that shows clear intent that is convincing with simple design solutions. Distracting/Obvious inconsistencies. Adequate level of competence and selection of content that is supported by a relevant design processes and solutions. Obvious care and effort taken with adequate presentation. Adequate organization and coherent body of work; skill is evident; supported by an original/unusual/relevant design solutions; presentation original and considered.	Good creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs. Lacks design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Adequate technique/ craftsmanship/ method/ competence utilised in presenting the exhibition with flaws.	Good management/ evidence of progressive design development in presenting a cohesive body of work that has some inconsistencies. ALL PATs are complete with a few inconsistencies.	Adequate design process and solution that shows reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as an adequate body of work.
50% – 59% **5. Average.** Satisfactory presentation that feels mechanical, derivative or copied with little insight that is unimaginative. The design process and solutions are not always clearly identified. Satisfactory level of competence and selection of content. Satisfactory organization and coherent body of work; skill is evident; supported by an original/unusual/relevant design solutions; presentation original and considered. Many distracting inconsistencies.	Average creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs. Lacks design involvement in each PAT. Evidence of planning and appropriate use of design elements, principles and materials in presenting each PAT.	Satisfactory technique/ craftsmanship/ method/ competence utilised in presenting the exhibition with some flaws.	Average management/ evidence of progressive design development in presenting a satisfactory body of work that has inconsistencies. ALL PATs are complete with some inconsistencies.	Satisfactory design process and solution that shows reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory cohesive body of work.
40% – 49% **6 .Below Average,** Clumsy or careless in presentation. The learner has done enough work to pass with an exhibition that is not logically constructed. The exhibition showcases some flashes of insight, limited selection of information, poor technical skills with limited design processes and solutions. Minimum level of competence and selection of content; supported by a relevant design process and solution; little care and effort taken with some presentation. In need of support/ motivation to pass.	Lacks design involvement in each PAT. Evidence of minimal planning and use of design elements, principles and materials in presenting each PAT.	Minimal technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows flaws.	Below average management/evidence of design development in presenting an average body of work that has many inconsistencies. PATs are incomplete with major inconsistencies.	Minimal design process and solution that shows minimal effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory body of work that shows minimal effort.
30% – 39% **7. Weak** Visually uninteresting presentation that is lacks creativity with limited/poor technical skill. There is little attempt to present information in an acceptable manner with little or no design processes and solutions. It shows a general lack of commitment and skill. Poor level of competence and selection of content; supported by a weak design process and solution; little care and effort taken for the exhibition. Poor organization and skill is evident; supported by poor design solutions; presentation is not well considered. In need of support/motivation to pass.	Lacks design involvement in each PAT. Evidence of poor planning and use of design elements, principles and materials in presenting each PAT.	Poor technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows major flaws.	Weak management/ evidence of progressive design development in presenting a poor body of work that has many inconsistencies. PATs are incomplete with some work missing.	Limited design processes and solutions that show little care taken with the presentation and functionality of the exhibition to the viewer. The exhibition showcases a poor body of work that shows minimal effort.

3. DRAMATIC ARTS

SECTION 4

ASSESSMENT

4.1   Introduction

Assessment is a continuous, planned process of identifying, gathering and interpreting information about the performance of learners using various methods of assessment. This involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assisting the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken incrementally throughout the year. In Grades 10 - 12 assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to inform the continuous learning experience.

4.2   Informal and Daily Assessment

Assessment for learning has the purpose of continuously collecting information on a learner's achievement to be used to inform and improve their learning.

Informal assessment is the daily monitoring of learners' progress. Examples of Informal Assessment are: observations, discussions, debates, practical demonstrations, learner-educator conferences, informal classroom interactions, questions and answers, short written activities completed during the learning process such as writing in-role, creative writing, informal classroom performances, case studies, etc. Informal assessment may be as simple as stopping during the learning process to observe learners or to discuss with learners how learning is progressing.

Informal assessment can be used to develop learners' knowledge, skills and values, assess learners' strengths and weaknesses, provide additional support to learners, revisit or revise certain sections of the curriculum and motivate and encourage learners. It should also be used to inform planning for teaching and learning, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or educators may mark these Assessment Tasks.

Self-assessment and peer assessment actively involve learners in the assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the educator wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, educators may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered.

The results of daily Assessment Tasks are not taken into account for promotion and certification purposes.

4.3   Assessment

All Assessment Tasks that make up a Formal Programme of Assessment for the year are regarded as Formal Assessment. Formal Assessment Tasks are marked and formally recorded and reported on by the educator for progression and certification purposes. All formal Assessment Tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained. Formal Assessment provides educators with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, the Performance Assessment Tasks (PAT), which could include essays, research tasks, journal writing, and performances. Formal Assessment Tasks form part of a continuous yearlong formal Programme of Assessment in each grade and subject.

ANNUAL PROGRAMME OF ASSESSMENT- GRADE 12			
INTERNAL SCHOOL BASED ASSESSMENT – DURING THE YEAR			**EXTERNAL ASSESSMENT**
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
Task 1: Performance Assessment Task (PAT) · Journal (25) · Performance (25**)**	**Task 2:** Performance Assessment Task (PAT) · Research / Essay (25) · Performance (25)	**Task 3:** Performance Assessment Task (PAT) · Essay / Research (25) · Performance (25)	45
		Task 4: Trial Examination September Written Examination (150)	**Task 7:** End-of-Year Examination Written Examination (150)
		Task 5: Trial Examination Performance Examination (150)	
		EXTERNAL ASSESSMENT	
		Task 6: End-of-Year Examination Performance Examination (150	

The forms of assessment used should be appropriate for the age and developmental level of the learner. The design of these Assessment Tasks should collectively cover the entire CAPS Topics' content, skills, knowledge and concepts of the subject. The design of the Assessment Task should be varied and achieve the aims and objectives of the subject.

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below:

4.5 Annual Programme of Assessment

The Programme of Assessment is designed to spread Formal Assessment Tasks, in all subjects in a school, throughout the year.

4.5.1 Types of Formal Assessment for Dramatic Arts

PERFORMANCE ASSESSMENT TASKS (PATs')

There are three PATs for each grade. Each of these PATs consists of two sections:

• Performance Task
• Written Task

Performance Task:

The focus of the Performance Task components of the PATs' is to develop the practical application of knowledge, skills and values. It prepares the learners for the practical demands of the Performance Examinations in which learners are required to either do a Theme Programme, an Audition Programme or a Technical Theatre Programme. In each year the following is prescribed for the PATs': every candidate must prepare three Dramatic Items. Two of the Dramatic Items must be text based, the third **may, but does not have to be,** vocal (choral verse) or Physical

Theatre based. Note:
1.   At least one Dramatic Item should be a duologue or a scene.
2.   One Dramatic Item must be a South African Item.
3.   A variation of different Performance Forms, Genres, Dramatic Forms and Styles should be covered in the PATs'. 4. Dancing or singing will not be assessed. The subjects Dance Studies and Music cover those competencies.
         Only Text Based, Choral verse and Physical Theatre Items will be accepted.
5.   Physical Theatre is a specific Drama Discipline; it is not dancing
6.   Dramatic Items may not be self-written for candidates to perform in a PAT by learners, teachers etc.
7.   Dramatic Items that are selected must only be from Published Works.

Educators should assess the three Performance Items of the three PATs' at the end of each respective term. It is mandatory for all Performance Items to be video recorded. This evidence may be used to moderate the Performance Items during the year and especially for the FINAL EXAMS. This evidence will play an important role where marks are in dispute. Detailed feedback, to each learner, must be provided and monitored to ensure they implement the improvement points to the Dramatic Item in the next term.

Educators must select which Dramatic Form, Genre, Style and/or technical aspects would be most suitable considering the context of the school, the learner's development and the time of year.

• **Dramatic Item examples for an Individual performance:**

Poetry, Monologue, Dramatised Prose, Popular Performance, Storytelling, Indigenous Performance, Public Speaking, Solo Mime, Solo Physical Theatre, Musical Theatre Performance, and others.

• **Dramatic Item examples for a Physical-based (non-text) group performance:**
Movement, mime, dance drama, Physical Theatre

•   **Dramatic Item examples Group performance using verbal and non-verbal communication:**
Scripted Plays, Choral Verse, Group Dramatised Prose, Narrative Presentation, Protest Theatre, Theatre in Education, Workers' Theatre, Community Theatre, Indigenous Performance Forms, Storytelling

•   **Technical aspects examples:**
Design of: set / Scenery, Properties / Props, Lighting, Sound, Costume, Make-Up, Special Effects, Puppetry, Masks, Production Schedules, Rehearsals, Stage Management Plans, Marketing Plans, Front-Of-House Procedures, Acting, Directing, Published Text, Management, Film Making and others.

NOTE
Candidates who decide to prepare for a Technical Theatre Option must from Grade 11 substitute the
Dramatic Items of the Theme and Audition Programmes with the Technical Theatre Items from the Technical
Theatre Programme. A candidate may not decide at the end of Grade 11 to select the Technical Theatre Option.
Written Tasks:

The Written Task should include planning, preparation, implementation, reflection, recording and reporting. This takes the form of a Journal, Research and Essay.

The aims of the written work are to:

1. Enable learners to work through a process of academic preparation for the Performance Task.
2. Deepen the importance of integrating theory and practice in the subject Dramatic Arts.
3. Develop writing and reflexive thinking skills. This is to prepare learners for the demands of the Written Examination.
4. Develop higher order thinking skills such as creative thinking (original and unique thinking), problem solving, entrepreneurial thinking, critical thinking and meta-cognitive thinking.
5. The above Annual Programme of Assessment reflects:
    • PAT 1 (Journal)
    • PAT 2 (Research- Term 2) and
    • PAT 3 (Essay- Term 3)

Due to different contexts in each Province teachers may swop the Research and Essay around.

See the table below for more detail on the Written Tasks

PAT 1. Written Task	PAT 2. Written Task	PAT 3. Written Task
JOURNAL	**RESEARCH**	**ESSAY**
The Journal Task is an integrated reflection on the Performance Section of PAT 1. The Journal Task is one single document. It commences in the 1st term and learners work on it until the end of the 1st term. This Journal Task has four outcomes: · It ensures recording, reflecting and improvement of the PAT 1. · It develops Journal writing techniques and Journal writing processes. · It serves to record activities, work done and thinking processes engaged in. · It serves as preparation for the ongoing comprehensive Journal entries for the Performance Examination Journal. · Learners should focus on their own individual and journey in the preparation of PAT 1. Learners should follow the following processes when you keep a journal: · Collect · Analyse · Interpret · Reflect · Present See the Standardisation Checklist for more guidance.	The Research Task is an integrated reflection on the Performance Section of PAT 2. The Research Task is one single document. It commences in the 2nd term and learners work on it until the end of the 2nd term. Learners collect additional outside source material to do independent research. The educator must teach the learners the elements and principles of Research writing. Make sure learners look at as many different sources as possible. The Internet is only one option and is not always reliable. At all times ensure ethical research is conducted. · Research requires: · Use of a variety of sources · Comparing Contrasting · Highlighting · Finding · Presenting Use the Oxford reference system to acknowledge materials. See the Standardisation Checklist for more guidance.	The Essay Task is an integrated reflection on the Performance Section of PAT 3. The Essay Task is a single document started at the beginning of the 3rd term and learners work on it until the end of the 3rd term. Learners use the theoretical support material (classroom notes) given to them by the educator and apply the information in the form of an Essay. The educator must teach the learners the elements and principles of process- essay writing. Ensure your essay follows the basic format of an essay: Introduction Body of knowledge Conclusion The final product must be in the form of an argument. See the Standardisation Checklist for more guidance.

NOTE: THERE ARE TWO TYPES OF JOURNAL ENTRIES:

1. **PAT Journal:**

This Journal in Term 1 is towards reflection on the first PAT. Written and Performance Tasks and is completed at the end of the 1st Term. Discussed in the 1st column above.

2. **Performance Examination's Journal:**

This Journal is for the purpose of reflecting on the Performance Examinations process, skills and knowledge and technique development. This is a continuous process:

• Grade 10 and 11 Terms 2, 3, 4

• Grade 12: Terms 2 and 3

• **Marking, Recording and Reporting of the three PATs'**

1. The three Written Tasks will count 25 marks each to add up to a TOTAL of 75 marks.

   1. Journal:

      Educators should formally assess, record and report on the Journal at the end of Term 1

   2. Research:

      Educators should formally assess, record and report on the Research at the end of Term 2

   3. Essay:

      Educators should formally assess, record and report on the Essay at the end of Term 3

2. The three Performance Tasks' will count 25 marks each to add up to a TOTAL of 75 marks.

   1. Dramatic Item 1: (Group) e.g. Scene or Choral Verse

      Educators should formally assess, record and report on this Dramatic Item at the end of Term 1

   2. Dramatic Item 2: (Individual) e.g. Prose, Praise Poem, Monologue

      Educators should formally assess, record and report on this Dramatic Item at the end of Term 2

   3. Dramatic Item 3: (Group) e.g. Movement or Choral Verse

      Educators should formally assess, record and report on this Dramatic Item at the end of Term 3

FEEDBACK FOR IMPROVEMENT AND PREPARATION FOR THE FINAL EXTERNAL EXAMINATIONS:

The educator must provide regular detailed feedback to each learner on their Written Tasks and Performance Tasks. The feedback from the educator must be based on the Criteria (skills, Knowledge and concepts) and the level descriptors of each Dramatic Item or Written Section's RUBRIC. Learners should reflect on the feedback given by the educator and their own progress, in their Journal.

GRADE	PERFORMANCE EXAMINATION THEME AND AUDITION PROGRAMMES	NUMBER OF PAPERS	DRAMATIC ITEM	MARK ALLOCATION
12	Trial Examination	1	1+1+ Links	150
12	Final External End - of - Year National Examination	1	1+ 1 + 1+ Links	150

OR

GRADE	PERFORMANCE EXAMINATION THEME AND AUDITION PROGRAMMES	NUMBER OF PAPERS	DRAMATIC ITEM	MARK ALLOCATION
12	Trial Examination	1	First and Second Phase	150
12	Final External End - of - Year National Examination	1	Third and Final Product	150
	NOTE: For these three examinations a candidate may select either one of the following Technical Theatre Programmes: Directing, Theatre Making, Stage Management, Film or Design (Costume, Lighting, Set or Make up). See the PAT documents and Examination Guidelines for specific guidance.			

For more detailed information: Consult the Department of Basic Examination`s Dramatic Arts Performance Assessment Tasks` Guidelines

WRITTEN EXAMINATIONS

Format for the examinations in Grade 12

1. The Written Examinations, during the year, must follow a similar structure to the Grade 12 External End of Year Examination. Through this, learners will have experience in writing a three-hour paper when challenged with the Grade 12 Final External Examinations. The questions in the written paper will assess the CAPS Annual Teaching Programme and the included Topics (Theoretical and Practical sections).

2. The prescribed play texts for grade 12; note the following:

Three play texts and their accompanying movement`s / genres will be examined e.g.

• 20th Century Dramatic Movements and its accompanying Play Text

• South African Theatre Pre-1994 and its accompanying Play Text

• South African Theatre Post 1994 and its accompanying Play Text

3. Educators have to prepare the learners to analyse, identify, understand and apply theoretical, theatrical and techniques of drama in every play text being taught, learnt and assessed:

• Theoretical: e.g. Sub-text, theme

• Theatrical elements e.g. blocking, lighting, set, costume etc.

• Techniques e.g. vocal, physical, acting etc.

4. Additional CAPS content that **may** also examined:

• CAPS Topics from Grades 10 and 11

• Theatre Practitioners e.g.: Grotowski, Stanislavski, Laban etc.

• South African Theatre e.g.: Workshop Theatre

Format of the Written Examinations in Grade 12

1. Learners will write one externally set and moderated written Examination Paper of three hours. The Written Paper will constitute 150 marks of the End-of-Year assessment mark in Grade 12. The questions in the paper will assess the CAPS Topics of grades 10,11 and 12.

2. The **written Examination Paper** could include the following:
- Long paragraph questions
- Contextual questions
- Paragraph and short questions based on personal development and experiences
- Reflexive thinking and application of Skill, Techniques, Concepts and Knowledge.
- The reflexive thinking is not merely an account of how the learner feels about Dramatic Arts (this is not marked). The account is of how the learner can identify skills, techniques etc. learnt, how they have implemented these, what are the function and purpose of these etc.

GRADE	WRITTEN EXAMINATION	NUMBER OF PAPERS	DURATION	MARK ALLOCATION
12	Trial Examination	1	3 hours	150
12	Final External National Examination	1	3 hours	150

For more detailed information: Consult the Department of Basic Examination`s Dramatic Arts Examination Guidelines

PERFORMANCE EXAMINATIONS

The Performance Examination has three Performance Examination Programme options available to learners, they are:

1   Audition Programme
2   Technical Theatre Programme (Film Making, Directing, Stage Management, Theatre Making, Design (set, props, lighting, sound, costume etc.)
3   Theme Programme

AUDITION PROGRAMME:

1. This is a specialist option and only available to:
- Candidates who perform at an above average level
- Candidates who plan to pursue a career in Drama

2. This option is not available for candidates:
- Who struggle to perform in a group
- Who, for any reason, underperform in the subject
- However, in exceptional circumstances such as in the case of a learner with a barrier to learning, or a learner who have been ill for a long period, this option may be requested.
- NB: Specialist documentation must be made available to motivate for this option to be considered e.g.: medical certificates, document from the Provincial Department`s Examination section condoning certain concessions etc.

3. Permission to register candidates for the Audition Programme option is imperative and must be obtained from the Provincial / District Subject Specialist

PREPARATION AND PROCESS

DRAMATIC ITEMS	JOURNAL	HARD COPY SCRIPT
• A candidate must prepare three contrasting Dramatic Items (e.g.: poem, monologue, scene extract etc.) for his/her Audition programme • At least one of these should be a South African piece • All selected Dramatic Items must be from a published source, including items sourced from the internet • The source must be acknowledged in the hard copy script to be presented to the Examination panel • No improvised, workshopped or self-written items may be considered for the examination • All Dramatic Items must be approved by the teacher before a candidate starts preparation • Each of these three Dramatic Items should represent a different Style or Genre, such as indigenous drama, comedy, tragedy, farce, commedia dell' arte, Greek Theatre, Elizabethan Theatre, Theatre of the Absurd, Epic Theatre, Post Modern Theatre etc. Consider the candidate's strength, and preference in the decision making. See examples of Dramatic Items listed in this document under the heading, PERFORMANCE/ PRACTICAL COMPONENT of the PATs	• This is an extension of the learner's reflection on his/her personal development which the learner started in the first PATJournal • Each candidate must continue with entries in the Journal after the first PAT-Journal entry is completed. • The focus of the Journal entries is now on the learner's progressive development with all rehearsal and performance of Practical and Performance Examinations. • This Journal will be considered in the case of a candidate, with valid reason, being unable to perform the following will apply: • 150 marks will be awarded for continuous reflexive thinking and writing of multiple entries about progressive development with all rehearsal and performance of Practical and Performance Examinations from: • Term 1-4 (Internal Grades 10 + 11) • Term 1-3 (External Grade 12)	• Create a hard copy script of all three Dramatic Items contained in the Audition Programme • These Dramatic Items must be compiled in the running order of the performance • This programme must be made available to the examiner on the day of the performance examination • Names and surnames of the candidates must be written on the hard copy script, next to each Dramatic Item that will be performed. • In a case where a candidate presents a Dramatic Item in any language other than the LOLT (Language of Learning and Teaching) for performance, a verified translated version must be available in the language of instruction: Dramatic Arts or Dramatiese Kunste

PREPARATION AND PROCESS - continue

Candidates, facilitated by the educator, should do the following:

1. Base the preparation, design, creation and performance of the Audition Programme on the CAPS Topics
2. A t the start of the process, discuss the necessity and importance of keeping a continual development journal throughout the year. Also discuss the format this journal will take. The purpose is to keep a written record of both the preparation as well as the performance component of the Performance Examination. In the event of a candidate not being able to participate in the Performance Examination the educator and the examiner/ moderator will use this written record to determine the candidate's mark.
3. Educators must encourage the selection of material based on Indigenous Knowledge that reflects the diversity of all nationalities in South Africa.
4. Candidates may present a Dramatic Item in their mother tongue, if it is other than the LOLT e.g. French, IsiXhosa, IsiZulu, Portuguese etc. A verified translated version must be available in the language of instruction: Dramatic Arts or Dramatiese Kunste

5. Create suitable links between each of the Dramatic Items. For both the Audition and the Theme Programme the performance of the three Dramatic Items should be a continuous performance with only links between the Dramatic items and no breaks.

6. Rehearse the Dramatic Items towards a completed presentation of the performance.

7. Apply interpretative and performance skills to the selected Dramatic Items and to the respective dramatic forms unique to each of these Dramatic Items.

8. As soon as possible, secure a day and time for the Performance Examination that will be suitable for all stakeholders: candidates, educator, school and examiner/moderator/verifier.

9. The day, time and venue for the Performance Examination will be communicated by the area offices/region/ district/provincial unit.

10. The duration of the programme must be approximately six minutes.

11. Technical elements are applied and integrated only when absolutely necessary and as required by the Dramatic Items and determined by the provincial guidelines/context. Note the focus of the Audition programme is not the use of lighting, sound, set, costumes or props. These elements are not part of the rubric and will not be included in the assessment. The focus is on the creativity and ingenuity of the candidate to work in their neutral black attire (T-shirt and track suits) and only the voice and the body as instruments. The design and application of e.g.: props, set, costumes are examined in the Technical Theatre Programme option.

12. Rehearse the Dramatic Items and the links into a final sustained performance.

13. **Dress code: standard black attire (T-shirt and pants or skirt)** should be worn. Only Dramatic Items that communicate an essential theme / characteristic of a character may use minimal and single costume pieces and or props. The flow of the programme must, not be hampered by costume changes.

14. Where applicable long hair must be tied back, away from the face.

15. For examination purposes: compile a completed script, and arrange the Dramatic Items in its finalised running order of the Dramatic Items, of the Audition programme

(B) TECHNICAL THEATRE PROGRAMME:

It should be noted:

1. Only teachers who are qualified in Film-making, Directing, Stage Management, Lighting, Design (costume, props, lighting, and sound) may offer this option as a choice for a candidate to do.

2. This programme is a specialised option. Only candidates who demonstrate exceptional technical potential and abilities may choose to do a Technical Theatre Programme.

3. It is imperative that permission is obtained from the Provincial / District Subject Specialist for candidates selecting this option and must be

TYPE	PRE PRODUCTION	PRODUCTION	POST PRODUCTION
Film	**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 story board □ Cast the actors □ Decide on and create the designs for the film (props / costume / set / lighting / etc □ Select props □ Select costume □ 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 cell phone to record footage Record and reflect on all above tasks in your Film Making Journal	**Production phase begins ends once the footage is recorded. This process will capture all the scenes and information from the pre-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 above tasks in your Film Making Journal	**The post production process begins after all the footage has been capture** □ 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/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 above tasks in your Film Making Journal
Stage Management	Stage Managers Script with detailed notes and daily reminders/changes/tasks · Blocking · Cues · Calls · Entrances and exits · Props list per scene All above must be covered and presented with artistic motivations included as well as an execution of the plan	Setting up the stage: · Floor plan marking · Lighting design · Sound equipment set up · Props table layout · Furniture set up	Presenting Notebook Interview
Directing	Directors script and detailed analysis and notes on the: · Research · Concept: Artistic notes on genre, mood and theme · Text analysis · Character analysis · Design (blocking, set and costumes) All above must be covered and presented with artistic motivations included as well as an execution of the plan	Directing a one act play of 5 minutes and not exceeding 10 minutes with artistic motivations	Performance Note Book Interview

TYPE	PRE PRODUCTION	PRODUCTION	POST PRODUCTION

Design
· Set,
· Props
· Costumes
· Sound
· Lights
Note a minimum of three designs must be presented)
	The first PAT requires the candidate to complete the whole process from selecting a design element to producing a first product e.g.: set:
	□ Select a script (dramatic item)
	□ Analyse the script
	□ Research period, genre, given circumstances, characters, , stage space and social, political, religious, economic, artistic, historical and theatrical contexts
	□ Select and motivate the most appropriate stage pace
	□ Create a breakdown and indicate where and how which design component will be actualised
	□ Identify the 3 design component and select the first one of three e.g.:
	  1.Set
	  2.Costumes
	  3.Lighting
	□ Select and enroll the design support team
	□ Brainstorm ideas
	□ Apply design elements: Line, color, texture, form, space, movement, and shape to a the
	  1.Ground plan
	  2.Scale drawing of the set
	  3.Miniature set
	
	              1
	Record and reflect on all above tasks in your Design Journal / Note book
		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 to PAT 2's design component
		□ Use the PAT 1 script / Item breakdown and identify the style, type, period etc. of the costumes
		□ Maintain or select another design team. Enroll the team
		□ Brainstorm ideas
		□ Apply design elements: Line, color, texture, form, movement, and shape to a the
		· Drawings of the costumes
		· Construct up to two costumes with recycled materials or available clothes
		
		Record and reflect on all above tasks in your Film Making 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 with colouring in 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, economic, 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 or select another design team. Enroll the team
			□ Brainstorm ideas
			□ Apply design elements: Line, color, texture, form, space, movement, and shape to the
			  o Set model and the costumes
			
			Record and reflect on all above tasks in your Film Making Journal

PREPARATION AND PROCESS

Candidates, facilitated by the educator, should do the following:

1. Base the preparation, design, creation and execution of the Technical Theatre Programme on the CAPS Topics.

2. At the start of the process, discuss the necessity and importance of keeping a process script and note book throughout the year. The purpose is to keep a record of both the preparation and the performance component of the duties executed. In the event of a candidate not being able to participate in the performance examination, the educator and the examiner/moderator will use this written record to determine a mark for the learner

3. For all the options, only published material may be used.

4. The Director's script and Storyboard, Stage Managers script and Designer source book must be presented to the examination panel.

5. For any of these options applied competence must be demonstrated.

6. For any of these options the panel will enquire what the creative process was and what type of thinking the candidate engaged in to motivate artistic choices.

7. The focus will be on the ingenuity and creativity of candidates in improvising around available resources with the aim to create an effective visual/aural environment, rather than on the sophistication of technical resources or the operation ability of a candidate of a lighting or sound system. e.g. a Cell phone camera can be used instead of a film camera etc.

8. Discuss performance rubric focusing on the assessment criteria such as design, stage management, film making and directing.

9. Candidates research a range of possible themes and select suitable published material.

10. The educator must secure and book a day and time on the Provincial Dramatic Arts Paper 2, Performance Examination Schedule.

11. This date should preferably be on the same day and at the same time as the other candidates' audition and theme programmes. In cases where this is not possible the date must be arranged with the Provincial official responsible for the subject e.g.: Senior Education Specialist, Subject Advisor etc.

12. Book a venue for the external performance examination.

13. Ensure the final examination is conducive for the examination requirements. No audience may be allowed, except the examination panel. Allow approximately an hour for each candidate's Final Examination.: With the candidate present: viewing of the one man show / short film etc., interview with questions set against the rubric, examiners discussion without the candidate present and awarding of the final marks.

14. In cases where the candidate selects an item in any language other than the LOLT, for the performance; the candidate must translate the text into the language of instruction: Dramatic Arts or Dramatiese Kunste. The educator must verify the accuracy of the translation.

(C) THEME PROGRAMME:

PREPARATION AND PROCESS

DRAMATIC ITEMS	JOURNAL	HARD COPY PROGRAMME
· A candidate must prepare three contrasting Dramatic Items (e.g.: poem, monologue, scene extract etc.) for his/her Audition programme · At least one of these should preferably be a South African piece · All selected Dramatic Items must be from a published source, including items sourced from the internet · The source must be acknowledged in the hard copy script to be presented to the Examination panel · No improvised, workshopped or self-written items may be considered for the examination · All Dramatic Items must be approved by the teacher before a candidate starts preparation · Each of these three Dramatic Items should represent a different Style or Genre, such as, but not limited to: · Indigenous Drama, · Comedy, · Tragedy, · Farce, · Commedia Dell' Arte, · Greek Theatre, · Elizabethan Theatre, · Theatre Of The Absurd, · Epic Theatre, · Post Modern Theatre etc. Consider the candidate's strength, and preference in the decision making. See examples of Dramatic Items listed in this document under the heading, PERFORMANCE/ PRACTICAL COMPONENT of the PATs'.	· This is an extension of the Journal begun for PAT 1 to further develop reflexive thinking and writing for the Written and Performance Sections' including reflection on personal development of the learner. · Each candidate must keep a Journal from the beginning of rehearsals from Term 1, to record their creative process, choices and motivations as well as the skills, knowledge and values development undergone during the preparation towards the Paper 2: Practical Examination · This Journal will be considered in the case of a candidate being unable to perform · Candidate will be awarded a mark out of 150 for a continuous reflexive thinking and writing of multiple entries about Topic 2: in preparation towards the Performance Examination from Term 1-4 (Internal Grades 10 and 11) and from Term 1-3 (External Grade 12)	· Create a hard copy script of all the Dramatic Items (including all the candidates of a specific group) · These Dramatic Items must be in the running order of the performance · This programme must be made available to the examination panel on the day of the performance examination · The names and surnames of the candidates must be written in the script, next to each Dramatic Item that he/ she will perform. · The original names of characters must be retained in the scene extract. · In a case where the candidate selects a Dramatic Item in any language other than the LOLT (Language of Learning and Teaching) for performance, the candidate a verified translated version must be available in the language of instruction: Dramatic Arts or Dramatiese Kunste

PREPARATION AND PROCESS – continues

Candidates, facilitated by the educator, should:

1. Base the preparation, design, creation and performance of the Theme Programme on the CAPS Topics

2. At the start of the process, discuss the necessity and importance of keeping a journal. Discuss the format this journal will take. The purpose is to keep a written record of both the preparation and the performance component of the Performance Examination throughout the year. In the event of a candidate not being able to participate in the performance examination, the educator and the examination panel will use this written record to determine the learner's mark.

3. Discuss the performance rubric.

4. Select three contrasting Dramatic Items for performance. (At least one of these should be a South African piece.) Each of these three Dramatic Items should represent a different Style or Genre, such as indigenous drama, comedy, tragedy, farce, commedia dell' arte, Greek Theatre, Elizabethan Theatre, Theatre of the Absurd, Epic Theatre, Post Modern Theatre etc.

5. Consider the candidate's strength, and preference in the decision making. See examples of Dramatic Items listed in this document under the heading, PERFORMANCE/PRACTICAL COMPONENT of the PATs'.

6. Educators must attempt to select material based on the Indigenous Knowledge that reflects the diversity of all the nationalities in South Africa.

7. Learners may present one Dramatic Item in their mother tongue, if its other than the LOLT e.g.: French, IsiXhosa, IsiZulu, Portuguese etc. A verified translation must be available in the language of instruction: Dramatic Arts or Dramatiese Kunste

8. Create suitable links between each of the Dramatic Items. The three Dramatic Items should be a continuous performance with links between the Dramatic items and no interruption.

9. Each candidate presents at least one individual and one group piece within their theme programme.

10. Each group brainstorms a range of possible themes and selects one final theme at the end of the process.

11. Research and select suitable drama pieces to support the theme.

12. Create suitable links to connect the pieces in a meaningful arrangement.

13. Where music is used for movement, it should be instrumental (without lyrics)

14. As soon as possible, secure a day and time for the performance examination that will be suitable for all stakeholders: candidates, educator, school and examination panel.

15. A group may not exceed 6 candidates. Time allocation per candidate is 6 minutes. (6 x 6 = 36 minutes)

16. Rehearse the items and the accompanying links (transitions) towards a cohesive polished performance.

17. Technical elements are applied and integrated only when absolutely necessary and as required by the Dramatic Items and determined by the provincial guidelines/context. Note the focus of the Theme programme is not the use of lighting, sound, set, costumes or props. These elements are not part of the rubric and will not be marked. The focus is on the creativity and ingenuity of the candidate to work in their neutral black attire (T-shirt and track suits) and only the voice and the body as instruments. The design and application of e.g.: a prop, set, costumes are examined in the Technical Theatre Programme option.

18. Dress code: standard black attire (T-shirt and pants or skirt) should be worn. Only Dramatic Items that communicate an essential theme / characteristic of a character may use minimal and single costume pieces and or props. For example, Grotowski multi-purpose use of props as representation of a variety of functions, e.g. a scarf could become – a hat, rope, dress, gag, a hand sling, a bandage etc.

19. Where applicable, long hair should be tied back, away from the face. Candidates should not wear any jewellery.

20. Each candidate should have a different colour symbol (ribbon, piece of material etc.) worn visibly around the waist because this serves as identification for the examination panel.

21.   Arrange the Dramatic Items and links in the appropriate running order.

22.   In a case where the candidate selects an item in any language other than the LOLT (Language of Learning and Teaching) for performance, a verified translated version must be available in the language of instruction: Dramatic Arts or Dramatiese Kunste. The educator must ensure compliance.

THEME, AUDITION OR TECHNICAL THEATRE PROGRAMME: LOGISTICS

Performance and examination requirements

1.   Prepare the performance venue (sweep floor, arrange chairs, tidy space to make it neat and presentable.

2.   Provide the moderator with:

- Table and chairs for examiners
- Script of the entire programme
- Comment sheet with the candidates'
- names and surnames
- colour code of each candidate
- Internal performance mark allocated by the educator entered on marksheet

5.   The final Paper 2 Performance Examination must be filmed in its entirety. A cell phone may be used. However, ensure the final footage is of a high quality to serve as evidence in the case of disputes and moderation having to be mediated.

6.   This is a formal examination and no audience may attend.

7.   Start on time.

8.   Each group will perform their programmes to an examining panel.

9.   When examining on the panel, educators must have knowledge of the following:

- The three performance examinations' process and procedures
- The relevant rubric
- The Dramatic Arts CAPS.

10.   All prop and set items (for Audition or Technical Theatre Programme) need to be removed from the performance space on completion of each programme.
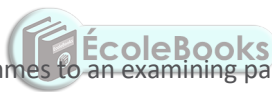
THEME, AUDITION OR TECHNICAL THEATRE PROGRAMME: NON – COMPLIANCE

1. In the case where candidates have not met the minimum requirements as stipulated for a Theme, Technical or Audition Programme the examiner will not award the full mark allocation e.g.:

   • Theme Programme or Audition Programme: if a candidate performs only two out of the three required Dramatic Items he/she will not qualify for the full mark allocation. The final mark awarded will not exceed 66 % (out of a 100%) or a 100 marks (out of 150 marks)

   • Technical Theatre programme: If a candidate does not submit all elements in the pre-production, production and post-production phases, he/she will not qualify for the full mark allocation. In extenuating circumstances (power outage, technical failure of equipment, natural disasters) the following would apply:

     o Planning with motivations as well as annotated diagrams and floor plans etc. will be considered in awarding of the final mark.

     o Physical setup of technical equipment as well as set and prop displays will also be considered.

2. The above is not applicable when a candidate has a valid reason for non-compliance as per the National Protocol of Assessment e.g.: hospitalisation with an original medical certificate presented

4.6 Cognition Explained

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

The original Bloom's Taxonomy is over 50 years old. The refined Bloom's Taxonomy has been in use from 2000. The difference in the updated version is in the useful and comprehensive additions of how the Taxonomy intersects upon different types and levels of knowledge: factual, conceptual, procedural and metacognitive.

Thinking Process Levels/Complexity

• **Factual Knowledge** is knowledge that is basic to specific disciplines. This dimension refers to essential facts, terminology, details or elements learners must know or be familiar with in order to understand a discipline or solve a problem in it.

- **Conceptual Knowledge** is knowledge of classifications, principles, theories, models, or structures pertinent to a particular disciplinary area.
- **Procedural Knowledge** refers to information or knowledge that helps learners to do something specific to a discipline or subject. It also refers to methods of inquiry, very specific skills, techniques, and particular methodologies.
- **Metacognitive Knowledge** is the awareness of one's own cognition and particular cognitive processes. It is strategic or reflective knowledge about how to go about solving problems, tasks, to include contextual and knowledge of self.

Other thinking skills that should be developed are critical thinking, problem solving and creative thinking. Educator must ensure that both the Written and the Performance Assessment tasks develop all these Higher Order Thinking skills.

Intersection:

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

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

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

Cognitive levels to be addressed

4.7 Recording and reporting

Recording is a process in which the educator documents the level of a learner's performance in a specific Assessment Task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements (CAPS). Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her/his readiness to progress or being promoted to the next grade. Records of learner performance should also be used to verify the progress made by educators and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools and other stakeholders. Learner performance can be reported in a number of ways. These include, among others, report cards, parents' meetings, school visitation days, parent-educator conferences, phone calls, letters, class or school newsletters. Educators in all grades report in percentages against the subject. Seven levels of competence have been described for each subject listed for Grades R - 12. The various achievement levels and their corresponding percentage bands are as shown in the table below.

CODES AND PERCENTAGES FOR RECORDING AND REPORTING

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 – 100
6	Meritorious achievement	70 – 79
5	Substantial achievement	60 – 69
4	Adequate achievement	50 – 59
3	Moderate achievement	40 – 49
2	Elementary achievement	30 – 39
1	Not achieved	0 – 29

Note: The seven-point scale should have clear descriptors that give detailed information for each level.
Educators will:
• Record actual marks against the task by using a record sheet; and
• Report in percentages against the subject on learners' report cards.

4.7 Moderation of Assessment

Moderation refers to the process that ensures that the Assessment Tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

All Grade 10 and 11 tasks are internally moderated, while all Grade 12 tasks should be externally moderated. The subject head for Dramatic Arts or head of department for Arts and Culture at the school will generally manage this process.

Moderation Evidence

The Provincial Subject Advisor / Moderator should ensure the following moderation evidence is included in moderation:
• Lesson Plans must be based on the CAPS
• Assessment Task Plans must be based on the Lesson Plans
• Learner Assessment Evidence must be based on the Assessment Task The moderation instrument must include the moderation of all the above.

Moderation Evidence Administration and Management
• This is the responsibility of the educator. Evidence is presented in the following format:
   o Educator File 1 for: Lesson Plans, Assessment Task Plans (Instructions, Assessment Grid/Content Framework and Rubrics) of Educator File 2 for: Learner Assessment
   Evidence and mark sheets

The above evidence must be presented for Internal Moderation at school level, External Moderation at District / Provincial level and when required for External Moderation by DBE and or Umalusi.

- Evidence must be filed as per the running order of the CAPS for both :
  o The Annual Teaching Plan: Topics 1,2, 3, 4, etc. – chronological order o The Annual Programme of Assessment: Task 1, 2, 3, etc. – in chronological order **Moderation should be conducted on three levels:**
- **School level:**

  Formal Assessment Tasks should be submitted to the subject head for moderation before learners attempt the task. The educator's planning and evidence of learner performance should be moderated once a term by the head of the subject or her/his delegate. In the absence of a specialist head at the school, the task should be moderated by specialist from cluster school.

- **Cluster/district/region level:**

  Educator Files and a sample of evidence of learner performance must be moderated once a term during the first three terms.

- **Provincial/National level:**

  Educator Files and a sample of evidence of learner assessment must be moderated once a year.

- **Provincial protocol and procedures for the examination of Final Practical Examination**
- Examination and Assessment Sub-directorate advertise, select and appoint a suitably qualified examination panel of subject specialists.
- The examination panel attends the national standardisation meeting.
- The examination time table is drawn up in consultation with educators.
- Once dates have been finalised no changes will be effected.

4.9 Annexure

Assessment Tools for the following National Standardisation of:

StandardisationTools
1. Journal
2. Essay
3. Research

Analytical Rubrics:
4. Journal
5. Essay
6. Research
7. Scene / Extract
8. Monologue
9. Physical Theatre / Movement
10. Poetry
11. Prose

Audition programme:
12. Audition Programme

Technical Theatre Programme:
13. Film Making
14. Design
15. Directing / Theatre making
16. Stage Management
17. Technical Theatre Programme Holistic Rubric

Theme Programme:

18. Theme Programme Analytical Rubric

19. Theme Programme Holistic Rubric

	STANDARDISATION JOURNAL (PAT and Performance Examination)
1	INSTRUCTIONS or briefs from the educator for the journal entries must be: · Given to learners before journal entry (PAT 1 written component) The Performance Examination Journal is a continuation of multiple entries of all the practical components as the candidate prepares and perform in activities from all topics in CAPS. · Based on the Rubric criteria on what the learner should include in their journal · Based on the CAPS Topics Content: skills, knowledge and values, the PATs' Written and Performance Sections as well as the Performance Examinations · Sensitive to gender, inclusivity, culture, class, race and religion
2	KNOWLEDGE, skills and attitudes: · The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts must be understood and applied in an integrated manner
3	FORMAT of the journal: · PAT 1 entry: This is a one of task that will be marked at the end of term 1. The mark will be recorded as 1ˢᵗ PAT Journal. · Performance Examination entries: The journal is a book of continuous entries made during the whole year in preparation for the Performance Examinations.
4	CONTENT of the journal: · The journal is used to **record** the classroom teaching, to **reflect** in a meaningful way on the learning and to provide proof of the incremental and continuous **improvement and developme**nt of the learner · There are generally three 'phases' a learner engages with when he/she engages in journal entries: · Phase one: the learner records / paste in the Dramatic Item they are working on and comment on the skills, knowledge and values found in this item e.g.: poem, essay etc. · Phase two: the learner reflects on their achievement of skills, knowledge and values · Phase three: the learner will commit to what needs to improve for future performance items and writing · Integration of practical experiences and theoretical material should be evident in the journal · The purpose of the journal is to reflection on the learning already achieved and yet to be achieved · The entries must demonstrate a gradual and incremental creative process being explored as well as achievement of skills and knowledge · Dramatic Arts terminology should be used in the writing of the assignment. · Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the journal · Specialised language, in the case of IKS, should be adhered to · The journal must be used as preparation towards both the PAT performance · The journal is an academic document and must contain critical, creative and problem solving thinking · The journal must also serve as a vehicle to improve language skills · Different types of writing must be included: · Factual (knowledge e.g.: Theatre History) · Descriptive (process knowledge through description e.g.: costume, sets etc.), · Analytical (analysis, e.g.: theme, character etc.), · Reflective (evaluation e.g.: own and peer critique), · Procedural (creative process e.g.: staging process), · Annotated drawings,

5	MARKS AWARDED
	· See the Annual Programme of Assessment
	· Performance Assessment Task mark or the Performance Examination mark (the latter in the case of a learner being unable to perform)
	· Assessment rubric is given to learners as part of the brief or instruction
	· Marks are allocated according to the achievement of criteria reflected in the assessment rubric ·
	PAT 1: 25 marks awarded to the Written Section
	OR
	· Performance Examination: 150
	· A candidate will be awarded a mark out of 150 for a continuous reflexive thinking and writing of multiple entries about the preparation towards the Performance Examination from Term 1-4 (Internal Grades 10 and 11) and from Term 1-3 (External Grade 12)

STANDARDISATION RESEARCH

TEACHERS:
· Use these guidelines to ensure national standardisation of the Research
· Attach these guidelines to the Assessment Task 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-bydoing' 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:
	• Format, Purpose and Content
	• Sources available
	• Scope and limitations o Criteria against which the Written Task will be assessed. Refer 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 Written Task.

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
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

	STANDARDISATION ESSAY
	EDUCATORS: · Use these guidelines to ensure national standardisation of the Essay. · Attach these guidelines to the Assessment Task 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-bydoing' 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:
	  • Format
	  • Purpose and content
	  • Sources available
	  • Scope and limitations o Criteria against which the Written Task will be assessed. Refer 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 Essay

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 learners for the Written Examination
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

	JOURNAL	RUBRIC			
LEVEL	1	2	3	4	5
MARKS	0-29%	30-39%	40-59%	60-79%	80-100%
DESCRIPTORS	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIUS ACHIEVEMENT
Record	Recording of skills, knowledge, values, techniques, exercises' and dramatic/ theatrical elements lacks detail and accuracy	Recording of skills, knowledge, values, techniques, exercises' and dramatic/ theatrical elements is limited	Recording of skills, knowledge, values, techniques, exercises' and dramatic/ theatrical elements is accurate without insight	Recording of skills, knowledge, values, techniques, exercises' and dramatic/ theatrical elements is detailed, comprehensive with insight	Recording of skills, knowledge, values, techniques, exercises' and dramatic/theatrical elements is outstanding and displays a high degree of insight
Content Reflection	Reflection lacks critical thinking. Superficial connections are made with skills, knowledge, content and concepts	Reflection demonstrates limited critical thinking in applying, analyzing, and/ or evaluating made with skills, knowledge, content and concepts Minimal connections made through explanations, inferences, and/or examples.	Reflection demonstrates a sufficient degree of critical thinking in applying, analyzing, and/ or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates high degree of critical thinking in applying, analyzing, and/or evaluating made with skills, knowledge, content and concepts. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates an excellent degree of critical thinking in applying, analyzing, and evaluating made with skills, knowledge, content and concepts Insightful and relevant connections made through contextual explanations, inferences, and examples.
Personal Growth	Conveys inadequate evidence of reflection on own work. Personal growth and awareness are not evident and/ or demonstrates a neutral experience with negligible personal impact. Lacks enough inferences, examples, personal insights and challenges, and/or future implications are overlooked.	Conveys limited evidence of reflection on own work. Demonstrates less than adequate personal growth and awareness through few or simplistic inferences made, examples, insights, and/or challenges that are not well developed. Minimal thought of the future implications of current experience.	Conveys evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong evidence of reflection on own work. Demonstrates satisfactory personal growth and awareness through some inferences made, examples, insights, and challenges. Some thought of the future implications of current experience.	Conveys strong and insightful evidence of reflection on own work. Demonstrates significant personal growth and awareness of deeper meaning through inferences made, examples, well developed insights, and substantial depth in perceptions and challenges. Synthesizes current experience into future implications.

Thinking, Inquiry and exploration	Expresses few ideas, with limited support with relevant evidence or rationales. Critical, creative and problem solving thinking is limited and simplistic	Expresses some ideas, supported by relevant evidence or rationales. Critical, creative and problem solving thinking is adequate	Expresses most ideas, supported by relevant evidence or rationale Critical, creative and problem solving thinking is comprehensive and offers many insights	Expresses ideas, supported by relevant evidence or rationale Critical, creative and problem solving thinking is comprehensive and offers many insights	Expresses many ideas, supported effectively by relevant evidence or rationales. Critical, creative and problem solving thinking is highly developed and offers creative insights

JOURNAL		RUBRIC			
LEVEL	1	2	3	4	5
MARKS	0-29%	30-39%	40-59%	60-79%	80-100%
DESCRIPTORS	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIUS ACHIEVEMENT
Creative Application	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is limited and simplistic	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is adequate with some insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, is comprehensive with a high level of insight	Content, concepts, skills and knowledge (theatrical and dramatic), in relation to planning for continuous personal development, , a highly insightful understanding of the relationship between these components

ESSAY		RUBRIC
CATEGORY	MARK %	LEVEL DESCRIPTORS
Outstanding achievement	80-100	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	70-79	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	60-69	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	50-59	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	40-49	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	30-39	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	0-29	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

RESEARCH		RUBRIC
CATEGORY	**MARK %**	**LEVEL DESCRIPTORS**
Outstanding achievement	**80-100**	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	**70-79**	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	**60-69**	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	**50-59**	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	**40-49**	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	**30-39**	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	**0-29**	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

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DRAMATIC ITEM	SCENE / EXTRACT		RUBRIC
MARKS	66-100%	30-65%	0-29%
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.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/ conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation of the given circumstances.
Vocal characterisation	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 characterisation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.

Stage sense – use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in a way that the performance communicates clearly to the audience and indicates understanding of the changing force 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 selfconscious, 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 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.

DRAMATIC ITEM	SCENE / EXTRACT - CONTINUE		RUBRIC
MARKS	66-100%	30-65%	0-29%
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 fulfil 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.

DRAMATIC ITEM		MONOLOGUE	RUBRIC
MARKS	**66-100%**	**30-65%**	**0-29%**
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 characterisation	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 characterisation	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the 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 selfconscious 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 completely 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.

DRAMATIC ITEM		MONOLOGUE - continue	RUBRIC
MARKS	**66-100%**	**30-65%**	**0-29%**
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.

DRAMATIC ITEM	PHYSICAL THEATRE / MOVEMENT		RUBRIC
MARKS	**66-100%**	**30-65%**	**0-29%**
ASSESSMENT CRITERIA	**ACHIEVED WITH MERIT**	**ACHIEVED**	**PARTIALLY ACHIEVED**
Practical/ Performance Skills **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 force.	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 force.
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) **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.
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 **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/her has done to help improve the work.
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.
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, force, etc.)

Personal and Social Skills The ability to work cooperatively 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.
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.
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.

DRAMATIC ITEM		POETRY	RUBRIC
MARKS	66-100%	30-65%	0-29%
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.
Understanding 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 expressiveness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/ atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is 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.

DRAMATIC ITEM	PROSE	RUBRIC	
MARKS	66-100%	30-65%	0-29%
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.

DRAMATIC ITEM		PROSE	RUBRIC
MARKS	**66-100%**	**30-65%**	**0-29%**
CRITERIA	**ACHIEVED WITH MERIT**	**ACHIEVED**	**PARTIALLY ACHIEVED**
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.

AUDITION PROGRAMME	RUBRIC				
LEVEL	1	2	3	4	5
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIUS ACHIEVEMENT
CRITERIA	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Preparation	The learner does not know the words of the drama item, has no confidence and shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence and shows limited evidence of thought, planning and rehearsal.	The learner knows the words of all the drama items well, is confident, shows evidence of good quality of thought, planning and rehearsal.	The learner has mastered the words, has a high degree of confidence and shows evidence of excellent thought, planning and rehearsal.	The learner has mastered the words, shows insight, is completely confident , shows evidence of outstanding thought, planning and rehearsal
Vocal production, clarity and expressiveness	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text and no vocal variation.	There is some technical proficiency. Vocal interpretation of texts and vocal variation is evident.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.
Stage space	Lacks confidence and is unable to use stage space appropriately and interestingly.	Good use of stage space.	Appropriate use of stage space.	Effective use of stage space is completely appropriate.	Exceptional use of stage space.
Understanding of pieces	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterization.	Demonstrates an adequate understanding of the work and, within a limited range, interpretation and /or characterisation is accurate and appropriate.	Demonstrates a sound understanding of the work, and within satisfactory range, the interpretation and/or characterisation is mostly accurate and appropriate.	Demonstrates a good understanding of the work, and within an extensive range, characterisation is mostly accurate and appropriate.	Demonstrates an excellent understanding of the work and interpretation and/or characterisation is always accurate appropriate and justified.
Physical Work	Chooses inappropriate movement or stillness for each piece. Unnecessary tension.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body.	Chooses a range of appropriate movement and stillness, demonstrating adequate competence and control. The body is aligned and balanced and is largely free of unnecessary tension.	Chooses a wide range of appropriate movement and stillness, demonstrating good competence and control. The body is aligned and balanced and is free of unnecessary tension.	Chooses movement or stillness wholly appropriate to each piece, demonstrating excellent competence, control and versatility. The body is well aligned and balanced and there is no sign of unnecessary tension.
Emotional connection	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing.	Connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connects well with the emotional tone of the work. Very good emotional choices.	Connects strongly with the emotional tone of the work. Excellent emotional choices

AUDITION PROGRAMME	RUBRIC				
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIPTOR	**NOT ACHIEVED**	**MODERATELY ACHIEVED**	**ADEQUATE ACHIEVEMENT**	**SUBSTANTIALACHIEVEMENT**	**MERITORIUS ACHIEVEMENT**
CRITERIA	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
Voice-body integration	No vocal interpretation proficiency. Chooses inappropriate movement or stillness for each piece. Unnecessary tension and no integration between voice and body.	Some vocal interpretation. There is unnecessary tension in the body. Only some integration between voice and body.	Good vocal interpretation. Chooses a range of appropriate movement and stillness. Chooses a wide range of appropriate movement and stillness. Good integration between voice and body.	Vocal interpretation of texts and vocal variation are excellent. Chooses a wide range of appropriate movement and stillness. Excellent integration of voice and body.	Vocal interpretation of texts and vocal variation is exceptional. Chooses movement / stillness wholly appropriate to each piece. Exceptional voice and body integration.
Use of rhythm in performance	No use or awareness of vocal, textual, emotional and character rhythm in performance.	Some use and awareness of vocal, textual, emotional and character rhythm in performance but the interpretation and delivery are not consistent.	Good use and awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in some items.	Excellent and appropriate awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in most items.	Outstanding and motivated awareness of vocal, textual, emotional and character rhythm in performance. Delivery is consistent and evident in every item.
Use of design and technical elements	No use or interpretation of design and technical elements.	Some use and appropriate interpretation of design and technical elements.	Good use and appropriate interpretation of design and technical elements.	Excellent use and appropriate interpretation of design and technical elements.	Outstanding use and appropriate interpretation of design and technical elements.
Connection to listener	Unable to connect with co-actor, invisible partner or audience as listener.	Partially able to connect with co-actor, invisible partner or audience as listener. Connection partially sustained.	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained.	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained.	Connects convincingly with co-actor, invisible partner or audience as listener. Connection entirely sustained.
Versatility of learner	No versatility with different performance genres, styles, modes and dramatic elements.	Little versatility with different performance genres, styles, modes and dramatic elements.	Adequate versatility with different performance genres, styles, modes and dramatic elements.	Excellent and appropriate versatility with different performance genres, styles, modes and dramatic elements.	Outstanding and motivated versatility with different performance genres, styles, modes and dramatic elements.
Impact of programme	Unengaging performance and content, demonstrating no creativity and/or insight.	Partially engaging performance and content, demonstrating little creativity and/or insight.	Adequately engaging performance and content, demonstrating occasional creativity and insight.	Consistently engaging performance and content, demonstrating consistent creativity and insight.	Exceptionally engaging performance and content demonstrating consistent creativity and insight.

TECHNICAL THEATRE PROGRAMME		FILM MAKING		RUBRIC	
(Set, Costume, Music, Sound effects, Set pieces, Special Effects, Properties, Lighting, Make Up)					
LEVEL	1	2	3	4	5
MARK	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Criterion	Description: the candidate is able, with no or very limited and basic understanding, technique and skill, to:	Description: the candidate is able, with limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	Description: the candidate is able, with meritorious elementary understanding, technique and skill, to:	Description: the candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:
Production File: Script and script interpretation/ adaptation for film	· Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen · Convey the essence of the source work. · Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	· Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. · Convey the essence of the source work. · Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	· Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. · Convey the essence of the source work. · Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	· Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. · Convey the essence of the source work. · Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.	· Adapt a film script, from a published work (play, poem or prose) to create a cinematic / audio-visual product which works for screen. · Convey the essence of the source work. · Ensure an appropriate narrative arc with a sense of beginning middle and end – even if it is cyclical or repetitive.
Production File: Pre-production and production planning and documents: shot-list, call-sheet, contingencies, etc.	· Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. · Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). · Include a contingency planning process.	· Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. · Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). · Include a contingency planning process.	· Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. · Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). · Include a contingency planning process.	· Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. · Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). · Include a contingency planning process.	· Demonstrate extensive pre-production work in a production file and journal to convey the thinking, planning and process behind the film. · Include documents such as treatments, notes on production design, a script outline, storyboards, a shot list, a call sheet (containing all the key details of the shoot). · Include a contingency planning process.

TECHNICAL THEATRE PROGRAMME		FILM MAKING		RUBRIC	
(Set, Costume, Music, Sound effects, Set pieces, Special Effects, Properties, Lighting, Make Up)					
LEVEL	**1**	**2**	**3**	**4**	**5**
MARK	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
Criterion	Description: the candidate is able, with no or very limited and basic understanding, technique and skill, to:	Description: the candidate is able, with limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	Description: the candidate is able, with meritorious elementary understanding, technique and skill, to:	Description: the candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:
Production File: Post-production documents and reflection	· Demonstrate extensive work in a production file and journal to convey the post-production process. · Include log sheets, other editing notes, notes on the process and difficulties encountered.	· Demonstrate extensive work in a production file and journal to convey the post-production process. · Include log sheets, other editing notes, notes on the process and difficulties encountered.	· Demonstrate extensive work in a production file and journal to convey the post-production process. · Include log sheets, other editing notes, notes on the process and difficulties encountered.	· Demonstrate extensive work in a production file and journal to convey the post-production process. · Include log sheets, other editing notes, notes on the process and difficulties encountered.	· Demonstrate extensive work in a production file and journal to convey the post-production process. · Include log sheets, other editing notes, notes on the process and difficulties encountered.
Cinematography	· Plan appropriate shots for the script and convey these through their storyboards. · Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	· Plan appropriate shots for the script and convey these through their storyboards. · Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	· Plan appropriate shots for the script and convey these through their storyboards. · Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	· Plan appropriate shots for the script and convey these through their storyboards. · Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.	· Plan appropriate shots for the script and convey these through their storyboards. · Compose and shoot well-motivated, well-lit, varied visuals which use shot scale, movement and camera angles to complement and enhance content and mood.

TECHNICAL THEATRE PROGRAMME		FILM MAKING- CONTINUE		RUBRIC	
(Set, Costume, Music, Sound effects, Set pieces, Special Effects, Properties, Lighting, Make Up)					
LEVEL	1	2	3	4	5
MARK	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Criterion	Description: the candidate is able, with no or very limited and basic understanding, technique and skill, to:	Description: the candidate is able, with limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	Description: the candidate is able, with meritorious elementary understanding, technique and skill, to:	Description: the candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:
Mise en Scene	· Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	· Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	· Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	· Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.	· Use elements such as set, costumes, props, make-up and lighting to enhance and support the overall production design.
Audio elements / Effects	· Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). · Use, copyright-free music to create mood and support visual and narrative elements.	· Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). · Use, copyright-free music to create mood and support visual and narrative elements.	· Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). · Use, copyright-free music to create mood and support visual and narrative elements.	· Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). · Use, copyright-free music to create mood and support visual and narrative elements.	· Produce a soundtrack with clearly audible ambient sound, dialogue and sound effects (if relevant). · Use, copyright-free music to create mood and support visual and narrative elements.
Editing	· Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the "grammar" of editing, is free of unintentional errors and enhances the overall style of the film.	· Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the "grammar" of editing, is free of unintentional errors and enhances the overall style of the film.	· Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the "grammar" of editing, is free of unintentional errors and enhances the overall style of the film.	· Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the "grammar" of editing, is free of unintentional errors and enhances the overall style of the film.	· Edit the film in a way that ensures narrative and visual flow, demonstrates an understanding of the "grammar" of editing, is free of unintentional errors and enhances the overall style of the film.
Performance elements (direction, choices, etc.)	· Appropriately cast the roles. · Elicit engaging and convincing performances appropriate in style to the short film.	· Appropriately cast the roles. · Elicit engaging and convincing performances appropriate in style to the short film.	· Appropriately cast the roles. · Elicit engaging and convincing performances appropriate in style to the short film.	· Appropriately cast the roles. · Elicit engaging and convincing performances appropriate in style to the short film.	· Appropriately cast the roles. · Elicit engaging and convincing performances appropriate in style to the short film.

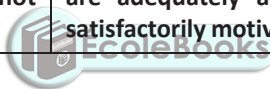| TECHNICAL THEATRE PROGRAMME		FILM MAKING- CONTINUE		RUBRIC	
(Set, Costume, Music, Sound effects, Set pieces, Special Effects, Properties, Lighting, Make Up)					
LEVEL	1	2	3	4	5
MARK	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Criterion	Description: the candidate is able, with no or very limited and basic understanding, technique and skill, to:	Description: the candidate is able, with limited and elementary understanding, technique and skill, to:	Description: the candidate is able, with adequate and suitable elementary understanding, technique and skill, to:	Description: the candidate is able, with meritorious elementary understanding, technique and skill, to:	Description: the candidate is able, with exceptional and excellent insight, understanding, technique and skill, to:
Overall impact of the film	· Create an original, engaging and satisfying short film which communicates clearly. · Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	· Create an original, engaging and satisfying short film which communicates clearly. · Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	· Create an original, engaging and satisfying short film which communicates clearly. · Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	· Create an original, engaging and satisfying short film which communicates clearly. · Ensure that all the elements (performance, visual, audio, editing) work cohesively together.	· Create an original, engaging and satisfying short film which communicates clearly. · Ensure that all the elements (performance, visual, audio, editing) work cohesively together.
Interview with the candidate	· Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. · Explain the choices made at each stage of the production and justify any major changes made. · Disclose any assistance received and motivate why this was justified. · Convince examiners that the short film is their own creation.	· Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. · Explain the choices made at each stage of the production and justify any major changes made. · Disclose any assistance received and motivate why this was justified. · Convince examiners that the short film is their own creation.	· Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. · Explain the choices made at each stage of the production and justify any major changes made. · Disclose any assistance received and motivate why this was justified. · Convince examiners that the short film is their own creation.	· Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. · Explain the choices made at each stage of the production and justify any major changes made. · Disclose any assistance received and motivate why this was justified. · Convince examiners that the short film is their own creation.	· Articulate their intentions regarding the short film and discuss the influences, interests and ideas that motivated the work. · Explain the choices made at each stage of the production and justify any major changes made. · Disclose any assistance received and motivate why this was justified. · Convince examiners that the short film is their own creation.

TECHNICAL THEATRE PROGRAMME		DESIGN		RUBRIC	
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	**1**	**2**	**3**	**4**	**5**
CRITERIA	**1 – 29 %**	**30 – 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.

TECHNICAL THEATRE PROGRAMME		DESIGN		RUBRIC	
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
CRITERIA	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Theatre spaces	The candidate fails to demonstrate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium, arena, thrust, etc.	The candidate demonstrates limited understanding of how to create appropriate designs for the different stage spaces e.g. proscenium, arena, thrust, etc.	The candidate demonstrates adequate understanding of how to create appropriate designs for the different stage spaces e.g. proscenium, arena, thrust, etc.	The candidate demonstrates complete and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium, arena, thrust, etc.	The candidate demonstrates outstanding, insightful and highly effective understanding of how to create appropriate designs for the different stage spaces e.g. proscenium, arena, thrust, etc.
Generating ideas for design concept	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.

TECHNICAL THEATRE PROGRAMME		DESIGN – CONTINUE		RUBRIC	
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
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 categories but there are some elements missing or at odds, which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least two design categories but there is something missing or at odds which prevent the creation of a cohesive theatrical whole.	The candidate brings different design elements together in at least three design categories, to good effect contributing to the creation of a cohesive theatrical whole.	The candidate brings design elements together seamlessly and to exceptional effect so that they together contribute to a cohesive theatrical whole of considerable impact and power. Design elements are found across three or more design categories.

TECHNICAL THEATRE PROGRAMME		DESIGN – CONTINUE		RUBRIC	
SET, COSTUME, MUSIC, SOUND EFFECTS, SET PIECES, SPECIAL EFFECTS, PROPERTIES, LIGHTING, MAKE-UP					
LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
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, 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 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.

TECHNICALTHEATRE PROGRAMME		DIRECTING / THEATRE MAKING		RUBRIC	
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIPTOR	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
The role of the director/ theatre maker ***(D/TM)**	The candidate fails to understand that the role of the director/ theatre maker is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate partially understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate adequately understands that the role of the *D/TM is to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has a complete understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.	The candidate has an exceptional insightful understanding of the role of the *D/TM to be responsible for the overall aural and visual world of the play. e.g. creating a vision, applying appropriate styles and genres, technical aspects, design elements (lighting, sound, costume, make-up, set), the publicity (poster, programme and marketing) and finally directing the actors and their performances.
Script analysis: **Given circumstances**	The candidate fails to provide an appropriate list of given circumstances.	The candidate provides an incomplete and limited list of given circumstances which is appropriate to the assigned play.	The candidate provides a complete list of given circumstances which is wholly appropriate to the assigned play.	The candidate provides a complete list of given circumstances and describes all 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.

TECHNICALTHEATRE PROGRAMME		DIRECTING / THEATRE MAKING		RUBRIC	
LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Script analysis: **Theme analysis**	The candidate fails to submit an analysis of the themes in the play.	The candidate submits a limited analysis of the themes in the play.	The candidate submits an adequate analysis of the themes in the play.	The candidate submits an insightful analysis of the themes in the play.	The candidate submits an exceptionally creative and insightful analysis of the themes in the play.
Script analysis: **Director's/ theatre maker's vision**	The candidate fails to create a director's vision in terms of the aural and visual world of the play.	The candidate creates a limited director's vision in terms of the aural and visual world of the play.	The candidate creates an adequate but predictable and conventional director's vision in terms of the aural and visual world of the play.	The candidate creates a unique director's vision in terms of the aural and visual world of the play.	The candidate creates an exceptionally unique and creative director's vision in terms of the aural and visual world of the play.
Script Analysis: **Director/ Theatre maker's designs**	The candidate fails to translate the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate translates, but limitedly, the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate adequately, but predictably, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre.	The candidate creatively translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre	The candidate, creatively, uniquely and with insight, translates the vision for the play into the concrete aspects required for a play in the form of sketches and or notes e.g. set, costume, lighting, sound, staging, movement, blocking, acting style and genre in an exceptionally creative manner.
Rehearsal process: **Punctuality**	The candidate fails to arrive on time for many rehearsals and/or performances.	The candidate arrives on time for most rehearsals and/or performances.	The candidate arrives on time for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm-ups, physically and vocally, for all scheduled rehearsals and performances.	The candidate arrives sufficiently early to conduct warm ups, physically and vocally, for all scheduled rehearsals and performances. Focus exercises and motivational sessions are conducted with the cast.

TECHNICAL THEATRE PROGRAMME		DIRECTING / THEATRE MAKING - CONTINUE		RUBRIC	
LEVEL	1	2	3	4	5
DESCRIPTOR	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
Rehearsal process: **Characterisation**	The candidate fails to facilitate choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate only at times facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate adequately facilitates choices the actor has to make for characterisation appropriate to the script and director's interpretation.	The candidate explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.	The candidate, with skill and insight, explores and facilitates many creative options in order to assist the actor in determining the best choices of characterisation for the script and director's interpretation.
Rehearsal process: **Concentration**	The candidate fails to stay focused on her/his work during rehearsals and/or performances.	The candidate stays focused on her/his work during rehearsals and/or performances.	The candidate 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 (Stanislavski) terminology**	The candidate fails to use appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate sometimes uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.	The candidate uses appropriate acting and directing terminology with confidence and effective and clear communication skills, e.g. Directing: blocking, cross over, masking, etc. Acting: magic if, concentration, given circumstances, units and objectives, emotion memory, tempo-rhythm, relaxation.
Rehearsal process: **Performance space**	The candidate fails to understand the differences, uses and conventions of various performance spaces and is not able to select an appropriate performance space for the selected play.	The candidate adequately understands the differences, uses and conventions of various performance spaces and is able to select an adequate performance space for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate performance space for the selected play and has utilised it in a manner appropriate to the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select an appropriate and creative performance space for the selected play and has utilised it in a creative manner for the selected play.	The candidate understands the differences, uses and conventions of various performance spaces and is able to select a creative and dynamic performance space for the selected play and has utilised it in an insightful, creative and unique manner for the selected play.

TECHNICAL THEATRE PROGRAMME	DIRECTING / THEATRE MAKING - CONTINUE		RUBRIC		
LEVEL	**1**	**2**	**3**	**4**	**5**
DESCRIPTOR	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
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.

TECHNICAL THEATRE PROGRAMME	STAGE MANAGEMENT		RUBRIC		
LEVEL	**1**	**2**	**3**	**4**	**5**
CRITERIA	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
DESCRIPTOR	**NOT ACHIEVED**	**MODERATELY ACHIEVED**	**ADEQUATE ACHIEVEMENT**	**SUBSTANTIAL ACHIEVEMENT**	**MERITORIUS ACHIEVEMENT**
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.

TECHNICAL THEATRE PROGRAMME		STAGE MANAGEMENT		RUBRIC	
LEVEL	1	2	3	4	5
CRITERIA	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIUS ACHIEVEMENT
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 but sound level not always appropriate to for the performance space.	The candidate provides evidence of indicated sound cues with impulse, reflecting speaker selection and sound level, with appropriate anticipation markers. The sound level is appropriate to for the performance space. Placement of speakers has been considered and is effective.
Light cues (where applicable) (consider 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.

TECHNICAL THEATRE PROGRAMME STAGE MANAGEMENT- CONTINUE RUBRIC					
LEVEL	**1**	**2**	**3**	**4**	**5**
CRITERIA	**1 – 29 %**	**30 – 49 %**	**50 – 69 %**	**70 – 79 %**	**80 – 100 %**
DESCRIPTOR	**NOT ACHIEVED**	**MODERATELY ACHIEVED**	**ADEQUATE ACHIEVEMENT**	**SUBSTANTIAL ACHIEVEMENT**	**MERITORIUS ACHIEVEMENT**
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.

TECHNICAL THEATRE PROGRAMME STAGE MANAGEMENT- CONTINUE RUBRIC					
LEVEL	1	2	3	4	5
CRITERIA	1 – 29 %	30 – 49 %	50 – 69 %	70 – 79 %	80 – 100 %
DESCRIPTOR	NOT ACHIEVED	MODERATELY ACHIEVED	ADEQUATE ACHIEVEMENT	SUBSTANTIAL ACHIEVEMENT	MERITORIUS ACHIEVEMENT
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 to the interview panels' questions.	The candidate arrives for the interview, submits an incomplete stage manager prompt script and provides brief and unsatisfactory answers to the interview panels' questions.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory answers to the interview panels' questions.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides satisfactory and well-motivated answers to the interview panels' questions.	The candidate arrives for the interview, submits a complete stage manager prompt script and provides insightful, well-motivated and thoughtful answers to the interview panels' questions.

TECHNICAL THEATRE PROGRAMME

DESIGN ELEMENTS, DIRECTING, FILM MAKING, STAGE MANAGEMENT

ASSESSMENT FINAL EXAMINATION

RUBRIC: HOLISTIC

LEVEL	ASSESSMENT CRITERIA
8 Outstanding Achievement (135–150)	The candidate shows evidence of outstanding thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a mature understanding of design/directing elements. He/She manages to balance creativity and an excellent understanding of technical elements. He/She is able to justify in detail the choices made. The candidate has developed an excellent technical proficiency in his/her chosen technical field. The candidate has a passion for his/her chosen technical field and conveys his/her vision to the examiner clearly and confidently. Evidence of research in his/her particular area of technical expertise is comprehensive. The school technical facilities are utilised to good effect by the candidate and he/she is innovative, yet practical. Overall the proof of process is excellent and documents all aspects of the technical programme and process outstandingly well. The candidate gives an exceptionally engaging presentation of his/her technical programme in the interview. Reflection is of an excellent standard and the candidate critically reflects on his/her process.
7 Meritorious Achievement (120–134)	The candidate shows evidence of excellent thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a mature understanding of design/directing elements. He/She manages to balance creativity and a good understanding of technical elements. He/She is able to justify the choices made. The candidate has developed technical proficiency in his/her chosen technical field. The candidate has enthusiasm for his/her chosen technical field and conveys his/her vision to the examiner clearly and confidently. Evidence of research in his/her particular area of technical expertise is detailed. The school technical facilities are utilised well by the candidate and he/she shows some evidence of innovation. Overall the proof of process is good and documents all aspects of the technical programme and process very well. The candidate gives a presentation of his/her technical programme in the interview. Reflection is present and the candidate attempts critical reflection on his/her process.
6 Substantial Achievement (105–119)	The candidate shows evidence of careful thought, planning and interpretation in the preparation of the programme. He/She is confident in the interview and shows a sound understanding of design/directing elements. The candidate shows creativity and has a satisfactory understanding of technical elements. He/She is able to justify most of the choices made. The candidate has developed some technical skill in his/her chosen technical field. The candidate is interested in his/her chosen technical field and conveys his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is sound. The school technical facilities are utilised by the candidate and he/she shows some evidence of application of skills. Overall the proof of process is clear and documents aspects of the technical programme and process satisfactorily. The candidate is able to explain his/her technical programme at the interview. Reflection has been attempted but tends to be mechanical rather than a critical assessment of his/her process. Adequate Achievement
5 Adequate Achievement (90–104)	The candidate shows evidence of thought, planning and some interpretation in the preparation of the programme. He/She shows some understanding of design/directing elements in the interview. The candidate has a satisfactory understanding of technical elements. He/She is able justify some of the choices made. The candidate has developed some technical ability in his/her chosen technical field. The candidate shows an interest in his/her chosen technical field but is not able to convey his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is limited. The school technical facilities are utilised by the candidate and he/she shows evidence of application of skills. Overall the proof of process is present and documents aspects of the technical programme and process. The candidate is able to present his/her technical programme at the interview. Reflection has been attempted but tends to be mechanical and provides a list of what could have been done better rather than a critical assessment of his/her process. Moderate Achievement
4 Moderate Achievement (75–89)	The candidate shows evidence of thought and planning in the preparation of the programme. He/She has a limited understanding of design/directing elements. The candidate has some understanding of technical elements. He/She is not likely to be able justify the choices made. The candidate has some technical ability in his/her chosen technical field. The candidate is not able to convey his/her vision to the examiner clearly. Evidence of research in his/her particular area of technical expertise is minimal or not present. This aspect often relies on chunk of information taken from the internet. The school technical facilities are not well utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is partly present. The candidate shows his/her technical programme at the interview but has to be encouraged to speak about the programme. Reflection is unlikely to have been attempted. Elementary Achievement

LEVEL	ASSESSMENT CRITERIA
3 Elementary Achievement (60–74)	The candidate shows little evidence of thought and planning in the preparation of the programme. He/She has a very limited understanding of design/directing elements. The candidate has a basic understanding of technical elements. He/She is not likely to be able justify the choices made. The candidate has little technical ability in his/her chosen technical field. The candidate is not able to convey his/her vision to the examiner. Evidence of research in his/her particular area of technical expertise is likely to be downloaded information from the internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is partly present. The candidate shows his/her technical programme at the interview but has to be encouraged to speak about the programme and is not confident. Reflection is unlikely to have been attempted. Poor Achievement
2 Poor Achievement (45–59)	The candidate shows little or no evidence of thought and planning in the preparation of the programme. He/ She has no understanding of design/directing elements and very little understanding of technical elements. He/She is not likely to be able justify any choices made. The candidate has little technical ability in his/ her chosen technical field. The candidate is not able to convey his/her vision to the examiner. Evidence of research is likely to be downloaded information from the internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is not documented. The candidate has his/her technical programme at the interview but is not able speak about the programme and is not confident. It is clear that the task has not been done properly. Reflection is not attempted.
1 Not Achieved (0–44)	The candidate shows no evidence of thought and planning in the preparation of the programme. He/She has no understanding of design/directing elements and very little understanding of technical elements. He/She is not likely to be able justify any choices made. The candidate has little technical ability in his/her chosen technical field. The candidate is not able to convey an understanding of technical aspects to the examiner. If evidence of research is present it is likely to be downloaded information from the Internet. The school technical facilities are not utilised by the candidate and he/she lacks evidence of application of skills. Overall the proof of process of the technical programme is not documented. The candidate has his/her technical programme at the interview but is not able to speak about the programme and is not confident. It is clear that the task has not been done properly. Reflection is not attempted.

THEME PROGRAMME	ANALYTICAL					RUBRIC			
LEVEL	1	2	3	4	5	6	7		
COGNITIVE LEVEL	REMEBERING	UNDERSTANDING	APPLICATION	ANALYSING	ANALYSING-	EVALUATION	CREATING		
THINKING PROCESS	FACTUAL	FACTUAL	CONCEPTUAL	CONCEPTUAL	PROCEDURAL	PROCEDURAL	META-GOGNITIVE		
SYMBOL	G	F	E	D	C	B	A-	A	A+
ACTION WORDS	Little, no evidence,	Basic, some, straight forward	Sensible, reasonable	Suitable, satisfactory, sufficient	Significant, extensive, considerable	Excellent, admirable, meritorious	Exceptional, superior, unexpected,		
PERCENTAGE	0 – 29 %	30 – 39 %	40 - 49 %	50 -59 %	60 – 69 %	70 – 79 %	80 – 100 %		
PREPARATION Words, genres, subtext, interpretation, meaning, style, variation in items	Demonstrates little or merely knows the words of all the items. Displays limited confidence or evidence of thought, planning and rehearsal	Knows the words, understands the items and their subtexts, basic confidence, evidence of thought, planning and rehearsal	Reasonable understanding of the application of the items and their subtexts, is confident. Applies good judgement of thought, planning and rehearsal.	Suitable understanding, application and analysis of the items and their subtexts, is confident, good judgement of thought, planning and rehearsal.	Significant understanding, application, analysis and evaluation of the items and their subtexts, considerable confidence and sound judgement of thought, planning and rehearsal.	Excellent understanding, application, analysis, evaluation and original creation of the presentation of the items and their subtexts, estimable confidence and excellent judgement of thought, planning and rehearsal.	Exceptional understanding, application, analysis, evaluation and superior originality in the creation of the presentation of the items and their subtexts, Remarkable confidence and superior judgement of thought, planning and rehearsal.		
VOCAL PRODUCTION Timing, rhythm, clarity, projection, pitch, articulation, pace, accent, control, volume, pause breathing, modulation, accents, resonance, , interpretation of text, vocal variation	Demonstrates little or basic knowledge applied in vocal production	Some understanding of technical skills and proficiency: vocal interpretation of texts and vocal variation is present and straight forward.	Reasonable understanding and good application of technical skills and proficiency. The vocal interpretation of text and vocal variation is reasonable.	Suitable understanding, application and analysis of technical skills and proficiency. The vocal interpretation of text and vocal variation is acceptable.	Significant understanding, application, analysis and evaluation of technical skills and proficiency. Vocal interpretation of texts and vocal variation are considerable and extensive.	Excellent understanding, application, analysis, evaluation and original creation of technical skills and proficiency. Vocal interpretation of texts and vocal variation are substantial.	Exceptional Understanding, application, analysis, evaluation and superior originality in the creation of the presentation of the technical skills and proficiency. Vocal interpretation of texts and vocal variation are exceptional		
SPACE Stage areas, levels and dimensions. Blocking	Demonstrates little or basic knowledge of stage space	Good confident in the use of stage space. Understands the principles of stage space.	Reasonable understanding and application of the principles and the use of these in the stage space.	Satisfactory and suitable understanding, application and evaluation of the principles and the use of these in the stage space.	Extensive and significant understanding, application, analysis and evaluation of the principles and the use of these in the stage space.	Excellent, admirable understanding, application, analysis, evaluation and creative use of the principles in the stage space.	Exceptional and superior understanding, application, analysis, evaluation and creative use of the principles in the stage space.		

THEME PROGRAMME	ANALYTICAL					RUBRIC			
LEVEL	1	2	3	4	5	6	7		
COGNITIVE LEVEL	REMEBERING	UNDERSTANDING	APPLICATION	ANALYSING	ANALYSING-	EVALUATION	CREATING		
THINKING PROCESS	FACTUAL	FACTUAL	CONCEPTUAL	CONCEPTUAL	PROCEDURAL	PROCEDURAL	META-GOGNITIVE		
SYMBOL	G	F	E	D	C	B	A-	A	A+
ACTION WORDS	Little, no evidence,	Basic, some, straight forward	Sensible, reasonable	Suitable, satisfactory, sufficient	Significant, extensive, considerable	Excellent, admirable, meritorious	Exceptional, superior, unexpected,		
PERCENTAGE	0 – 29 %	30 – 39 %	40 - 49 %	50 -59 %	60 – 69 %	70 – 79 %	80 – 100 %		
LINKS Selection, creation, transition's length, style, genre, purpose and meaning	Demonstrates little or merely knowledge components in the use of links	Straight forward understanding and participation in links to enhance the meaning and flow of the programme	Reasonable and sensible understanding, application and participation in of links to enhance the meaning and flow of the programme.	Satisfactory and suitable understanding, application and participation in analysis of links to enhance the meaning and flow of the programme	Extensive and significant understanding, application and participation in links to enhance the meaning and flow of the programme	Excellent, admirable understanding, application, application, participation in, analysis, evaluation and creative use of links to enhance the meaning and flow of the programme	Exceptional and superior understanding, application, participation in, analysis, evaluation and creative use of the links to enhance the meaning and flow of the programme		
UNDERSTANDING Dramatic items, genre, style, conventions, meaning, interpretation, characterisation	Demonstrates little or basic knowledge of the principles of Dramatic items	Demonstrates knowledge and understanding of the principles of Dramatic items	Demonstrates knowledge and understanding and sensible and fair application of the principles Dramatic items	Demonstrates knowledge, understanding and sufficient and satisfactory application of the principles Dramatic items	Demonstrates knowledge and understanding. Displays considerable and significant application and evaluation of the principles Dramatic items	Demonstrates knowledge and understanding. Displays excellent and admirable application, evaluation and creative use of the principles Dramatic items	Demonstrates knowledge and understanding. Displays exceptional and superior application, evaluation and creative use of the principles Dramatic items		
PHYSICAL WORK Body awareness, posture, relaxation, control, spatial awareness, gesture, expression, characterisation, facial expression, movement, focus, concentration, energy, proxemics, use of senses, emotional realisation	Demonstrates little or basic knowledge of physical skills	Demonstrates knowledge and understanding of physical skills in a straight forward manner	Demonstrates knowledge, understanding and fair application of physical skills in a sensible manner	Demonstrates knowledge, understanding and sufficient and satisfactory application and analysis of physical skills.	Demonstrates knowledge, understanding and extensive and significant application, analysis and evaluation of physical skills.	Demonstrates knowledge, understanding and excellent and admirable application, analysis, evaluation and creativity in the use of physical skills.	Demonstrates knowledge, understanding and exceptional and superior application, analysis, evaluation and creativity in the use of physical skills.		
EMOTIONAL CONNECTION Emotional memory, choose and select appropriate emotions, access authentic emotions, connect, internalise, express truthfully, control	Demonstrates little or basic knowledge of emotional connection	Understands emotional connection and the skills that this criteria consists of in a straight forward and basic manner	Understands and applies emotional connection and the skills that this criteria consists of in a reasonable manner	Understands, applies and analyses emotional connection and the skills that this criteria consists of in a sufficient manner	Understands, applies, analyses and evaluates emotional connection and the skills that this criteria consists of in an extensive manner	Understands, applies, analyses, evaluates and displays excellent creativity in the emotional connection and the skills that this criteria consists of in an admirable manner	Understands, applies, analyses, evaluates and displays exceptional creativity in the emotional connection and the skills that this criteria consists of in an superior manner		

THEME PROGRAMME	ANALYTICAL					RUBRIC			
LEVEL	1	2	3	4	5	6	7		
COGNITIVE LEVEL	REMEBERING	UNDERSTANDING	APPLICATION	ANALYSING	ANALYSING-	EVALUATION	CREATING		
THINKING PROCESS	FACTUAL	FACTUAL	CONCEPTUAL	CONCEPTUAL	PROCEDURAL	PROCEDURAL	META-GOGNITIVE		
SYMBOL	G	F	E	D	C	B	A-	A	A+
ACTION WORDS	Little, no evidence,	Basic, some, straight forward	Sensible, reasonable	Suitable, satisfactory, sufficient	Significant, extensive, considerable	Excellent, admirable, meritorious	Exceptional, superior, unexpected,		
PERCENTAGE	0 – 29 %	30 – 39 %	40 - 49 %	50 -59 %	60 – 69 %	70 – 79 %	80 – 100 %		
CONNECTION TO LISTENING Focus, engage, in the moment, pay attention to body language, emotional tone, how words are spoken, receive, hear (intentions, sub text, motives, desires), consider, don't think of your lines or response	Demonstrates little or basic knowledge of connection to listening	Knows and understands what connects to listening is. Connects to the speaker in a straight forward manner	Knows, understands and applies the skills and concepts of listening. Connects to the speaker in a reasonable and sensible manner	Knows, understands applies and analyses the skills and concepts of listening. Connects to the speaker in a suitable and sufficient manner	Knows, understands applies analyses and evaluates the skills and concepts of listening. Connects to the speaker in a significant manner	Knows, understands applies analyses and evaluates the skills and concepts of listening. Creates original ways of listening. Connects to the speaker in an excellent manner	Knows, understands applies analyses and evaluates the skills and concepts of listening. Creates original and unexpected ways of listening. Connects to the speaker in an exceptional manner		
DRAMATIC IMPACT OF PROGRAMME Choice, content and themes of the Dramatic items, performance of the candidate, versatile in performance (styles, genres, conventions, accents, acting and vocal skills, unique approach	Unengaging performance and content. Demonstrates little or basic knowledge of the skills and elements that create an impact in a performance	Elementary performance and content. Demonstrates knowledge and understanding of the skills and elements to make a fundamental impact	Moderately engaging performance and content. Demonstrates knowledge, understanding and application of the skills and elements to make reasonable impact	Adequately engaging performance and content. Demonstrates knowledge, understanding, application and analysis of the skills and elements to make a sufficient impact	Substantially engaging performance and content. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements to make a considerable impact	Commendable, engaging performance and content, Demonstrates knowledge, understanding, application, analysis, evaluation and creative use of the skills and elements to make a dramatic and excellent impact.	Exceptionally engaging performance and content. Demonstrates knowledge, understanding, application, analysis, evaluation and creative and unexpected use of the skills and elements to make a impressive and remarkable impact. Holistically integrated performance.		
PERFORMER'S IMPACT IN THE PROGRAMME Versatility in genre, style, characterisation, Vocal and physical proficiency), Skills and elements; performance energy, stage presence, uniqueness, creativity, synergy with other candidates	Unengaging performance and content. Demonstrates little or basic knowledge of the skills and elements to create a performance	Elementary level and fundamental versatility. Demonstrates understanding of the skills and elements, to create a performance, in a straight forward manner	Moderate level and reasonable versatility. Demonstrates knowledge, understanding and application of the skills and elements, to create a performance, in a reasonable manner	Adequate level and sufficient versatility. Demonstrates knowledge, understanding, application and analysis of the skills and elements, to create a performance, in a suitable manner	Substantial level and extensive versatility. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements, to create a performance, in a significant manner	Meritorious level and excellent versatility. Demonstrates knowledge, understanding, application, analysis, evaluation and creative use of the skills and elements, to create a performance, in a commendable manner.	Outstanding level and exceptional versatility. Demonstrates knowledge, understanding, application, analysis and evaluation of the skills and elements, to create a performance, in a superior manner.		

LEVEL	ASSESSMENT CRITERIA
7 90 – 100% A+	Compelling. Depth and sub-text. Has complete authenticity. Sustained entertainment and performance focus. Conveys sub-text fully. Interpretation of character, text and style is insightful. Technical aspects excellent. Engaging throughout. Maturity and commitment to work. Thought-processes are complex, interesting and completely engaging. Is an example of clear, focused, intelligent and motivated performance. A performance which is mature in every way – choice, voice, movement or lack thereof, rhythm, emotional connection and characterisation – which all combines to produce work that is unforgettable and theatrically outstanding.
7 80 – 89% A	Technically very good. Compelling. Sustained focus. Performance energy high. Ability to convey sub-text. Focused throughout. Clear understanding of performance and stagecraft. Interpretation of character, text and style always insightful. Demonstrates conflict. Builds dramatic tension and climatic moments effortlessly. Creates a definitive engaging character. Outstanding thought processes. Exceptional occupation of space. Excellent understanding of work. Movement and/or stillness spot on – natural and engaging. Strong emotional connection. Exceptional vocal interpretation. Outstanding and motivated versatility.
6 75 – 79% B+	A highly competent perfomance which is engaging. Very good but lacks theatrical innovation. Candidate remains focused. Has theatrical tension at times but not sustained. Must have mature articulation, a sense of rhythm and pause. Interpretation of character insightful. Characterisation credible and appropriate. Theatrically good and energy evident. High degree of confidence and evidence of very good thought planning and rehearsal. Highly developed technical proficiency which is clever and sustained throughout. Demonstrates emotional maturity with a good understanding of the work. Wide range of appropriate movement and/or stillness. Good emotional choices. Good intergration of voice and body. Connection with audience and/or partner is consistently engaging. Consistent creativity, insight, maturity and versatility.
6 70 – 74% B	Confident and competent performance. Sincerity and sensitivity. Is engaging. Credible and appropriate characterisation – vocal and physically convincing and sustained. Engaging interaction with audience and/or other characters on stage. Limited theatricality. Good understanding of sub-text. Focus, energy and rhythm sustained throughout. Mature but not very insightful use of space, movement and/or stilness. Emotional connection engaging. Pieces are versatile, creative, insightful and mature.
5 65 – 69% C+	Prepared for and committed to the performance. Sincere willingness to create good work. Characterisation is appropriate. Able to create sub-text adequately. Focus and energy not sustained throughout. Technical planning and choices demonstrated. Good performance. Vocal interpretation and variation well implemented and sustained. Insightful use of space. Use of movement/space creates appropriate atmosphere. Emotional connection engaging at times. Technical choices shows creativity. Adequate performance but not theatrical. Choice of pieces are insightful and creative but not always mature.
5 60 – 64% C	Prepared for performance and demonstrates commitment. Sub-text not adequately conveyed. Characterisation appropriate but may be contrived. Adequate performance. Variety in tone, pace and inflection. Adequate technical proficiency. Appropriate use of space. Sustained choices in terms of movement and/or stillness. Emotional connection evident but mostly forced. Delivery is consistent in terms of rhythm. Good and appropriate use of design and technical elements. Connection with audience and/or partner adequately sustained. Versatility in programme is clear and demostrates some evidence of insight and creativity.
4 50 – 59% D	Knows all words but understanding of content is superficial. Characterisation limited, lacks sufficient depth and complexity. Little emotional connection. Audible, with clear ideas of vocal interpretation and variation but not sustained. Candidate moderately equipped to implement technical skills. No clear focus. Evidence of clear movement and/or stillness planning but not sustained. Engaging at times. Limited emotional connection. Clear design and technical choices but mostly unimaginative and intrusive. Clear choices in terms of audience/ partner connection but largely inappropriate and inhibiting. Evidence of insight and creativity. Versatility in programme is evident but not challenging. Lacks dramatic application.

3 40 – 49% E	Evident that some preparation has taken place. Learner knows most of the words. Shows some confidence. Use of space partially justified. Unable to sustain focus throughout the performance. Forgets lines. Character undeveloped. Character has difficulty with internalization and characterisation not convincing. Structure and sub-text absent. A lack of engagement. Candidate unable to implement technical skills of performance. Reasonably appropriate movement and/or stillness. Some vocal interpretation and variation. Rhythm slightly more mature but not sustained. Partial audience/partner connection. Some attempt at versatility. Performance is bland.

LEVEL	ASSESSMENT CRITERIA
2 30 – 39% F	Not adequately prepared for perfomance. Incapable of sustaining focus, energy or characterisation. Characterisation superficial and/or inappropriate. Incapable of implementing technical performance skills. Shows very limited evidence of vocal interpretation and variation. No real understanding of work. Limited planning of movement and/or stillness. No emotional connection. A semblance of rhythmic interpretation but not sustained. Design and technical elements not evident or cannot be justified. Little or no versatility in programme. Hardly any evidence of connection with audience and/or partner . Forgets lines. No creativity.
1 0 – 29% F	Candidate not prepared for assessment. Lines not learnt. No confidence and shows very little evidence of thought, planning and rehearsal. No evidence of vocal interpretation and no vocal variation. Demonstrates no understanding of the work and there is no interpretation and/or characterisation. No appropriate movement or stillness incorporated. No emotional connection. No awareness of rhythm. No design or technical elements incorporated. No connection to audience and/or partner. No versatility demonstrated. No creativity or insight.

General

This Curriculum and Assessment Policy Statement should be read in conjunction with the:

4.9.1 National Policy Pertaining to the Programme and Promotion Requirements of the National Curriculum

Statement Grades R-12; (NPPPR)

4. MUSIC

4.1 INTRODUCTION TO ASSESSMENT

Assessment is a planned and continuous process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement, evaluating this evidence, recording the findings and using the information to understand and thereby assist the learner's development in order to improve the process of teaching and learning.

Assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases, regular feedback should be provided to learners to enhance the learning experience.

4.1.1 Assessment in Music

Grade 10 and 11

There are five formal assessment tasks. The five tasks make up 80% of the final mark:
- SBA tasks constitute 60% of the final mark.
- Two PATs of 50 marks each constitute 20% of the final mark.

The remaining 20% is obtained from the final examination.
- The written examination (Paper 1 and Paper 2) constitutes 10% of the final mark.
- The practical examination (Paper 3) constitutes 10% of the final mark.

Grade 12

There are four formal assessment tasks. The four tasks make up 50% of the final mark:
- SBA tasks constitute 25% of the final mark.
- Two PATs of 50 marks each constitute 25% of the final mark.

The remaining 50% is obtained from the final external examination.
- The written examination (Paper 1 and Paper 2) constitutes 25% of the final mark.
- The practical examination (Paper 3) constitutes 25% of the final mark.

4.2 INFORMAL OR DAILY ASSESSMENT

Assessment for learning has the purpose of continuously collecting information on individual learner's achievement that can be used to improve learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, etc. Although it need not be recorded, it provides feedback to the learners, and it informs planning for teaching. Therefore, it should not be seen as separate from learning activities taking place in the classroom. Although the results of daily assessment tasks are not taken into account for promotion and certification purposes; they assist learners to perform better when it comes to formal assessment tasks and examinations.

All Topics taught/covered should be informally assessed before the completion of the formal tasks.

Learners can be involved in the marking of informal assessment tasks by way of either self or peer assessment. This is important as it allows learners to learn from their peers and to reflect on their own performance.

4.3   FORMAL ASSESSMENT

All tasks that are on the Programme of Assessment (PoA) are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. They are subject to moderation for the purpose of quality assurance.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade. Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, etc.

Teachers must expose their learners to different cognitive level questions when assessing them. In that way they would be catering for all learners' abilities, while also stimulating critical thinking.

4.3.1 School-Based Assessment (SBA) The

SBA consists of the following:

4.3.1.1 Grades 10 and 11

TERM	SBA	MARK	PAT	MARK	TERM TOTAL
1.	Music Literacy	40			
	GMK	40			
	Comprehension	20			100
2.	**No Mid-year Examination** Test (Practical)	0 100	PAT 1: Composition or Arrangement or Improvisation	50	150
3.	Music Literacy	40	PAT 2: Concert Performance	50	
	GMK	40			
	Comprehension	20			150
	SBA (300/3)	**100**	**PAT**	**100**	
4.	**Final Examination**: P1 - Music Literacy and GMK P2 - Music Comprehension P3 - Practical Exam (3 pieces, technical, aural, sight reading)	150 150			300
	SBA: TEST (100) + Practical Test (100) + TEST (100) = (300/3 = 100) = 60%				
	PAT: (50 + 50 = 100) = 20%				
	Final Exam: Paper 1 and Paper 2 = 150 (10%) Paper 3 (Practical) = 150 (10%) TOTAL =300 (20%)				

4.3.1.2 Grade 12

TERM	SBA	MARK	PAT	MARK	TOTAL
1.	Music Literacy	40	PAT 1: Composition or Arrangement or Improvisation	50	150
	GMK	40			
	Comprehension	20			
2.	**No Mid-Year Examination**:	0	PAT 2: Concert Performance	50	50
3.	**Preliminary Examination**: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (3 pieces, technical, aural, sight reading)	120 30 150			300
	SBA (400/4)	**100**	**PAT**	**100**	
4.	**SBA**: TEST (100) + Prelim Exam (300) = (400/4 = 100) = 25%				
	PAT: 50 + 50 = (100) = 25%				
	Final Exam: Paper 1 and Paper 2 = 150 (25%) Paper 3 (Practical) = 150 (25%) TOTAL = 300 (50%)				

4.3.1.3 Practical Assessment Tasks (PATs)

Practical Assessment Tasks correspond closely with the curriculum content and form part of teaching and assessment. They must be used as on-going assessment tools and serve to ensure that all aspects of the curriculum are covered.

For concert performance (PAT 2) the following must be taken into cognisance:

• Concert performance can be planned in groups.

• Each learner must perform one piece in a concert or performance class. This piece must be polished and performance-ready.

• The concert performance must be assessed by at least two music teachers/specialists.

• Evidence of the assessment of the concert performance, written Programme Notes and Business Plan must be placed in each learner's file.

4.4 WEIGHTING OF TERM MARKS FOR MUSIC

3.4.1 Grades 10 and 11

TERM	1		2	3		4		
TASK	TASK 1	TASK 2	Task 3	TASK 4	TASK 5	TASK 5		TASK 6
AREA OF ASSESSMENT	Written Test	PAT 1	Test (Practical)	Written Test	PAT 2	Practical Exam	Written Exam	PAT 1 & 2
MARK	100	50	100	100	50	150	150	100
WEIGHTING PER TERM	100%	100%		100%				
WEIGHTING PER ANNUM	**20%**	**10%**	**20%**	**20%**	**10%**	**10%**	**10%**	**20%**
TOTAL	**SBA: 300 marks/3 = 100 = 60%**					**FINAL EXAM: 300 marks x 2/3 = 200 = 20%**		**PAT: 100 marks = 20%**

3.4.2 Grade 12

GRADE 12								
TERM	1		2	3		4		
TASK	TASK 1	TASK 2	TASK 3	TASK 3 **Prelim Examination**		TASK 4	TASK 5 (FINALS)	
AREA OF ASSESSMENT	Written test	PAT 1	PAT 2	Practical exam	Written exam	Practical exam	Written exam	PAT 1 & 2
MARK	100	50	50	150	150	150	150	100
WEIGHTING PER TERM	100%		**100%**	**100%**		**50%**	**50%**	**100%**
WEIGHTING PER ANNUM						**25%**	**25%**	**25%**
TOTAL	**SBA: 400 marks/4 = 100 = 25%**					**FINAL EXAM: 300 marks x 2/3 = 200 = 50%**		**PAT 100 marks = 25%**

4.5 PRACTICAL EXAMINATION (GRADE 10 – 12)

The following pertain to practical examination:

3.5.1 Presentation of pieces

3.5.1.1 IAM

For modern constructs, three pieces from different styles must be presented.

For indigenous music, three pieces from different cultures must be presented.

3.5.1.2 Jazz

Three pieces from different styles must be presented.

3.5.1.3 WAM

Three pieces from different Style periods must be presented.

3.5.2 Solo performance

A music score or lead sheet must be provided to the examiners. For IAM a written structure or guideline for the performance must be provided.

3.5.3 Ensemble

• An ensemble must consist of 2 or more learners.

• Each performer (learner) must play an independent part which is not doubled by another performer's part.

• A music score or lead sheet for the examined learner/s must be provided to the examiners. For IAM a written structure or guideline for the performance must be provided. It is not necessary to provide scores for unexamined members of the ensemble.

3.5.4 Improvisation

• A music score or lead sheet indicating the melody/rhythm/chords to be improvised from must be provided to the examiners.

• Improvisation must be spontaneous; therefore, the improvised part must not be scored.

• The examination improvisation must be different from the PAT improvisation.

Refer to Annexures A – H5 for reporting tools and rubrics.

3.5.5 Breakdown of practical examination

Practical examination is broken down as follows:

Practical component			Maximum Marks
Technical Development:			**30**
· Scales, arpeggios/voice exercises (10) ,			
· Study (20)			
*Technical exercises must be taken from one list of an official external examining body *The standard for IAM Technical exercises will be determined by DBE (Curriculum			
Performance Pieces:			**90**
IAM	Jazz	WAM	
Piece 1 Own choice (solo piece) / Improvisation/ Ensemble (30)	**Piece 1** Own choice (solo piece) / Improvisation (30)	**Piece 1** Own choice (solo piece) (30)	
Piece 2 Own choice (solo piece/ ensemble) (30)	**Piece 2** Own choice (solo piece/ ensemble) (30)	**Piece 2** Own choice (solo piece/ ensemble) (30)	
Piece 3 Ensemble (30)	**Piece 3** Ensemble (30)	**Piece 3** Ensemble (30)	
Sight-reading:			**15**
· Unaccompanied reading of at least 12 bars			
*Sight-reading must be comparable to Grade 5 of an external examining body *For IAM the standard of sight-reading will be determined by DBE (Curriculum)			
Aural Tests:			**15**
· Sight-singing (6)			
· Clapping of a played rhythm (6)			
· Singing of triads (3)			
· For IAM and Jazz/Afrophonia, Sing two of the following: major 7th, minor 7th, dominant 7th, half-diminished and diminished 7th.			
TOTAL			**150**

3.6 WRITTEN EXAMINATION (GRADES 10 – 12)

3.6.1 Music Paper 1

Duration: 3 hours

Section	Topic	Maximum marks
Section A	Music Literacy	60
Section B	General Music Knowledge	60
TOTAL		**120**

3.6.2 Music Paper 2

Duration: 1 hour 30 min

Section	Topic	Maximum marks
Section A	Aural	10
Section B	Recognition	12
Section C	Form and analysis	8
TOTAL		**30**

This paper must be written whilst listening to soundtracks on an examination CD. Each track will be played for a specified number of times.

For Grade 12 final examination, every centre will be provided with an audio CD, which must be played to the candidates during the examination. The audio CD must be delivered to the school a day before the examination so that it can be checked by the teacher in the presence of the Chief Invigilator of the school.

In the case of more than one stream being offered, the following must apply:
• The school must inform the department to ensure that CD's tallying the chosen streams are sent.
• The school must prepare separate examination rooms for each stream.

Background knowledge from Grade 10 and 11 may be assessed in Grade 12.

3.6.3 Cognitive levels

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below: It must be emphasised that learners must be exposed to the different cognitive levels during assessment. This caters for varied learners' abilities, while also stimulating critical thinking.

COGNITIVE LEVELS	ACTIVITY	PERCENTAGE OF TASK
Higher order	Analysing, evaluating, creating	30%
Middle order	Understanding, applying	40%
Lower order	Knowledge, remembering	30%

3.7 PROGRAMME OF ASSESSMENT

The Programme of Assessment is designed to spread formal assessment tasks across all subjects in a school throughout a term.

3.7.1 Grades 10 and 11

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS			
SBA - DURING YEAR	**END-OF-YEAR EXAMINATION**		**PAT**
60%	20%		20%
Test (100) Test (Practical) (100) Test (100) **TOTAL: 300**	Written Examination Paper 1 – 120 Marks Paper 2 – 30 Marks **TOTAL: 150**	Paper 3: Practical Examination -150 **TOTAL: 150**	PAT 1 – 50 PAT 2 – 50 **TOTAL: 100**
100 marks = 60%	100 marks = 10%	100 marks = 10%	100 marks = 20%

3.7.1.1 Grade 10 and 11: Programme of assessment per term

TERM	SBA	MARK	PAT	MARK	TERM TOTAL
1.	Music Literacy	40			
	GMK	40			
	Comprehension	20			100
2.	**No Mid-year Examination** Test (Practical)	0 100	PAT 1: Composition or Arrangement or Improvisation	50	150
3.	Music Literacy	40	PAT 2: Concert Performance	50	
	GMK	40			
	Comprehension	20			150
	SBA (500/5)	**100**	**PAT**	**100**	
4.	**Final Examination**: P1 - Music Literacy and GMK P2 - Music Comprehension P3 - Practical Exam (3 pieces, technical, aural, sight-reading)	150 150			300
	SBA: TEST (100) + Practical Test (100) + TEST (100) = (300/3 = 100) = 60%				
	PAT: (50 + 50 = 100) = 20%				
	Final Exam: Paper 1 and Paper 2 = 150 (10%) Paper 3 (Practical) = 150 (10%) TOTAL = 300 (20%)				

3.7.2 Grade 12

PROGRAMME OF ASSESSMENT AND WEIGHTING OF TASKS			
SBA - DURING YEAR	**END-OF-YEAR EXAMINATION**		**PAT**
25%	50%		25%
Test (100) Preliminary Examination (120 + 30 + 150) = 300 **TOTAL: 400**	Written examination Paper 1 – 120 Marks Paper 2 – 30 Marks **TOTAL: 150**	Paper 3: Practical examination -150 **TOTAL: 150**	PAT 1 – 50 PAT 2 – 50 **TOTAL: 100**
100 marks= 25%	100 marks= 25%	100 marks= 25%	100 marks= 25%

3.7.2.1 Grade 12: Programme of assessment per term

TERM	SBA	MARK	PAT	MARK	TOTAL
1.	Music Literacy	40	PAT 1: Composition or Arrangement or Improvisation	50	150
	GMK	40			
	Comprehension	20			
2.	**No Mid-Year Examination**:	0	PAT 2: Concert Performance	50	50
3.	**Preliminary Examination**: P1 -Music Literacy and GMK P2- Music Comprehension P3- Practical Exam (3 pieces, technical, aural, sight reading)	120 30 150			300
	SBA (400/4)	100	PAT	100	
4.	**SBA**: TEST (100) + Prelim Exam (300) = (400/4 = 100) = 25%				
	PAT: 50 + 50 = (100) = 25%				
	Final Exam: Paper 1 and Paper 2 = 150 (25%) Paper 3 (Practical) = 150 (25%) TOTAL = 300 (50%)				

3.8   RECORDING AND REPORTING

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her or his readiness to progress or for being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters. Teachers in all grades report in percentages against the subject. The various achievement levels and their corresponding percentage ranges are as shown in the table below.

3.8.1 Codes and percentages for recording and reporting

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

3.9 MODERATION OF ASSESSMENT

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

LEVEL	MODERATION REQUIREMENTS
School	· The programme of assessment should be submitted to the subject head and school management team before the start of the academic year for moderation purposes. · Each task which is to be used as part of the programme of assessment should be submitted to the subject head for moderation before learners attempt the task. · Teacher portfolios and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.
Cluster/district/region	Teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms.
Provincial/national	Teacher portfolios and a sample of evidence of learner performance must be moderated once a year.

3.10 GENERAL

This document should be read in conjunction with:

• *National Policy Pertaining to the Programme and Promotion Requirements* (NPPPPR) *of the National Curriculum Statement* (NCS) *Grades R-12*; and

• *National Protocol for Assessment* (NPA) *Grades R-12*.

ANNEXURE A

PRACTICAL EXAMINATION REPORT (FINAL/PRELIMINARY EXAMINATION)

Exam Number:		Name of Candidate:		
School:				
Date of Examination:		Instrument:		
Title and Composer		Comments	Marks	Total
Piece 1				**30**
Piece 2				**30**
Piece 3				**30**
Technical Work				30
Sight-reading				15
Aural				15
TOTAL				150
	ASSESSMENT CRITERIA FOR PIECES			
Examiners:1 _____ **2.** _____ **Moderator** _____ **General comments:**	Fluency	10		
	Accuracy	10		
	Stylistic Sense	30		
	Musical Understanding	20		
	General: · Tone production/Touch · Intonation · Technical Competence · Appropriate Tempo	30		
	Total	100		
TOTAL /150 =				

ANNEXURE B

TECHNICAL ASSESSMENT

SCALES AND ARPEGGIOS: TOTAL 5 x 2 = 10

(2 MARKS EACH)

1. Major scale   _____

 2. Minor Scale   _____

 3. Chromatic scale   _____

 4. Major arpeggio   _____

 5. Minor arpeggio   _____

TOTAL [   ]

STUDY: TOTAL = 20

TOTAL [   ]

ASSESSMENT CRITERIA OF SCALE/ARPEGGIO

2	Fluent, accurate and even with a competent technical facility High quality of tone and secure intonation Prompt response
1 ½	Technically secure with occasional errors resulting from stress Quality of tone and intonation mostly reliable Generally prompt responses
1	Mostly Fluent, accurate but some unevenness of technique Some degree of variety in quality of tone and secure intonation Hesitant and uncertain responses
½	Limited knowledge of the structure with frequent errors in notes and technically incompetent Poor tone quality and intonation Frequent restarts and little concept of key
0	No sense of fluency Many serious errors No sense of structure

ANNEXURE C

TECHNICAL ASSESSMENT

VOCAL AND AFRICAN/ PERCUSSION INSTRUMENTS EXERCISES: TOTAL 5 x 2 = 10

(2 MARKS EACH)

1. _____
2. _____
3. _____
4. _____
5. _____

TOTAL [   ]

Vocal exercises may be asked on various suitable pitches.

STUDY: TOTAL = 20

TOTAL [   ]

2	Fluent, accurate and even with a competent technical facility High quality of tone and secure intonation Prompt response
1½	Technically secure with occasional errors resulting from stress Quality of tone and intonation mostly reliable Generally prompt responses
1	Mostly fluent but some unevenness of technique and tempi Some degree of variety in quality of tone and intonation Hesitant and uncertain responses with occasional restarts
½	Limited knowledge of the structure with frequent errors in notes and technically incompetent Poor tone quality and intonation Frequent restarts and little concept of key
0	No sense of fluency Many serious errors No sense of structure

ASSESSMENT CRITERIA FOR PREPARED PIECES AND ENSEMBLE				
Total marks out of 90 (3 pieces = 30 marks each)				
Fluency **10**	**Accuracy** **10**	**Stylistic sense** **30**	**Musical understanding** **20**	**General** **30**
(9-10) **EXCELLENT** Accurate, fluent and precise playing	**(9-10)** **EXCELLENT** Authoritative accurate playing	**(27-30)** **EXCELLENT** Clear understanding of the required style	**(18-20)** **EXCELLENT** Excellent projection and communication of the meaning of the music	**(27-30)** **EXCELLENT** Excellent tone production, touch, intonation, technical competence and suitable tempo
(7-8) **GOOD** Mainly accurate and fluent playing	**(7-8)** **GOOD** A good level of accuracy	**(21–26)** **GOOD** Good sense of performance in appropriate style	**(14-17)** **GOOD** Good understanding and communication of the meaning of the music	**(21–26)** **GOOD** Good tone production, touch, intonation, technical competence and tempo
(5-6) **ACCEPTABLE** Essentially accurate with adequate fluency	**(5-6)** **ACCEPTABLE** Generally accurate playing	**(15-20)** **ACCEPTABLE** A fair sense of the required style	**(10-13)** **ACCEPTABLE** Partially successful in communicating the meaning of the music	**(15-20)** **ACCEPTABLE** Fair tone production, touch, intonation, technical competence and tempo
(3-4) **PASSABLE** Tentative tempo, pulse often not clear, frequent hesitations	**(3-4)** **PASSABLE** Limited level of accuracy	**(9-14)** **PASSABLE** Performance shaky and lacking a sense of style	**(6-9)** **PASSABLE** Little sense of musical understanding	**(9-14)** **PASSABLE** Some idea of tone production, touch, intonation, technical competence and tempo
(1-2) **WEAK** Very poor continuity with frequent stumbles, restarts and/or stoppages	**(1-2)** **WEAK** Very little accuracy, many errors	**(6-8)** **WEAK** Style just vaguely discernible	**(2-5)** **WEAK** Lacking musical sense	**(6-8)** **WEAK** Lacking tone production, touch, intonation, technical competence and tempo
(0) **UNACCEPTABLE** Cannot play the piece	**(0)** **UNACCEPTABLE** So inaccurate that music cannot be followed	**(0-5)** **UNACCEPTABLE** Unacceptable with no sense of style	**(0-1)** **UNACCEPTABLE** Unable to communicate the meaning of the music	**(0-5)** **UNACCEPTABLE** No sense of tone production, touch, intonation, technical competence and tempo

ANNEXURE E

ASSESSMENT CRITERIA FOR SIGHT-READING Total marks out of 15		
Style & interpretation **5**	**Accuracy** **5**	**Fluency** **5**
(5) **EXCELLENT** Musically persuasive, convincing shaping of phrases, artful articulation and dynamics	**(5)** **EXCELLENT** Accurate reading of notes, rests, phrasing, articulation and dynamics	**(5)** **EXCELLENT** A consistent and suitable tempo Fluent performance
(4) **GOOD** Some understanding of phrasing, articulation and dynamics	**(4)** **GOOD** Mostly accurate reading of notes, rests, phrasing, articulation and dynamics	**(4)** **GOOD** Tempo largely maintained
(3) **ACCEPTABLE** Satisfactory control of some aspects of musical style	**(3)** **ACCEPTABLE** Acceptable level of accuracy in reading of notes, rests, phrasing, articulation and dynamics	**(3)** **ACCEPTABLE** Acceptable tempo Fluency acceptable
(2) **WEAK** Little attention to details of musical interpretation	**(2)** **WEAK** Mostly inaccurate reading of notes, rests, phrasing, articulation and dynamics	**(2)** **WEAK** Inconsistent tempo Fluency flawed
(0-1) **UNACCEPTABLE** No attention to musical detail	**(0-1)** **UNACCEPTABLE** Performance abandoned or curtailed	**(0-1)** **UNACCEPTABLE** Static tempo No fluency

SAMPLE AURAL ASSESSMENT

AURAL COMPONENT: (15)

QUESTION PAPER FOR EXAMINER ONLY

1. Sight Singing (6)

   (Student may study sight singing for 30 seconds. Adjust *doh* if necessary.)
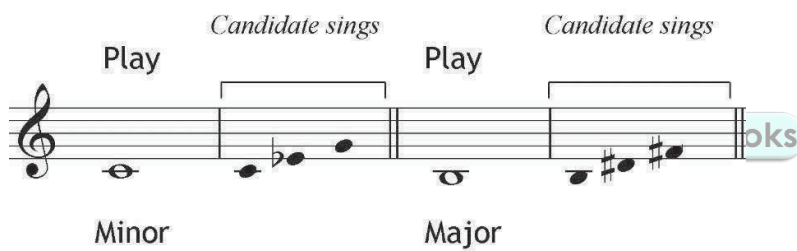

| Doh is C | d : m | r . d : r | m . f : s . s | d' :– |

2.   Clapping the rhythm of a musical phrase played by the examiner (6)   (Play entire phrase twice.)
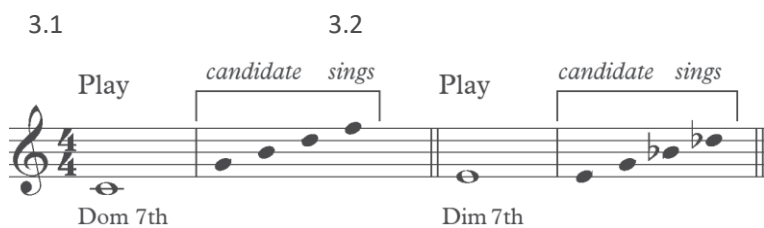

3. Singing of triads/chords (3) 3.1

   3.2

IAM/JAZZ Option

    3.1   3.2

TOTAL MARK **15**

ANNEXURE G 1

CONCERT PERFORMANCE ASSESSMENT TOOLS

PAT 2: CONCERT PERFORMANCE

COMPONENT	MAXIMUM MARK	LEARNER'S MARK
PERFORMANCE	20	
PROGRAMME NOTES	10	
BUSINESS PLAN	20	
TOTAL	**50**	

Record of Assessment: Performance   **TOTAL: 20**

Learner's name:_____   Date: _____

Composer and title:_____   Instrument: _____

PERFORMANCE CRITERIA	MAXIMUM MARK	LEARNER'S MARK
Fluency	10	
Accuracy	10	
Stylistic sense	30	
Musical understanding/Interpretation	20	
General: • Tone production/Touch • Intonation • Technical competence • Appropriate tempo • Stage presence: ➢ Entry onto a stage ➢ Conducting themselves on stage ➢ Managing performance stress ➢ Acknowledgement of audience and applause ⬦Exit off stage	30	
Subtotal:	100	
Converted: Performance	**20**	

CONCERT PERFORMANCE ASSESSMENT TOOLS (CONTINUED)

Record of Assessment: PROGRAMME NOTES	**TOTAL = 10**

Learner's name: _____   Date: _____

Composer and title: _____   Instrument: _____

INSTRUCTIONS

1. Write brief programme notes on the piece performed in the concert.

2. The information should include reference to the composer, the form and relevant style characteristics of the piece.

3. Marks will be awarded for content, use of language and presentation.

_____

_____

_____

_____

_____

_____

Comments: _____

_____

Teacher 1: Name _____

 Signature _____

Teacher 2: Name _____ Signature _____

Grade 10: 80 - 100 words

Grade 11: 100 - 120 words

Grade 12: 120 - 150 words

ANNEXURE G-3

CONCERT PERFORMANCE ASSESSMENT TOOLS (CONTINUED)

ASSESSMENT TOOL FOR PROGRAMME NOTES	
Content **20**	**Language and Presentation** **10**
(18-20) **EXCELLENT** Coherent and comprehensive	**(9-10)** **EXCELLENT**
(14-17) **GOOD** Mostly coherent, and detailed	**(7-8)** **GOOD**
(10-13) **AVERAGE** Fairly coherent with some detail	**(5-6)** **AVERAGE**
(6-9) **ACCEPTABLE** Some coherence but lacking detail	**(3-4)** **ACCEPTABLE**
(0-5) **UNACCEPTABLE** No sense and incomplete	**(0-2)** **UNACCEPTABLE**
30/3 = 10	

ASSESSMENT CRITERIA FOR CONCERT PERFORMANCE PIECE Total = 20				
Fluency 10	Accuracy 10	Stylistic sense 30	Musical understanding/ interpretation 20	General 30
(9-10) **EXCELLENT** Accurate, fluent and precise playing	**(9-10)** **EXCELLENT** Authoritative, accurate playing	**(27-30)** **EXCELLENT** Clear understanding of the required style	**(18 – 20)** **EXCELLENT** Excellent projection and communication of the meaning of music	**(27-30)** **EXCELLENT** Excellent tone production, touch, intonation, technical competence and suitable tempo, stage presence
(7-8) **GOOD** Mainly accurate and fluent playing	**(7-8)** **GOOD** A good level of accuracy	**(21-26)** **GOOD** Good sense of performance in an appropriate style	**(14-17)** **GOOD** Good understanding and communication of the meaning of the music	**(21-26)** **GOOD** Good tone production, touch, intonation, technical competence, tempo, stage presence
(5-6) **AVERAGE** Essentially accurate with adequate fluency	**(5-6)** **AVERAGE** Generally accurate playing	**(15-20)** **AVERAGE** A fair sense of the required style	**(10–13)** **AVERAGE** Partially successful in communicating the meaning of the music	**(15-20)** **AVERAGE** Fair tone production, touch, intonation, technical competence, tempo, stage presence
(3-4) **ACCEPTABLE** Tentative tempo, pulse often not clear, frequent hesitations	**(3-4)** **ACCEPTABLE** Limited level of accuracy	**(9-14)** **ACCEPTABLE** Performance shaky and lacking a sense of style	**(6-9)** **ACCEPTABLE** Little musical understanding	**(9-14)** **ACCEPTABLE** Some idea of tone production, touch, intonation, technical competence, tempo, stage presence
(0-2) **UNACCEPTABLE** Very poor continuity with frequent stumbles, restarts and/or stoppages	**(0-2)** **UNACCEPTABLE** Very little accuracy, many errors	**(0-8)** **UNACCEPTABLE** Style just vaguely discernible	**(0-5)** **UNACCEPTABLE** Lacking musical sense	**(0-8)** **UNACCEPTABLE** Lacking tone production, touch, intonation, technical competence, tempo, stage presence

ANNEXURE G-5

CONCERT PERFORMANCE ASSESSMENT TOOLS (CONTINUED)

ASSESSMENT CRITERIA FOR BUSINESS PLAN	
• Overall Budget/Costing • Venue (Hiring equipment, seating, Stage management, stage layout, microphones, amps, catering, costing, etc.) • Invitations (Design, printing, distribution, guest list, costing) • Posters (Design, printing, distribution, costing) • Tickets (Design, printing, distribution, costing) • Programme (Repertoire, Design, Layout, Printing, costing) • Media (Digital spaces- Social Media, Newspaper, SABC) • Music Industry (Copyright, Sound and lighting, costing) • Recording of Event • Rehearsals (Scheduling, Venue, Number of rehearsals • Preparation (Concert Etiquette-Dress code, punctuality, professionalism)	20
TOTAL	**20**

5. VISUAL ARTS

5.1   Introduction

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various methods. This involves four steps:

• generating and collecting evidence of achievement;
• evaluating this evidence;
• recording the findings and
• using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In grades 10-12 assessment comprises two different but related activities: informal daily assessment (assessment for learning) and formal assessment (assessment of learning).

5.2   Informal or daily assessment

• Assessment for learning has the purpose of continuously collecting information regarding a learner's achievement that can be used to improve their learning.
• Informal assessment is crucial in Visual Arts. It should occur on a daily basis and be a substantive conversation between the teacher and learner to facilitate feedback and feed forward especially of practical work. Informal assessment is the daily monitoring of learners' progress and can be done through conversation, critique sessions, questions and answers, short written activities completed during the lesson, open-book tests, homework exercises, case studies, etc. It should not be seen as separate from the learning activities taking place in the classroom. Learners or teachers can mark some of these assessment tasks. Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance.
• The results of the informal assessment tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the school management team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered.
• The results of informal assessment tasks are not taken into account for promotion and certification purposes.

5.3   Formal assessment

5.3.1 Formal Assessment Requirements

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include projects, oral presentations, demonstrations, performances, tests, examinations and practical tasks. Formal assessment tasks form part of a year-long formal programme of Assessment in each grade and subject.

The forms of assessment used should be appropriate to the age and the developmental level of the learners in the grade. The assessment tasks should be carefully designed to cover the content of the subject. The design of these tasks should therefore ensure that a variety of content is assessed. Objectives, topics and content in the subject should be used to inform the planning and development of assessment tasks.

The Formal Assessment Requirements for Visual Arts are as follows:

GRADES 10-11

7 formal assessment tasks must be completed per year.
•   Task 1 – 5 will make up the SBA mark
•   Task 6: (PAT) Exhibition
•   Task 7: End of Year examination

The promotion weightings for Grades 10-11:
• SBA = 60%
• PAT = 20%
• Test = 20% (P1 theory = 10% and P2 practical = 10%)

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ANNUAL PROGRAMME OF ASSESSMENT FOR VISUAL ARTS – GRADES 10-11			
SCHOOL BASED ASSESSMENT 60% 150 Marks + 150 Marks + 50 Marks = 350 converted to 100 Marks (SBA)			**EXAMINATION 20%**
TERM 1	**TERM 2**	**TERM 3**	**TERM 4**
150 MARKS **TASK 1** **THEORY TEST** (summative assessment) 50 Marks	**150 MARKS** **TASK 3** **THEORY TEST** (summative assessment) 50 Marks	**50 MARKS** **TASK 5** **THEORY TEST** (summative assessment) 50 Marks	**150 MARKS** **TASK 7** **END OF YEAR EXAM** **P1 TEST** (summative assessment)
TASK 2 **CONCEPTUALISATION** Topic 1 (formative assessment) 100 Marks	**TASK 4** **CONCEPTUALISATION** Topic 1 (formative assessment) 100 Marks	**TASK 7** **END OF YEAR EXAM** **P2 CONCEPTUALISATION** (summative assessment) (50 Marks)	50 Marks **TASK 7** **END OF YEAR EXAM** **P2 ARTWORK** (summative assessment) (50 Marks)
PAT 20% **TASK 6**			
PRACTICAL ASSESSMENT TASK (PAT) (Continuous assessment from Term 1 – Term 3)			
TERM 1 **ARTWORK 1** Topic 2 (formative assessment) 100 Marks	**TERM 2** **ARTWORK 2** Topic 2 (formative assessment) 100 Marks	**TERM 3** **PAT EXHIBITION** **PROCESS** (Internally assessed in Term 4)	**TERM 4** **PAT: EXHIBITION** (summative assessment) **100 MARKS**
25%	**25%**	**50%**	
Internally Assessed Artwork (Terms 1 + 2) = 50 Marks **100%**		**PROCESS & EXHIBITION = 50 Marks**	

GRADE 12

6 formal assessment tasks must be completed per year.

• Task 1 – 4 will make up the SBA mark.

• Task 5: (PAT) Exhibition

• Task 6: End of Year examination

For Visual Arts, TWO practical projects must be completed in Term 1 and Term 2. Each consisting of (Topic 1, Sourcebook and Topic 2, Artwork). Both practical projects are internally set and assessed by the teacher per term. The marks are recorded as follow:

• Topic 1 (Sourcebook) is recoded as part of the SBA mark.

• Topic 2 (Artwork) is recorded as part of the PAT mark and only reflected at the end of the year.

SBA: The Sourcebook (Topic 1) of the TWO practical projects together with TWO theory assessment tasks make up the total SBA mark. The SBA weighting is 25% of the year mark.

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THE END-OF-YEAR ASSESSMENT consist of THREE parts and make up the remaining 75% of the year mark:

• A written theory paper (P1), focusing on Topic 3.
• A practical examination Paper (P2), focusing on Topic 1 and 2.
• The **PAT** which is presented in the form of an exhibition at the end of the year. The exhibition consists of the artworks completed during term 1 and 2 (minimum requirement), plus artwork/s that show further extension and development of theme/s investigated. The artworks (Topic 2) of term 1 and 2 for the PAT exhibition are internally assessed in each term and recorded as part of the PAT mark in term 4. The mark for the PAT exhibition in term 4 cover the remainder of the mark.
• the formal assessment (SBA) is internally set and marked, but externally moderated.
• the end-of-year examination papers [theory (P1) and practical (P2)] and final PAT exhibition are externally set, marked and moderated.

Table 1b Formal Assessment Grade 12

FORMAL ASSESSMENT ARTS SUBJECTS			
INTERNAL	EXTERNAL		
SBA	PAT EXHIBITION	PRACTICAL EXAMINATION	THEORY EXAMINATION
25%	25%	25%	25%
100 Marks	100 Marks	100 Marks	100 Marks
	TOTAL 400 MARKS		
ANNUAL PROGRAMME OF ASSESSMENT FOR VISUAL ARTS – GRADE 12			
SCHOOL BASED ASSESSMENT 25% 150 Marks + 100 Marks + 100 Marks = 350 converted to 100 Marks (SBA)			EXAMINATION 75%
TERM 1	TERM 2	TERM 3	TERM 4
150 MARKS	100 MARKS	100 MARKS	200 MARKS
TASK 1 THEORY TEST (summative assessment) 50 Marks	TASK 3 CONCEPTUALISATION Topic 1 (formative assessment) 100 Marks	TASK 4 TRIAL EXAMINATION (summative assessment) 100 Marks	TASK 6 END OF YEAR EXAM P1 THEORY EXAM (summative assessment) 100 Marks
TASK 2 CONCEPTUALISATION Topic 1 (formative assessment) 100 Marks		TASK 6 END OF YEAR EXAM P2 CONCEPTUALISATION (summative assessment) (50 Marks)	TASK 6 END OF YEAR EXAM P2 ARTWORK (summative assessment) (50 Marks)
TASK 5 PRACTICAL ASSESSMENT TASK (PAT) (Continuous assessment from Term 1 – Term 2)			
TERM 1	TERM 2	TERM 3	TERM 4
ARTWORK 1 Topic 2 (formative assessment) 1 00 Marks	ARTWORK 2 Topic 2 (formative assessment) 100 Marks	PAT: EXHIBITION (summative assessment) 100 MARKS	
25%	25%	50%	
Internally Assessed Artwork (Terms 1 + 2) = 50 Marks		PROCESS & EXHIBITION = 50 Marks	
100%			
100 Marks (SBA) + 100 Marks (PAT) + 100 Marks (PRAC EXAM) + 100 Marks (Theory EXAM) = 400 TOTAL Marks			

NOTE:

- The Practical Final Examination will run until the date written on examination brief.
- The PAT exhibition will be conducted according to Provincial blocked times as per its demographics.

4.3.2 Types of formal assessment for Visual Arts

Practical tasks – TOPIC 1 and Topic 2

(Refer to Addendum A and B in CAPS document)

All Practical Projects must consist of:

Topic 1: Sourcebook and Topic 2: Artwork

General Guidelines:

- In Grades 10-12 each learner must do one practical in Term 1 and Term 2.
- In Grade 12 tasks should be **OPEN ENDED** briefs that allow learners to choose the materials, tools, techniques, themes and processes within their specialised practical options, for example painting, sculpture, printmaking, et cetera.
- It is strongly advised that teachers set their own PATs, to inspire creativity and originality.
- Contextual factors should be taken into account, namely the materials, equipment and facilities at a school; resources, cost, experience of learners, et cetera.
- Appropriate media, techniques and/or approaches for the task.
- The exact aim or end product expected of the task regarding medium, size et cetera, must be remembered, to give scope to innovative and personal interpretations.
- When themes are decided on, always take the learners' interests, experiences and context in account to challenge them. Artworks tell us about artist's experiences, ideas and feelings. Encourage 'honesty' so that learners' artworks speak of their experiences, ideas and feelings, so that they do not produce 'second hand' works.
- Teachers should consider on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one per term. This can result in a more coherent body of work in the retrospective exhibition.
- Inspiring creativity, originality and innovation is of utmost importance.
- Set expectations, minimum requirements and deadlines regarding the end product.
- The written brief must give the exact aim or end product expected regarding medium, size, etc. remembering to give scope to innovative and personal interpretations.
- Although learners must receive a written brief, it is sometimes a good idea to give the brief to them just before starting with the final artwork. Topic 1 would consist of a series of 'building blocks' (Step-by-step activities as part of the process work) given at consecutive times to ensure experimentation. Learners may not know where the topic is leading them to, which creates an aspect of surprise. This prevents the tendency of learners getting stuck on their first idea without experimenting and researching other possibilities.
- The practical task for a term need not be only one final work, but can be a series of related works.
- **The brief should include mini-deadlines to ensure pacing of the task.** Minimum requirements and deadlines regarding the end sourcebook requirements and artwork must be clearly set.
- The teacher should ensure that at least 60% of each Practical task is done in class under supervision, as the teacher must authenticate the work as the learner's own. If the teacher cannot authenticate the work, it should **NOT** be marked.

A practical task should require the learner to….

- do planning/research/experimentation to conceptualized their artwork
- perform the task according to criteria given
- produce an artwork
- allow for some innovation and creativity

The Practical task must …

- determine the content/skills/knowledge to be addressed;
- set clear criteria and give good instructions to guide the learner (the learner should know exactly what to do and what is expected);
- keep the scope manageable;
- include specific guidelines;
- determine which resources will be required to complete the project. Ensure that learners will have access to these resources;
- determine the time frame/duration/due date; and
- determine mark distribution and compile an assessment tool.

Guidelines on the sourcebook

- The sourcebook must provide insight into how the learner formed ideas, how many alternatives were investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of artworks.
- The sourcebook should visually tell the **'story'** of how the artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect the **individuality** and **creativity** of the visual arts learner.
- Any digital work e.g. photography, animation, etc. must be documented through screenshots, drawings and/or notes.
- If the learner work in a more process-like approach, the process must be documented e.g. drawings, notes and/or photo's.
- There should be some evidence of reflection. It does not have to be an essay at the end of the process, but can be through notes and annotations throughout the sourcebook

The following must be covered in the sourcebook:

- Brief must be pasted in the Sourcebook.
- **Concept development**:
  - o This could include mind maps, annotated sketches and drawings to show concept development.
  - o Stress the importance of personalised research.
- **Research, investigation, experimentation, et cetera:** This should include **some or all** of the following:
  - o Sketches, drawings, photos, images, collected poems, lyrics and any other material that was used as inspiration
  - o Research on artists that have inspired the learner
  - o Experimentation of media and/or different techniques.
  - o Annotated drawings

- **Process drawings**
  - o At least 30% of the should be drawings to explain concept development.
  - o Drawing can range from simple line sketches to explain ideas to full tonal drawings. It could also include small paintings. It is important to express ideas and concepts through drawing e.g. annotated drawings.
- **Presentation and overall view**
  - o The sourcebook should be visually interesting showing a personalised approach.
  - o The sourcebook should consist of an average of 8-10 pages.

Note: The most important function of the sourcebook is to give insight in your thought processes leading to the final artwork. There MUST be a clear link between the sourcebook and artwork.

TASK 7: PRACTICAL EXAMINATION – TOPIC 1 & 2

- The practical examination is set by National Education Department.
- NOTE: The maximum duration for the entire practical exam process will be stated on the National Practical Paper 2.
- The theme will be a wide and open-ended theme to cater for diverse solution in the different specialisation disciplines.
- Specialised options include drawing, painting, sculpture, printmaking, multi-media work, photography, ceramic sculpture, installations, new media work, photography, et cetera.
- As Topic 1(Conceptualising) has the same weighting as Topic 2 (The artwork), it should be given enough time to acknowledge its importance.
- The teacher may be involved in this preliminary preparatory session. Due to the preparatory nature of Topic 1, learners are allowed to also work at home.
- All Topic 1 work may be completed and ready before the commencement of the Topic 2 examination work. Learners may use the Topic 1 sourcebook as a point of reference during their Topic 2 examination. Both Topic 1 and Topic 2 examination work must be submitted to the examination officer/teacher immediately after the Topic 2 examination is completed.
- The teacher is NOT to assist the candidate IN ANY WAY during the final production of the artwork (Topic 2).
- Topic 2 must be done on a continuous basis during contact time, for example during four consecutive days of six hours each. The choice of examination time division or options must be negotiated within each school.
- Topic 2 must be done at the learner's examination centre or registered art centre, under the supervision. Topic 2 work may NOT leave the examination venue.

GUIDELINES

TOPIC 1: Sourcebook/Workbook

- This must be completed at school and at home during term 3.
- The teacher must introduce the question paper
- The teacher can guide the learners in their choice of subject matter, media and techniques used in Topic 2 regarding the specific context of the school.
- The teacher must encourage the learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme.
- The source book provides insight into the way that the learners have formed ideas, how many alternatives they have investigated and other processes leading to the final work. The source book should clearly communicate all thought processes leading to the making of artworks.

- There are no restrictions on size and it can be presented in any form.
- It is important to ban direct copying from magazines, the Internet et cetera. Direct copying of an image that is not the learner's own will be penalised. This is a form of plagiarism and is unacceptable.
- Utmost importance is placed on the process of **transformation** of the source material. Learners can, however, use appropriate images from magazines and other sources and combine them with other images to create their own interpretations.
- There should be a clear link between the final artwork and the visual/written information in the sourcebook.
- Emphasis should be placed on preparatory sketches, drawings, experimentation of technique and materials that will be used in the final work.
- In the sourcebook the learner should **VISUALLY** tell the 'story' of how the artwork was **CONCEIVED**, **DEVELOPED** AND **PRODUCED**. This should be done through drawing, writing, experimenting, pasting, et cetera.
- The sourcebook should reflect **individuality** and **creativity**.

TOPIC 2: Artwork

- The examination work must be done in the presence of the Visual Arts teacher within the confines of the Art room.
- All materials needed for the examination must be brought into the examination venue, but NO examination work may be taken out of the classroom. This is regarded as an examination irregularity
- Learners may discuss the question paper with their Visual Arts teacher prior to the start of the examination, but no discussion of work may occur during the examination period.
- The learners are required to produce **ONE** art work in the practical discipline that they have chosen for the year,
- Their final artwork may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that read as one work.
- The learners are not restricted on size, but the artwork must be manageable and durable in terms of transport to the examination centre, if required by the province.
- Allow for a variety of media, techniques, disciplines and approaches
- The learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- There are no specific prescriptions regarding the style of the work. The learner can either work in the form of naturalism, expressionism, decorative et cetera.
- Learners may also incorporate other media to create mixed media work in any of the practical disciplines.
- Artworks that leave the school the art room/school i.e. foundry work, firing of sculptures, digital printing of photographs et cetera must be closely monitored by the art educator and signed out and signed in when the artwork is returned to the art room.
- Remember the importance of the art elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, proportion and composition.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18/19-year-old.
- A successful artwork is a combination of concept and realisation. Beware of illustrative work. Emphasis should be placed on the aesthetic qualities, 'freshness' and energy of the artwork.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. When marking, evidence of the candidate's thought processes leading to the final realisation of the concept should be visually evident.

ASSESSMENT FOR PRACTICAL TASKS AND PRACTICAL EXAMINATIONS

TOPIC 1: THE SOURCEBOOK Assessment rubric

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	• Mind maps, annotated sketches and drawings to show concept development	25%
Research, investigation, experimentation, et cetera	This should include **some or all** of the following: • Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you • Research on artists that have inspired you. • Experimentation of media and/or different techniques • All material must relate to the development of **your** work, substantiating **your** decisions	25%
Process drawings	• At least 30% should be drawings to explain your concept development	25%
Presentation and overall view	• Visually interesting showing a personalised approach • Your sourcebook should consist of an average of 8-10 pages	25%
Total for Practical Tasks 2 & 3		**100**
Total for Practical Examination: Task 6		**50**

Guideline to assessment

• As can be seen from the rubric for the Sourcebook, the four assessment criteria carry equal weighting.
• Each assessment criteria must be marked as a percentage and then reworked to the total (Tasks 2 and 4 = 100/ Task 6.1 = 50)
• The descriptive rubric, **Assessment Criteria for Practical Work**, MUST be use in all the criteria to ensure standardisation.
• Only the specific criteria must be marked. Teachers may not make their own requirements, although more specific guidelines can be given in Grade 10 and 11 to ensure development.
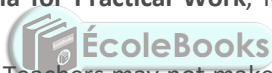
TOPIC 2 The Artwork

ASSESSMENT CRITERIA	This includes the following:	
Choice and use of materials/ techniques	Suitability of material and technique according to the concept Safe and manageable Technical skill	
Use of formal art elements	The importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	
Overall impression of work, originality, creativity, innovation.	Generation of new, unique and novel responses/solutions	
Interpretation and practical implementation of research.	A personal interpretation of a theme Experimenting. Trying new challenges	
Completion and presentation of artwork.	• Attention to detail • Task completed in allocated time • Presentation according to task	
Total for Practical Tasks 2 & 3		100
Total for Practical Examination: Task 6		50

Guideline to assessment
- The artwork MUST be assessed holistically and no specific mark allocations may be used for the different criteria.
- The descriptive rubric, **Assessment Criteria for Practical Work**, MUST be use to ensure standardisation.

PAT Exhibition – TOPIC 2

- **Topic 2: making of Artworks**. According to CAPs, Grade 12 learners must display, exhibit or present own work in a manner which enhances and complements the expressive and conceptual impact of the work.
- At the end of year all grades learners must present a PAT exhibition of their work as part of their examination mark.
- This exhibition shows substantial evidence of the learners' Visual Arts conceptualisation, technical skills and knowledge developed over the period of the grade. It showcases the learners' practical development in presenting a cohesive body of work similar to a small one-man exhibition.
- The artworks (Topic 2) from the two Practical tasks are compulsory and minimum requirements.
- As the nature of the subject is creativity and self-expression, **learners may not be boxed in by the minimum requirements, but allowed to do more works relating to the two themes they have investigated. We need to encourage self-expression and individuality of learners in this exhibition.**
- Grade 12 learners should use the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, learners may exhibit more works that provides evidence of this process e.g. work done on their own and/or extend their theme/s into more artworks.
- The sourcebook/s, although already assessed, must be displayed to demonstrate the development to the final Artwork/s.
- This body of work will be assessed holistically.

Checklist for the exhibition:
- Grade 12: The artworks (Topic 2) from the two Practical tasks are compulsory.
- Learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition environment. Therefore, **learners may exhibit more works that provides evidence of this process** e.g. work done on their own.
- The sourcebook/s, although already assessed, must be displayed.

Presentation:
- Teachers should provide the space for the exhibition e.g. the school hall, art classroom, etc.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- Learners must curate their own exhibition.
- Framing of works is unnecessary, but in many cases simple mounting will enhance the work.
- Learners must be refrained from using props, accessories etc. The exhibition must show an awareness of professional exhibition practices.
- If computers are necessary to show digital work, learners must make sure that they work and that they know passwords.

Assessment

The following is a guideline of aspects that will result in the final valid mark:

- Overall progress and development of the learner to independent and individual solutions
- Creativity and originality
- Technical skills
- Personal involvement and expression in the process and final works
- Substantiation in the sourcebook: conceptualisation, exploration and experimentation of media, techniques, styles, etc. Sufficient exploration of drawing.
- Full marks cannot be awarded if all required artworks are not presented. Marks should be adjusted according to the presented works.
- The descriptive rubric, **Assessment Criteria for Practical Work**, MUST be use to ensure standardisation.

ASSESSMENT CRITERIA

This body of work will be assessed holistically:

CRITERIA
Overall impression of work – originality, creativity, innovation: Development of new and unique responses / solutions
Choice and use of materials/techniques: Suitability of materials and techniques according to the concept. Safety and manageability. Technical skills shown.
Use of formal art elements: The importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition
Interpretation and practical implementation of theme/s: A personal interpretation of a theme. Experimentation. Tackle new challenges
Completion and presentation of artwork: Attention to detail. Task completed in time allowed. Presentation according to task
Curating of exhibition: professionalism, clear, etc.
TOTAL: 100

ASSESSMENT CRITERIA FOR PRACTICAL WORK

This descriptive rubric must be used in all practical assessments (Sourcebooks, Artworks and PAT exhibition) to ensure standardisation

Outstanding	**90 – 100**	• The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of problem solving skills. • Effort far beyond that required. • The 'WOW' factor is evident. • Works show great innovation. • Content/conceptual richness of the work is excellent. • The work as a whole is confident and evocative: it engages the viewer with excellent visual qualities. • The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles. • Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill, observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	**80 – 89**	• Striking impact: most of the above; detailed: well organised and coherent; polished; skill evident; supported by an original /unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very Good	**70 – 79**	• Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. • Technically good, but lacks conceptual richness or vice versa. Work may be creatively innovated, but lacks technical skill.
Good	**60 – 69**	• The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.
Average	**50 – 59**	• Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence. Possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and or repetitive.
Below Average	**40 – 49**	• Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information, clumsy or careless presentation in need of support/ motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	**30 – 39**	• Just enough material/works to pass.

142		• Visually uninteresting, uncreative; limited/poor technical skill used. • Little attempt to present information in an acceptable manner, little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very Weak Fail	20 – 29	• Very little information; jumbled; not easy to view; little or irrelevant work/ visual information. • No effort made to present work in an acceptable manner; general lack of commitment/ cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	0 – 19	• Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/ cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed and student failed to make up the time. • Incoherent**: irrelevant, very little or no work**: lack of even limited skills being applied. No commitment/cooperation.

TEST – Topic 3

- A test for formal assessment should not comprise of a series of small tests, but should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Learners are tested on understanding and application of learning material. Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario. Paragraphs providing reasons and supporting evidence or arguments are essential.
- Each test must cater for a range of cognitive levels and must also include paragraph-type responses.
- **Questions should include unseen visual images to test learners' visual literacy skills. These images should relate to the learners' theme of study, e.g. thematically or stylistic, as well as works/movements that they have studied.**

Examinations – Topic 3

Internally set examinations

- It is recommended that the same format as in the final Grade 12 end-of-year theory examination is used in internally set examinations.
- **Question papers must include unseen visual images to test learners' visual literacy skills. These images should relate to the learners' theme of study, e.g. thematically or stylistic, as well as works/ movements that they have studied.**
- Ensure that enough or more facts are included in each question on the memorandum in order to become a proper tool for marking and future teaching.

External Examination

All Grade 12 Visual arts candidates will complete two external papers as prescribed:

Paper	Type of paper	Duration	Total	Date	Marking
1	**Theory**	3 hours	100	October/November	Externally
2	**Practical**	Maximum 24 hours	100	July - October	Externally

- The written theory examination is set by DBE on designated content taught during the year. Only Grade 12 content will be assessed. However, prior knowledge from Grade 10 and 11 may be necessary to interpreted and answer some of the questions.
- The time allocation for this paper is 3 hours.
- The examination format will consist of 8 questions; the learner will select five [5] that they have studied in
- Each question will be 20 marks with a total of 100 for the paper.
- Questions appear on left-hand pages, with visual sources in colour on the right-hand pages.
- All questions are to be answered in essay style, using full sentences and paragraphs according to the instructions for each question. Lists of facts will be severely penalised.
- Questions will consist of short and longer essay type questions.
- Questions would consist of visual literacy and content that has been studied.
- The examination is externally assessed and moderated provincially and nationally.
- The examination is assessed according to a National Marking Memorandum.

Assessing learner's ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	◆
7 Outstanding 80-100%	Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight; understanding and uses divergent approaches.	
6 Meritorious 70-79%	Demonstrates a well-developed ability to respond and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.	
5 Substantial 60-69%	Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.	
4 Moderate 50-59%	Demonstrates moderate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows a fair level of insight and understanding.	
3 Adequate 40-49%	Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills in the study of art.	

2 Elementary 30-39%	Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills in the study of art	
1 Not achieved 0-29%	Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.	

Cognitive Levels

- **All tests and examinations must follow the following range of cognitive levels. Questions will have different degrees of challenges – easy, medium and hard.**
- **As learners have a choice of questions in the trial and final examinations, each question should comply with the range of cognitive levels.**
- Teachers must complete an analysis grid of cognitive levels for all tests and examinations they set to comply with the following cognitive levels.

Cognitive Level	Percentage
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

Explanation of cognitive levels: Bloom's Taxonomy

KNOWLEDGE	COMPREHENSION	APPLICATION
tell, list, write, find, describe, name, locate, et cetera.	explain, interpret, discuss, distinguish, outline, et cetera.	solve, show, use, illustrate, classify, construct, examine, et cetera.
ANALYSIS	SYNTHESIS	EVALUATION
Analyse, compare, investigate, categorise, identify, explain, et cetera.	create, invent, plan, predict, design, propose, formulate, et cetera.	judge, decide, justify, debate, recommend, prioritise, argue, et cetera.

Bloom's Revised Taxonomy

Bloom's Taxonomy	*Bloom's Revised Taxonomy*
Evaluation – higher order	Creating – higher order
Synthesis – higher order	Evaluating – higher order
Analysis – middle order	Analysing – middle order
Application – middle order	Applying – middle order
Comprehension – middle order	Understanding – middle order
Knowledge – lower order	Remembering – lower order

The mark allocation for Grade 12 November theory examination paper is indicated below:

	Grade 12 Learners can answer any 5 questions	
Question 1	The voice of emerging artists	**20**
Question 2	South African artists influenced by African and/or indigenous art forms	**20**
Question 3	Socio-political art - including Resistance Art of the '70s and '80s	**20**
Question 4	Art, craft and spiritual works mainly from rural South Africa	**20**
Question 5	Multimedia and new media - alternative contemporary and popular art forms in South Africa	**20**
Question 6	Post-democratic identity in South Africa	**20**
Question 7	Gender issues: masculinity and femininity	**20**
Question 8	Architecture in South Africa	**20**

4.4   Recording and reporting

• Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and his/her readiness to progress or being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

• Reporting is the process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters. Teachers in all grades issue formal report cards quarterly. These reports cards reflect the percentages against each subject. The following rating scale applies for the quarterly reports:

Codes and percentages for recording and reporting

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	
6	Meritorious achievement	
5	Substantial achievement	
4	Adequate achievement	
3	Moderate achievement	
2	Elementary achievement	
1	Not achieved	

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

4.5   Moderation of assessment

4.5.1   Formal assessment (SBA)

Grade 12 tasks must be face moderated by the provincial subject advisor or appointed specialist. This process will be managed by the provincial education department.

4.5.1   Practical assessment task (Pat)
- Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
- All learners must be face moderated to verify the process, products and marks. This moderation must be done by Provincial officials and/or persons appointed by the province.
- The Provincial Education Department manages this process.

4.5.2   Final practical external examinations
- Marking must be done according to the DBE rubrics by a panel (peer teachers or external panel).
- All learners must be face moderated to verify the process, products and marks. This moderation must be done by Provincial officials and/or persons appointed by the province.
- The Provincial Education Department manages this process.

4.6   General

This document should be read in conjunction with:

4.6.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

4.6.2 The policy document, National Protocol for Assessment Grades R-12.