



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

## **DRAMATIC ARTS**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

## **2010**

**These guidelines consist of 27 pages.**

## **REVISED PAT DOCUMENT FOR DRAMATIC ARTS 2009 PERFORMANCE ASSESSMENT TASKS (PATs) FOR DRAMATIC ARTS**

### **GUIDELINES FOR THE EDUCATOR:**

#### **1. INTRODUCTION**

The 17 National Curriculum Statement subjects which contain a practical component all include PATs, i.e. a Practical or Performance Assessment Task. These subjects are:

- **AGRICULTURE:** Agricultural Management Sciences, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **HSS:** Life Orientation.
- **SCIENCES:** Computer Applications Technology, Information Technology
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Engineering Graphics and Design, Mechanical Technology

A PAT allows the educator to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject.

The PAT is implemented across the first three terms of the school year. The planning and execution of the PAT differs from subject to subject.

#### **2. REQUIREMENTS: PAT TASKS FOR DRAMATIC ARTS**

The following table as appears in the Subject Assessment Guideline (SAG) contains all the tasks that have to be completed for Dramatic Arts during the course of the year.

For the purpose of the PATs the focus is on Term 1, 2 and 3; Task 1, 3 and 5.

|   |   |  |
|---|---|--|
| <b>Task 1:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Group) (50)</b><br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 3:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Individual) (50)</b><br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul>  | <b>Task 5:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Group)</b><br><ul style="list-style-type: none"> <li>• Preparation</li> <li>• Performance</li> </ul> |
| Task 2:<br>Test (50)  | Task 4:<br>Grade 10<br>Midyear exam (200) <ul style="list-style-type: none"> <li>• Written Exam (100)</li> <li>• Performance Exam (100)</li> </ul><br>Grade 11<br>Midyear exam (300) <ul style="list-style-type: none"> <li>• Written Exam (150)</li> <li>• Performance Exam (150)</li> </ul> | Task 6:<br>Test  |

| ANNUAL PROGRAMME OF ASSESSMENT GRADE 12   |  |  |
|---|--|--|
| SCHOOL BASED ASSESSMENT. (SBA)  |  |  |
| Term 1  | Term 2   | Term 3   |
| <b>Task 1:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Group) (50)</b><br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 3:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Individual) (50)</b><br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 5:</b><br><b>Performance Assessment Task (PAT)</b><br><b>(Combined Individual and group)</b><br><ul style="list-style-type: none"> <li>• Preparation</li> <li>• Performance</li> </ul> |
| Task 2:<br>Test (50)  | Task 4:<br>Midyear exam (300) <ul style="list-style-type: none"> <li>• Written Exam (150)</li> <li>• Performance Exam (150)</li> </ul>   | Task 6:<br>Test  |
|   |  | Task 7:<br>Trial Exam <ul style="list-style-type: none"> <li>• Written Exam</li> <li>• Performance Exam</li> </ul>   |

**The three Practical Assessment Tasks (PATs) 1, 3 and 5 of the Annual Assessment Programme, consists of two sections.**

- **General:** The requirements of the learning outcomes and assessment standards of the subject Dramatic Arts should be considered when planning and implementation the PATs. In each year there should be individual and group practical work. An original work plan must be devised in Grades 10 and 11; different forms and styles of performance should be covered in the PATs.

**The PATs will focus on all four learning outcomes and will make up 50 marks each for each of Tasks 1, 3 and 5.**

**Each of the 3 PATs (Task 1, 3 and 5) of the Annual Programme of Assessment contains two sections:**

- **Section 1: Preparation** which is a **theoretical** component.  
The focus of this component is to develop the critical, analytical and thinking skills of the learners.  
The written preparation should comprise planning, preparation, implementation, reflection, record keeping etc. in the form of an essay, research, assignment, etc to prepare for the performance component of the PAT. The purpose of the written component is to demonstrate cognitive and conceptual understanding of the skills, knowledge and attitudinal components required for the performance component.  
The aims of the written work are to:
  - Allow learner to work through a process of academic preparation for the performance task.
  - Deepen and consolidate the learners' understanding of the classroom teaching
  - Prepare learners for the theoretical demands of the National Senior Certificate examination
  - Instil the importance of integrating theory and practice in the subject Dramatic Arts; and
  - Prepare the learners for the theoretical demands of the midyear, end-of-year and external written examinations where learners are required to write a theoretical paper.
- **Section 2: Performance** which is a **practical** component.  
The focus of this component is to develop the practical application of knowledge, skills and values as derived from the learning outcomes and assessment standards. It also prepares the learners for the practical demands of the midyear, end-of-year and external performance examinations where learners are required to do either a theme programme, audition programme or technical programme.  
Consult SAG, January 2008, p15, for the technical programme details.

**■ Suggested PATs for Grade 10: (SAG. p. 11)**

- Group-based practical movement item, mime, dance drama, tableaux, scene, storytelling or poetry (choral verse)
- Individual practical: poetry, popular or cultural performance or ritual

**■ Suggested PATs for Grade 11: (SAG. p. 11)**

- Group-based practical: scene work, poetry speaking, physical theatre, workhopping
- Individual practical: monologue, prose, poetry, play extracts, research, improvisation and workshopping which will develop into the term 4 Performance Examination
- Prepare for and attend a formal dramatic production and write a review. Remove words 'prepare for and ' and 'formal'. Add on: Explore various ways of reflecting on own or other's work (see L.O. 4)

|   | Performance Assessment Task   | Performance Assessment Task   |
|---|---|---|
| <p>For the purpose of standardisation as well as the incremental development of the learners' theoretical and cognitive development, the following theoretical components are suggested for either preparation for or reflection on the performance component of the PAT tasks.</p> | <p>Preparation:</p> <p><b>Essay</b></p> <p>See the Guideline document, heading 5, for the format of the Essay.</p> <p>Learners use the theoretical support material given to them by the educator (classroom notes) and apply the information when they prepare or reflect on the practical work done in the PAT.</p> | <p>Preparation:</p> <p><b>Research</b></p> <p>See the Guideline document, heading 5, for the format of the Research.</p> <p>Learners collect additional outside source material to do independent research to enrich their understanding of the practical work done in the PAT.</p> |
|   | <p>NOTE: The foci of the 3 PAT tasks (essay, research and assignment) do not limit the scope of the PAT tasks listed above. While all 3 PAT tasks must be accomplished in a year, the assignment can be completed in any of three terms, according to each school's specific planning.</p>                            |   |

|   |  |  |
|---|--|--|
| See Learning Outcome 2 in Grades 10, 11 and 12 for more examples                                    | Educators to select which drama piece would be most suitable for the school, the learner's development and the time of year 1/3/5 which drama pieces have been selected.       |  |
| Narrative technique   |  |  |
| Poetry speaking   |  |  |
| Dramatised prose  |  |  |
| Movement  |  |  |
| Mime  |  |  |
| Dance drama   |  |  |
| Cultural dance drama  |  |  |
| Monologue work  |  |  |
| Scene work  |  |  |
| Public speaking   |  |  |
| Heightened speech   |  |  |
| Physical theatre  |  |  |
| Cultural dance forms  |  |  |
| Workshopped theatre   |  |  |
| Protest theatre   |  |  |
| Theatre in education  |  |  |
| Workers` theatre  |  |  |
| Satirical revue   |  |  |
| Community theatre   |  |  |
| Indigenous performance forms  |  |  |
| Storytelling  |  |  |
| Rhetoric  |  |  |
| Workshopped plays   |  |  |
| Scripted plays  |  |  |
| Individual Poetry work  |  |  |
| Individual Dramatised Prose   |  |  |
| Group Movement  |  |  |
| Group Dance   |  |  |
| Group Popular Performance   |  |  |
| Group Scenes  |  |  |
| Improvised Scenes   |  |  |
| Dramatised Storytelling   |  |  |
| Group Choral Verse  |  |  |
| Group-Based Original Performance  |  |  |
| Group Dramatised Prose  |  |  |
| Group Indigenous Performances   |  |  |
| Musical Presentation  |  |  |
| <b>The following drama elements are for the exploration of the technical possibilities in Drama</b> | <b>Educators to select which drama piece would be most suitable for the school, the learner's development and the time of year 1/3/5 which drama pieces have been selected</b> |  |

|                           |  |  |
|---------------------------|--|--|
| Stage management plans    |  |  |
| Marketing plans           |  |  |
| Front-of-house procedures |  |  |
| Acting                    |  |  |
| Directing                 |  |  |
| Writing                   |  |  |
| Workshopping              |  |  |
| Management                |  |  |
| Design                    |  |  |
| Marketing                 |  |  |
| Technical aspects         |  |  |



#### 4. RECOMMENDED RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

The following resources, equipment and facilities are required for the implementation of the PATs:

- Files/folders/boxes/books/envelopes
- Literature/articles/texts on:
  - Suggested text books: *O.B.E for FET. Dramatic Arts and Future Entrepreneurs; O.B.E. Plus*
  - Three suggested plays for Grade 10 and 11. See Learning Programme (LPG)
  - Three prescribed plays for Grade 12. See Circular S1 of 2007
  - Articles from published Drama handbooks, newspapers, magazines, the Web and credible sources
- Equipment:
  - Drama videos / DVDs (Voice development, Physical development, Theatre History, Plays)
  - Computer
  - Printer
  - Television set
  - Video machine / video camera / still camera
  - Music centre with CD and cassette player
  - Filing cabinet to store books and plays
  - Music Centre with CD and cassette player
  - Data cards / memory cards / data projectors / cassettes / laptop / software
  - Appropriate indigenous community resources e.g. drum, horns
- Facilities:
  - A double classroom/studio/rehearsal room for practical classes, minimum 14 m x 10 m<sup>2</sup> or a school hall.
  - Square wooden blocks (cubes)
  - Flat screens
  - Rostra
  - Foam mats, wooden sprung floors, carpeted floors, grass mats, hides
  - Lockable steel cabinet to store above and other valuable equipment
  - Classroom section for the educator to prepare lessons
  - Classroom for theory teaching with tables and chairs for theory lessons
  - Store room for costumes, props, etc.
  - Appropriate indigenous community sites / spaces
  - The following are not prerequisites, but would be advantageous; a stage with curtains, lighting and sound facilities

## INSTRUCTIONS FOR THE LEARNER

(EDUCATORS SHOULD ALSO READ AND PLAN ACCORDING TO THIS PLEASE.)

- **General:** The requirements of the learning outcomes and assessment standards of the subject Dramatic Arts should be considered when planning and implementing the PATs. In each year there should be individual and group practical work. An original work plan must be devised in Grades 10 and 11; different forms and styles of performance should be covered in the PATs.

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The aims of the written work are to:
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  - Prepare learners for the theoretical demands of the National Senior Certificate examination
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  - Prepare the learners for the theoretical demands of the midyear, year-end and external written examinations where learners are required to write a theoretical paper.
- **Section 2: Performance** (which is a **practical** component).  
The focus of this component is to develop the practical application of knowledge, skills and values as derived from the learning outcomes and assessment standards. It also prepares the learners for the practical demands of the midyear, year-end and external performance examinations where learners are required to do either a sustained group performance (grade 10 and 11) or a theme programme (grade 12), audition programme or technical programme.

## 5. ASSESSMENT TOOLS

The following tools are **SUGGESTED** for the assessment of the 3 PATs (preparation/theoretical as well as performance).

**Educators should facilitate understanding of the rubrics with the learners prior to the execution of tasks.**

The **preparation/theoretical** components of the 3 PATs:

See headings of assessment instruments below; page to examples further on.

|             |  |
|-------------|--|
| ESSAY:      | GUIDELINES FOR STANDARDISATION OF ESSAY      |
| ESSAY:      | ANALYTICAL RUBRIC                            |
| RESEARCH:   | GUIDELINES FOR STANDARDISATION OF RESEARCH   |
| RESEARCH:   | RATING SCALE                                 |
| ASSIGNMENT: | GUIDELINES FOR STANDARDISATION OF ASSIGNMENT |
| ASSIGNMENT: | ANALYTICAL RUBRIC                            |

### GUIDELINES FOR STANDARDISATION OF AN ESSAY

| Educators should use these guidelines to assist in ensuring that the following is covered: |   |
|--|---|
| 1  | <b>INSTRUCTION</b> <ul style="list-style-type: none"> <li>• Topic stated clearly and simply i.e. including a glossary of terms used</li> <li>• Divide topic into core ideas for paragraphs</li> <li>• Include suggested time management plan: e.g. planning of deadlines, submission of evidence etc.</li> <li>• Specify type of essay: e.g. comparative, descriptive</li> </ul>  |
| 2  | <b>FORMAT</b> <ul style="list-style-type: none"> <li>• Formal structure e.g. write in paragraphs using core ideas</li> <li>• Introduction, main body of knowledge, conclusion / summary</li> <li>• Length and weighting, e.g. be guided by the following:<br/>± 1 page = ± 250 words = ± 25 marks for a short essay, (convert accordingly)</li> </ul>   |
| 3  | <b>CONTENT</b> <ul style="list-style-type: none"> <li>• The content of the essay must reflect:</li> <li>• Planned Learning Outcomes and Assessment Standards</li> <li>• Conceptualisation (understanding) and application of SKV</li> <li>• Support material suggested/ provided by the educator to be used as basis for the essay</li> <li>• Integration of practical experience and theoretical material should be evident</li> <li>• Basic terminology (language of drama) to be used</li> <li>• The essay should reflect practical and theoretical development of the learners' understanding of the topic</li> </ul> |
| 4  | <b>MARKS AWARDED</b> <ul style="list-style-type: none"> <li>• See Subject Assessment Guidelines: Programme of Assessment: Performance Assessment Task</li> <li>• Assessment rubric is given to learners as part of the brief or instruction</li> <li>• Marks are allocated according to the achievement of criteria reflected in the assessment rubric</li> <li>• 25 marks awarded to preparation (essay task)</li> <li>• 25 marks awarded to performance</li> <li>• Marks are allocated according to the achievement of criteria reflected in the assessment rubric</li> </ul>   |

| ANALYTICAL RUBRIC USED TO ASSESS AN INDIVIDUAL ESSAY |         |  |
|--|---------|--|
| Category   | Mark %  | Level Descriptors [Evidence]   |
| <b>Outstanding achievement</b>                       | 23 - 25 | Well organised, comprehensive and coherent, polished structure<br>Supported by an exceptional high level of competence.<br>Able to process information into original interpretation and thoughtful selection of facts<br>Using a variety of original and/or relevant dramatic references<br>Insightful, fluent, observation and knowledge powerfully expressed |
| <b>Meritorious achievement</b>                       | 20 - 22 | Well organised, detailed and coherent, polished structure<br>supported by a high level of competence to process information into original interpretation and careful selection of facts<br>Using original or unusual selection of relevant dramatic references<br>Shows insight, observation and knowledge well expressed                                      |
| <b>Substantial achievement</b>                       | 17 - 19 | Organised, detailed, some level of competence, some slight flaws evident in structure<br>Interesting reading, clear statements, convincing, simple direct language<br>supported by a selection of relevant dramatic references.<br>Shows good grasp of the theme/task, some insightful statements<br>Obvious care and effort taken with presentation           |
| <b>Adequate achievement</b>                          | 13 - 16 | Structure not logical and organised at times, reasonable effort with presentation<br>Displays a basic understanding but tends towards mechanistic and stereotyped responses at times<br>Adequate selection of relevant "dramatic" references<br>Adequate reading but appears memorised<br>Not always a high level of insight, sometimes unimaginative          |
| <b>Moderate achievement</b>                          | 10 - 12 | Not always organised and logically constructed<br>Not always enough information, some flashes of insight<br>Limited selection of information<br>Poor language skills<br>In need of support   |
| <b>Elementary achievement</b>                        | 06 - 09 | Rambling- no structure, limited vocabulary, little attempt to present information in an acceptable manner<br>Little effort made to present work in an acceptable manner<br>Very little information, jumbled, not easy to follow, often irrelevant<br>In need of support  |
| <b>Not achieved</b>                                  | 00 - 05 | Incoherent, very little work, limited skills<br>In need of support<br>Irrelevant   |

**GUIDELINES FOR STANDARDISATION OF A RESEARCH TASK**

| Educators should use these guidelines to assist in ensuring that the following is covered: |  |
|--|--|
| 1  | <b>INSTRUCTIONS</b> or brief for the research assignment: <ul style="list-style-type: none"> <li>• Clear and unambiguous, i.e. analyse / describe / compare / evaluate / predict / own opinion</li> <li>• Based on the relevant Learning Outcome / s and Assessment Standard / s that were selected for learning</li> <li>• Demonstrates sensitivity towards gender, race, language, class, etc.</li> </ul>  |
| 2  | <b>KNOWLEDGE, SKILLS AND ATTITUDES:</b> <ul style="list-style-type: none"> <li>• The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts have been approached and applied in an integrated manner</li> </ul>   |
| 3  | <b>FORMAT</b> can be any one of the following options: <ul style="list-style-type: none"> <li>• Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion / summary), minimum 300 words / 2 pages</li> <li>• Oral presentation substantiated by written material (notes, brainstorming, etc), 3 - 5 minutes per learner</li> <li>• Forum discussion / Debate and accompanying script (15 minutes per group of 5)</li> <li>• Media: Film clips / Video / DVD / television inserts / radio/ newspaper clips / : 3 – 5 minutes</li> <li>• Power Point presentations: 3 - 5 minutes per learner</li> <li>• Interviews and accompanying scripts (5 minutes per pair/group)</li> <li>• Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence</li> <li>• Collage [mixed media (A0 size)], montage, etc</li> </ul> |
| 4  | <b>CONTENT</b> of the research: <ul style="list-style-type: none"> <li>• The Learning Outcomes and Assessment Standards of the subject Dramatic Arts form the basis for the conceptualisation and application of the knowledge, skills and attitudinal components in the research.</li> <li>• Practical experience and theoretical support material (classroom notes and other source material) should be integrated in the research of choice</li> <li>• Basic terminology (the language of drama) used in all written presentations</li> </ul>   |
| 5  | <b>SUGGESTIONS</b> for the performance component of the integrated task: <ul style="list-style-type: none"> <li>• See SAG</li> <li>• Grade 10 -12: Group-based practical: e.g. movement item, mime item, dance drama, tableaux, storytelling, poetry, choral verse, popular and cultural (indigenous) performance, ritual, scene work, physical theatre, audio-visual, improvisation and work-shopping towards the completion of the PAT task.</li> </ul>  |
| 6  | <b>SOURCES</b> / collection of information for the research: <ul style="list-style-type: none"> <li>• Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc)</li> <li>• A minimum of two sources (not more than one internet source)</li> <li>• Reference to sources (reference system / bibliography)</li> <li>• Avoid plagiarism – i.e. only ethical use of sources</li> </ul>  |
| 7  | <b>MARKS AWARDED</b> <ul style="list-style-type: none"> <li>• See Subject Assessment Guidelines: Programme of Assessment</li> <li>• Assessment rubric is given to learners as part of the brief or instruction</li> <li>• Marks are allocated according to the achievement of criteria reflected in the assessment rubric</li> <li>• 25 marks awarded to preparation (research task)</li> <li>• 25 marks awarded to performance</li> </ul>   |

| RESEARCH RATING SCALE |  |       |   |   |   |   |
|-----------------------|--|-------|---|---|---|---|
|                       | The learner has:   | MARKS |   |   |   |   |
|                       |  | 1     | 2 | 3 | 4 | 5 |
| 1.                    | Formulated a clear research topic or statement for investigation and displayed a sound understanding of the task                                   |       |   |   |   |   |
| 2.                    | Consulted a variety of source materials for research   |       |   |   |   |   |
| 3.                    | Presented the research in a logical, insightful format with accompanying visual material using specialised vocabulary to demonstrate understanding |       |   |   |   |   |
| 4.                    | Written up the research in an essay or article which is clear, well structured and easy to read  |       |   |   |   |   |
| 5.                    | Provided detailed examples, quotes and observations to support the topic   |       |   |   |   |   |

**GUIDELINES FOR STANDARDISATION OF ASSIGNMENT**

| Educators should use this <b>checklist</b> to assist in ensuring that the following is covered: |   |
|---|---|
| 1   | <b>INSTRUCTIONS</b> or brief for the assignment entry is: <ul style="list-style-type: none"> <li>• Clear and unambiguous</li> <li>• Should be based on the relevant Learning Outcome/s and Assessment Standard/s of Dramatic Arts</li> <li>• Should be sensitive to gender, inclusivity, culture, class, race and religion</li> </ul>   |
| 2   | <b>KNOWLEDGE</b> , skills and attitudes: <ul style="list-style-type: none"> <li>• The knowledge (theory) and skills (practical application) components of the subject Dramatic Arts have been understood and applied in an integrated manner</li> </ul>   |
| 3   | <b>FORMAT</b> of the assignment: <ul style="list-style-type: none"> <li>• The assignment could be an individual or group activity</li> </ul>  |
| 4   | <b>CONTENT</b> of the assignment: <ul style="list-style-type: none"> <li>• The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner.</li> <li>• Support material as well as practical classroom activities could be used.</li> <li>• Integration of practical experiences and theoretical material should be evident in the assignment.</li> <li>• Dramatic Arts terminology should be used in the writing of the assignment.</li> <li>• Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the assignment.</li> <li>• Specialised language, in the case of IKS, should be adhered to <ul style="list-style-type: none"> <li>▪ It is suggested that the Assignment task be used as preparation towards both the PAT performance as well as the performance component of the Performance Examination.</li> </ul> </li> </ul> |
| 5   | <b>EXAMPLES</b> of an assignment entry: <ul style="list-style-type: none"> <li>• Journal entry</li> <li>• Collage</li> <li>• Montage in AO format</li> <li>• Visual imagery (e.g. photos, video, DVD, audio recording, etc)</li> <li>• Paragraphs</li> <li>• Creative essay</li> <li>• Worksheet designed by educator</li> <li>• Preparation for final practical</li> <li>• Reflection on excursions, field trips, community spaces/sites e.g. film analysis, theatre reviews, etc</li> </ul>   |
| 6   | <b>MARKS AWARDED</b> <ul style="list-style-type: none"> <li>• See Subject Assessment Guidelines: Programme of Assessment</li> <li>• Performance Assessment Task</li> <li>• Assessment rubric is given to learners as part of the brief or instruction</li> <li>• Marks are allocated according to the achievement of criteria reflected in the assessment rubric</li> <li>• 25 marks awarded to preparation (assignment task)</li> <li>• 25 marks awarded to performance</li> </ul>   |

| ASSIGNMENT: ANALYTICAL RUBRIC          |   |  |   |   |  |
|--|---|--|---|---|--|
| CRITERIA                               | 0-3   | 4-7  | 8-15  | 16-19   | 20-25  |
| <b>Planning skills</b>                 | The learner struggles with problem solving and shows poor planning skills.  | The learner demonstrates some ability to solve problems and provides elementary planning   | The learner is able to solve problems creatively through effective planning.  | The learner is able to effectively solve problems through planning that is workable and suitable for the process.   | The learner demonstrates creative and cognitive skills showing thorough planning. A wide range of imaginative processes is used to provide an opportunity for exploration.   |
| <b>Applied skills</b>                  | The learner has difficulty in applying skills and demonstrates poor management of the process.                                      | The learner experiences difficulty executing and implementing planning and integration of skills. Some requirements are met.                             | The learner executes plans and integrates a variety of skills which contribute towards meeting the requirements.                      | The learner can execute plans and has the ability to integrate conceptual/ performance / design and process skills which contribute towards meeting the requirements. | The learner imaginatively manages and executes thorough leadership. Shows an independent initiative in integrating an extensive range of skills which contribute towards meeting the requirements  |
| <b>Recording and reflection skills</b> | The learner shows an elementary use of vocabulary without showing an awareness of styles, forms and conventions in the end-product. | The learner has difficulty using vocabulary. Demonstrates a limited knowledge of the styles, forms and conventions required for the process and product. | The learner is able to use a limited range of vocabulary and can incorporate styles, forms, conventions and processes in end-product. | The learner uses relevant vocabulary effectively and shows awareness of incorporating styles, forms, processes and conventions in final product.                      | The learner is able to demonstrate specialized use of vocabulary (e.g. dramatic terminology / genre / world view including representation of race, class, gender and culture) and is able to critically evaluate and compare human commonality-diversity and experience. Uses relevant forms, styles, conventions and processes in the final presentation. |

The **performance** components of the 3 PATs

See headings of assessment instruments below; page to examples further on

RUBRIC 1: GROUP OR INDIVIDUAL:

RUBRIC 2: INDIVIDUAL:

RUBRIC 3: MONOLOGUE

RUBRIC 4: SCENE

RUBRIC 5: POETRY

RUBRIC 6: PROSE

RUBRIC 7: MOVEMENT

GENERAL RUBRIC

HOLISTIC RUBRIC



**RUBRIC 1: GROUP OR INDIVIDUAL: GENERAL RUBRIC**

(The following is a very quick holistic rubric or observation sheet)

| GROUP WORK                     | Level achieved |   |   |   |   | SOLO WORK                      | Level achieved |   |   |   |   |
|--------------------------------|----------------|---|---|---|---|--------------------------------|----------------|---|---|---|---|
| General Preparedness           | 5              | 4 | 3 | 2 | 1 | Effort/care of presentation    | 5              | 4 | 3 | 2 | 1 |
| Ensemble playing               | 5              | 4 | 3 | 2 | 1 | Focus/concentration            | 5              | 4 | 3 | 2 | 1 |
| Creativity/Originality         | 5              | 4 | 3 | 2 | 1 | Appropriate performance energy | 5              | 4 | 3 | 2 | 1 |
| Staging impact of presentation | 5              | 4 | 3 | 2 | 1 | Variety through programme      | 5              | 4 | 3 | 2 | 1 |
| Impact of programme            | 5              | 4 | 3 | 2 | 1 | Credibility of performance     | 5              | 4 | 3 | 2 | 1 |

**RUBRIC 2: INDIVIDUAL: HOLISTIC RUBRIC**

|   | The learner has  | Level achieved |   |   |   |   |
|---|--|----------------|---|---|---|---|
| 1 | demonstrated an understanding of the character in context. | 5              | 4 | 3 | 2 | 1 |
| 2 | created and conveyed a credible environment.               | 5              | 4 | 3 | 2 | 1 |
| 3 | used voice effectively.                                    | 5              | 4 | 3 | 2 | 1 |
| 4 | demonstrated sound physical characterization.              | 5              | 4 | 3 | 2 | 1 |
| 5 | used the stage space effectively and creatively.           | 5              | 4 | 3 | 2 | 1 |
| 6 | identified with the character emotionally.                 | 5              | 4 | 3 | 2 | 1 |
| 7 | conveyed subtext and objectives.                           | 5              | 4 | 3 | 2 | 1 |
| 8 | created an engaging performance.                           | 5              | 4 | 3 | 2 | 1 |

**RUBRIC 3: MONOLOGUE**

| <b>MONOLOGUE:</b>                    |             |   |   |   |   |
|--------------------------------------|-------------|---|---|---|---|
| Criteria                             | 5           | 4 | 3 | 2 | 1 |
| Preparation                          |             |   |   |   |   |
| Understanding of monologue           |             |   |   |   |   |
| Vocal characterisation               |             |   |   |   |   |
| Vocal clarity                        |             |   |   |   |   |
| Physical characterisation            |             |   |   |   |   |
| Stage sense – use of space           |             |   |   |   |   |
| Emotional connection                 |             |   |   |   |   |
| Playing of subtext                   |             |   |   |   |   |
| Interpretation of character          |             |   |   |   |   |
| Relationship to listener             |             |   |   |   |   |
| Believability                        |             |   |   |   |   |
| Structure of monologue               |             |   |   |   |   |
| Rhythms / shape of monologue         |             |   |   |   |   |
| Creation of appropriate genre, style |             |   |   |   |   |
| Impact of monologue                  |             |   |   |   |   |
| <b>TOTAL</b>                         | <b>[30]</b> |   |   |   |   |

| MONOLOGUE                          |   |   |  |
|------------------------------------|---|---|--|
| CRITERIA                           | Fully Achieved (2)  | Partially Achieved (1)  | Not Achieved (0)   |
| <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 their 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 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 sense - use of space</b>  | The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (Note: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)  | The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging, and uncertainty in moments or unmotivated movements at times.   | The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves, are uncertain and move often without motivation.   |
| <b>Emotional connection</b>        | The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.   | The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.             | The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.  |

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|--|---|--|---|
| <b>Playing of subtext</b>                    | The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.  | The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.                            | The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance. |
| <b>Interpretation of character</b>           | The learner interprets the character intelligently, making choices which are effective and appropriate, based on their knowledge of the play from which the monologue comes.  | The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a lack of understanding of the given circumstances of the play.                                      | The learner is unsuccessful in interpreting the character, they make completely inappropriate choices, which are not effective and there is evidence of gross misunderstanding of the given circumstances of the play.  |
| <b>Relationship to listener</b>              | The learner demonstrates the ability to create the listener (imaginary partner) through visualisation or, if appropriate, through using the audience as this listener. S/he demonstrates an understanding of their character's status in relation to the listener and their possible responses to what is being said through the course of the monologue. | The learner is partially successful in creating the listener through visualisation or through using the audience as the listener. There is some understanding of their character's status in relation to the listener, but little sense of what responses there are. | The learner is unsuccessful in creating the listener through visualisation. There is little understanding of their character's status in relation to the listener or what their possible responses may be.  |
| <b>Believability</b>                         | The learner is believable at all times within the context of the monologue.   | The learner is believable in moments within the context of the monologue.  | The learner is seldom believable within the context of the monologue.   |
| <b>Structure of monologue</b>                | The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end. There is a climax or highpoint to the monologue.   | The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.   | There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.  |
| <b>Rhythms / shape of monologue:</b>         | The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.  | The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.   | There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.   |
| <b>Creation of appropriate genre / style</b> | The learner demonstrates the ability to interpret genre and style appropriately and then fulfill the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.  | There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the monologue.   | There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.  |
| <b>Impact of monologue</b>                   | The monologue is memorable, effective and engaging.   | The monologue has some memorable, effective, engaging moments, but these are inconsistent.   | The monologue has few or no memorable, effective, engaging moments.   |

**RUBRIC 4: SCENE**

| <b>SCENE:</b>                               |          |          |          |          |          |
|---|----------|----------|----------|----------|----------|
| <b>Criteria</b>                             | <b>5</b> | <b>4</b> | <b>3</b> | <b>2</b> | <b>1</b> |
| <b>Preparation</b>                          |          |          |          |          |          |
| <b>Understanding of scene</b>               |          |          |          |          |          |
| <b>Vocal characterisation</b>               |          |          |          |          |          |
| <b>Vocal clarity</b>                        |          |          |          |          |          |
| <b>Physical characterisation</b>            |          |          |          |          |          |
| <b>Stage sense - use of space</b>           |          |          |          |          |          |
| <b>Emotional connection</b>                 |          |          |          |          |          |
| <b>Playing of subtext</b>                   |          |          |          |          |          |
| <b>Interaction - listening</b>              |          |          |          |          |          |
| <b>Development of relationship</b>          |          |          |          |          |          |
| <b>Believability</b>                        |          |          |          |          |          |
| <b>Structure of scene</b>                   |          |          |          |          |          |
| <b>Rhythms / shape of scene</b>             |          |          |          |          |          |
| <b>Creation of appropriate genre, style</b> |          |          |          |          |          |
| <b>Impact of scene</b>                      |          |          |          |          |          |
| <b>TOTAL</b>                                |          |          |          |          |          |
| <b>[30]</b>                                 |          |          |          |          |          |

| <b>SCENE</b>                  |   |   |  |
|-------------------------------|---|---|--|
|                               | Fully Achieved (2)  | Partially Achieved (1)  | Not Achieved (0)   |
| <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 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 their 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 sense - use of space</b>            | The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated. | The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of themselves or others, uncertainty in moments or unmotivated movements at times.                     | The learner is unsuccessful in using the stage space appropriately and interestingly. They are consistently self-conscious, upstage themselves and others, uncertain and move often without motivation.   |
| <b>Emotional connection</b>                  | The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.   | The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.             | The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.   |
| <b>Playing of subtext:</b>                   | The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.  | The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.             | The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance. |
| <b>Interaction - listening</b>               | The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.  | The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.   | There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.  |
| <b>Development of relationship</b>           | The learner demonstrates an understanding of their character's status in relation to the other characters in the scene and they allow the relationship between the characters to grow, develop and change appropriately.  | The learner is inconsistent in demonstrating their character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.                                      | The learner is unaware of their character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.   |
| <b>Believability</b>                         | The learner is believable at all times within the context of the scene or play.   | The learner is believable in moments within the context of the scene or play.   | The learner is seldom believable within the context of the scene or play.   |
| <b>Structure of scene</b>                    | The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or highpoint to the scene.   | The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.  | There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.  |
| <b>Creation of appropriate genre / style</b> | The learner demonstrates the ability to interpret genre and style appropriately and to fulfill the demands of the genre / style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.                          | There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the scene.  | There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.  |
| <b>Impact of scene</b>                       | The scene is memorable, effective and engaging.   | The scene has some memorable, effective, engaging moments, but these are inconsistent.  | The scene has few or no memorable, effective, engaging moments.   |

**RUBRIC 5: POETRY**

| <b>POETRY PERFORMANCE:</b>   |          |          |          |          |          |
|------------------------------|----------|----------|----------|----------|----------|
| <b>CRITERIA</b>              | <b>5</b> | <b>4</b> | <b>3</b> | <b>2</b> | <b>1</b> |
| Preparation                  |          |          |          |          |          |
| Understanding of poem        |          |          |          |          |          |
| Expression of Meaning        |          |          |          |          |          |
| Vocal Expressiveness         |          |          |          |          |          |
| Vocal Clarity                |          |          |          |          |          |
| Physical Work                |          |          |          |          |          |
| Emotional connection         |          |          |          |          |          |
| Creation of appropriate mood |          |          |          |          |          |
| Use of poetic devices        |          |          |          |          |          |
| Impact of poem               |          |          |          |          |          |
| <b>TOTAL</b><br><b>[30]</b>  |          |          |          |          |          |

| <b>POETRY</b>         |  |   |   |
|-----------------------|--|---|---|
| <b>CRITERIA</b>       | <b>Fully Achieved (2)</b>  | <b>Partially Achieved (1)</b>   | <b>Not Achieved (0)</b>   |
| Preparation           | The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.   | The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.  | The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal.  |
| Understanding of poem | The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.   | The learner must demonstrate an understanding of the poem and their interpretation should be appropriate and justified.   | The learner must demonstrate an understanding of the poem and their interpretation should be appropriate and justified.   |
| Expression of meaning | The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and 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 unclear or inexpressively conveyed.  |
| Vocal expressiveness  | The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. |
| Vocal clarity         | The learner is able to speak distinctly and audibly 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.  |
| Physical work         | The learner chooses movement or stillness appropriate 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 their 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 their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.  |

|                                      |  |   |   |
|--------------------------------------|--|---|---|
| <b>Emotional connection</b>          | The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.      | The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments. | The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate. |
| <b>Creation of appropriate mood:</b> | The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.   | The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.  | There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.  |
| <b>Use of poetic devices</b>         | The learner demonstrates a mastery of the poetic devices inherent in their poem, including utilisation of: pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone. | Not all poetic devices are handled with mastery.  | Few if any poetic devices are well handled.   |
| <b>Impact of poem</b>                | The learner's presentation is memorable, effective and engaging.   | The poem has some memorable, effective, engaging moments, but these are inconsistent.   | The poem has few or no memorable, effective, engaging moments.  |

**RUBRIC 6: PROSE**

| <b>PROSE PERFORMANCE:</b>                         |          |          |          |          |          |
|---|----------|----------|----------|----------|----------|
| <b>CRITERIA</b>                                   | <b>5</b> | <b>4</b> | <b>3</b> | <b>2</b> | <b>1</b> |
| <b>Preparation</b>                                |          |          |          |          |          |
| <b>Understanding of piece of prose</b>            |          |          |          |          |          |
| <b>Expression of Meaning</b>                      |          |          |          |          |          |
| <b>Vocal Expressiveness</b>                       |          |          |          |          |          |
| <b>Vocal Clarity</b>                              |          |          |          |          |          |
| <b>Physical Work</b>                              |          |          |          |          |          |
| <b>Dramatisation as Performance Piece</b>         |          |          |          |          |          |
| <b>Use of narrative techniques</b>                |          |          |          |          |          |
| <b>Creation of appropriate mood, genre, style</b> |          |          |          |          |          |
| <b>Impact of piece of prose</b>                   |          |          |          |          |          |
| <b>TOTAL</b>                                      |          |          |          |          |          |
| <b>[30]</b>                                       |          |          |          |          |          |

| <b>PROSE</b>                           |   |   |   |
|--|---|---|---|
| <b>CRITERIA</b>                        | <b>Fully Achieved (2)</b>   | <b>Partially Achieved (1)</b>   | <b>Not Achieved (0)</b>   |
| <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 their interpretation is appropriate and justified.  | The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.   | The learner must demonstrate an understanding of the piece of prose and their interpretation should be appropriate and justified.   |
| <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 to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is 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 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 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 their 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 their 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>Dramatisation as performance piece</b>          | The learner uses original, effective theatrical means to dramatise the piece of prose so that it works as a piece of performance.   | The learner is partially effective or original in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.   | The learner is unsuccessful in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.   |
| <b>Use of appropriate narrative techniques</b>     | The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intsoni telling, fairy tales or myths) S/he uses appropriate techniques in their performance, including: third-person narration, character creation, use of song or chant etc.  | The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.   | The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of their story.  |
| <b>Creation of appropriate mood / style /genre</b> | The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood / style / genre appropriate to the piece of prose.   | There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.  | There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.   |
| <b>Impact of prose piece</b>                       | The learner's presentation is memorable, effective and engaging.  | The prose piece has some memorable, effective, engaging moments, but these are inconsistent.  | The prose piece has few or no memorable, effective, engaging moments.  |

**RUBRIC 7: MOVEMENT**

| MOVEMENT   |   |  |  |
|--|---|--|--|
| ASSESSMENT CRITERIA  | PARTIALLY ACHIEVED  | ACHIEVED   | ACHIEVED WITH MERIT  |
| <b>Practical / Performance Skills</b><br>1. Your ability to understand and use a range of movements, choreographic styles and processes.   | You are able to use a limited range of movements to create sequences and show a little understanding of the use of space, time and movement dynamics. | You are able to use a good range of movements to create sequences and show an understanding of styles and processes of choreography.               | You can use a wide range of movements to create your sequences and are able to understand and use various choreographic styles and processes. You show a good understanding of the use of space, time and dynamics.                  |
| 2. Your ability to show competence and confidence in dance performance so that your ideas are understood   | You are able to perform some of your dance ideas clearly and now need to develop more confidence when showing your work to others.                    | You are able to perform your ideas quite well so that your choreographic ideas are usually understood.   | You perform your work clearly and confidently so that your choreographic ideas are understood by those watching.   |
| <b>Experimentation (Development and realisation of ideas)</b><br>1. Your ability to use a variety of stimuli, accompaniments and movement styles to create sequences.            | With help you can use some stimuli and accompaniments to create simple sequences. You are able to use simple movement styles to complete a task.      | You are beginning to use some stimuli and accompaniments with confidence to create simple sequences and are developing a range of movement styles. | You can use a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.  |
| 2. Your ability to extend and develop an idea from the original stimulus and to try out ideas and select and reject them with reason and confidence in order to complete a task. | With help and encouragement you are able to develop a simple idea trying out and choosing movements which you feel fit the task.                      | With increasing confidence you are able to develop an idea, trying out and choosing movements in order to complete the task.                       | You are able to develop a simple idea into a complex sequence making clear decision about your work. You can explain your reasons for selecting certain movements with confidence and use dance vocabulary to explain what you mean. |
| <b>Critical Awareness</b><br>1. Your ability to make analytical comments which help improve the structure and performance of your own and others work.                           | When prompted you can make comments on dance work you have seen to help improve them.   | You are able to make comments which help to improve your own and other people's work.  | You are able to make detailed and analytical comments about dance work which lead to improvements in structure and performance.  |
| 2. Your ability to compare and contrast the work of different choreographers and dance styles  | You are able to see obvious connections between different dance works, with help and encouragement  | You are able to make connections between different dance works and choreographic styles  | You can see and make subtle connections and comparisons between a variety of choreographic dance styles and are able to describe what you mean clearly.  |
| 3. Your ability to understand the difference between objective judgements and personal preference when creating, using and watching dance movements.                             | Within prompting you can talk about why you like a dance using words to describe the dance content (e.g. line, shape, rhythm, dynamics, etc.)         | You are able to talk about dance using appropriate words and are beginning to be aware of your own movement likes and dislikes.                    | You show a clear understanding of dance form and structure by the comments and vocabulary you use. You are aware of your own preferences in movement and are able to withhold them or use them appropriately.                        |
| <b>Personal and Social Skills</b><br>1. Your ability to work co-operatively as a member of a group, sharing ideas so that the task is completed.                                 | You can sometimes work co-operatively with other people sharing some ideas in order to help complete a group task.                                    | You usually work co-operatively with other people contributing some ideas to the work of the group.  | You work as a member of a group co-operatively and contribute and share many ideas to the work of the group.   |
| 2. Your ability to work at developing an idea and organising your work on your own.  | You can develop and complete some pieces of work on your own with help and encouragement.   | You are able to organise your work and can develop simple ideas on your own.   | You are very well organised and are able to develop ideas successfully on your own   |
| 3. Your ability to sustain your effort through all stages and kinds of work.   | You are sometimes able to keep working on an idea from beginning to end when helped and encouraged.   | You can usually keep working on an idea from beginning to end.   | You remain interested in a task through all the stages of development and work hard even while the task is difficult.  |

## 6. RECORDING AND REPORTING

The purpose of the PATs is to measure and develop

- learners' ability to apply the learning outcomes and assessment standards of the subject Dramatic Arts and the skills, knowledge and attitudinal components embedded in these assessment standards in a practical and theoretical format.
- acquisition, development and application of practical and theoretical dramatic arts skills.
- integration of the theoretical principles underpinning these skills and the practical implementation of these theoretical principles.
- Deepen and consolidate the learners' theoretical understanding of the classroom notes through practical application
- Prepare learners for the year-end Written and Performance Exams

### RECORDING AND REPORTING EXPLAINED:

This is an example of how an educator can allocate marks for individual work in Dramatic Arts using a holistic rubric for individual work.

Use the following steps:

1. Study the criteria very carefully before the performance and then place the learner in each appropriate column.
2. Take note that in this rubric the criteria all have the same weighting. That means 5 marks each.
3. Now make an X in the relevant blocks after the learner's performance.
4. Add the marks and work out the final score.

| INDIVIDUAL WORK |  | LEVEL ACHIEVED |     |     |   |   |
|-----------------|--|----------------|-----|-----|---|---|
| 1               | Preparation: words planning rehearsal                  | 5              | 4 X | 3   | 2 | 1 |
| 2               | Understanding: context motivation                      | 5              | 4   | 3 X | 2 | 1 |
| 3               | Appropriate genre or style                             | 5              | 4   | 3 X | 2 | 1 |
| 4               | Vocal characterisation: modulation to character        | 5              | 4 X | 3   | 2 | 1 |
| 5               | Vocal clarity: audibility without strain               | 5              | 4 X | 3   | 2 | 1 |
| 6               | Physical characterisation: posture and physicality     | 5 X            | 4   | 3   | 2 | 1 |
| 7               | Emotional connection: connect and convey               | 5              | 4   | 3 X | 2 | 1 |
| 8               | Subtext/Mood/Atmosphere: understand, convey            | 5              | 4   | 3 X | 2 | 1 |
| 9               | Interpretation of character: effective and appropriate | 5              | 4 X | 3   | 2 | 1 |
| 10              | Relationship to listener: interact, respond            | 5              | 4 X | 3   | 2 | 1 |
| 11              | Believability: within context                          | 5              | 4 X | 3   | 2 | 1 |
| 12              | Use of space: motivated logical aptitude               | 5 X            | 4   | 3   | 2 | 1 |
| 13              | Structure of piece: logical development to climax      | 5              | 4 X | 3   | 2 | 1 |
| 14              | Rhythm/Shape of piece: look at variety                 | 5              | 4 X | 3   | 2 | 1 |
| 15              | Impact: memorable engaging                             | 5              | 4 X | 3   | 2 | 1 |

Total is 58 out of a possible 75 which equals 77%

Record the mark as stipulated in the SAG document.