



Province of the
EASTERN CAPE
EDUCATION

DIRECTORATE: CURRICULUM FET PROGRAMMES

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CURRICULUM INSTRUCTION F02/2017

TO: DEPUTY DIRECTORS - GENERAL
CHIEF DIRECTORS
HEAD OFFICE DIRECTORS AND DISTRICT DIRECTORS
CHIEF EDUCATION SPECIALISTS
DEPUTY CHIEF/ SENIOR EDUCATION SPECIALISTS
PRINCIPALS OF PUBLIC AND INDEPENDENT SCHOOLS OFFERING ARTS
SUBJECTS
TEACHER UNIONS / ORGANISATIONS
SCHOOL GOVERNING BODIES

DATE: 08 JANUARY 2018

**IMPLEMENTATION OF GRADE 10 DRAMATIC ARTS CAPS TOPIC 1: INTRODUCTION TO
DRAMATIC ARTS**

1. Curriculum Instruction F02/2018 refers to: Dramatic Arts implementation of Topic 1: **Introduction to Dramatic Arts** for Grade 10. (See Annexure A).
2. As a strategy to ensure better results and examination readiness in Grade 12, the directorate Curriculum FET Programmes is embarking on a process of focusing more attention on Grade 10 in 2018 as part of the 3 Year Turnaround Strategy that commenced in 2017.
3. It has become evident from Grade 12 Practical Examination Moderations that learners are struggling to create and sustain *Journal Writing* wherein they integrate their personal development and techniques and processes during the academic year.
4. Journal writing is compulsory for all Dramatic Arts Learners and must be implemented from the beginning of Grade 10 with topic 1.

Three core components can be identified from the practical work in Topic 1:

- **Exercises for building confidence and creativity** creative exercises that lead to correct posture and movement with confidence.
 - **Trust exercises** that lead to understanding of self in relation to the audience, stage and fellow actors and characters that I need to play.
 - **Breathing and relaxation techniques** that lead to understanding of voice and body control.
5. The journal for each learner needs to reflect the different exercises and techniques that were used in the classroom. Learners should be taught how to do procedural writing that may contain steps and/or instructions. Dramatic Arts teachers are requested to seek guidance in this regard from language teachers.



Ikamva eliqaqambileyo!

6. The learner needs to reflect on these core elements and record his or her strengths and weaknesses. (See Annexure B).
7. Exercises and techniques need to be identified and recorded so that learners can improve.
8. This implies that the practical work of Topic 1 needs to be used by the **teacher to informally assess the strengths and weaknesses** of each learner as an individual and provide support to the learner by providing appropriate exercises and techniques that would improve the learner's confidence, creativity, trust, breathing, voice and ability to relax.
9. Please take note that the learner's personal techniques and exercises need to be understood by both the teacher and the learner and needs to be practised daily until such time that the weaknesses have been sufficiently resolved. It is urged that a Grade 12 learner is able to reflect on his/her voice and movement development as this skill needs to be developed daily from day 1 in Grade 10.
10. The development of each learners' progress must be monitored throughout the year and recorded in the learner's journal. If additional and/or other techniques and exercises are required during the development of the learner, the teacher ought to provide alternatives that would be suitable to the learner.
11. The Term 1 theory test should include questions that provide the learner with an opportunity to reflect and describe progress on weaknesses.
12. The learner must be made aware that the journey from grade 10 to 12 for Broad Topic 1 **Personal Resource Development** will be assessed in the Practical as well as the written assessments in Grade 10 - 12.
13. The theory indicated in Topic 1 includes the basics that form the foundation of understanding and terminology that will be applicable in the Grade 12 final assessments. The learner's journal has to include all the basic terminology with definitions and explanations.
14. The journal must contain at least some description on the question: What is theatre? It is important that the journal entry follows an in-depth class discussion.
15. Teachers should ensure that they always use the correct terminology in practical work and theory as this reinforces and enables the learner to become more familiar with the contextual use and application of the terminology.
16. The following websites contain useful techniques and theatre games:
 - www.bbbpress.com/dramagames (Beat By Beat Press)
 - www.theatrefolk.com/free-resources (Theatrefolk)
 - <https://dramaresource.com> (Drama Resource)
 - www.stagemilk.com/acting-games/ (Stage Milk)
 - <https://dramateachersnetwork.wordpress.com/warm-up-games/> (Drama Teachers' Network)
17. Principals and HODs are requested to bring the contents of this Curriculum Instruction to the attention of Dramatic Arts teachers, Grade 10 parents and learners.
18. Subject Advisors are to mediate the content of this Curriculum Instruction to Dramatic Arts teachers.



MS P VINJEVOLD
DEPUTY DIRECTOR GENERAL: EPEM

2018-01-16
DATE



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ANNEXURE A

Phase : FET Term 1 : Grade 10		
Broad topics: Personal Resource Development, Theatre Production		
Topic 1: Introduction to Dramatic Arts	Suggested contact time: 8 hours	Recommended texts/resources <ul style="list-style-type: none"> • Dramatic Arts Grade 10 textbook/s • Notes provided by teacher • Glossary of Dramatic Arts terminology • Charts, models and photos for voice theory
<p>Content/concepts/skills: Understand and apply basic elements of drama, theatre and voice production</p> <p>Practical</p> <ul style="list-style-type: none"> • Physical icebreakers and introductory drama games • Cooperation games • Exercises for building confidence and creativity • Trust exercises • Breathing and relaxation techniques <p>NB: Above-mentioned exercises and techniques will continue to be used throughout the year to develop voice and body skills in various ways.</p> <p>Theory:</p> <ul style="list-style-type: none"> • Drama terminology: what is drama, what is theatre? • Aspects of voice and speech: breathing, phonation, resonance and articulation • Theatre etiquette: drama classroom etiquette, etiquette for theatre watching 		

ANNEXURE B

VOICE		
	Worst	Best
Breathing	No ability to use diaphragmatic breathing	Naturally use diaphragmatic breathing with ease and without any influence of stress or tension
Phonation	Breathy voice Slack voice Stiff voice Creaky voice Harsh Falsetto	Clear vocalisation with expressiveness
Resonance	Limited use of resonators Nasal speech Flat voice Forced	Clear rich voice with use of resonators in a variety of registers
Articulation	Speech organs are not always presenting clear articulation e.g. lazy tongue Omission of sounds Addition of sounds Distortion of sounds Substitutions of sounds	Crisp articulation with expressiveness
RELAXATION		
Tension	Stress and tension in the neck and shoulders	No tension in any part of the body
Stress	Severe stress inhibiting expressiveness	No stress that inhibits any expression
Stage fright	Unable to perform in front of an audience Expressiveness inhibited	Relaxed and comfortable to perform on stage Able to be fully expressive on stage

BODY AND MOVEMENT		
Posture	Over-pronated feet Forward hip tilt Hunchback Rounded shoulders Forward head	Well aligned Posture Neutral body
Walking correctly	Improper feet mechanics (overpronation or supination) Walking on the ball of the foot	Correct technique: walking by planting the heel first and roll the foot through to the toes
Movement and control of body	Mannerisms Unbalanced Unable to move to rhythm Limited body expression No spatial awareness	Body is flexible free from unwanted stress and tension and without manerisms Can freely express a variety of stances and movements Aware and sensitive to space, weight, rhythm, intension, etc. in movement
TRUST		
Interaction with fellow performers	Unable to interact spontaneously and freely with fellow actors/performers Dominant and want to control fellow actors/performers	Spontaneous interaction with fellow actors/performers Ability to lead and follow on creative impulses
Sensitive to the creativity of fellow actors/performers	Unwilling to negotiate and co-operate with others Unable to perform ensemble work Disruptive Dominant and or totally submissive	Trust fellow actors and performers as well as own abilities Lead and follow Respect for the creativity of others and able to function in collaboration with fellow actors/performers