

## 2014 IEB SUBJECT ASSESSMENT GUIDELINES (Updated April 2015)

**THESE SUBJECT ASSESSMENT GUIDELINES HAVE BEEN CREATED IN TERMS OF THE FRAMEWORK PRESCRIBED BY THE CAPS DOCUMENT FOR DRAMATIC ARTS AND SHOULD BE READ IN CONJUNCTION WITH THE CAPS DOCUMENT FOR DRAMATIC ARTS**

### DRAMATIC ARTS

#### A MEANS OF ASSESSMENT

1. School-Based Tasks **[120 CONVERTED TO 100]**
  - Integrated Practical Tasks (75)
  - Theoretical Internal Assessment (45)
  
2. External Assessment Tasks **[300]**
  - Externally set Integrated Task (150 converted to 60)
  - Practical Examination (120)
  - Written Examination (150 converted to 120)

**400 marks**

SCHOOL-BASED ASSESSMENT TASKS	EXTERNAL ASSESSMENT TASKS
<b>25%</b>	<b>75%</b>
<b>120 marks converted to 100 marks</b>	<b>300 marks</b>
Integrated Practical Tasks: • 3 integrated practical tasks (3 × 25 marks)	Externally set Integrated task – On one of the prescribed texts (60 marks)
Theoretical Internal Assessment: • 3 tests (3 × 10 marks) • Preliminary/Trials examination (15 marks)	End of year practical performance examination (120 marks)
	End of year theoretical examination (120 marks)

#### B REQUIREMENTS

1. **SCHOOL-BASED ASSESSMENT TASKS: SBA FILE** **[(120 × 5) ÷ 6 = 100]**

Evidence of continuous assessment needs to be collected in learner's SBA file and reflect the candidate's growth throughout his/her Grade 12 year. The SBA file is a collection of the year's work. It provides evidence that all the relevant aspects of the Grade 12 curriculum have been covered. It will reflect multiple ways of exposing learners to learning opportunities. The learner is assessed in a realistic situation that is integral to the learning process.

Continuous Assessment for Dramatic Arts comprises of seven tasks – three integrated practical tasks and four theoretical tasks.

## 1.1 INTEGRATED PRACTICAL TASK [3 × 25 = 75]

The mark for practical year work is made up of a collection of documented assessed practical tasks, each of these supported by an integrated written component. This component of the SBA consists of **three** separate practical tasks from different times of the year where both the process and the product are assessed. The process comprises research, planning, analysis, journal or any record-keeping required to prepare for these practical tasks, but could also comprise a post-performance evaluation. Varied forms of assessment need to be used in assessing practical tasks (e.g. self, peer, group, teacher or external evaluator). However, it is only the marks by the teacher or external evaluator that are used in compiling the final SBA mark.

**The collection of work in this section must demonstrate three different practical skills from three different times of the year.**

The mark of 25 for each integrated practical task must be calculated as follows:

- Practical component – 20 marks [80% weighting]
- Integrated written component – 5 marks [20% weighting]

## 1.2 THEORETICAL INTERNAL ASSESSMENT [45]

The mark for the theoretical year work consists of three summative tests (3 × 10 marks) and the preliminary/trials theory examination (15 marks).

The tests in Dramatic Arts must be substantive in terms of time and marks. They must be academically rigorous, correlate with the challenges of the final paper and cover all the relevant Broad Topics. A test should count **a minimum of forty marks** and **must be conducted under strict examination conditions**. It will then be converted to a mark out of ten for the SBA file. [Example Formula:  $40/4 =$  a mark out of 10]. **Please calculate to ONE decimal place only.**

The preliminary/trials examination must mirror the exact format and rigour of the end-of-year theoretical examination and cover all the necessary Broad Topics. The mark of 150 will be converted to a mark out of fifteen for the SBA file. [Formula:  $150/10 =$  a mark out of 15]. **Please calculate to ONE decimal place only.**

## GUIDELINES FOR THE SCHOOL-BASED ASSESSMENT TASKS (SBA) – DRAMATIC ARTS

1. The SBA file provides evidence that all aspects of the of the Grade 12 curriculum have been covered.
2. The SBA file is a selection of various assessed dramatic skills and reflects the candidate's growth throughout his/her Grade 12 year. The SBA is a collection of the year's work. **This means that all assessment for the SBA file must come from the Grade 12 year only and from different times in the Grade 12 year.**
3. The teacher's file has to accompany the learners' files from each centre.
4. Each learner file should have a front cover and an index. (The front cover and index in Addendums 1 and 2 must be used.)
5. A learner may present the SBA in a folder, file or collated together in a neatly bound compilation as decided by the school or teacher.
6. The order of pieces in the SBA file must correspond with the order on the index page.
7. Pieces of work in each of the required categories should be filed together with clear dividers between each section.
8. The final selection must be an accurate reflection of the learner's overall competence and ability across all the areas of Dramatic Arts.
9. Each piece should have a heading and a date. In the case of Integrated Practical Tasks, each piece should indicate the time allocation given to prepare for and complete the task.
10. Copying from study guides or plagiarism **will not** be tolerated and a zero will be awarded for the task. Teachers are urged to conduct thorough plagiarism checks.
11. The pieces of work included must be weighted according to the index page.
12. There must be clear evidence of thorough marking/assessment on each piece of work submitted.
13. The SBA file must show that learners were exposed to learning opportunities in multiple ways.
14. The SBA must reflect ongoing feedback, such as comments or notes that demonstrates constructive communication to the learners about their progress, growth and achievements in relation to the expected outcomes.
15. **Please note that no credit will be given for decorated files or work; however, logical and systematic organisation within the files is required.**
16. School-Based for Dramatic Arts comprises of seven tasks – three integrated practical tasks and four theoretical tasks.

17. Each learner should have one SBA file with only the prescribed seven tasks. **No additional tasks should be included**; the teacher's file will have evidence of all the year's School-Based assessment options.
18. The practical component of the SBA consists of:
- 3 Integrated practical tasks, each worth 25 marks. These must reflect the learner's development throughout his/her Grade 12 year and should therefore be taken from 3 different times of the year.
  - The integrated practical tasks will focus on a practical product, but will comprise an integrated written component as well.
  - The integrated performance tasks are made up of two components: written reflection and/or evaluation, and a practical product.
  - The written reflection and evaluation could comprise of research, planning and any other record keeping required to prepare for, and present, a practical product in Dramatic Arts.
  - Marks must be allocated to the preparation and the product as well as the written component in the following ratio: **20 practical [80%]; 5 written [20%]**.
  - Rubrics by themselves are not sufficient to prove the authenticity of practical tasks. Rigorous evidence needs to be provided such as constructive written feedback.
  - If the practical product is a performance, the performance piece showing clear evidence of process (script, editing, use of voice, blocking and staging, characterisation, research, etc.) must be submitted.
  - If an alternative practical product is conducted (directing, designing, lighting, choreography, set-building, costume-making, radio play, make-up, etcetera) clear evidence of process and product must be provided in the form of photos, recordings, comments, self-reflection/evaluation, worksheets and journal keeping.
  - All assessment task sheets must contain the instruction for the task, the time allocation for the task, the criteria for the assessment, rubrics and the way the final mark will be calculated.
19. The theoretical component of the SBA will cover the prescribed theoretical content and Broad Topics, and the mark consists of three summative tests, each worth 10 marks, and the preliminary/trials theory examination, worth 15 marks.
20. Please note that the tests should be from different times of the year **and must show evidence of moderation**.
21. The summative tests included in the SBA must be academically rigorous, count a minimum of 40 marks and mirror the different sections of the final paper. Appropriate time allocations for the tests must be reflected.
22. **Each test must be accompanied by a design grid that reflects the cognitive levels at which questions are set.**
23. **The preliminary/trials theory examination must be accompanied by a design grid that reflects the cognitive levels at which questions are set. The examination must also show clear evidence of pre- and post-moderation.**

24. **Teachers are advised that the use of questions from past IEB examination papers are not allowed as they exist in the public domain and thus compromise the integrity of the assessment.**
25. ALL TEACHER FILES WILL BE REGIONALLY MODERATED BY A REGIONAL MODERATOR. CERTAIN SCHOOLS WILL BE REQUIRED TO SUBMIT LEARNER FILES TO THE REGIONAL MODERATOR IN ADDITION TO THEIR TEACHER FILE. SBA FILES WILL BE NATIONALLY MODERATED BY THE IEB IF THEY ARE DEEMED NON-COMPLIANT BY THE RM. IN ADDITION, OTHER SBA FILES COULD BE RANDOMLY SELECTED BY THE IEB TO FULFIL UMALUSI CRITERIA.
26. **REMEMBER TO INCLUDE BOTH PARTS OF THE EXTERNALLY SET INTEGRATED TASK AS WELL AS PROOF OF PART A AND PROOF OF MODERATION FOR BOTH PART A AND PART B IN THE TEACHER FILE. PLEASE NOTE, HOWEVER, THAT THE RESULTS OF THE EXTERNALLY SET INTEGRATED TASK SHOULD NOT BE INCLUDED IN THE SBA CALCULATIONS.**
27. Teachers are advised to use the Regional Moderation Sheet (Addendum 3) to ensure all SBA requirements are met.

**MARK ALLOCATION**

<b>SCHOOL-BASED ASSESSMENT</b>	<b>MARKS</b>
INTEGRATED PRACTICAL TASK 1*	25
INTEGRATED PRACTICAL TASK 2*	25
INTEGRATED PRACTICAL TASK 3*	25
SUBTOTAL A [to 1 decimal point]	<b>75</b>
TEST 1*	10
TEST 2*	10
TEST 3*	10
PRELIMINARY/TRIALS EXAM*	15
SUBTOTAL B [to 1 decimal point]	<b>45</b>
TOTAL [(A + B) to 1 decimal point]	<b>120</b>
<b>FINAL TOTAL [(Total × 5) ÷ 6 [rounded off to nearest decimal point]</b>	<b>100</b>

**Note: \*result to 1 decimal point only**

## 2. EXTERNAL ASSESSMENT TASKS [300]

### 2.1 EXTERNALLY SET INTEGRATED TASK [(150 × 2) ÷ 5 = 60]

The Integrated Task will cover one of the three prescribed plays. This task will be externally set by the IEB examiner, but internally marked and cluster moderated. The marked and moderated task must be submitted along with the SBA file.

The Integrated task will consist of two sections:

#### SECTION A: [75]

This section consists of a practical exploration as part of the dramatic analysis of one of the prescribed texts. The process must take place under teacher-controlled conditions.

#### SECTION B: [75]

Section B will be written by all IEB schools under controlled conditions on a set date and time in the first half of the year.

#### QUESTION 1 (45 marks)

This question will consist of shorter questions.

#### QUESTION 2 (30 marks)

This question will require the learners to argue and prove a point. The question has to be answered in an essay – 2 to 3 pages ( $\pm$  500 words).

#### MARK ALLOCATION:

INTEGRATED TASK SUMMARY	MARKS
SECTION A:	
<b>Practical Component</b>	75
SECTION B:	
<b>Theoretical/Written Component</b>	75
	<b>(150 × 2) ÷ 5 = 60 MARKS</b>

## GUIDELINES FOR THE EXTERNALLY SET INTEGRATED TASK – DRAMATIC ARTS

1. Dramatic Arts learners have to study three of the IEB prescribed works in their Grade 12 year. However, learners will be examined on only **ONE** of the three prescribed works in the Externally Set Integrated Task. The titles of the prescribed works will be published by the IEB, two years prior to doing the Externally Set Integrated Task.
2. The Externally Set Integrated Task will be done, during the first half of the year, on a date and time which will be determined and published by the IEB. Therefore, all the IEB Dramatic Arts Grade 12 learners will do this task on the same set date and time.
3. This Externally Set Integrated Task will be set by the IEB examiner.
4. **Both Part A and Part B of the Externally Set Integrated Task must be marked by the teachers and moderated by the regional cluster.**

5. **Moderation of Part A:**

One Dramatic Arts teacher from the cluster or region must moderate the final product together with the Dramatic Arts teacher of that school. The moderator must come from a different school. If the school is in an area where there is no other school nearby to it that offers Dramatic Arts, a complete visual recording of the final product must be submitted with the Teacher's File.

Proof of moderation of Part A as well as visual proof of the final product in the form of photographs and/or video clips must be submitted with all Teachers' Files.

6. **Moderation of Part B:**

Clusters and regions must organise moderation sessions, to be attended by the relevant Dramatic Arts teachers of the cluster or region. Cross-moderation must take place of a minimum of 10% of each school's candidates.

Proof of moderation of Part B must be submitted with the Teacher's File.

7. The marked and moderated Externally Set Integrated Task Part B must be submitted with the learner files.

8. The Externally Set Integrated Task will consist of two sections:

### **PART A**

[SEE DRAMATIC ARTS CAPS DOCUMENT: BROAD TOPICS 1 AND 2]

This section is a practical exploration of the prescribed play.

This process must take place under teacher-controlled conditions.

This section might require from learners to use the dramatic analysis and presentation analysis elements to:

- Improvise
- Workshop a performance
- Perform extracts from the play
- Create various performance modes (e.g. physical theatre, stand-up comedy, cabaret, performance art, radio interviews and stories, video clips and street theatre)
- Design sets, costumes, make-up and props
- Design a lighting and/or a sound plan
- Write a script

### **PART B**

[SEE DRAMATIC ARTS CAPS DOCUMENT: BROAD TOPICS 3 AND 4]

This section will be written by all IEB schools under controlled conditions on a set date and time.

This written component will test the following:

- Essay writing skill.
- Application of the knowledge of dramatic and presentation analysis
- Knowledge of the theatre history, styles, genres and movements which relate to the prescribed play

## 2.2 EXTERNAL WRITTEN EXAMINATION – 3 HOURS: $[(150 \times 4) \div 5 = 120]$

The examination paper will be set on two of the three prescribed plays. The paper consists of two sections:

### SECTION A – PLAYS AND PERFORMANCE IN CONTEXT [110]

Two questions will be set, one on each of the prescribed plays. Candidates must answer both questions ( $2 \times 55 = 110$  marks)

This section will comprise a number of sub-questions of varying lengths, totalling 55 marks. There might be some choice within the sub-questions. Some of the sub-questions might be based on extracts from the texts or on other stimulus material.

### SECTION B – DRAMATIC ANALYSIS [40]

Section B will be an essay question, which will examine both the prescribed plays.

#### MARK ALLOCATION

EXTERNAL WRITTEN EXAMINATION	MARKS
SECTION A:	
<b>Plays and Performance in Context</b>	$2 \times 55 = 110$
SECTION B:	
<b>Dramatic Analysis</b>	40
	<b><math>(150 \times 4) \div 5 = 120</math> MARKS</b>

## GUIDELINES FOR THE EXTERNAL WRITTEN EXAMINATION – DRAMATIC ARTS

1. The focus during assessing, teaching and learning must be on the Broad Topics (see Dramatic Arts CAPS document) and not the play texts or the theatre history; these are just a means to reach the outcomes.
2. Dramatic Arts learners have to study three of the IEB prescribed works in their Grade 12 year. However, learners will be examined on **TWO** of the three prescribed works in the External Written Examination. The titles of the prescribed works will be published by the IEB, two years prior to writing the External Written Examination.
4. The prescribed works reflect the content prescribed by the National Curriculum and they are chosen to ensure that learners are exposed to a variety of dramatic works from different, contexts, genres and styles.
5. During the study and analysis of the prescribed works learners have to focus on the **Dramatic Analysis** (the analysis of the text) and the **Presentation Analysis** (staging/theatrical elements, performance and/or film techniques).

<b>Dramatic Analysis</b> requires learners to focus on the following elements:	<b>Presentation Analysis</b> requires learners to focus on the following elements:
<ul style="list-style-type: none"> <li>• Historical, social, political, aesthetic (cultural), economic, scientific and/or philosophical context.</li> <li>• Historical, social, political, aesthetic (cultural), economic, scientific, philosophical and/or biographical influences.</li> <li>• Intentions of the playwright or conceptualiser (worldview).</li> <li>• Process of 'playmaking'.</li> <li>• Genre.</li> <li>• Style.</li> <li>• Dramatic action / plot</li> <li>• Structure.</li> <li>• Language.</li> <li>• Characters.</li> <li>• Themes.</li> <li>• Symbols.</li> <li>• Relevance.</li> <li>• Representation of race, class, gender and culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Historical, social, political, aesthetic (cultural), economic, scientific and/or philosophical context.</li> <li>• Historical, social, political, aesthetic (cultural), economic, scientific, philosophical and/or biographical influences.</li> <li>• Intentions of the director, conceptualiser and/or collaborator (worldview).</li> <li>• Process of 'playmaking'.</li> <li>• Interpretative choices of director, conceptualiser and/or collaborator</li> <li>• Style.</li> <li>• Staging, choice of performance space or location.</li> <li>• Set or art directing.</li> <li>• Props.</li> <li>• Costumes.</li> <li>• Symbols.</li> <li>• Lights</li> <li>• Sound</li> <li>• Special effects</li> <li>• Acting style.</li> <li>• Actor-audience relationship</li> <li>• Access, resources and patronage.</li> <li>• Conventions (e.g. audience participation and camera angles)</li> <li>• Relevance.</li> <li>• Representation of race, class, gender and culture.</li> <li>• Audience reaction.</li> </ul>

7. However, all the elements of analysis have to be related back to the Broad Topics for Dramatic Arts and cannot be taught in isolation.
8. These elements of analysis and Broad Topics have to be studied in the context of theatre and dramatic practice – they need to be studied in a real world context.
9. Learners have to be taught the skill of writing academic essays.
10. The content, structure and the layout of the Dramatic Arts essays are assessed and not only the content of the essay. (Look at the 'Structure and Layout of Argument' rubric on page 8).
11. Learners have to be exposed to and need to reflect on various source materials – images (e.g. photos, illustrations, diagrams and graphs), extracts from play texts, film clips, audio recordings and/or live performances.
12. Dramatic Arts needs to be presented and taught in an integrated way. The written and practical components of this subject need to be integrated and learners must have the opportunity and encouragement to explore the analytical elements practically.

**RUBRIC FOR MARKING THE DRAMATIC ARTS ESSAY**

<b>CONTENT OF ESSAY</b>			
<b>MARK</b>	<b>40</b>	<b>30</b>	
A+ 90%+	36	27	Brilliant, shows clear insight. Uses appropriate academic register. Argument leads to a conclusion (not loose/unrelated statements). Justifies answer with appropriate reference to the text with examples from the play/s (relations among the dramatic principles are recognised). Relates answer to the given argument (answer is purpose driven and not regurgitation). Clear understanding of the work.
A 80%+	32	24	Excellent but not brilliant. Uses appropriate academic register. Argument leads to a conclusion but not as tightly structured as an A+. Justifies answer with appropriate reference to the text with examples from the plays. Relates answer to the given argument (answer is purpose driven and not regurgitation). Clear understanding of the work.
B 70%+	28	21	A good essay. Uses appropriate academic register. Relates answer to the given argument (answer is purpose driven and not regurgitation). Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with appropriate reference to the text with examples from the plays. Understands the work.
C 60%+	24	18	An average essay. Relates answer to the given argument, but discussion does not develop. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Understands the work.
D 50%+	20	15	Relates answer to the given argument, but discussion is flawed and/or unsubstantiated. Unbalanced focus in discussing the aspects/elements of the essay (some aspects get more focus than others). Justifies answer with reference to the plot. Fairly good knowledge of the work.
E 40+	16	12	Understands and attempts the topic, but discussion is flawed and/or unsubstantiated. Waffle, generalisations and regurgitation of knowledge without relating it to the question. Justifies answer with reference to the plot.
F 30+	12	9	Focus only on one play or one aspect of the question. Discussion of elements is very thin. Expression poor, little structure. Knowledge weak.
FF 20+	8	6	Weak. Poor understanding of plays and content. Focus only on one play or one aspect of the question. Expression poor, little structure.
G 10+	4	3	Worse than FF. Little knowledge, no argument. Expression poor, no structure. No attempt to answer the question.
H 0+	0	0	Hopeless. Answer does not relate to the question. None or very little attempt to answer the question.

<b>STRUCTURE OF ESSAY</b>	<b>0</b>	<b>1</b>	<b>2</b>
Well planned and structured/style:			
• with clear introduction			
• and clear conclusion			
• coherent development of argument			
• focused and clear layout of argument through the use of paragraphs			
• Appropriate and correct referencing of the plays			
<b>TOTAL:</b>			<b>10</b>

[10 marks: structure of essay + 30 marks: content of essay]

## 2.3 EXTERNAL PRACTICAL EXAMINATION [120]

The external practical examination is a **group** presentation of **ONLY** three different performance pieces, which contrast performance skills (character, period and style). At least **one** of the pieces has to be an individual spoken piece with clear characterisation and **one** of these pieces a group scene. The third item is the open section in which the candidate can demonstrate an additional skill. The final practical examination is a product of skills, and not a process based assessment. The final outcome is thus an individual mark out of 105 and a group mark out of 15.

The external practical examination will be assessed by an IEB appointed examiner or examination panel.

The three pieces are:

### INDIVIDUAL PERFORMANCE [35]

This piece must show clear characterisation and should be a minimum length of one and a half minutes in performance.

The Individual Performance could be:

- A monologue
- A piece of dramatised prose
- A dramatised poem
- An original work

### GROUP SCENE [35]

This scene must show clear characterisation and interaction and must show the performers' versatility. It should contrast with the individual piece. While recognition is given to dynamic ensemble work, the candidate will be assessed individually.

The group performance/scene could be:

- A duologue
- A triologue
- A group scene (May be an excerpt from a play/a novel/screenplay/or workshopped.)

### OPEN SECTION [35]

#### EITHER

### COMMUNICATIVE PHYSICAL EXPRESSION [35]

This piece must show variation and must be in contrast with the learner's other choices. It must clearly demonstrate an ability to communicate **physically and/or vocally**.

Communicative physical expression could be: Mime, clowning, mask acting, stage combat, choreography, dance drama, musical theatre, movement, physical theatre, ritual, cabaret, choral verse, dramatised prose, poetry and workshopping.

- This is a group or individual performance.
- This section is aimed at showcasing additional strengths of the learner, either within a group or individually.
- Learners are assessed individually.

**OR**

**OWN CHOICE**

**[35]**

This piece must show variation and must be in contrast with the learner's other choices.

The own choice could be: Monologue, duologue, scene, cabaret, musical theatre, choral verse, prose, poetry, workshop theatre or any other specialist skill.

- This is a group or individual performance
- This section is aimed at showcasing additional strengths of the learner, either within a group or individually
- Learners are assessed individually  
(Please refer to CAUTIONARY NOTES)

**OVERALL IMPRESSION**

**[15]**

It is necessary that the overall performance is cohesive and polished. Candidates will be marked individually on their sustained commitment, focus, variety of choices and an ability to work within the group throughout the programme.

**MARK ALLOCATION**

<b>EXTERNAL PRACTICAL EXAMINATION</b>	<b>MARKS</b>
INDIVIDUAL PERFORMANCE	35
GROUP PERFORMANCE/SCENE	35
COMMUNICATIVE PHYSICAL EXPRESSION <b>OR</b> OWN CHOICE	35
OVERALL IMPRESSION	15
	<b>120 MARKS</b>

## GUIDELINES FOR PRACTICAL EXAMINATION – DRAMATIC ARTS

1. Each learner must perform in at least three different performance pieces:
  - An individual performance (individual)
  - A group performance/scene (two or more learners)
  - Own Choice (group or individual) or Communicative physical expression (group or individual)
2. The presentation of the THREE different performance pieces must show a wide range of performance skills and contrasting styles.
3. Teachers should ensure that learners present cohesive, sustained practical examinations.
4. Learners must work in groups of two to six learners. Each group must perform all their pieces before the next group starts. Each group should decide on the sequence of their pieces to show disciplined, focused ensemble work. (Assessed on overall impression)
5. Time allocation: 10 minutes per learner. (i.e. a programme presented by a group of five learners should run for 50 minutes). **A penalty will be applied to any candidate/group that exceeds the maximum time allocation allowed.**
6. The final examination is a performance task. The skills will be assessed on a once-off performance. It is not a process-based assessment. The final mark is per individual of 105 marks and an overall impression mark of 15.
7. The overall impression mark takes into account the role of the individual within the group dynamic.
8. Each group must present the examiner with a booklet, which includes each candidate's name, and colour code. This must be followed by copies of the edited pieces, in the order in which they will be performed. All material must be referenced. A photograph of each candidate would be helpful. The booklets will be retained by the examiner.
9. The examination will take place from mid-September to mid-October.
10. Examinations **must** take place during school. Examiners will accede to school's requests for times where they can, but the majority of practical examinations need to take place during the course of the school day. While schools may provide a choice of suitable dates, they may not dictate the time of the examination.
11. The examination will take place during school time. Centres with fewer than 10 learners may be asked to perform at another school.
12. Examinations take time. Refreshments should be provided for the examiners.
13. Sessions for a day should not exceed eight hours (with breaks after  $\pm$  20 learners).
14. An audience will be required for the final examination. It is strongly recommended that the Grade 10 and 11 Drama learners form part of this audience.

15. The examiners will provide ORAL feedback to teachers directly after the examination as well as WRITTEN individual feedback to teachers through the IEB. Teachers must hand in a recent mark for each candidate before the final examination begins in order to facilitate a discussion around the national standards. However, the examiner's decision is final. General feedback will be given to teachers at the National/Regional User Group Conference in February of each year.

### CAUTIONARY NOTES:

- Teachers should ensure that the learners are ready for performance.
- Teachers should assist learners in choosing material that is both worth doing and within the range of their ability.
- Both TV and film offer wonderful material, but learners must be cautioned against caricatures, reproducing established performances, or material that is mere mimicry.
- Teachers should caution learners against sentimentality and self-indulgence in any pieces, especially in self-written pieces and/or those pieces taken off the Internet.
- Certain types of poetry that demonstrate characterisation will have the equivalent weight of a monologue.
- Time allocation needs to be used wisely according to the learner's strengths.
- Learners will be assessed on only three pieces.
- The focus of the examination is on the individual making meaningful connections within the group, rather than on the extraneous use of technical, design and staging effects. Marks are not awarded for these elements.
- It is imperative that the learner shows variation in style and/or genre and/or characterisation during the course of his/her presentation.
- The use of multi-media such as film is allowable, but every piece presented must be focused on live performance.

### Please note:

**The rubrics that follow have been reproduced and/or adapted from those in the Dramatic Arts CAPS document issued by the Department of Basic Education.**

## RUBRICS FOR PRACTICAL EXAMINATION – DRAMATIC ARTS

**PLEASE NOTE: The following rubrics for the Monologue, Scene, Poetry, prose and Movement/Physical Expression items may be used for building skills in Grade 10 and Grade 11. It is important that learners are given clarity with regard to the criteria on which they are being assessed.**

### MONOLOGUE

CRITERIA	Fully achieved	Partially achieved	Not achieved
<b>Preparation</b>	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
<b>Understanding of monologue</b>	The learner demonstrates an understanding of the monologue as it stands within the context of the play as a whole; s/he understands the basic dilemma/conflict of the monologue, his/her character and their motivations	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout; there may be a possible misinterpretation on the basis of the given circumstances	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole; s/he does not understand the basic dilemma/conflict of the monologue, his/her character and their motivations.; there is complete misinterpretation on the basis of the given circumstances
<b>Vocal characterisation</b>	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker; s/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain; these characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of the character	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain; certain aspects of the characterisation may be inappropriate for the particular character or context	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance; the vocal characterisation is inappropriate for the particular character or context
<b>Vocal clarity</b>	The learner speaks distinctly and audibly for clear communication; s/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain	The learner is partially successful in speaking distinctly and audibly for clear communication; there are momentary lapses, or there are moments of strain	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain
<b>Physical characterisation</b>	The learner demonstrates an ability to adapt the 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
<b>Stage craft</b>	Appropriate choices are made concerning: stage space, blocking, costume, properties and set elements. These are all in keeping with the style or genre of the piece and add to the overall impact of the performance.	Some appropriate choices are made about stage craft elements. Generally used to enhance the overall performance.	Few appropriate choices have been made. Little understanding is demonstrated of how stage craft can be used to create impact and enhance the overall performance.

## SCENE

CRITERIA	Fully achieved	Partially achieved	Not achieved
<b>Preparation</b>	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
<b>Understanding of scene</b>	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 motivations; there is complete misinterpretation on the basis of the given circumstances
<b>Vocal characterisation</b>	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker; s/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain; these characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of the character	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain; certain aspects of the characterisation may be inappropriate for the particular character or context	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance; the vocal characterisation is inappropriate for the particular character or context
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly for clear communication; s/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication; there are momentary lapses, or there are moments of strain	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain.
<b>Physical characterisation</b>	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
<b>Stage craft</b>	Appropriate choices are made concerning: stage space, blocking, costume, properties and set elements. These are all in keeping with the style or genre of the piece and add to the overall impact of the performance.	Some appropriate choices are made about stage craft elements. Generally used to enhance the overall performance.	Few appropriate choices have been made. Little understanding is demonstrated of how stage craft can be used to create impact and enhance the overall performance.

## POETRY

CRITERIA	Fully achieved	Partially achieved	Not achieved
<b>Preparation</b>	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
<b>Understanding of poem</b>	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified	The learner often demonstrates an understanding of the poem and the interpretation is mostly appropriate and justified	The learner does not demonstrate an understanding of the poem and the interpretation inappropriate and unjustified
<b>Expression of meaning</b>	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality); s/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively	The learner is only partially successful in conveying the meaning of the poem; the meaning is not always fully clear or expressive	The learner is not successful in conveying the meaning of the poem; the meaning is not clear or inexpressively conveyed
<b>Vocal expressiveness</b>	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate 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
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly for clear communication; s/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain	The learner is partially successful in speaking distinctly and audibly for clear communication; there are momentary lapses, or there are moments of strain	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain
<b>Physical work</b>	The learner chooses movement or stillness appropriately to the poem and to their interpretation of it; s/he demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance; the body supports the voice and is integrated with it	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over the 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 the physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all
<b>Stage craft</b>	Appropriate choices are made about: stage space, blocking, costume, properties and set elements. These are all in keeping with the style or genre of the piece and add to the overall impact of the performance.	Some appropriate choices are made about stage craft elements. Generally used to enhance the overall performance.	Few appropriate choices have been made. Little understanding is demonstrated of how stage craft can be used to create impact and enhance the overall performance.

## PROSE

CRITERIA	Fully achieved	Partially achieved	Not achieved
<b>Preparation</b>	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
<b>Understanding of piece of prose</b>	The learner demonstrates an understanding of the piece of prose and the interpretation is appropriate and justified	The learner partly demonstrates an understanding of the piece of prose and the interpretation is mostly appropriate and justified	The learner does not demonstrate an understanding of the piece of prose and the interpretation is inappropriate and unjustified
<b>Expression of meaning</b>	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality); s/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively	The learner is only partially successful in conveying the meaning of the 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 not unclear or inexpressively conveyed
<b>Vocal expressiveness</b>	The learner uses a balanced, pleasant voice quality, which is unique, appropriate 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
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly for clear communication; s/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain
<b>Physical work</b>	The learner chooses movement or stillness appropriate to the piece of prose and to the interpretation of it; s/he demonstrates control over the body in order to release unnecessary tension and establish optimal alignment and balance; the body supports the voice and is integrated with it.; 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 the physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the piece of prose; 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 the physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the piece of prose at all; there is little or no evidence of creativity and expressiveness in the use of body
<b>Stage craft</b>	Appropriate choices are made about: stage space, blocking, costume, properties and set elements. These are all in keeping with the style or genre of the piece and add to the overall impact of the performance.	Some appropriate choices are made about stage craft elements. Generally used to enhance the overall performance.	Few appropriate choices have been made. Little understanding is demonstrated of how stage craft can be used to create impact and enhance the overall performance.

## MOVEMENT/PHYSICAL EXPRESSION

CRITERIA	Fully achieved	Partially achieved	Not achieved
<b>Preparation: committed and polished performance</b>	The learner is confident in the scene and shows understanding, planning and rehearsal.	The learner shows some evidence of uncertainty and/or lack of rehearsal.	The learner does not show evidence of understanding, planning and rehearsal.
<b>Style/genre: The use of stage craft conventions and imagery to create an aesthetic (the overall visual appeal)</b>	Clear stylistic choices and conventions have been used to create a visual and cohesive performance that is technically sound.	A fair understanding of style but lacks technical skill and theatrical sparkle.	A limited understanding of style, technical skill and stage craft.
<b>Narrative and or concept: provocative, subtext, creative, originality</b>	Concept is creatively expressed and integrated through physical and visual means. Subtext insightful. Provocative.	A concept is evident but lacks insight, exploration and integration with staging.	Concept is vague. No clear focus. Lacks depth or complexity.
<b>Use of Stimulus: interpretation, integration (music/text/props/projections/images)</b>	Excellent interpretation and integration of stimulus, concept and physical expression.	Stimulus not fully explored and integrated into performance.	Stimulus is not explored or integrated into performance.
<b>Use of space</b>	Effective interpretation of performance space. Blocking is dynamic and makes use of levels/direction/planes. Good awareness of others on stage. Clear sense of actor/audience relationship.	Some awareness of others on stage but blocking is static. The relationship between actor and audience is unclear.	Space has not been utilized at all. Performers wander aimlessly on stage. Shapeless, formless.
<b>Expression of mood and atmosphere:</b>	Evocative. Builds dramatic tension.	Has theatrical tension at times but is not sustained.	No thought about look and feel. Little creation of mood and atmosphere.
<b>Performance energy</b>			
<ul style="list-style-type: none"> <li>• climactic moments</li> <li>• group cohesion/individual focus</li> <li>• sustained</li> </ul>	Use of rhythm/tempo ebb and flow. Climactic moments are effortless.	A sense of Rhythm and pause. Climactic moments are fall flat.	Dramatic tension and climactic movements are not evident.
	Engages with each other. Maintains focus.	Sincere willingness to create good work but is not sustained.	Incapable of sustaining energy and focus
	High performance energy.	Energy comes and goes.	Shows little interest in the performance
<b>Physical expression</b> <ul style="list-style-type: none"> <li>• use of body language/dance techniques/mime/physical theatre to express character/concept/emotions</li> </ul>	Shows excellent technique in physical expression. Clear integration between technical skill and expression of concept/character/emotion.	Some good technique. Limited integration between physical expression and concept/character/emotion.	Poor techniques and integration between physical expression and concept/character/emotion.
<b>Impact of piece: memorable, effective, engaging</b>	Breathtaking.	Engaging but on occasion contrived.	Tedious.

### PLEASE NOTE:

The following rubric, used by IEB external, practical examiners, will assist and guide you with what is expected at Grade 12 level – a full integration and application of all skills learnt previously. You are encouraged to adapt the rubric for your purposes for Grade 10 and 11 candidates.



<b>GRADE 12 INTEGRATED RUBRIC</b>	
<b>PERFORMANCE INDICATOR LEVELS</b>	<b>ASSESSMENT CRITERIA</b>
<b>7 100 – 90% [A+]</b>	Compelling. Breathtaking. Conveys depth and subtext. Has a sense of authenticity and spontaneity. Sustained entertainment and performance focus. Interpretation of character, text and style is insightful. Technical aspects and stagecraft excellent. Must be engaging throughout. Maturity and commitment to work. Performance could be seen again.
<b>7 89 – 80% [A]</b>	Technically very good. Compelling. Sustained focus. Mostly authentic and some spontaneity. Performance energy high. Ability to convey sub-text. Focused throughout. Clear understanding of performance and stage craft. Interpretation of character, text and style mostly insightful. Demonstrates conflict. Builds dramatic tension and climactic moments effortlessly. Creates a definitive character.
<b>6 79 – 75% [B+]</b>	A highly competent performance which is engaging. Technically <b>very good</b> , but lacks spontaneity. Candidate remains focused. Demonstrates dramatic tension at times, but not sustained. Must have solid vocal technique. Interpretation of character insightful. Characterisation credible and appropriate. Theatrically good and energy evident.
<b>6 74 – 70% [B]</b>	Confident and competent performance. Sincere and sensitive. Is engaging. Credible and appropriate characterisation. Engages with other characters on stage. Lacks impact and spontaneity. Stagecraft evident. Performance may not be sustained throughout.
<b>5 65 – 69% [C+]</b>	Prepared for and committed to the performance. Sincere willingness to create good work. Characterisation is appropriate but may be contrived. Able to create subtext adequately. Focus and energy not sustained throughout Some evidence of sound technical skill and stagecraft, but not sustained.
<b>5 64 – 60% [C]</b>	Prepared for performance and demonstrates commitment. Performance is bland and lacks depth. Sub-text not adequately conveyed. Characterisation appropriate. Adequate performance. Audible but lacks variety. Limited range. Lacks dramatic tension.
<b>4 59 – 50% [D]</b>	Evidence of technical skill, but limited understanding of character interpretation. Lacks sufficient depth and complexity. Little emotional connection. Audible. Candidate moderately equipped to implement technical skills. No clear focus Aimless movement. Engaging at times. Little sense of stagecraft.
<b>3 49 – 40% [E]</b>	Evident that some preparation has taken place. Unable to sustain focus throughout the performance. Character undeveloped. Candidate has difficulty with internalisation and characterisation not convincing. Structure and sub-text absent. A lack of engagement. Candidate unable to implement technical skills of performance. Stagecraft weak.
<b>2 39 – 30% [F]</b>	Not believable. Not adequately prepared for performance. Incapable of sustaining focus, energy or characterisation .Characterisation superficial and/or inappropriate. Incapable of implementing technical performance skills. Stagecraft weak.
<b>1 29 – 0% [F]</b>	Candidate not prepared for assessment.

## **GRADE 10 AND GRADE 11 CURRICULUM GUIDELINES – DRAMATIC ARTS**

### **GRADE 10 CURRICULUM GUIDELINES**

The syllabus should be presented in a structured and scaffolded manner where building blocks of knowledge link and progress logically from concept to concept and grade to grade.

The CAPS document argues that practical work must be studied in conjunction with the theatre periods and texts that are explored. In addition, it is essential to begin the year with a solid introduction to acting and voice skills.

**The CAPS document (pages 11 – 13) states that 4 Broad Topics are to be addressed:**

- 1. Personal resource development (voice, improvisation, physical exploration and non-verbal communication skills)**
- 2. Acting and performance**
- 3. Performance texts in context**
- 4. Theatre/film production**

Origins and development of theatre (specifically those theatre periods which link to grade 11 and 12 and are crucial to the understanding of how modernist and contemporary theatre have been influenced by those styles) Development of drama from ritual, Greek, medieval, Commedia dell'Arte and Elizabethan/Indian theatre

In addition, a significant section must be focused on South African Theatre. It is suggested that the history and development of SA theatre and the exploration of theatre with a specific agenda are addressed. See page 13 of the CAPS document.

Linked to the above, suitable texts must be selected in order to understand how the theory is put into practice (a minimum of 3 texts). Suggested texts:

#### **South African Texts**

Woza Albert!; You strike the woman, You strike the rock; Asinamali; Love, Crime and Johannesburg; Hungry Earth; Born in the RSA; Theatre for Africa; Feedback.

#### **Ancient Greek Theatre Text**

Oedipus Rex; Antigone; Trojan Women; Medea.

#### **Medieval Theatre**

Everyman

#### **Commedia dell'Arte**

Learners could create their own Commedia dell'Arte performances through improvisation, using the plot and stock characters of Commedia dell'Arte.

#### **Elizabethan Theatre**

Cross-curricular work with the English Departments on this section of the curriculum should be encouraged.

## GRADE 11 CURRICULUM GUIDELINES

Three play texts have to be studied: 1 × Realist; 1 × South African; 1 × Stylised Theatre  
Assessment: 50% practical, 50% theoretical – See NEW SAGS 2014 for exact breakdown and calculation.

### Stylised theatre ('isms') – late 19<sup>th</sup> and 20<sup>th</sup> Century Theatre

A broad overview (teach through texts where possible)

- **Melodrama**
- **Realism – Study text here**
- Symbolism (examples to be found in Realist texts)
- Expressionism
- Dadaism
- Surrealism
- **Epic Theatre – Study a text here**
- Existentialism
- Absurdism
- Poor (if not already explored as part of SA Theatre)

### Realism and Stanislavski

The Stanislavsky Acting System should be taught through a series of practical acting workshops and exploration and NOT only in theory.

### Realist text

Although 19<sup>th</sup> Century Realism and American Realism should be studied in Grade 11, the choice of a text (in the style of Realism) should not be limited by these contexts.

Suggested plays:

19<sup>th</sup> Century Realist: *A Doll's House* - Ibsen, *Miss Julie* – Strindberg, (*After Miss Julie* – Patrick Marber is a very good adaptation), *Seagull* – Chekhov

American Realism: The early works of Tennessee Williams, Arthur Miller and Eugene O'Neil

South African Realism: *Hello And Goodbye*, *People are Living There* – Athol Fugard,

Postmodern Realism: *Doubt* – John Patrick Shanley. *Rabbit Hole* David Lindsay-Abaire, *Race* – David Mamet, *Clybourne Park* by Bruce Norris, *Time Stands Still* by Donald Margulie

### Epic Theatre

Expressionism, Bertolt Brecht and his theatre should be studied as part of this component of the Grade 11 syllabus:

### Epic Theatre text

Any text written by Bertolt Brecht.

The study of Epic Theatre should not be limited to the texts of Bertolt Brecht, e.g.: *Sophiatown & Love*, *Crime and Johannesburg* – Junction Avenue Theatre Company

**South African Theatre**

- Theatre with a specific agenda
- Main focus on Protest Theatre
- Include influence of Grotowski & Poor theatre (Link with Topic 10)

**South African theatre text**

*Sizwe Bansi is Dead, The Island, Woza Albert!*

**Voice and Body Work**

Must be continuation and ongoing from Grade 10. For example, intercostal diaphragmatic breathing, vocal warm ups, articulators, enunciating, projecting the voice, vocal characterisation etc.

**Physical theatre work**

Link with South African theatre and Poor theatre?

## APPENDICES – DRAMATIC ARTS

## ADDENDUM 1: SBA COVER SHEET WITH DECLARATION



**NSC EXAMINATION  
DRAMATIC ARTS SBA COVER SHEET**

**NAME OF CANDIDATE:** \_\_\_\_\_

**EXAMINATION NUMBER**

--	--	--	--	--	--	--	--	--	--	--	--

**I, hereby, declare that all the work submitted as part of the Dramatic Arts SBA is authentic (i.e. my own work) with no plagiarism or assistance from others when it was not allowed.**

**SIGNATURE OF CANDIDATE:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

## ADDENDUM 2: IEB SBA LEARNER'S COVER SHEET



**NATIONAL SENIOR CERTIFICATE  
DRAMATIC ARTS  
SBA FILE**

NAME OF CANDIDATE: \_\_\_\_\_

EXAMINATION NUMBER

--	--	--	--	--	--	--	--	--	--

**NOTE: PLEASE ENSURE THAT YOU CALCULATE THE SBA AND THE EXTERNALLY SET INTEGRATED TASK SEPARATELY.**

		Possible Mark	Actual Mark	Rating Level
<b>INTEGRATED PRACTICAL ASSESSMENT</b>				
3 Integrated Practical Tasks				
1.		25*		
2.		25*		
3.		25*		
	<b>TOTAL:</b>	<b>75*</b>		
<b>THEORETICAL INTERNAL ASSESSMENT</b>				
3 Tests				
1.		10*		
2.		10*		
3.		10*		
<b>PRELIMINARY/TRIALS EXAMINATION</b>				
1.		15*		
	<b>TOTAL:</b>	<b>45*</b>		
	<b>TOTAL:</b>	<b>120*</b>		
	<b>FINAL TOTAL: [CONVERSION: (TOTAL × 5) ÷ 6]</b>	<b>100</b>		

		Possible Mark	Actual Mark	Rating Level
<b>EXTERNALLY SET INTEGRATED TASK</b>				
1.	SECTION A	75*		
2.	SECTION B	75*		
	<b>TOTAL:</b>	<b>150*</b>		
	<b>FINAL TOTAL: [CONVERSION: (TOTAL × 2) ÷ 5]</b>	<b>= 60</b>		

LEARNER'S SIGNATURE: \_\_\_\_\_ TEACHER'S SIGNATURE: \_\_\_\_\_

\*PLEASE RESULT TO ONE DECIMAL POINT ONLY FOR EACH TASK. FINAL ROUNDING TAKES PLACE AT THE END.

## ADDENDUM 3: REGIONAL MODERATION FEEDBACK FORMS



## TEACHER'S MASTER FILE

Centre Number: \_\_\_\_\_

School: \_\_\_\_\_

DATE: \_\_\_\_\_

TEACHER'S NAME: \_\_\_\_\_

MODERATOR'S NAME: \_\_\_\_\_

	Yes	No
<b>General Administration</b>		
Teacher's file is logically and systematically laid out		
Official IEB mark list (printed, not handwritten) of entered marks [Paper 3 – Externally Set Integrated Task and Paper 4 – SBA File], signed by all parties [original]		
Rank order of final SBA marks for ALL candidates		
Theory CASS with tasks selected for the Theoretical Internal Assessment highlighted [original marks before conversions]		
Practical CASS with tasks selected for the Integrated Practical Tasks highlighted [original marks before conversions]		
Final spreadsheets showing selected marks and their calculation as per end requirements		
A spreadsheet showing the correct calculations for Part A (out of 75) and Part B (out of 75) of the Externally Set Integrated Task and the final mark out of 60 $[(150 \times 2) \div 5]$ achieved by each candidate		
Copies of completed learner <b>coversheets</b> [i.e. not declarations] for ALL candidates, signed by candidates and teacher		
<b>Integrated Practical Tasks</b>		
Task sheets for ALL Integrated Tasks for the year provided		
All tasks clearly outlined for candidates, and rubrics and/or other assessment tools included where relevant.		
Assessment tools and/or rubrics correspond with the task and the criteria established therein		
Tasks are appropriate for time allocation		
Tasks are appropriate for mark allocation		
It is absolutely clear HOW marks were arrived at for each task		
Candidates have been provided with opportunities to be assessed in terms of their individual interests and strengths and there is no evidence that any candidate has been disadvantaged by the design of tasks and/or the assessment thereof		
All tasks are sufficiently rigorous		
<b>Tests</b>		
ALL tests and exams completed during the year included		
Tests display an appropriate range of cognitive levels		
Demands of the questions are appropriate for time allocation		
Demands of the questions are appropriate for mark allocation		
The tests are academically rigorous and reflect the standard and structure required at this level		
Full memoranda provided, including rubrics where appropriate		





## TEACHERS' AND LEARNERS' FEEDBACK FORM

Centre Number: \_\_\_\_\_

School: \_\_\_\_\_

DATE: \_\_\_\_\_

TEACHER'S NAME: \_\_\_\_\_

MODERATOR'S NAME: \_\_\_\_\_

### Candidates' SBA Files:

Number of candidates entered for the Senior Certificate examination with IEB:

Number of files moderated:


### MODERATED SBA FILES NUMBERS:


### TEACHER'S MASTER FILE

	Yes	No
<b>General Administration</b>		
Teacher's file is logically and systematically laid out		
Official IEB mark sheet (printed, not handwritten) of entered marks [Paper 3 – Externally Set Integrated Task and Paper 4 – SBA], signed by all parties [original]		
Rank order of final SBA marks for ALL candidates		
Theory CASS with tasks selected for the Theoretical Internal Assessment highlighted [original marks before conversions]		
Practical CASS with tasks selected for the Integrated Practical Tasks highlighted [original marks before conversions]		
Final spreadsheets showing selected marks and their calculation as per end requirements		
A spreadsheet showing the correct calculations for Part A (out of 75) and Part B (out of 75) of the Externally Set Integrated Task and the final mark out of 60 $[(150 \times 2) \div 5]$ achieved by each candidate		
Copies of completed learner <b>coversheets</b> [i.e. not declarations] for ALL candidates, signed by candidates and teacher		
<b>Integrated Practical Tasks</b>		
Task sheets for ALL Integrated Tasks for the year provided		
All tasks clearly outlined for candidates, and rubrics and/or other assessment tools		



