



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

EXAMINATION GUIDELINES

GRADE 12

2009

This guideline document consists of 17 pages.

INTRODUCTION

The new National Curriculum brought in a number of challenges for teachers and learners. The first National Senior Certificate (NSC) examination of 2008 has been a useful tool to measure the way in which teachers received and responded to the changes in the practical requirements of the new curriculum. This Dramatic Arts Examination Guideline has been generated in **response** to the findings of the first National Senior Certificate examination and should guide teachers in their preparations for the 2009 examinations and beyond.

DRAMATIC ARTS PERFORMANCE EXAMINATION EDUCATOR INSTRUCTIONS

PERFORMANCE EXAMINATION

(From inception to performance to recording and reporting)

To provide clarity on the process and the procedures of the three options available to candidates to select for their Performance Examination. Grade 10 and 11; Internal and Grade 12; External

INTRODUCTION

The following aspects of the Performance Examination should be discussed with the candidates.

- The achievement of learning outcome 2 and its respective assessment standards
- The three options available to candidates to choose for their Performance Examination
 - I. Audition Programme
 - II. Theme Programme
 - III. Technical Theatre Programme
- The Performance Examination rubrics
- The Performance Examination process and procedures

PREPARATION AND PROCESS**Candidates, facilitated by the teacher, should:**

1. Discuss at the beginning of the process the necessity and importance of keeping a journal. Also discuss the format that 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 teacher and the examiner / moderator will use this written record to determine a mark for the learner.
2. Select **three pieces, e.g.: monologue, extract, poem, etc.** (one must be a South African piece). Each of these three pieces should represent a different style, e.g.: Indigenous drama, comedy, tragedy, farce etc. Consider the candidate's strength, and preference in the decision-making. SAG: p 12 - 15
3. Select and research suitable drama items for performance. SAG: p 14 – 15
4. Practise (rehearse) the pieces towards a polished performance.
5. Apply interpretative and performance skills to the selected drama pieces and to the respective dramatic forms unique to each of these pieces.
6. Discuss performance rubrics as in the PAT document.
7. As soon as possible, secure a day and time for the Performance Exam that will be suitable for all stakeholders: candidates, teacher, school, and examiner.
8. The day, time and venue for the Performance Exam will be communicated by the area project offices / region / district / provincial unit.
9. Audition Programme could be performed by an individual candidate.
10. The length of the programme per individual candidate should be approximately 5 minutes in duration.
11. Technical elements as required by the pieces and determined by the provincial guidelines / context may be used. P52 NCS.
Dramatic Arts
12. Rehearse these into the programme
13. Dress code: Standard black attire, no shoes, no jewellery, no make -up
14. Where applicable long hair should be tied back, out of the face, no jewellery
15. For examination purposes: compile a completed script of the audition programme
16. Arrange the drama items in the appropriate running order (short programme)
17. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching), for performance; this should be translated by the candidate into the language of instruction: Dramatic Arts or Dramatiese Kunste.

**AUDITION PROGRAMME:
PERFORMANCE**

1. The script and the programme of the performance should be made available to the examiner / moderator on the day of the Performance Examination.
2. On the hard copy programme, write the Names and Surnames of the candidates next to each piece that they will perform.
3. Prepare the performance venue (swept, chairs packed out, space neat and presentable)
4. Provide the examiner / moderator and the rest of the panel with a:
 - ✓ table
 - ✓ chair
 - ✓ hard copy of the programme
 - ✓ Checklist with the candidates`
 - Names and Surnames
 - Colour code of each candidate
 - Preparation mark allocated by the teacher
 - Performance mark allocated by the teacher
5. In cases where a teacher has invited an audience, the audience must be welcomed by the relevant teacher and informed that this is an EXAMINATION, responses and reactions to the performances are expected, but no distractions or interference with the performance must be allowed.
6. Start on time.
7. Each candidate will perform their programme to an examining panel.
8. When examining, teachers must have knowledge of the following points:
 - ✓ The Performance rubric
 - ✓ Learning Outcomes and Assessment Standards of the subject Dramatic Arts
 - ✓ Format and scope of an audition programme.

AUDITION PROGRAMME: RUBRIC

AUDITION PROGRAMME: GROUP AND INDIVIDUAL: ANALYTICAL RUBRIC

Criteria	5	4	3	2	1
Preparation					
Vocal production					
Stage space					
Links					
Understanding of pieces					
Physical Work					
Emotional connection					
Connection to listener					
Impact of programme					
Performer's impact in the programme					
TOTAL: 50 X 3 = 150 marks	CANDIDATE'S TOTAL:				

AUDITION PROGRAMME: RUBRIC

Criteria	80 – 100 %	70 - 79 %	50 – 69 %	35 – 49 %	1- 34 %
Preparation	The learner has mastered the words, shows insight, is completely confident, shows evidence of outstanding 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 knows the words of all the pieces well, is confident, shows evidence of good quality 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 does not know the words of the piece, has no confidence, and shows very little evidence of thought, planning and rehearsal.
Vocal production	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is some technical proficiency: Vocal interpretation of texts and vocal variation is evident.	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text, and no vocal variation.
Stage space	Exceptional use of stage space.	Effective use of stage space is completely appropriate.	Appropriate use of stage space.	Good use of stage space.	Lacks confidence and is unable to use stage space appropriately and interestingly.
Links	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole and lends creative interpretation.	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole.	All links are accurately related to the theme, and enhance the flow of the programme within an extensive range.	All links are more or less appropriate to the theme, enhancing the flow of the programme within a limited range	Links are inappropriate to the theme, do not enhance the flow of the programme OR are absent entirely.
Understanding of pieces	Demonstrates an excellent understanding of the work and interpretation and/or characterisation is always accurate appropriate and justified.	Demonstrates a good understanding of the work, and within an extensive range, characterisation is mostly 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 and adequate understanding of the work, and, within a limited range, interpretation and /or characterisation is accurate and appropriate	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterisation
Physical Work	Chooses movement or stillness wholly appropriate to each piece. The body is well aligned and balanced and there is no sign of unnecessary tension	Chooses a wide range of appropriate movement and stillness. The body is aligned and balanced and is free of unnecessary tension.	Chooses a range of appropriate movement and stillness. The body is aligned and balanced and is largely free of unnecessary tension.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body.	Chooses inappropriate movement or stillness for each piece. Unnecessary tension.
Emotional connection	Connects strongly with the emotional tone of the work. Excellent emotional choices	Connects well with the emotional tone of the work. Very good emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing.
Connection to listener	Connects convincingly with co-actor, invisible partner or audience as listener. Connection entirely sustained	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained	Partially able to connect with co-actor, invisible partner or audience as listener. Connection partially sustained.	Unable to connect with co-actor, invisible partner or audience as listener.
Impact of programme	Exceptionally engaging performance and content.	Consistently engaging performance and content.	Adequately engaging performance and content.	Partially engaging performance and content.	Unengaging performance and content.
Performer's impact in the programme	Exceptional versatility with different performance styles and dramatic elements.	Consistent versatility with different performance styles and dramatic elements.	Adequate versatility with different performance styles and dramatic elements.	Little versatility with different performance styles and dramatic elements.	No versatility with different styles and dramatic elements.

I. TECHNICAL THEATRE PROGRAMME:**TECHNICAL PROGRAMME
PREPARATION AND PROCESS**

1. This option is an incremental development from Grade 10 through Grade 12. Learners should be exposed to technical elements, as well as directing, from Grade 10
2. Discuss, at the beginning of the process, the necessity and importance of keeping a process script or note book. The purpose is to keep a record of both the Preparation as well as the Performance component of the duties executed. In the event of a candidate not being able to participate in the Performance Examination the teacher and the examiner / moderator will use this written record to determine a mark for the learner.
3. Refer to NCS. L.O. 2. A.S. 2 for options available to choose from for the technical programme.
4. The focus will be on the ingenuity and creativity of candidates in improvising around available resources in order to create an effective visual / aural environment, rather than on the sophistication of technical resources.
5. Preliminary and final technical plans and sketches, e.g. lighting, sound etc. with artistic motivations as well as execution of plan is required.
6. Evidence of the process should be presented in the form of the previously mentioned script or note book.
7. All technical candidates should demonstrate applied competence with either a theme programme or an independent performance.
8. Discuss performance rubric e.g. design, stage management, directing.
9. Technical Programme usually done by individual candidates.
10. Candidates brainstorm a range of possible themes and select one at the end of the process.
11. Research and select suitable drama pieces for this theme.
12. As soon as possible, secure a day and time for the External Performance Exam that will be suitable for all stakeholders: candidates, teacher, school and examiner.
13. This date should be on the same day and at the same time as the other candidates' Audition and Theme Programmes.
14. Book a venue for the External Performance Examination.
15. Apply duties and design skills, interpretative and performance skills to the selected drama pieces and to the respective dramatic forms unique to each of these pieces.
16. Where candidates have chosen **directing** as an option for their technical programme they should apply the technical requirements to a one act play of at least 25 – 40 minutes with an accompanying director's script that contains research, development of characters, blocking, costumes, lighting and all other relevant related technical aspects.
17. Schools must formally apply to the provincial Curriculum Adviser (CA): Dramatic Arts to follow the directing choice as an option for the NSC Performance Examination.

18. The directing option is highly complex .Selection of candidates for this option should be at the discretion of the teacher.
19. The candidate-director should be available for an interview by the examination panel after the performance. During this interview the panel would question the candidate on creative decisions and interpretation, as well as choices in concepts and style.
20. Only scripted plays may be directed – the focus is not on theatre making or playmaking, but on directing skills
21. Learners who choose this option should be allowed to complete related (smaller projects) in Grades 10 and 11, such as directing short scenes and designing basic sets
22. A director's workbook or file should be available before the examination for the panel members' scrutiny.
23. The structure and content of the director's workbook or file should be planned and finalised by the teacher in collaboration with the CA for Dramatic Arts. This workbook or file is a comprehensive collection of work throughout the year.
24. Aspects to include in the workbook / file should be derived from the Learning Outcomes and Assessment Standards that focus on Directing .e.g.:
 - **Grade 10:**
 - Dramatic elements, techniques and technologies
 - Dramatic Cultural forms and styles
 - Dramatic Characters and roles
 - Given Circumstances e.g.: context, situation, setting etc.
 - Physical and vocal characterisation
 - Principles and elements of drama e.g: dramatic structure, plot, character, dialogue, theme, style)
 - Research on Dramatic modes (African dramatic forms, Greek Theatre, Epic Theatre etc.)
 - Texts and their social, political, cultural, theatrical, economic contexts and purposes
 - Technical elements e.g.: scenery, properties etc.
 - **Grade11:**
 - Theatrical skills
 - Technical elements e.g.: scenery, properties etc.
 - Directing Process, (Conceptualisation, Interpretation, Auditioning procedures, development of actors in roles, Rehearsal techniques, Use of space, Use of rhythm and Team management)
 - Plan, organize and implement production schedules and rehearsals e.g: journal keeping, Schedules and director's notebook
 - **Grade 12:**
 - Polished performance: Apply interpretative and performance skills to narrative, lyrical and dramatic forms – scripted one act play.(See LO12.2.1)
 - Technical elements e.g.: scenery, properties etc.

25. To ensure that the directing option is comparable in range, weighting and complexity to the theme programme option, it is recommended that above aspects be done as PAT tasks e.g: Journal, Essay, Research, Short Directed Performance, Control Test and even a Written or Performance Examination.

TECHNICAL PROGRAMME PERFORMANCE
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26. The script and the programme of the performance should be made available to the examiner / moderator on the day of the Performance Examination.
27. Prepare the performance venue (swept, chairs packed out, space neat and presentable)
28. Provide the examiner and the rest of the panel with a:
- ✓ table
 - ✓ chair
 - ✓ hard copy of the programme
 - ✓ Checklist with the candidates`
 - Names and Surnames
 - colour code of each candidate
 - preparation mark allocated by the teacher
 - performance mark allocated by the teacher
29. In cases where educators have invited an audience: The audience must be welcomed by the relevant teacher and informed that this is an EXAMINATION, responses and reactions to the performances are expected, but no distractions or interference with the performance must be allowed.
30. Start on time.
31. Each candidate will demonstrate their programmes to a panel.
32. When examining, teachers must have knowledge of the following points:
- ✓ The performance rubric
 - ✓ Learning Outcomes and Assessment Standards of the subject Dramatic Arts
 - ✓ Format and scope of a technical programme

TECHNICAL PROGRAMME RUBRICS

TECHNICAL PROGRAMME: GENERAL

Outstanding	80-100	The candidate has created an effective visual or aural environment, using improvised and found materials. He/she has used theatrical (visual or aural) devices to create cohesion, the design concept is clear, imaginative, relevant to the material, well integrated and pleasing on the eye. He/she has used props/scenic devices/lighting/sound/costume in inventive ways. The design assists smooth transitions between pieces. There is a clear sense of style and the space has been used effectively.
Meritorious	70-79	The candidate has created an effective visual or aural environment, using improvised and found materials. He/she has used theatrical (visual or aural) devices to create some cohesion; the design concept is relevant to the material and well integrated. He/she has used props/scenic devices/lighting/sound/costume in inventive ways. Design and technical elements have been applied to the transitions. Style is addressed to some extent.
Substantial	60-69	The candidate has created a visual or aural environment using materials available to them. He/she could have explored the concepts further or found more imaginative ways of using the visual/aural elements. Transitions are addressed though design to some extent.
Moderate	50-59	There is a design concept and a visual/aural environment which is used in a limited way. Either the transitions or the sense of cohesion could be further developed. The candidate could work to integrate the design concept further.
Adequate	40-49	There is some use of design, and a design concept exists. More could be done to create a sense of theatrical cohesion.
Elementary	30-39	Some designs and technical elements have been used, but they do not provide cohesion and the design concept is unclear.
Not achieved:	0-29	There is no clear design concept and little thought has been applied to the technical aspects of the performance.

TECHNICAL PROGRAMME: STAGE MANAGER'S SCRIPT : RUBRIC					
Criteria	80 -100%	70-79%	50-69%	35-49%	1-34%
Prop list (where applicable)	Complete prop list is supplied for each scene with indications of function of each prop.	Most props indicated as well as scenes for use is indicated and some functions is indicated	majority props as well as most scenes for use is indicated	Some props listed and scenes for use are not indicated	No prop list or extremely limited list and scenes for use are not indicated
Costume list (where applicable)	Complete costume list is supplied for each scene with indications of function of each costume.	Most costume indicated as well as scenes for use is indicated and some functions is indicated	majority costume as well as most scenes for use is indicated	Some costume listed and scenes for use are not indicated	No costume list or extremely limited list and scenes for use are not indicated
Furniture list (where applicable)	Complete furniture list is supplied for each scene with indications of function of each piece of furniture.	Most furniture indicated as well as scenes for use is indicated and some functions is indicated	majority of furniture as well as most scenes for use is indicated	Some furniture is listed and scenes for use are not indicated	No furniture list or extremely limited list and scenes for use are not indicated
Cast list with contact numbers	Complete cast list is supplied for each scene with full contact details via different mediums of communication.	Complete cast list is supplied for each scene with contact details in at least 1 medium of communication.	Complete cast list is supplied but not for each scene with most contact details.	Some cast list is supplied for some scene/s with some contact details.	No cast list or extremely limited list for some scene/s with no contact details.
Sound Q's (where applicable)	Sound Q's are correctly indicated with impulse indicated and appropriate anticipation markings, reflecting speaker selection and sound level appropriate to the performance space.	Sound Q's are correctly indicated with impulse indicated, reflecting speaker selection and sound level	Sound q's with impulse are indicated, reflecting speaker selection and sound level	Some sound Q's are indicated with sound level	No sound Q's or limited Sound Q's are indicated with no sound levels
LX Q's (where applicable) (Take into consideration the type of equipment available)	All LX Q's are correctly indicated with impulse indicated and appropriate anticipation markings Reflecting light area and light intensity appropriate to the performance space as well as timing	LX Q's are correctly indicated with impulse indicated Reflecting light area and light intensity as well as timing	LX Q's are correctly indicated Reflecting light area and light intensity as well as timing	LX Q's are indicated Reflecting light intensity	No LX Q's or limited LX Q's are indicated with no indication of light intensity or timing
Movements noted	All movements are noted with the use of appropriate abbreviations and reference to furniture and décor	All movements are noted with the use of appropriate abbreviations	All movements are noted	Some movements are noted	No or very few movements are noted
Scene Changes	All scene changes are indicated with notes of actions that should be executed with appropriate call indications, timing and crew/ actors involved	All scene changes are indicated with notes of actions that should be executed and crew/ actors involved	All scene changes are indicated with notes of actions that should be executed	Some scene changes are noted with some actions that should be taken	No or very limited scene change indications
Calls	All calls are noted with time indications as well as impulses and where needed anticipation markings with clear indications of time	All calls are noted with time indications as well as impulses	All calls are noted with impulses	Some calls are indicated with some impulses	No calls or very limited calls are indicated
Opening and closing procedures	Highly appropriate protocol for opening and closing procedures are used and noted in the script with calls and timing as well as the impulses required. Relevant crew/ actors are listed with calls	Appropriate protocol for opening and closing procedures are used and noted in the script with calls and the impulses required.	Protocol for opening and closing procedures are used and noted in the script with impulses required.	Opening and closing procedures are noted in the script	No or limited indication of opening and closing procedures
Layout of props table	Clearly marked map indicating thoughtful layout of all props used on a prop table is provided. Differentiating order of props according to scenes and other appropriate criteria.	Marked map indicating layout of all props on a prop table is provided	Map indicating layout of props on a prop table is provided	Some indication of prop layout is provided	No indication of props or limited layout with perhaps only some props
Floor plan of stage setup (where applicable)	Clearly labeled stage map indicating accurate placement of all props, furniture and décor for each scene with a high degree of detail	Clearly labeled stage map indicating all props, furniture and décor with some degree of detail	Functional stage map indicating all props furniture and décor	Stage map indicating props, furniture and décor	No stage map or some stage map indicating some aspects of props, furniture and décor.
Floor plan of lighting areas (where applicable)	Clearly labeled stage map indicating accurate placement of lighting areas with colour/ mood/state for each scene with a high degree of detail	Clearly labeled stage map indicating accurate placement of lighting areas with colour/mood/state in relation to each scene	Functional stage map indicating placement of lighting areas with basic day /night and/or inside/ outside indication	Stage map indicating lighting areas	No stage map or some stage map indicating some aspects of lighting areas
Functionality of script	Clear, neat, well organized with a high degree of detail and extremely user friendly	Clear, neat, well organized and user friendly with some degree of detail	Clear, neat, well organized and user friendly	Some degree of order and sometimes user friendly, not always neat and organized	Confusing, not user friendly and untidy

III THEME PROGRAMME:**THEME PROGRAMME
PREPARATION AND PROCESS**

Candidates, facilitated by the educator, should:

1. Discuss, at the beginning of the process, the necessity and importance of keeping a journal. Also discuss the format that 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 a mark for the learner.
2. Discuss both the Preparation and the Performance rubrics.
3. Divide the candidates into groups of 4-6.
4. Select **three pieces, e.g.: monologue, extract, poem**, etc. (one must be a South African piece). Each of these three pieces should represent a different style, e.g. Indigenous drama, comedy, tragedy, farce etc. Consider the candidate's strength, and preference in the decision making. SAG: p 12 - 15
5. Each group brainstorms a range of possible themes and selects one final theme at the end of the process.
6. Research and select suitable drama pieces for this theme. SAG P 14 - 15
7. As soon as possible, secure a day and time for the Performance Exam that will be suitable for all stakeholders: candidates, educator, school, examiner.
8. Discuss performance rubrics as in the PAT document.
9. As soon as possible, secure a day and time for the Performance Exam that will be suitable for all stakeholders: candidates, educator, school, examiner.
10. The day, time and venue for the Performance Exam will be communicated by the area project offices / region / district / provincial unit.
11. The length should be approximately 5 minutes per candidate.
12. Practice (rehearse) the pieces and the accompanying links, transitions towards a cohesive polished performance.
13. Technical elements as determined by the provincial (INA see I: Audition programme).
14. Rehearse these into the programme.
15. Decide where applicable and appropriate what technical elements the programme may require and rehearse these into the programme. NCS p 52.
16. Dress code: Standard black attire (T-shirt and pants or skirt).
17. Where applicable long hair should be tied back, out of the face, no jewellery.
18. Each candidate should have a different colour symbol (ribbon, piece of material etc.) displayed clearly around the arm or pinned to the hip or the chest.
19. Compile a complete script of the theme programme. Arrange the drama items and links in the appropriate running order.

20. Arrange the drama items in the appropriate running order (short programme).
21. In cases where the candidate selected an item in any language other than the LOLT (Language of Learning and Teaching), for performance; this should be translated by the candidate into the language of instruction: Dramatic Arts or Dramatiese Kunste.

THEME PROGRAMME PERFORMANCE
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1. The script or the programme should be made available to the examiner / moderator on the day of the performance examination.
2. On the hard copy programme, write the Names and Surnames of the candidates next to each piece that they will perform.
3. Prepare the performance venue (swept, chairs packed out, space neat and presentable).
4. Provide the moderator with a:
 - ✓ Table and chairs
 - ✓ Above will be determined by availability of resources and community spaces / sites
 - ✓ Hard copy of the programme
 - ✓ Checklist with the candidates`
 - ✓ Names and Surnames
 - ✓ Colour code of each candidate
 - ✓ Preparation mark allocated by the educator
 - ✓ Performance mark allocated by the educator
5. In cases where educators have invited an audience: The audience must be welcomed by the relevant educator and informed that this is an EXAMINATION, responses and reactions to the performances are expected, but no distractions or interference with the performance must be allowed.
6. Start on time.
7. Each group will perform their programmes to an examining panel.
8. When examining, educators must have knowledge of the following points:
 - ✓ The Performance rubric
 - ✓ Learning Outcomes and Assessment Standards of the subject Dramatic Arts
 - ✓ Format and scope of a theme

THEME PROGRAMME RUBRIC

RUBRIC :GROUP AND INDIVIDUAL: ANALYTICAL RUBRIC

Criteria	5	4	3	2	1
Preparation					
Vocal production					
Stage space					
Links					
Understanding of pieces					
Physical Work					
Emotional connection					
Connection to listener					
Impact of programme					
Performer's impact in the programme					
TOTAL: 50 X 3 = 150 marks	CANDIDATE'S TOTAL:				

THEME PROGRAMME: RUBRIC					
Criteria	80 – 100 %	70 - 79 %	50 – 69 %	35 – 49 %	1- 34 %
Preparation	The learner has mastered the words, shows insight, is completely confident, shows evidence of outstanding 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 knows the words of all the pieces well, is confident, shows evidence of good quality 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 does not know the words of the piece, has no confidence, and shows very little evidence of thought, planning and rehearsal.
Vocal production	There is exceptionally developed technical proficiency. Vocal interpretation of texts and vocal variation are exceptional.	There is highly developed technical proficiency. Vocal interpretation of texts and vocal variation are excellent.	There is good technical proficiency. The vocal interpretation of text and vocal variation is good.	There is some technical proficiency: Vocal interpretation of texts and vocal variation is evident.	The learner shows no technical proficiency. There is no evidence of appropriate vocal interpretation of the text, and no vocal variation.
Stage space	Exceptional use of stage space.	Effective use of stage space is completely appropriate.	Appropriate use of stage space.	Good use of stage space.	Lacks confidence and is unable to use stage space appropriately and interestingly.
Links	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole and lends creative interpretation.	All links are distinctively appropriate to the chosen theme and enhance the flow of the programme as a whole.	All links are accurately related to the theme, and enhance the flow of the programme within an extensive range.	All links are more or less appropriate to the theme, enhancing the flow of the programme within a limited range	Links are inappropriate to the theme, do not enhance the flow of the programme OR are absent entirely.
Understand-ing of pieces	Demonstrates an excellent understanding of the work and interpretation and/or characterisation is always accurate appropriate and justified.	Demonstrates a good understanding of the work, and within an extensive range, characterisation is mostly 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 an adequate understanding of the work, and, within a limited range, interpretation and /or characterisation is accurate and appropriate	Demonstrates no understanding of the work and there is no or very little interpretation and/or characterisation
Physical Work	Chooses movement or stillness wholly appropriate to each piece. The body is well aligned and balanced and there is no sign of unnecessary tension	Chooses a wide range of appropriate movement and stillness. The body is aligned and balanced and is free of unnecessary tension.	Chooses a range of appropriate movement and stillness. The body is aligned and balanced and is largely free of unnecessary tension.	Chooses reasonably appropriate movement or stillness. There is unnecessary tension in the body.	Chooses inappropriate movement or stillness for each piece. Unnecessary tension.
Emotional connection	Connects strongly with the emotional tone of the work. Excellent emotional choices	Connects well with the emotional tone of the work. Very good emotional choices.	Connects adequately with the emotional tone of the work. Appropriate emotional choices.	Connection with the emotional tone of the work. Manages, within a limited range, to make emotional choices.	No connection with the emotional tone of the work. Emotional choices are inappropriate and unconvincing.
Connection to listener	Connects convincingly with co-actor, invisible partner or audience as listener. Connection entirely sustained	Connects consistently with co-actor, invisible partner or audience as listener. Connection consistently sustained	Connects adequately with co-actor, invisible partner or audience as listener. Connection adequately sustained	Partially able to connect with co-actor, invisible partner or audience as listener. Connection partially sustained.	Unable to connect with co-actor, invisible partner or audience as listener.
Impact of programme	Exceptionally engaging performance and content.	Consistently engaging performance and content.	Adequately engaging performance and content.	Partially engaging performance and content.	Unengaging performance and content.
Performer's impact in the programme	Exceptional versatility with different performance styles and dramatic elements.	Consistent versatility with different performance styles and dramatic elements.	Adequate versatility with different performance styles and dramatic elements.	Little versatility with different performance styles and dramatic elements.	No versatility with different styles and dramatic elements.

THE PERFORMANCE EXAMINATION: MARKING PROCESS

- I. AUDITION PROGRAMME**
- II. TECHNICAL PROGRAMME**
- III. THEME PROGRAMME**

1. The examining panel of each province uses the Performance Rubric and marks all the candidates against the criteria and the level descriptors.
2. This mark is filled in as the Moderated Mark.
3. After completion of the programmes, the candidates must leave the room.
4. Only the examiner, the teacher and the other panel members are privy to the discussion of the final Moderated Mark.
5. Each candidate is discussed individually.
6. Marks are adjusted where necessary, appropriate, fair and valid.
7. The final exam mark is awarded by the examiner / moderator.
8. Candidates are not allowed to be given their final marks. The External Performance Examination has the same status as the External Written Examination and marks will only be announced via the National Department of Education in December of each year.
9. The teacher whose candidates are being examined will sign next to each of the Final moderated marks.

THE EXTERNAL PERFORMANCE EXAMINATION: PROCESSING AND ADMINISTRATION OF THE MARKS: PROCESS

1. This will be a provincial process.
2. Teachers should investigate their respective Province`s system and follow the appropriate procedures regarding processing, recording and submission of marks.

DRAMATIC ARTS WRITTEN EXAMINATION EDUCATOR INSTRUCTION
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INSTRUCTIONS AND INFORMATION TO CANDIDATES

1. You have been allocated FIFTEEN minutes reading time before the start of the examination.
2. This question paper consists of THREE sections.
3. SECTION A consists of TWO questions:
 - QUESTION 1: Epic theatre (*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)
 - QUESTION 2: Absurd theatre (*Waiting for Godot*, *The Bald Primadonna* or *Bagasie*)Answer ONLY ONE question from SECTION A.
4. Answer ONLY TWO questions from SECTION B.
5. SECTION B consists of EIGHT questions:
 - QUESTION 3 (*Boesman and Lena*)
 - QUESTION 4 (*uNosilimela*)
 - QUESTION 5 (*Woza Albert!*)
 - QUESTION 6 (*Sophtiatown*)
 - QUESTION 7 (*Nothing but the Truth*)
 - QUESTION 8 (*Groundswell*)
 - QUESTION 9 (*Siener in die Suburbs*)
 - QUESTION 10 (*Missing*)
6. SECTION C consists of THREE questions. QUESTIONS 11 and 12 are COMPULSORY. QUESTION 13 allows a choice among three questions (13.1, 13.2 or 13.3).
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks allocated to each question.
9. While classroom knowledge can be used to answer the questions, independent and creative thinking will be to your advantage.
10. Write neatly and legibly.