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A critical evaluation of the implementation of drama in education in the grade 10 FET theatre technology and design curriculum at the National School of the Arts

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APPENDIX A

GRADE 10
SCHEMES OF WORK

TERM 1

PLAYS IN CONTEXT: (Writing/Directing)

Principles of Drama:
Plot/ Character/ Diction/ Thought/ Music/ Spectacle/ Genre/ Style

GREEK TRAGEDY AND COMEDY:
Sophocles' Oedipus Rex: Plot/ Structure of Greek tragedy/ Classical Concept of tragic hero/ Themes/ Characters/ messenger/ Functions of the tragic chorus/ Greek concepts regarding tragedy e.g. peripeteia, anagnorisis

Aristophanes' Lysistrata: Plot/ Structure of Greek comedy/ Themes/ Characters/ Functions of the comic chorus/ Comic devices

GREEK Theatre:
Greek culture and context
Origins of Greek drama
Greek Festivals
Play Selection and Financing
Theatre Architecture
Auditorium and Audiences
Actors and Acting
Chorus
Music, Dance, Costumes, Masks
Hellenistic theatres and Artists of Dionysus
Aristotle
Tragedy: Aeschylus, Sophocles, Euripides
Satyr play
Old Comedy: Aristophanes
New Comedy: Menander
Minor Forms: Mime
Decline of Greek theatre

Through practical activities related to the above, explore:
Understanding the role of the director
Use of different spaces and stage types (consider Greek stage and how to use it)

POETRY: (Writing)

How to read a poem – what to look for
The Language of Poetry vs. The Language of Prose

NARRATIVE POETRY:
General Features
Epics – focus on Beowulf and The Divine Comedy as examples
Ballads – write and perform a ballad

BODY/VOICE:

Voice:

Vocal warm-ups to recap main areas
Rhythm
Pace/Pause/Climax/Phrasing

Emphasis/Stress

Movement: Introduction to Contemporary technique

PRACTICAL (Acting):

Poem for Holiday work
Poetry Programmes (Consider some design elements) [PAT1]
Monologues – write a monologue for writing

STAGE MANAGEMENT:

Duties of Stage Manager
Stage manager's book
Preparing the space, marking out floor plans
Setting a props table
Understanding and calling cues

THEATRE and DESIGN:

THEATRE TECHNOLOGY:
Introduction to Design – brief overview of
- Sets and props
- Costumes and Make-up
- Puppetry and masks
- Lighting and Sound

COSTUME: Greek and Roman

ROMAN THEATRE:
Roman culture and context
Origins of Roman drama
Roman Festivals
Comedy: Plautus, Terence
Tragedy: Seneca
Minor Forms: Mime, Pantomime, Popular entertainments
Decline of Roman drama
Production arrangements
Theatre Architecture
Other Structures
Scenery
Actors and acting
Masks, Costumes, Music

TERM 2

PLAYS IN CONTEXT: (Writing/Directing)

MEDIEVAL THEATRE:
Everyman: As an example of a Morality play/ Allegory/ Structure/ Characters/ Themes
Write an allegorical scene

Medieval culture and context
Religious drama:
Liturgical drama and staging
Performances outside the church - Mystery Cycles

Secular drama - Morality plays; Farces; Chambers of Rhetoric; Interludes; Tournaments; Mummings; Disguisings; Royal Entries
Production arrangements
Directors, Actors and Acting
Staging, Scenery and Special effects
Costumes and Music
Audience and "Auditoriums"

BODY/VOICE:

Voice:

Meter
Pitch/Inflection
Tone
Muscle tone, Gesture, Empathy

Movement:

Introduction to Physical theatre

POETRY: (writing)

NARRATIVE POETRY continued:
Metrical tales
Chaucer's The Canterbury Tales:
General Prologue
Pilgrims – selection of tales

LYRICAL POETRY:
General features
Reflective lyric

PRACTICAL (acting):

Complete monologues [PAT2]
Scene work [Mid-year Exam]

STAGE MANAGEMENT:

Planning a production – rehearsal schedules
Props lists, costume lists etc
Recording blocking.
Overseeing set-ups and strikes
Safety in the theatre
Practical activities for Festival of Fame:
Keep a production book for a scene (ACTING), recording all blocking, cues, and other necessary aspects
Self-reflection on process

THEATRE and DESIGN:

INDIAN THEATRE:
Background and religion
Epics - Mahabarata and Ramayana
Sanskrit drama
Shadow Puppet plays
Folk plays
Kathakali
In practical activities focus on puppetry and set design (creating model boxes of Indian theatre etc.)

COSTUME:

Byzantine and Romanesque

SOUND AND LIGHTING:

Sound

Understand basic principles and aims of sound

Lighting

Understand basic principles and aims of lighting
Working knowledge of basic equipment and accessories
Basic safety when working with electricity

TERM 3

PLAYS IN CONTEXT: (Writing/Directing)

AMERICAN THEATRE:

Tennessee Williams' A Streetcar Named Desire: Biography; read play; Plot/ Character/ Dialogue/ Themes/ Style/ As a Modern Tragedy/ Concept of the Tragic Hero

The role of the Director in relation to the actor
Use of improvisations, games, exercises in the rehearsal space
Directing project around "Streetcar"

Culture and Context
1900 - 1939: Theatrical Syndicate; Group theatre; O'Neill
1940s and 50s: Kazan; Milziner; Williams; Miller etc.
1960s to 90s: Broadway (Musical theatre, Simon); Off-Broadway (Albee, Kopit); Off-off-Broadway (LaMama, Shepard, Guerilla theatre, Happenings); Black theatre; Women in theatre; Recent trends.

VOICE/BODY:

Voice:

Vocal Health
Perform sonnet (from Poetry as voice project)
Detailed revision of voice work in all theoretical areas

Movement:

Movement project:
Contact work, partnering
How to create a duet
Start Comic Books

POETRY: (writing)

LYRICAL:
Elegy/ Ode
Sonnet: Internal and external structure of the Italian/Petrarchan
Petrarch's sonnets
English/Shakespearian;
Miltonic; Spenserian
Write and perform a sonnet

PRACTICAL:

Showcase project: Workshop productions
Improvisation preparation for Workshopped productions

MEDIA STUDIES:

TELEVISION:
The duties of members of the production team
Television presenting

Television acting – multicamera; power of close-up

THEATRE & DESIGN:

COMMEDIA DELL'ARTE:
Development
Scenarios
Stock Characters
Acting troupes
Influence

MASKS:
Do a project comparing history and use of masks, which includes mask-making and using (Greek/Commedia/African)

COSTUME:
Early Gothic and Late Gothic

TERM 4

PLAYS IN CONTEXT: (Writing/Directing)

WORKSHOP THEATRE:
Fugard/ Kani/ Ntshona's The Island:
Background to the play's creation/ Plot/ Characters/ Dialogue/ Themes/ Style/ Importance to S.A. Theatre/ As a workshopped play

WORKSHOP THEATRE :THE PROCESS
Improvisation theory
Workshopping as a process
Writing: The workshopped play

BODY/VOICE:

Voice: Performing Spoken Word Poetry
Revision of voice work for exams

Movement: Complete Comic Book projects

POETRY: (Writing) DRAMATIC POETRY:
Dramatic poetry in general
Dramatic narrative/ Dramatic Lyric/ Soliloquy/ Monologue

PRACTICAL (Acting): Showcase: Workshop productions [PAT3/Final Examination]

MEDIA STUDIES:

Television genres

THEATRE & DESIGN:

ORAL PERFORMANCE – THE NTSOMI
Elements of African performance
Traditional African performance spaces
Storytelling modes (lintsomi/izinganekwane etc.)
Practical project on performing Ntsomi (Use for Body/Voice mark)

COSTUME:
Renaissance

APPENDIX B

Dramatic Arts' Suggested Content Grid per Grade:

Here follows the suggested content for each Grade coming out of the learning outcomes and assessment standards:

GRADE 10 SUGGESTED CONTENT:			
Learning Outcome 1: Apply Personal Resources	**Learning Outcome 2: Create, Make and Present**	**Learning Outcome 3: Understand and Analyse**	**Learning Outcome 4: Reflect and Evaluate**
We know this when the learner:			
AS1: *applies empathy, imagination, visualisation, sensory, emotional and cultural perception to interpret and create a variety of dramatic products expressively and creatively* Including interpretative skills, such as: **speech,** including rate/pace, pause, phrasing, pitch/intonation, emphasis/stress, rhythm and meter and tone/register visualisation sensory/ emotional work and the practice of **improvisation** skills, such as those of, but not limited to: Dorothy Heathcote	*AS1:* *Selects and uses diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles* Including the dramatic elements, techniques, conventions and technologies applicable to a range of: • Narrative techniques • Poetry speaking • Dramatised prose • Movement • Mime • Dance drama • Cultural dance forms • Monologue work • Scene work • Public speaking	*AS1:* *identifies and analyses generic principles and elements of drama texts, performances and cultural practice in at least THREE different dramatic texts (**one or more should be South African and/or Pan African**) and/or performance forms* Including: • **Principles of Drama** (dramatic structure, plot, character, dialogue, theme, style, setting) • **Dramatic modes** (such as comic or tragic e.g. as found in Greek theatre, Medieval theatre and	***AS1:*** ***identifies and describes the forms, styles, conventions and processes used in own and others' performances, which may include:*** ➢ *Live performance* ➢ *Television* ➢ *Video* ➢ *Film* ➢ *Radio* ➢ *New media* ➢ *Cultural performance and ritual* Including selections from: **forms** (e.g. structured improvisations, workshops, TIE) **styles** (e.g. realistic, heightened, presentational and representational) **conventions** (e.g.

			ideologies ➢ human rights
AS3: *Selects and uses verbal and non-verbal communication techniques which best match the dramatic situation being explored* Includes: ➢ voice work (breathing, resonance etc.) ➢ body work (release of tension etc.) ➢ verbal dynamics ➢ physical expressiveness, gesture and movement ➢ mime ➢ body language	*AS3:* *creates an original performance using play-building techniques which reflect the skills of problem-solving, improvisation ensemble work and cultural expression* Includes: ➢ problem-solving ➢ research, observation and reflection ➢ improvisation and creation of material ➢ selection and structuring of performance ➢ writing/scripting ➢ ensemble work ➢ theatrical presentation of product ➢ cultural forms of expression		*AS3:* *Describes how a drama relates:* ➢ *to own personal experiences* ➢ *to human commonality and diversity* ➢ *to specific aspects of human experience* For example: ➢ personal experiences – e.g. loneliness ➢ human commonality – e.g. love, and other archetypal images/ themes ➢ human diversity – e.g. *ucu* (isiZulu "love letters" in beads), valentine cards, sonnets , movies ➢ specific aspects of human experience e.g. marriage, death
	AS4: *Improvises and creatively uses technical elements for dramatic presentation, including* • *scenery* • *properties*		*AS4:* *Identifies and shares strengths and weaknesses of own work and the work of others, and suggests, with respect and empathy, suitable*

APPENDIX 1: CONTENT FRAMEWORK FOR DRAMATIC ARTS GRADES 10-12

GRADE 10

LEARNING OUTCOME 1: Apply personal resources		
AS 1: *Applies empathy, imagination, visualisation, sensory, emotional and cultural perception to interpret and create a variety of dramatic products expressively and creatively*	AS 2: *Demonstrates personal, artistic and social discipline in creating dramatic products in collaboration with others*	AS 3: *Selects and uses verbal and non-verbal communication techniques which best match the dramatic situation being explored*
Interpretative skills, such as: • speech, including rate/pace, pause, phrasing, pitch/intonation, emphasis/stress, rhythm and meter and tone/register • visualisation • sensory/ emotional work Practice of **improvisation** skills, such as those of, but not limited to: • Dorothy Heathcote • Viola Spolin • Clive Barker • John Hodgson • John O'Toole • Augusto Boal • Barney Simon • Gibson Kente	Including: • theatre etiquette and audience behaviour • punctuality • commitment • collaboration and mediation skills	Making use of: • voice work (breathing, resonance etc.) • body work (release of tension etc.) • verbal dynamics • physical expressiveness, gesture and movement • mime • body language

LEARNING OUTCOME 2: Create, make and present			
AS 1: *Selects and uses diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles*	AS 2: *Creates and sustains dramatic characters and roles using the subtext and context of characters and situations through independent and collaborative work*	AS 3: *creates an original performance using play-building techniques which reflect the skills of problem-solving, improvisation, ensemble work and cultural expression*	AS 4 *Improvises and creatively uses technical elements for dramatic presentation*
Dramatic elements, techniques, conventions and technologies applicable to a range of: • Narrative techniques • Poetry speaking • Dramatised prose • Movement • Mime • Dance drama • Cultural dance forms • Monologue work • Scene work • Public speaking	Making use of: • given circumstances • subtext • physical and vocal characterisation • concentration • interaction (listening and responding)	Skills, such as: • problem-solving • research, observation and reflection • improvisation and creation of material • selection and structuring of performance • writing/scripting • ensemble work • theatrical presentation of product • cultural forms of expression	Employing: • found materials or • basic equipment

LEARNING OUTCOME 3: Understand and analyse	
AS 1: *Identifies and analyses generic principles and elements of drama texts, performances and cultural practice in at least THREE different dramatic and/or performance forms*	AS 2: *Describes the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes in at least THREE texts*
Addressing: • **Principles of Drama** (dramatic structure, plot, character, dialogue, theme, style, setting) • **Dramatic modes** (such as comic or tragic e.g. as found in Greek theatre, Medieval theatre and Commedia dell'Arte)	Including: • historical • social • political • cultural • theatrical • economic contexts

LEARNING OUTCOME 4: Reflect and evaluate			
AS 1: *Identifies and describes the forms, styles, conventions and processes used in own and others' performances*	AS 2: *Explains choices in own and others' drama in order to identify the worldviews of the creators and participants, focusing on possible instances of prejudice, bias, stereotyping and bigotry*	AS 3: *Describes how a drama relates: to own personal experiences, to human commonality and diversity, to specific aspects of human experience*	AS 4: *Identifies and shares strengths and weaknesses of own work and the work of others, and suggests, with respect and empathy, suitable improvements throughout the creative process*
Selections from: • **forms** (e.g. structured improvisations, workshops) • **styles** (e.g. realistic, heightened, presentational and representational) • **conventions** (e.g. newsreading, presenting and documentary) • **processes** (e.g. workshopping, scripting, rehearsing, researching and journal-keeping) • **cultural performance and ritual** (e.g. *umhlanga* – reed dance, *isicathamiya*, gumboot dances, volkspele, toyi-toyi, *mokhibo*, *umtsimba* –siSwati wedding processions)	Including: • language and register • hidden and overt beliefs, values and needs of a community or culture • socio-political ideologies • human rights	Making use of: • personal experiences – e.g. loneliness • human commonality – e.g. love, and other archetypal images/ themes • human diversity – e.g. *ucu* (isiZulu "love letters" in beads), valentine cards, sonnets, movies • specific aspects of human experience e.g. marriage, death	Using a culture-fair *Dramatic Arts* vocabulary

- may return to a respect for parents, teachers and adults
- feel that they are redefining and creating a new and better world
- enjoy a strong sense of independence

When choosing themes, learning materials, activities and projects for Dramatic Arts, teachers can build on the abilities, challenges and preoccupations, which are described above.

2.5 RELATIONSHIP BETWEEN DRAMATIC ARTS LEARNING OUTCOMES AND CRITICAL AND DEVELOPMENTAL OUTCOMES

The Critical Outcomes are embedded in the Learning Outcomes for *Dramatic Arts*. The relationships between the Learning Outcomes and the Critical and Developmental Outcomes are outlined below and are useful for the teachers to consider when planning. It is important to bear in mind that the Critical and Developmental Outcomes are ideals for life-long learning. Also it should be noted that *Dramatic Arts* contributes with all other subjects towards the achievement of these outcomes.

2.5.1 Critical Outcomes for Grades 10-12

In order to engage creatively with the learning outcomes, it is useful for the teacher to study the critical and developmental outcomes. This will assist in the alignment of the design, development and delivery of learning experiences. This will also make more transparent the assumptions and values underpinning the teacher's planning, selection and ordering of skills and cultural issues in lessons.

Critical Outcomes	Dramatic Arts
CO1: Identify and solve problems, and make decisions using critical and creative thinking	Learners engage with creative thinking, problem solving and decision making when dealing with the application of resources, creating, making and presenting dramatic products. They engage in critical thinking when analysing and reflecting on dramatic processes. (LO 1, 2, 3, 4)
CO2: Work effectively with others as members of a team, group, organisation and community	Some dramatic processes require individual work, while others involve groupwork. This provides opportunities for team work, negotiation, democratic decision making and examination of power issues (LO 2)
CO3: Organise and manage themselves and their activities responsibly and effectively	Learners develop self-confidence, improved creativity and expression in Dramatic Arts. They learn to organise and manage themselves in the development and delivery of dramatic products. (LO 1 & 2)
CO4: Collect, analyse, organise and critically evaluate information	Dramatists collect and analyse data from a variety of sources for research projects. They need to access ideas, information, techniques and materials, select from them, analyse, compare, sequence, and synthesise them into dramatic works. (LO 1 & 3)
CO5: Communicate effectively using visual, symbolic and/or language skills in various modes	Dramatic Arts involves many forms of communication which may be visual, non-verbal, aural, oral and symbolic. They learn to decode nuances of meaning in voice, body language and physical actions. (LO 1, 2, 3, 4)
CO6: Use science and technology effectively and critically showing responsibility towards the environment and the health of others	Dramatists learn to care for their voices as instruments of expression. Dramatic Arts is also used to communicate ideas and issues of concern or significance such as HIV/Aids, violence against women, pollution, etc. (LO 2)
CO7: Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation	Learners investigate the influence of South Africa, Africa and the world on one another's cultures and arts (LO 3 & 4)

Developmental Outcomes	Dramatic Arts
DO1: Reflect on and explore a variety of strategies to learn more effectively	Learners learn experientially and theoretically, applying their learning in authentic contexts. (LO 1, 2, 3, 4)
DO2: Participate as responsible citizens in the life of local, national and global communities	Learners learn to negotiate, share, take responsibility and participate in their communities, societies and country. They learn about contexts across a range of periods, cultures and styles. (LO 3)
DO3: Be culturally and aesthetically sensitive across a range of social contexts	The Dramatic Arts curriculum promotes cultural sensitivity and affirmation and develops a broad appreciation for dramatic processes, practices and products. (LO 1, 2, 3, 4)
DO4: Explore education and career opportunities	This subject addresses the link between own personal interests, skills and strengths and career opportunities in Dramatic Arts. (LO 4)
DO5: Develop entrepreneurial opportunities	Learners explore economic contexts of performances. This will inform them of the opportunities for entrepreneurship within the drama industry. (LO 3)

2.5.2 Relationships between Learning Outcomes for Dramatic Arts in Grades 10-12 and Arts and Culture in GET

The foundation for *Dramatic Arts* in Grades 10-12 will have been laid in the learning area Arts and Culture in the GET Band. The GET Arts and Culture learning area provides the learner with generic Arts skills, as well as basic skills in Drama. The option of Additional Assessment Standards for Drama in Grade 8 and 9 in the NCS ensures more specialised technical proficiency for learners with an interest in *Dramatic Arts*.

The four Learning Outcomes for the Arts and Culture learning area in Grades R-9 feed directly into the development of the Learning Outcomes for Grades 10-12 in *Dramatic Arts*.

The Grade 10-12 Dramatic Arts Learning Outcomes link up with the Grade R-9 Arts and Culture Learning Outcomes as follows:

NCS GRADES 10-12 LEARNING OUTCOMES:	NCS GRADES R-9 LEARNING OUTCOMES:
LO1: The learner is able to demonstrate technical proficiency, expressiveness and creativity through the application of internal and external personal resources within a variety of dramatic processes and practices.	LO3; LO4
LO2: The learner is able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic and cultural exploration and collaboration.	LO1; LO3; LO4
LO3: The learner is able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.	LO2; LO4
LO4: The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.	LO1; LO2

2.6 WAYS TO ACHIEVE DRAMATIC ARTS LEARNING OUTCOMES

Learning Outcomes in the Grade 10-12 subject *Dramatic Arts* are inter-related. All the outcomes should be developed continuously through the year.

When designing a learning programme, the teacher needs to be aware that assessment standards are not discrete entities, but can be clustered together in specific learning and assessment activities.

For example, the assessment standards of Learning Outcome 1 may be assessed in final products, which have been created through using the assessment standards of Learning Outcome 2.

APPENDIX C

Stock characters:

The typical characters may be divided into three groups: **lovers, master and servants.** All the characters, apart from the lovers, wore half-masks to indicate which role they were playing.

Lovers:

There was always at least one pair of lovers, and often an additional pair. The performers of the lovers' roles did not wear masks and were therefore expected to be handsome and sympathetic. They were dressed fashionably and spoke elegantly and poetically. These characters brought a lightness and lyrical quality to the play.

Innamorata:

She was a young, beautiful, gracious, rich girl who was well brought up and had intelligence and spirit. She was usually the heroine of the play and the daughter of a rich man. She had different names but her character stayed the same. The role would have been played by a very accomplished actress.

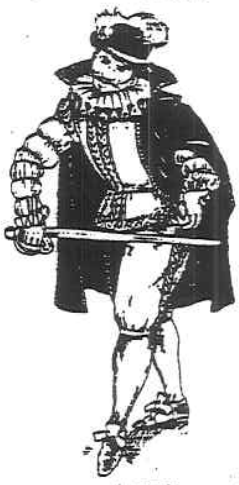
She usually wore the latest fashions.



Innamorato:

He was the male version of the Innamorata. He was the young hero, usually the honourable lover of the Innamorata and was quite poetic, always busy reciting poems to himself or to the young ladies.

His costumes were also very fashionable and very expensive.



Pedrolino:

This character appeared towards the end of the 16th century. He was young, gentle, handsome and rather cowardly. He was usually the young, hopeful lover, about to be disappointed in love.

He always wore white, and had loose-fitting trousers and a shirt. Later, in the mime era, the costume acquired pompoms. He also wore a skull cap and his face was deathly white.





The Masters:

Pantalone:

He was old, a rich merchant or lawyer, a miser, a widower and usually the father or the suitor of the young woman. His role as father was important as there were no older women or mothers in these plays.

He came from Venice and was very serious and cynical. His back was bent, his body was thin and the lower part of his legs were shrunken. He tried to impress women, without success and the other characters laughed at him.

He wore a long, black gown which was open in front, a red doublet, breeches, hose, a black felt hat, belt and wallet, a big codpiece and spectacles. His mask was brown, with a furrowed brow, a big nose and a beard that jutted out.



Pantalone

Capitano:

He was a soldier who boasted of his prowess in love and war, but invariably proved a coward. He was based on certain aspects of the Spanish soldiers who occupied parts of Italy at the time; they were called "braggarts", were very military and were not at all welcome in Italy. Thus the audience enjoyed seeing this type being satirised on stage. He usually assumed the role of the second lover.

He wore military black and had a very large moustache and beard. He also seemed to have a limp, which made him lose his stature. His mask had a very long nose.



Capitano

Dottore:

He was an older man of substance, a dctor of law or medicine, very pedantic and often the friend of Patalone and the father or the suitor of a young woman.

He wore a black belted gown, a small white linen collar which later became a limp ruff and a flat



Dottore

academic cap. He carried a white handkerchief and often held a scroll. His mask was black or flesh-coloured and its main feature was red-veined cheeks.



The Servants:

The principal comic roles were those of the servants, or *zanni*. They resorted to all sorts of machinations in helping or thwarting the lovers or masters. Their humour was largely visual and consisted of variations of standardised jokes. The *lazzi* were extended bits of comic business which could be rehearsed beforehand and then utilised when appropriate or when the attention of the audience wandered. Longer versions of these were known as the *burle*. Frequently there were love affairs between the male and female servants (all of whom were played by women). Apart from the zanni mentioned below, the following characters might appear: Coviello, Pulcinello, Scapino, Brighella, Scaramouche and Tartaglia.

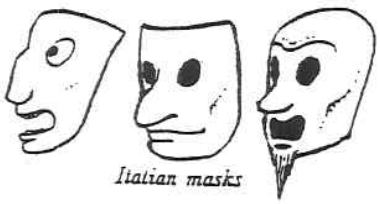
Arlecchino: (Harlequin)

He was a bit of a clown, with great acrobatic ability and was amusing and vivacious, but could also be brutish. He usually played a servant and was the character most responsible for the plot.

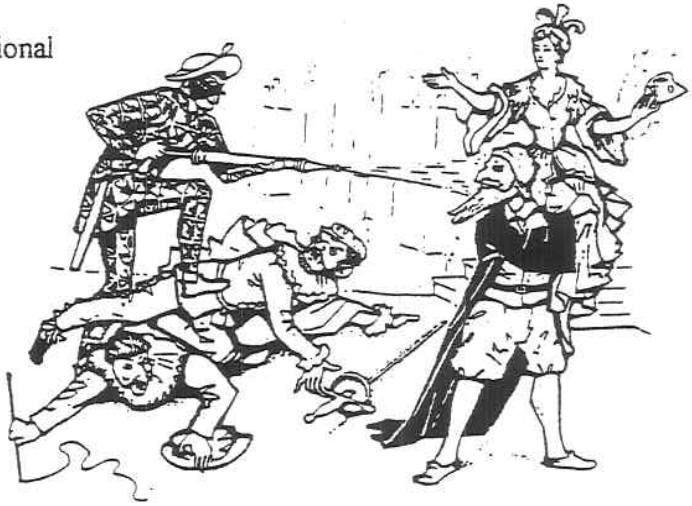


He wore an excessively patched, colourful costume. By 1600 he had a coat-like tunic with oddly-shaped patches of colour. His belt was placed low on the hips and had a pouch. His soft hat was decorated with a rabbit's tail. Later his costume became more formal, it fitted better and the patches were regularly placed and separated by bands of ribbon. He wore neat, flexible shoes. His mask was dark, usually black, with curiously prominent eyebrows. It had small eyes with deep marks under them and a big, turned-up nose.

He had a flat wooden stick used in conventional gestures (a "slapstick").



Italian masks



Harlequin squirts

Columbina: (Columbine)

She was young, active and usually of the lower class. She was pert, pretty and a keen bargainer where her favours were concerned. As a servant, she was sometimes involved with the intrigue, or she could be a singer or dancer. She was usually the partner of Harlequin.

Her costume was that of a servant or an unsophisticated young girl.



Columbina

Acting Troupes:

The Commedia dell'arte troupes came into prominence after 1550. The first clear reference to improvisation is found in 1568; soon afterwards the troupes were popular throughout Italy and then commedia spread to all of Europe. It is possibly this move away from Italy that is responsible for the very physical aspects of the Commedia style. The actors could no longer rely on language!

The troupes consisted of professional actors and were run like the guilds, with rules and regulations to protect their actors. Troupes would declare war on any unauthorised companies who invaded their "market place" and would even seek the assistance of the local authority if need be.

The Commedia actors played for all types of audiences and produced a genuinely popular theatrical form. They performed in courts, but were equally at home in the market place or at fairs. At times they would perform regular drama, but they were more famous for their improvised scripts.

In general the troupes used a booth-type stage with a high platform. There would be a curtain which might be painted to indicate a certain street or it might be divided into two separate parts to indicate different houses. After public theatres were built in Italy in the 17th century, the troupes made use of them and scenarios were written to take advantage of perspective scenery, machinery and special effects.

The most important troupes were the *Gelosi* and the *Accesi*.

The *Gelosi* was the most prominent, as its leaders were the very popular Francesco Andreini and his wife, Isabella. The latter was the favourite of literary figures as well as being a poet herself. The Andreinis played the lovers, but later Francesco played the role of Capitano. A member of their company, Franceso Gabrielli, was first Scapino The *Gelosi* existed from 1570 to 1604 during which time they played throughout Italy and France. They were a free group, not performing under the protection of a nobleman and therefore without financial aid. The eldest son of the Andreini family, Lelio Andreini founded the Fedeli troupe later.



The *Accesi* flourished between 1590 and 1635. Its leaders were Pier Maria Cecchini, Tristano Martinelli and Flaminio Scala (an important composer of scenarios). The *Accesi* paid at least two visits to France.

Other troupes were the *Confidenti*; the *Desiosi* led by Diana da Ponti, with Tristano Martinelli, the very first Arlecchino, in the troupe; he became very popular in Paris; the *Uniti* under Drusiano Martinelli and Angelica Alberigi and the *Fedeli*.

On the one hand, the status of commedia actors was high; for example, the *Gelosi* troupe was kidnapped for a king's ransom and Isabella Andreini was given a huge state funeral; on other hand, actors were seen as dispensable and troublesome.

In 1675 the commedia players were expelled from France and forced to return to Italy. In France, the commedia techniques were absorbed into their own drama (as is seen with Moliere), while in Italy, playwrights tried to use the commedia features in their written texts. One Italian who did this was Goldoni who replaced improvisation with written text and made the plays comedies of character, which were far more realistic and social. His rival Gozzi continued with old style, though he changed the subject matter to include magical characters and fantasy.

By the 17th century, Commedia dell'arte had spread across the whole of Europe. Its decline began in the 1750s and it was virtually dead in its original form by 1800. However the Commedia skills can be seen to continue in other forms, in pantomime, Punch and Judy puppet shows and comic acts. Even the troupes have continued, though they will not necessarily only perform commedia scenarios.



The young lover



Scapin (or *Zanni*)

APPENDIX D

COMMEDIA DELL'ARTE HISTORY OF THEATRE

The Commedia dell'arte was a 16th century tradition that grew up alongside the more formal drama of the court and academy of the Italian Renaissance. "Arte" implies that these actors were professionals or artists as opposed to the amateurs who performed in the *commedia erudita* (learned drama) or *commedia sostenute* (the classical court-style).

Commedia dell'Arte was actor-centred, improvised and adaptable to almost any playing condition.

There are many theories about the origin of the form. Some scholars say that it was descended directly from the **Atellan and Phlaux farces of Rome**. Others argue that commmedia grew out of the improvisations of actors on the comedies of **Plautus and Terence**. The influences of **Aristophanes** and the ***histriones*** of the Middle Ages can also be seen.

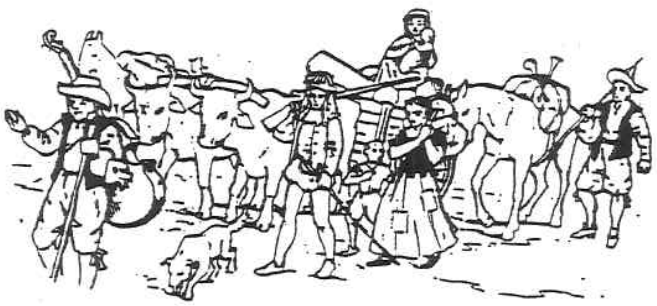
Actors and Scenarios:

The actor was at the heart of the Commedia dell'arte and almost the only essential element. The actors had to have a high level of skills. They had to be able to dance, sing and do acrobatics, as well as being able to use mime and pantomime techniques. They also had to possess comic techniques, an agile mind, wit and a good control of their bodies and gestures, as well as of facial expression.

However, the actors did use a form of script called a **scenario**. This was just a **basic outline of the principal action and its outcome**. The actors improvised the dialogue and developed the complications as the situation seemed to demand. There were also **long stock speeches** which, once formulated, written down and learnt by heart, could be adapted to almost any circumstance. The same set of stock characters appeared in all the plays performed by a single acting troupe and each actor always played the same role.

The plot of a commedia dell'arte play usually centred around some obstacle which had been placed in the way of the marriage of two young lovers. The lovers provided an excuse for the plot and served as a norm against which the other characters could be judged, rather than being the centre of interest themselves.

It was the responsibility of the comic servants to keep the plot going once it had been set in motion. By tradition the comic servants could take the basic situation of the play as far from its prescribed path as they pleased, provided they brought it back to a point where the scenario could be picked up again. There are almost 800 scenarios still in existence today.



A troupe of Italian players of the "Commedia dell' Arte"

Stock characters:

The typical characters may be divided into three groups: **lovers, master and servants.** All the characters, apart from the lovers, wore half-masks to indicate which role they were playing.

Lovers:

There was always at least one pair of lovers, and often an additional pair. The performers of the lovers' roles did not wear masks and were therefore expected to be handsome and sympathetic. They were dressed fashionably and spoke elegantly and poetically. These characters brought a lightness and lyrical quality to the play.

Innamorata:

She was a young, beautiful, gracious, rich girl who was well brought up and had intelligence and spirit. She was usually the heroine of the play and the daughter of a rich man. She had different names but her character stayed the same. The role would have been played by a very accomplished actress.

She usually wore the latest fashions.



Innamorato:

He was the male version of the Innamorata. He was the young hero, usually the honourable lover of the Innamorata and was quite poetic, always busy reciting poems to himself or to the young ladies.

His costumes were also very fashionable and very expensive.



Pedrolino:

This character appeared towards the end of the 16th century. He was young, gentle, handsome and rather cowardly. He was usually the young, hopeful lover, about to be disappointed in love.

He always wore white, and had loose-fitting trousers and a shirt. Later, in the mime era, the costume acquired pompoms. He also wore a skull cap and his face was deathly white.





The Masters:

Pantalone:

He was old, a rich merchant or lawyer, a miser, a widower and usually the father or the suitor of the young woman. His role as father was important as there were no older women or mothers in these plays.

He came from Venice and was very serious and cynical. His back was bent, his body was thin and the lower part of his legs were shrunken. He tried to impress women, without success and the other characters laughed at him.

He wore a long, black gown which was open in front, a red doublet, breeches, hose, a black felt hat, belt and wallet, a big codpiece and spectacles. His mask was brown, with a furrowed brow, a big nose and a beard that jutted out.



Pantalone

Capitano:

He was a soldier who boasted of his prowess in love and war, but invariably proved a coward. He was based on certain aspects of the Spanish soldiers who occupied parts of Italy at the time; they were called "braggarts", were very military and were not at all welcome in Italy. Thus the audience enjoyed seeing this type being satirised on stage. He usually assumed the role of the second lover.

He wore military black and had a very large moustache and beard. He also seemed to have a limp, which made him lose his stature. His mask had a very long nose.



Capitano

Dottore:

He was an older man of substance, a dctor of law or medicine, very pedantic and often the friend of Patalone and the father or the suitor of a young woman.

He wore a black belted gown, a small white linen collar which later became a limp ruff and a flat



Dottore

academic cap. He carried a white handkerchief and often held a scroll. His mask was black or flesh-coloured and its main feature was red-veined cheeks.



The Servants:

The principal comic roles were those of the servants, or *zanni*. They resorted to all sorts of machinations in helping or thwarting the lovers or masters. Their humour was largely visual and consisted of variations of standardised jokes. The *lazzi* were extended bits of comic business which could be rehearsed beforehand and then utilised when appropriate or when the attention of the audience wandered. Longer versions of these were known as the *burle*. Frequently there were love affairs between the male and female servants (all of whom were played by women). Apart from the zanni mentioned below, the following characters might appear: Coviello, Pulcinello, Scapino, Brighella, Scaramouche and Tartaglia.

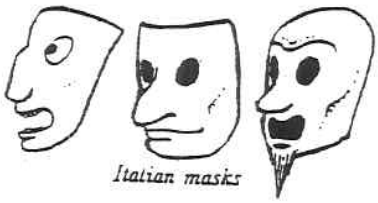
Arlecchino: (Harlequin)

He was a bit of a clown, with great acrobatic ability and was amusing and vivacious, but could also be brutish. He usually played a servant and was the character most responsible for the plot.

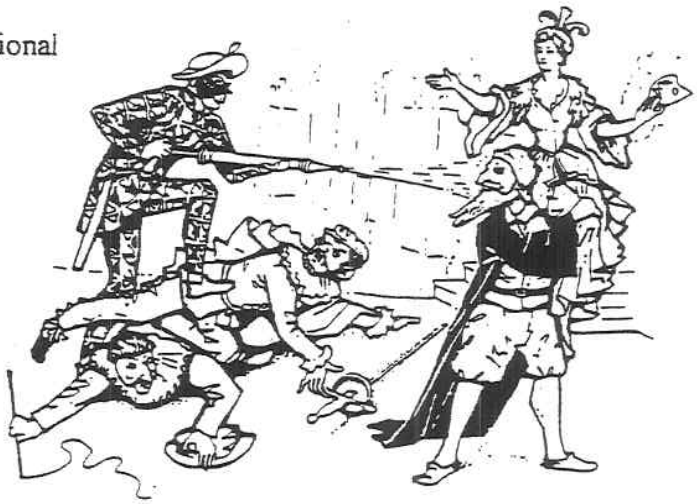


He wore an excessively patched, colourful costume. By 1600 he had a coat-like tunic with oddly-shaped patches of colour. His belt was placed low on the hips and had a pouch. His soft hat was decorated with a rabbit's tail. Later his costume became more formal, it fitted better and the patches were regularly placed and separated by bands of ribbon. He wore neat, flexible shoes. His mask was dark, usually black, with curiously prominent eyebrows. It had small eyes with deep marks under them and a big, turned-up nose.

He had a flat wooden stick used in conventional gestures (a "slapstick").



Italian masks



Harlequin squirts water over Pantaloon

Columbina: (Columbine)

She was young, active and usually of the lower class. She was pert, pretty and a keen bargainer where her favours were concerned. As a servant, she was sometimes involved with the intrigue, or she could be a singer or dancer. She was usually the partner of Harlequin.

Her costume was that of a servant or an unsophisticated young girl.



Columbina

Acting Troupes:

The Commedia dell'arte troupes came into prominence after 1550. The first clear reference to improvisation is found in 1568; soon afterwards the troupes were popular throughout Italy and then commedia spread to all of Europe. It is possibly this move away from Italy that is responsible for the very physical aspects of the Commedia style. The actors could no longer rely on language!

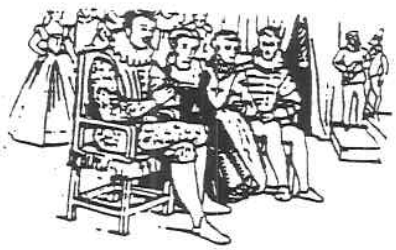
The troupes consisted of professional actors and were run like the guilds, with rules and regulations to protect their actors. Troupes would declare war on any unauthorised companies who invaded their "market place" and would even seek the assistance of the local authority if need be.

The Commedia actors played for all types of audiences and produced a genuinely popular theatrical form. They performed in courts, but were equally at home in the market place or at fairs. At times they would perform regular drama, but they were more famous for their improvised scripts.

In general the troupes used a booth-type stage with a high platform. There would be a curtain which might be painted to indicate a certain street or it might be divided into two separate parts to indicate different houses. After public theatres were built in Italy in the 17th century, the troupes made use of them and scenarios were written to take advantage of perspective scenery, machinery and special effects.

The most important troupes were the *Gelosi* and the *Accesi*.

The *Gelosi* was the most prominent, as its leaders were the very popular Francesco Andreini and his wife, Isabella. The latter was the favourite of literary figures as well as being a poet herself. The Andreinis played the lovers, but later Francesco played the role of Capitano. A member of their company, Franceso Gabrielli, was first Scapino The *Gelosi* existed from 1570 to 1604 during which time they played throughout Italy and France. They were a free group, not performing under the protection of a nobleman and therefore without financial aid. The eldest son of the Andreini family, Lelio Andreini founded the Fedeli troupe later.



The *Accesi* flourished between 1590 and 1635. Its leaders were Pier Maria Cecchini, Tristano Martinelli and Flaminio Scala (an important composer of scenarios). The *Accesi* paid at least two visits to France.

Other troupes were the *Confidenti*; the *Desiosi* led by Diana da Ponti, with Tristano Martinelli, the very first Arlecchino, in the troupe; he became very popular in Paris; the *Uniti* under Drusiano Martinelli and Angelica Alberigi and the *Fedeli*.

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The young lover



Scapin (or *Zanni*)

APPENDIX E

Lesson Plans – Commedia Dell'Arte

Lesson One

Teacher action:

Teacher writes down key terms on the board (done before class).

Teacher welcomes class and instructs learners to copy down key terms.

Learner action: Learners sit and take down key terms in books.

Teacher action: Teacher instructs learners to get into groups of ¾. Teacher instructs each group to select a facilitator who will guide and oversee control.

Learner action: Learner's get into groups and select a facilitator.

Teacher action: Teacher then instructs group to develop a written definition (their own one) for each term on the board. Teacher then instructs learners to take the definitions and make a tableau for each of them that clearly illustrates what t it is. Teacher then tells group of learners that they will be presenting these next lesson and each group will be marked by their peers according to a rubric.

Terms used: Comedy, Commedia Dell'Arte, scenario, acting troupe, stock speeches, stock characters, masks, improvisation, farce.

Learner action: Learners develop definitions and tableaus.

Teacher action: Teacher moves from group to group making sure those instructions are being followed and that the exercise is being completed in an orderly fashion.

Teacher reminds learners that they will be presenting these tableaus for the next lesson and will be marked by their peers. Teacher thanks and dismisses class.

Aims and motivations:

With this first lesson I hope to give the learners a fun way of exploring some rather 'heavy' terms. Beyond this however, I want to provide the platform for them to essentially take control of the classroom situation and the learning process. The learners are in charge of their groups and of developing clear definitions. They also have to 'think out of the box' and use their drama skills to grapple with terms that are new to them in order to develop clear and logical definitions. From the definitions, learners then have to utilize drama in the form of tableaus in order to convey the definition. This is drawing on the DIE concept of 'page to stage' – the learners are taking information that is theoretical and turning that information into some kind of performance. From the pilot study, I could see that some of the lessons were still very teacher centered and had the teacher standing by the board teaching. By utilizing the learners fully in this class, I will be able to fully utilize the learner centered approach to DIE. Using the DIE approach of having classes being learner centered one can see how a class such as this has the potential to aid the learners learning experience as it is largely experiential. At the end of the process, I will evaluate if these elements were effective or not.

Lesson Two

Teacher action: teacher welcomes class and instructs learners to move desks to create an adequate performance space. Teacher hands out marking rubrics to all learners. Teacher then selects groups to present tableaus.

Learner action: Learners present and mark tableaus.

Teacher action: After performances teacher collects the rubrics and facilitates a discussion on each term. Teacher uses the definitions and tableaus' from the groups as examples and to inform the correct explanations.

Learner action: learners take notes and add to their definitions of the terms.

Teacher action: teacher thanks and dismisses class.

Aims and motivations:

From the pilot study, I saw the learner's performances and tasks and evaluated them myself. For this study I felt that it would be more beneficial to use a variety of assessment modes and draw on peer assessment as well. As learners can sometimes mark in favour of their friends, I wanted to make sure the process was fair, therefore each learner had a rubric to use with clear marking criteria. I also felt that utilizing peer assessment would provide a more open, honest and varied set of results to analyse hopefully resulting in a less biased form of research.

Lesson Three

Teacher action: teacher welcomes class. Class is instructed to sit down and take out books.

Learner action: Learners take out books/files.

Teacher action: teacher explains to and refreshes the class regarding the terms covered in the last lesson. This explanation is learner based with the teacher drawing out the explanations from the class and filling in the important information/missing detail.

Learner action: Learners participate in the group discussion and answer questions and ask questions where necessary.

Teacher action: Teacher explains the theory of Commedia Dell'Arte to learners using textbook pictures and other pictures/references from the internet and other books. The focus of the discussion is to try to illustrate the new theoretical terms and concepts using the tableaus and definitions that the learners presented.

Learner action: Learners take notes and ask questions where necessary.

Teacher action: Teacher divides class into groups of 5/6 ensuring that the learners work with people other than their friends. Each learner is then instructed to pick a name out of the hat. This will be their characters for the scenarios. These characters are stock characters taken from the textbook.

Teacher explains to class that each group will develop a basic scenario for their group and each person will play the character specified on the piece of paper. Teacher explains that this will be marked by their peers and the teacher. Teacher tells learners that their characters are described in the textbook but that the learner can make the character as 'juicy' as they want as long as those stock features are evident.

Learner action: Learners ask question if necessary and then discuss 'who is who' and from this start developing their basic stock scenario.

Teacher action: teacher moves from group to group ensuring an orderly lesson. Teacher also clarifies character descriptions and answers any questions.

Teacher then calls class to order and explains homework: each learner is to design a mask that their character would wear. This will be collected the next lesson. Teacher reminds learners that these basic scenarios will be presented at the next lesson and will be very improvised, as was the style of Commedia Dell'Arte. The presentations will be marked using a rubric, by their peers and the teacher.

Teacher thanks and dismisses learners.

Aims and motivations:

Having a learner centered discussion once again ties into the DIE concept of having the action and class being learner centered. Obviously in a learning environment it was important for the teacher to provide added information and correct where necessary, but I felt that drawing heavily on the tableaus and definitions presented would still give the learners the sense that they were the focal point of the class and were motivating the action. The class is meant to be based on the learners work with the learners providing the answers or the 'basics' and then the teacher leading the discussion or points in a particular direction in order to arrive upon a clear and correct definition that the learners feel that they had a part of. I have seen many learners 'switch off' or become disinterested in a class as it is just too theoretical and/or the teaching is conducted in one style or form. By utilizing pictures and books, I wanted to try to engage the learners on a different level and perhaps stimulate their interest using a different mode of teaching. The learners in my class have many different intelligences and I wanted to try to engage those who respond well to the visual aspects in particular. The homework given to the learners also helped to engage those more 'visually stimulated' learners as well as utilize a different mode to convey the style of Commedia Dell'Arte masks and acting. Some learners also feel inhibited by group work and do not work as effectively as other learners. By giving the learners an individual assignment, I wanted to provide the learners with a fair chance at succeeding and achieving good marks. They are reliant on themselves and must utilize organization and discipline individually in order to present the homework.

The next part of the class was extremely important as it was very learner centered and would prove to be a large component of the assessment marks. By making the learners develop a scenario using the stock characters and the principles of Commedia Dell' Ate, I hoped to increase their level of learning as the learning would be as learner-based as possible and as active and practical as possible. By putting into practice what they have leant from their class discussions, tableaus and definition discussion, I hope to see an improvement in their understanding and memory of the Commedia Dell'

Arte section. The outcomes of this will be evaluated and will either prove me correct in my assumptions or highlight loopholes or negative elements of the DIE concept.

Lesson Four

Teacher action: teacher welcomes class and collects the masks done for homework. Learners are then instructed to watch and mark the improvised scenarios.

Learner action: learners watch scenarios and mark each group using a rubric.

Teacher action: Teacher then facilitates and informal discussion that is essentially controlled and directed by the class discussing each group and what worked well with the style and how they could potentially improve.

Teacher then instructs learners to make a costume, out of 'rubbish' or recyclable material that will be worn when they present their final presentations. They are to be as creative as possible but also suit the style of Commedia Dell' Arte and their character.

Teacher thanks group and dismisses class.

Aim and motivation:

Once again, in this class I used peer assessment in order to provide and unbiased set of results and to give the learners a real sense of power with regards to their projects and the series of classes overall. DIE is very concerned with having learner-centered classes and by having the learners mark one another along with me, I feel that this really enhances that idea.

By having a discussion afterwards, the learners once again had to exhibit and reinforce their knowledge of Commedia Dell'Arte. Over the years I have found that many learners want and explanation or the facts reinforced at the end of the class – repetition seems to help them. I drew on this idea when developing these lessons so that there was more often than not some sort of 'recapping' or discussion time in order to clarify the key points and to enhance the knowledge gained in the previous classes and the new information that was covered.

Recycling is a very important concept nowadays and I really wanted to reinforce this concept and try to get the learners to look at waste differently. Many of our learners do not think 'out of the box' enough so by giving them a homework assignment that would make the learners utilize waste products, I hoped to tap into their creative juices and get them thinking a little beyond their convention thoughts. The outcomes of this thinking would be evaluated at the end of the classes. By developing costumes, the learners were faced with another individual project that could potentially raise their marks. The learners also got to work with their tactile and creative side all while sticking to Commedia Dell'Arte costuming conventions.

Lesson Five

Teacher action: Teacher welcomes class and instructs learners to get into their groups and start developing and practicing their scenarios.

Learner action: Learners work in their groups and polish the scenarios.

Teacher action: Teacher moves from group to group, guiding where necessary and ensuring learners are following the instructions.

Learners are then reminded that they will be performing their scenarios with their 'rubbish' costumes next lesson. Class is then thanked and dismissed.

Aims and motivation:

Obviously my aim for giving the learners class time to rehearse and develop their pieces was so that I could monitor their progress. I also wanted to make sure that I was present during much of their scenario conception so that if they got stuck or had any questions, I was on hand to redirect and clarify if needed. Many of my learners are extrovert people and often they need more monitoring or facilitation than other learners. When the groups make arrangements to rehearse after school, often they spend a lot of time focusing on different issues and fighting rather than the work at hand. Therefore I wanted to make sure that the learners had a few hours where they were being monitored by a facilitator in order to guarantee that work had taken place and that discipline had been instilled.

When I say that I walked from group to group I mean that I spend some time with each group 'keeping an eye on them' and ensuring that they are on the right track. I did not interfere and get involved unless the learners needed a mediator or needed to ask a question. The only time I stepped in was to ensure that the learners were on the right track and were not doing something that would make them attain bad marks or possibly even fail. As DIE is learner centered, I did not want to impose and direct them as if this was my assignment. From this, the learners hopefully saw that they determined the action and they were in control of their piece.

Class Six

Teacher action: Teacher welcomes class and instructs learner to make a proper arena and stage. Rubrics are then handed out to all learners.

Learner action: Each group performs scenarios. They are assessed by the learners and the teacher.

Teacher action: Teacher thanks class for their hard work.

Aim and motivation:

At the end of a process like this, I felt that it was important to have a proper performance of their pieces. If the learners had to develop a piece but not perform it properly at the end of the process, what have they got to show for all of their hard work? It was important for me to give the class a platform to 'show off' their hard work. The final product proved to be very important as it gave the learners something to work towards. Children being children, if they thought that they were not performing a final presentation, or that it wasn't for marks, they wouldn't have worked nearly as hard! From the end result I was also able to evaluate whether or not the style ad concepts spoken about over the weeks helped to develop the learners and increase their knowledge. By having peer and teacher marking the work, the result is less biased and gives a good indication of how the learners gauged the level of work presented. I have also found from the pilot study and my years of

teaching that when you give learners the opportunity of self assessment or peer assessment, the whole process is take so much more seriously.

Lesson 7

The amazing Race

Teacher welcomes class and explains assignment. Teacher gets learners into groups of 4/5 and then hands out the first set of questions to be answered by the groups and monitors progress and ensure that the groups do not cheat. Learners then finalize answers with teacher for the final 'go ahead' and then move from space to space around the school solving the clues. Once they are done the winning group is revealed.

Aims and motivation:

This lesson is designed to be in place of a test. Drawing on a program (The Amazing Race) that many of the learners watch, I wanted to construct an Amazing Race that was concerned with CDA. Through this I wanted to see if the learners could remember different parts of CDA and solve the clues. At the end of the research process, I also wanted to evaluate whether or not a more active task would serve as an efficient replacement for a written test.

APPENDIX F



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL CURRICULUM STATEMENT GRADES 10-12 (GENERAL)

LEARNING PROGRAMME GUIDELINES

DRAMATIC ARTS

JANUARY 2008

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SECTION 1

INTRODUCTION

1.1 INTRODUCING THE NATIONAL CURRICULUM STATEMENT

1.1.1 BACKGROUND

In 1995 the South African government began the process of developing a new curriculum for the school system. There were two imperatives for this. First, the scale of change in the world, the growth and development of knowledge and technology and the demands of the 21st Century required learners to be exposed to different and higher level skills and knowledge than those required by the existing South African curricula. Second, South Africa had changed. The curricula for schools therefore required revision to reflect new values and principles, especially those of the Constitution of South Africa.

The first version of the new curriculum for the General Education Band, known as Curriculum 2005, was introduced into the Foundation Phase in 1997. While there was much to commend the curriculum, the concerns of teachers led to a review of the Curriculum in 1999. The review of Curriculum 2005 provides the basis for the development of the Revised National Curriculum Statement for General Education and Training (Grades R-9) and the National Curriculum Statement for Grades 10-12.

1.1.2 THE NATIONAL CURRICULUM STATEMENT

The National Curriculum Statement consists of 29 subjects. Subject specialists developed the Subject Statements which make up the National Curriculum Statement. The draft versions of the Subject Statements were published for comment in 2001 and then re-worked to take account of the comments received. In 2002 twenty-four subject statements and an overview document were declared policy through Government Gazette. In 2004 five subjects were added to the National Curriculum Statement. The National Curriculum Statement now consists of the Subject Statements for the following subjects:

- Languages – 11 official languages (each counted as three subjects to cater for the three levels Home Language, First Additional Language and Second Additional Language); 13 non-official languages
- Mathematics; Mathematical Literacy; Physical Sciences; Life Sciences; Computer Applications Technology; Information Technology
- Accounting; Business Studies; Economics
- Geography; History; Life Orientation; Religion Studies
- Consumer Studies; Hospitality Studies; Tourism
- Dramatic Arts; Dance Studies; Design; Music; Visual Arts
- Agricultural Sciences, Agricultural Management Practices, Agricultural Technology

- Phase 1 – develop a *Subject Framework* for grades 10 to 12
- Phase 2 – develop a *Work Schedule* for each grade
- Phase 3 – develop *Lesson Plans*

It is recommended that the teachers of a subject at a school or cluster of schools first put together a broad subject outline (Subject Framework) for the three grades to arrive at an understanding of the content of the subject and the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, teachers of the subject teaching the same grade need to work together to develop a year long Work Schedule. The Work Schedule should indicate the sequence in which the content and context will be presented for the subject in that particular grade (see Section 3.3.2). Finally, individual teachers should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities that reflect the Learning Outcomes and Assessment Standards set out in the Subject Statements (see Section 3.3.3). Learning Programmes should accommodate diversity in schools and classrooms but reflect the core content of the national curriculum.

An outline of the process involved in the design of a Learning Programme is provided on page 6.

DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme is provided in Sections 3.3.1 – 3.3.3 of the Learning Programme Guidelines. The first stage, the development of a Subject Framework does not require a written document but teachers are strongly advised to spend time with subject experts in developing a deep understanding of the skills, knowledge and values set out in the Subject Statements. The quality and rigour of this engagement will determine the quality of teaching and learning in the classroom.

Once the Subject Framework has been completed, teachers should develop Work Schedules and Lesson Plans. Examples of Work Schedules and Lesson Plans are provided in the Learning Programme Guidelines. Teachers are encouraged to critically engage with these formats and develop their own.

Developing a Subject Framework (Grades 10-12)

Planning for the teaching of subjects in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the steps recommended should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, requisitioning, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades for each subject
- A three-year assessment plan for the subject
- The list of LTSM required for the subject

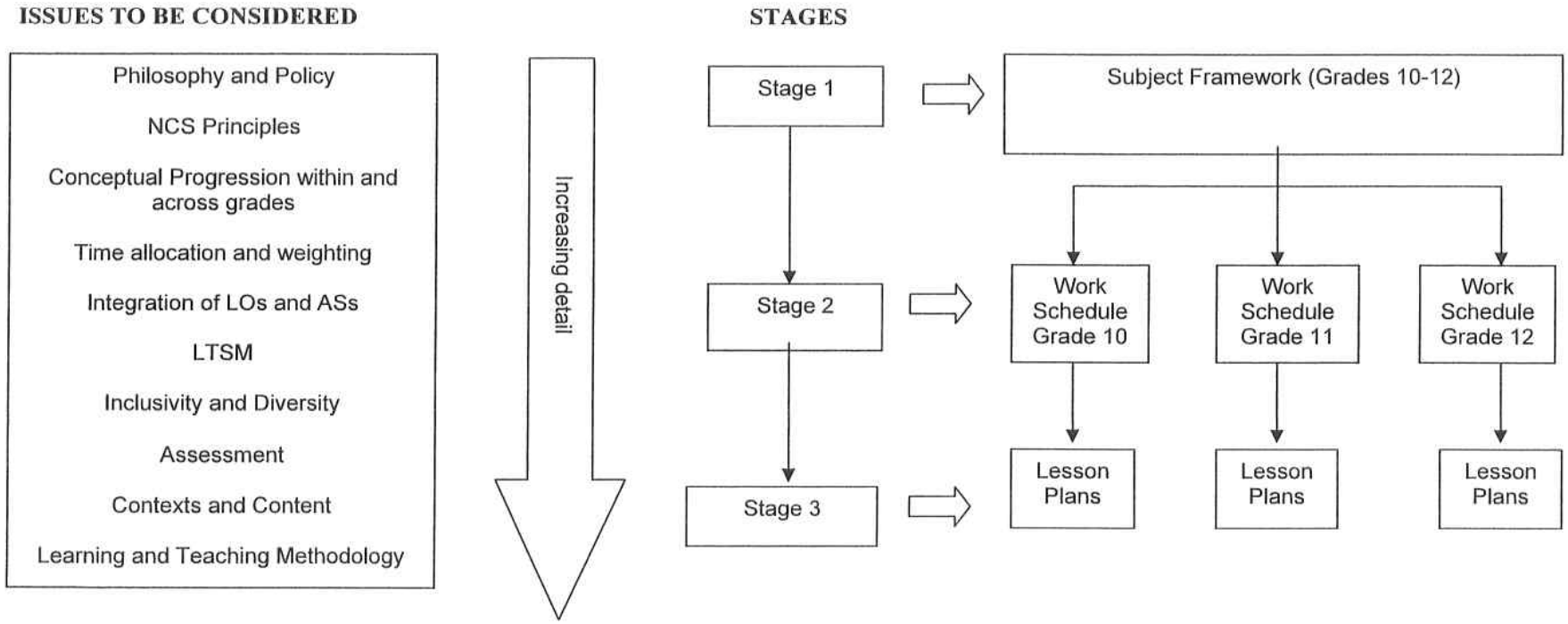
Designing Work Schedules

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 36-40 weeks of the school year.

Designing Lesson Plans

Each grade-specific Work Schedule must be divided into units of deliverable learning experiences, that is, Lesson Plans. Lesson Plans are not equivalent to periods in the school timetable. Each Lesson Plan should contain a coherent series of teaching, learning and assessment activities. A Lesson Plan adds to the level of detail for each issue addressed in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing a subject.

FIGURE 1: RELATIONSHIP BETWEEN THE 3 STAGES OF PLANNING WHEN DEVELOPING A LEARNING PROGRAMME



SECTION 2

INTRODUCING DRAMATIC ARTS

2.1 WHAT IS DRAMATIC ARTS?

Drama is a social art form which integrates visual, aural, physical, kinaesthetic and performance elements to communicate, explore, reflect on and enhance human experience. *Dramatic Arts* encompass a range of performance modes across a variety of media and within a diversity of cultural and social contexts.

The subject is organized around four distinct, yet inter-related principles, which also serve as the Learning Outcomes:

Learning Outcome 1: Apply Personal Resources The learner will be able to demonstrate technical proficiency, expressiveness and creativity through the application of internal and external personal resources within a variety of dramatic processes and practices.
Learning Outcome 2: Create, Make and Present Dramatic Processes, Practices and Products The learner will be able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic and cultural exploration and collaboration.
Learning Outcome 3: Understanding and Analysing Dramatic Processes, Practices and Products The learner will be able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.
Learning Outcome 4: Reflecting on and Evaluating Dramatic Processes, Practices and Products The learner is able to reflect on and evaluate their own and others' dramatic processes, practices and products.

2.2 WHAT IS THE PURPOSE OF DRAMATIC ARTS?

The subject *Dramatic Arts* develops and promotes human creativity as a rich, diverse and productive resource through dramatic communication, interaction and representation. Learning in the *Dramatic Arts* involves using a cyclic approach of experience, reflection, analysis and experience to gain skills, knowledge, values and insight. All learners should be given a wide range of opportunities to achieve the learning outcomes.

As a collaborative art form, *Dramatic Arts* is an especially powerful tool for developing co-operation and the ability to "work effectively with others, and as a member of a team, group, organisation and community" (Critical Outcome 2).

It also encourages the holistic development of the learner, building self-confidence, communication skills and creativity. Intellectual, emotional, physical, spiritual and inter-personal facets of the learner are developed and extended. Communication skills in a number of modes (physical, verbal, non-verbal, written, symbolic, kinaesthetic) form the basis of the subject.

Dramatic play is a part of childhood development common to all, which implies that the basic principles of the subject are accessible to all. As an art form, it does not rely on expensive

resources or extensive technology, but rather focuses on development through creativity, inventiveness and communication skills. It rehearses qualities of sensitivity, empathy and insight.

The *Dramatic Arts* in itself is an expression of diverse disciplines and contexts. These include history, philosophy, economics, literature, popular culture and technology.

Within our emerging democracy, the ability to debate, interrogate and critique in a creative, culture-fair, anti-discriminatory and inclusive way is of vital importance. *Dramatic Arts* actively encourages these skills through improvisation, discussion, text exploration, role-playing and playmaking. Learners are required to explore issues from perspectives which may not be their own, thus expanding their worldview and encouraging empathy and understanding. *Dramatic Arts* allows learners to explore and celebrate our vibrant, diverse cultures and foster nation-building, while affirming and challenging values, societies, cultures and identities.

Dramatic elements and forms of expression are an inherent part of our indigenous cultural practices and products. The subject develops an appreciation of indigenous dramatic forms, thus preserving and promoting our national heritage, through developing skills in oracy, traditional storytelling, praise poetry etc.

Dramatic Arts is a useful supporting subject for diverse learning fields. Its transference of the values of creativity, problem-solving, inventiveness and communication can be accessed in a variety of fields, such as the services, manufacturing, media, educational and engineering fields. All fields of learning require effective communicators. This subject supports and advances the skill of creative communication and promotes leadership potential.

Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in *Dramatic Arts* when entering the following career fields, inter alia: art galleries and museums, arts industries (arts management, theatre management, stage management), community arts centres, craft centres, cultural villages, cultural tourism, events management, media, publishing and advertising, popular entertainers such as buskers, stand-up comedians, clowns, cabaret artists, magicians), private/independent drama studios, professions such as teaching, preaching, law, psychology, public relations, social services, stage, television, video, radio and film, theatre design (costume, set, make-up, lighting, sound, promotional material), therapists (play therapy, drama therapy).

2.3 WHAT IS THE RELATIONSHIP BETWEEN DRAMATIC ARTS AND THE NATIONAL CURRICULUM STATEMENT PRINCIPLES?

The Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The National Curriculum Statement Grades 10-12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum. The Dramatic Arts curriculum supports the application of the nine NCS principles as follows:

2.3.1 Social Transformation

Dramatic Arts contributes to nation-building by:

- Challenging and celebrating values and attitudes in society through the use of dramatic practices, processes and products (LO3)
- Affirming the dynamic nature of culture in an inclusive way (LO3 & 4)
- Redressing the imbalances of the past, by working towards the elimination of prejudice, bias, stereotyping and bigotry (LO4)

2.3.2 Outcomes-based Education

Dramatic Arts makes use of learning outcomes and assessment standards to describe what a learner should know and be able to demonstrate i.e. the skills, knowledge, and values that are the results of learning. This in turn encourages a learner-centred and activity-based approach to the teaching of Dramatic Arts which is in keeping with the practical nature of the Grade 10-12 subject Dramatic Arts.

2.3.3 High Knowledge and High Skills

The learning outcomes and assessment standards in Dramatic Arts ensure that a high standard of achievement has been set. The *National Curriculum Statement Grades 10-12 (General)* aims to develop a high level of knowledge and skills. It sets high expectations of what South African learners can achieve.

Social justice requires that those sections of the population previously disempowered by lack of knowledge and skills should be empowered. The NCS specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high standards in all subjects.

Dramatic Arts is a valuable subject for learners who wish to develop their creativity. Learners can enrich their studies in other subjects by applying Dramatic Arts skills, knowledge and values. Learners who are going to study further or who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in Dramatic Arts.

2.3.4 Integration and applied competence

Integrated learning, which involves theory, practice and reflection, is promoted in this subject. Furthermore, the development of broad skills, knowledge, understanding and values across and within different fields of learning and cultures, is an important element of the curriculum. The learning outcomes in Dramatic Arts are closely allied to skills developed in the fundamental learning subjects of Languages and Life Orientation, which all learners will be doing, thus allowing for substantial integration with these subjects.

If learners are involved in doing more than one art form, then teachers should be aware of how similar skills and concepts are developed in those subjects. Activities could be designed in collaboration with other Arts teachers, that is, if other Arts subjects are offered. Teachers should find commonalities and opportunities for integration.

For example, an Arts department may decide to put on a musical production. The different specialist teachers may use this common activity to assess those standards that are applicable to their special subjects.

2.3.5 Progression

The NCS defines increasing levels of complexity and depth in learning as learners progress from grade to grade. *Dramatic Arts* allows for this kind of progression in terms of cognitive development, mastery of technical skills and an expanding worldview.

For example, in LO3, AS2 in Grades 10, 11 and 12, learners study texts. In Grade 10 they are expected to **describe** the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes, while in Grade 11 they need to **analyse** these relationships. Finally in Grade 12, they **examine through research** how aspects of texts and performances change to reflect their contexts, thus implying greater independence of study.

2.3.6 Articulation and portability

The Further Education and Training Band promotes access from the General Education and Training Band to the Higher Education and Training Band. The Learning Outcomes and Assessment Standards of Dramatic Arts in Grades 10 to 12 link closely with those in the Arts and Culture learning area in the General Education and Training Band. See 2.5.2 for more detail.

2.3.7 Human Rights, Inclusivity, and Environmental and Social Justice

Dramatic Arts provides an excellent vehicle for exploring, expressing and commenting on human rights, social justice and environmental issues by, for example:

- Raising consciousness of national imperatives **through** dramatic practices, processes and products (LO2)
- Developing learners' self-worth through the awareness and celebration of own identity, culture and heritage, while affirming the identity, culture and heritage of others (LO4)
- Expressing cultural and personal identity through a variety of dramatic forms and practices (LO4)

Culture fairness and gender equality are fundamental principles of the Dramatic Arts Subject Statement. Learners should be provided with ample opportunities to explore a diversity of dramatic forms and cultural practices and to identify, acknowledge and understand their commonalities and differences. The intent and effect is to create learners who have a questioning spirit and are anti-discriminatory in their worldview.

The subject *Dramatic Arts* adopts an inclusive approach, ensuring that all learners, including those with special educational needs, will be actively and creatively engaged in the learning process. The *Dramatic Arts* curriculum allows for flexibility in accommodating learner diversity.

The focus is on both the experience of the process and the creation of a product. Musical works, performances and presentations can be designed so as to cater for the needs of learners/teachers who experience specific barriers to learning/teaching.

2.3.8 Valuing Indigenous Knowledge

Dramatic Arts celebrates and promotes Indigenous Knowledge Systems when:

- Working **in and through** dramatic practices, processes and products to analyse past and present contexts, diverse traditions and heritages (LO2)

- Exploring the social and situational nature of indigenous knowledge practices in a range of cultural contexts
- Exploring cultural practices and processes, including: traditions, customs, festivals and rituals specifically in a local and Pan-African context as well as globally (LO3)
- Practising oral studies, including: praise poetry, myths, legends, folk-tales, folk-lore, laments, praise songs, story telling, public speaking (LO2)

2.3.9 Credibility, quality and efficiency

The NCS *Dramatic Arts* will ensure that learners are equipped to meet internationally acceptable standards. Learners who select *Dramatic Arts* at Grade 10-12 level will be equipped with extensive skills for further study. Learners who opt to enter the world of work at the end of Grade 12 will be advantaged by the skills acquired in *Dramatic Arts*.

2.4 PROFILE OF A DRAMATIC ARTS LEARNER

All learners taking *Dramatic Arts* will have experienced Arts and Culture in the GET Band. Learners from GET may have chosen additional assessment standards in Drama in order to explore the area in greater depth and achieve a higher level of technical expertise.

The teacher must take into account the abilities and interests of a learner at this stage of development when planning learning programmes and activities. Late adolescents (16-18 year olds) have a renewed sense of self-identity with much time and thought being spent on re-examining their own existing values and belief systems, as well as those of the world at large.

From an intellectual perspective, learners:
- gain cognitive competence – increasing ability to think abstractly in more complex structures of thinking, perceiving and hypothesising
- examine the logic and consistency of existing personal beliefs and established belief systems
- should have the ability to separate issues from self
- can engage in meta-cognition (thinking about thinking) on a wide range of topics
- think about global issues and what they can do about them.

From a physical perspective, learners':
- body growth stabilises, with most body systems reaching maturity (note: the vocal development of the male is only completed by ±23 years, while the female may reach vocal maturity from 18-21 years)
- metabolism remains high, especially in males
- bodies are biologically capable of reproduction

From a social and emotional perspective, learners:
- have a deepened sense of self and of personal power
- are eager to explore the new world with their new bodies
- participate in group gatherings and various subcultures and interests in which adult values are expressed and tried out, i.e. sports, teams, bands, clubs, gangs, cliques etc.
- address themes such as drugs, sex, pregnancy, HIV/AIDS, career goals, world peace
- develop true friendships with one or two best friends of either sex
- develop intense romances
- develop a feeling of personal invulnerability and a sense of immortality, leading to taking chances

- may return to a respect for parents, teachers and adults
- feel that they are redefining and creating a new and better world
- enjoy a strong sense of independence

When choosing themes, learning materials, activities and projects for Dramatic Arts, teachers can build on the abilities, challenges and preoccupations, which are described above.

2.5 RELATIONSHIP BETWEEN DRAMATIC ARTS LEARNING OUTCOMES AND CRITICAL AND DEVELOPMENTAL OUTCOMES

The Critical Outcomes are embedded in the Learning Outcomes for *Dramatic Arts.* The relationships between the Learning Outcomes and the Critical and Developmental Outcomes are outlined below and are useful for the teachers to consider when planning. It is important to bear in mind that the Critical and Developmental Outcomes are ideals for life-long learning. Also it should be noted that *Dramatic Arts* contributes with all other subjects towards the achievement of these outcomes.

2.5.1 Critical Outcomes for Grades 10-12

In order to engage creatively with the learning outcomes, it is useful for the teacher to study the critical and developmental outcomes. This will assist in the alignment of the design, development and delivery of learning experiences. This will also make more transparent the assumptions and values underpinning the teacher's planning, selection and ordering of skills and cultural issues in lessons.

Critical Outcomes	Dramatic Arts
CO1: Identify and solve problems, and make decisions using critical and creative thinking	Learners engage with creative thinking, problem solving and decision making when dealing with the application of resources, creating, making and presenting dramatic products. They engage in critical thinking when analysing and reflecting on dramatic processes. (LO 1, 2, 3, 4)
CO2: Work effectively with others as members of a team, group, organisation and community	Some dramatic processes require individual work, while others involve groupwork. This provides opportunities for team work, negotiation, democratic decision making and examination of power issues (LO 2)
CO3: Organise and manage themselves and their activities responsibly and effectively	Learners develop self-confidence, improved creativity and expression in Dramatic Arts. They learn to organise and manage themselves in the development and delivery of dramatic products. (LO 1 & 2)
CO4: Collect, analyse, organise and critically evaluate information	Dramatists collect and analyse data from a variety of sources for research projects. They need to access ideas, information, techniques and materials, select from them, analyse, compare, sequence, and synthesise them into dramatic works. (LO 1 & 3)
CO5: Communicate effectively using visual, symbolic and/or language skills in various modes	Dramatic Arts involves many forms of communication which may be visual, non-verbal, aural, oral and symbolic. They learn to decode nuances of meaning in voice, body language and physical actions. (LO 1, 2, 3, 4)
CO6: Use science and technology effectively and critically showing responsibility towards the environment and the health of others	Dramatists learn to care for their voices as instruments of expression. Dramatic Arts is also used to communicate ideas and issues of concern or significance such as HIV/Aids, violence against women, pollution, etc. (LO 2)
CO7: Demonstrate an understanding of the world as a set of related systems by recognizing that problem-solving contexts do not exist in isolation	Learners investigate the influence of South Africa, Africa and the world on one another's cultures and arts (LO 3 & 4)

Developmental Outcomes	Dramatic Arts
DO1: Reflect on and explore a variety of strategies to learn more effectively	Learners learn experientially and theoretically, applying their learning in authentic contexts. (LO 1, 2, 3, 4)
DO2: Participate as responsible citizens in the life of local, national and global communities	Learners learn to negotiate, share, take responsibility and participate in their communities, societies and country. They learn about contexts across a range of periods, cultures and styles. (LO 3)
DO3: Be culturally and aesthetically sensitive across a range of social contexts	The Dramatic Arts curriculum promotes cultural sensitivity and affirmation and develops a broad appreciation for dramatic processes, practices and products. (LO 1, 2, 3, 4)
DO4: Explore education and career opportunities	This subject addresses the link between own personal interests, skills and strengths and career opportunities in Dramatic Arts. (LO 4)
DO5: Develop entrepreneurial opportunities	Learners explore economic contexts of performances. This will inform them of the opportunities for entrepreneurship within the drama industry. (LO 3)

2.5.2 Relationships between Learning Outcomes for Dramatic Arts in Grades 10-12 and Arts and Culture in GET

The foundation for *Dramatic Arts* in Grades 10-12 will have been laid in the learning area Arts and Culture in the GET Band. The GET Arts and Culture learning area provides the learner with generic Arts skills, as well as basic skills in Drama. The option of Additional Assessment Standards for Drama in Grade 8 and 9 in the NCS ensures more specialised technical proficiency for learners with an interest in *Dramatic Arts*.

The four Learning Outcomes for the Arts and Culture learning area in Grades R-9 feed directly into the development of the Learning Outcomes for Grades 10-12 in *Dramatic Arts*.

The Grade 10-12 Dramatic Arts Learning Outcomes link up with the Grade R-9 Arts and Culture Learning Outcomes as follows:

NCS GRADES 10-12 LEARNING OUTCOMES:	NCS GRADES R-9 LEARNING OUTCOMES:
LO1: The learner is able to demonstrate technical proficiency, expressiveness and creativity through the application of internal and external personal resources within a variety of dramatic processes and practices.	LO3; LO4
LO2: The learner is able to create, make and present dramatic products through experimenting with and shaping dramatic elements in a process of artistic and cultural exploration and collaboration.	LO1; LO3; LO4
LO3: The learner is able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles.	LO2; LO4
LO4: The learner is able to reflect on and evaluate own and others' dramatic processes, practices and products.	LO1; LO2

2.6 WAYS TO ACHIEVE DRAMATIC ARTS LEARNING OUTCOMES

Learning Outcomes in the Grade 10-12 subject *Dramatic Arts* are inter-related. All the outcomes should be developed continuously through the year.

When designing a learning programme, the teacher needs to be aware that assessment standards are not discrete entities, but can be clustered together in specific learning and assessment activities.

For example, the assessment standards of Learning Outcome 1 may be assessed in final products, which have been created through using the assessment standards of Learning Outcome 2.

Furthermore, in Grade 10, learners analyse principles and elements of dramatic texts (AS1 of Learning Outcome 3) while describing the relationship between these texts and their contexts (AS2 of Learning Outcome 3).

In other words the same learning activity may be used for both assessment standards.

2.6.1 The balance between Collaborative and Individualised learning

Certain of the *Dramatic Arts'* assessment standards suggest very specifically either a collaborative or individual learning approach. However, some of the assessment standards can be applied using both approaches. Teachers will need to assess what learning approach will be most useful and productive for the learners. Group assessment may be used as a time-saving device in large classes. This does not, however, imply any compromise on quality assessment practices. Both collaborative and individualised learning are essential to the subject.

2.6.2 The content for Dramatic Arts

In the NCS, the focus is on outcomes and competencies. However, content remains important in providing the knowledge base necessary for the achievement of the outcomes. Content may be taken directly, or by implication, from the assessment standards and even the learning outcomes. Content may be constructed by the learners from their life experiences or from their social contexts. This is particularly evident when they are involved in play-building activities. Published texts, as well as workshopped texts and primary sources, may be used for content purposes. The assessment standards will give the teacher an indication of the nature and level of content necessary for each grade.

Content is not just an accumulation of facts. It includes skills, attitudes, values and knowledge applied in a competent and contextually relevant way by the learner. Therefore the competent application of content is when the learner applies foundational (basic) skills, knowledge and values in a practical and reflexive way.

Suggested content for Grades 10 to 12 is provided in Appendix 1.

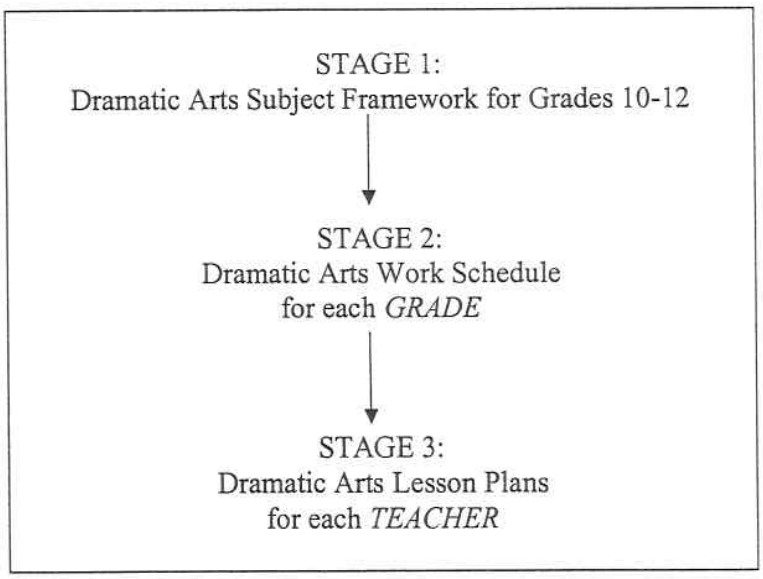
SECTION 3

DESIGNING A LEARNING PROGRAMME FOR DRAMATIC ARTS

3.1 INTRODUCTION

A Learning Programme is a tool to plan for sequenced learning, teaching and assessment across Grades 10-12 so that all four Learning Outcomes in Dramatic Arts are achieved in a progressive manner. It is recommended that the Dramatic Arts teachers at a school first put together a broad subject outline (i.e. Subject Framework) for Grades 10-12 to arrive at an understanding of the progression which needs to take place across the grades (see Section 3.3.1). This will assist with the demarcation of content for each grade. Thereafter, Dramatic Arts teachers teaching the same grade need to work together and draw from the content and context identified for their grade in the Subject Framework, to develop a Work Schedule in which they indicate the sequence in which the content and context will be presented for Dramatic Arts in that particular grade (see Section 3.3.2). Finally, the individual Dramatic Arts teacher should design Lesson Plans using the grade-specific Work Schedule as the starting point. The Lesson Plans should include learning, teaching and assessment activities (see Section 3.3.3).

An outline of the process involved in the design of a Learning Programme for Dramatic Arts is provided in the diagram below:



The process to be followed in the development of a Learning Programme is not a neatly packaged sequence of numbered steps that follow one another in a particular order. Teachers may find themselves moving back and forth in the process as they plan and critically reflect on decisions taken before moving on to the next decision in the process. The process is therefore not strictly linear and is reflective in nature. For this reason the steps provided in this Section are a guide and should be used as a checklist in the planning process.

3.2 ISSUES TO ADDRESS WHEN DESIGNING A LEARNING PROGRAMME

The issues to be addressed in the development of a Dramatic Arts Learning Programme are presented in a tabular format to indicate the implications of each issue at each of the three stages of the development of a Learning Programme:

- Stage 1 – Subject Framework
- Stage 2 – Work Schedule
- Stage 3 – Lesson Plan

3.2.1 Policies and Principles

STAGE 1 Subject Framework **STAGE 2** Work Schedule **STAGE 3** Lesson Plan	The various Policies that impact on curriculum implementation should be considered throughout the planning process. *NCS:* • Principles: Refer to Section 2.3 to see how Dramatic Arts supports the application of the nine principles of the NCS • Critical and Developmental Outcomes: Refer to Section 2.5 to see how Dramatic Arts supports the application of the Critical and Developmental Outcomes *Other Policies and Legislation:* • White Paper 6, Language in Education Policy, Religion and Education Policy, HIV/AIDS Policy– all have implications for LTSM and teaching methods in Dramatic Arts • White Paper 7 – gives an indication on the use of computers in the classroom and therefore has implications for LTSM and teaching methods in Dramatic Arts

3.2.2 Content

In the NCS Grades 10-12 content means the combination of knowledge, skills and values.

STAGE 1 Subject Framework	The content is provided by the ASs. These give an indication of the knowledge, skills and values (KSVs) to be covered in each of the three grades. The Subject Framework sets out the content for the three years (i.e. Grades 10, 11 and 12).
STAGE 2 Work Schedule	The Work Schedule sets out the content for one year. Here the focus falls on the grade-specific KSVs required by the NCS.
STAGE 3 Lesson Plan	The Lesson Plans set out the content to be covered in each coherent series of learning, teaching and assessment activities. Each Lesson Plan can be one or more weeks in duration.

3.2.3 Integration

Integration involves the grouping of Assessment Standards according to natural and authentic links.

STAGE 1 Subject Framework	Integration within the subject should be considered in broad terms during discussions at this stage. All Grade 10-12 teachers should consider integration of ASs within and across the grades.
STAGE 2 Work Schedule	The integration and sequencing of the ASs is undertaken in the Work Schedule to ensure that all ASs for a particular grade are covered in the 40-week contact period.

STAGE 3 Lesson Plan	The same groupings of LOs and ASs as arrived at in the Work Schedule should be used to develop a coherent series of learning, teaching and assessment activities for each Lesson Plan.

3.2.4 Conceptual Progression

STAGE 1 Subject Framework	The Subject Framework should indicate the increasing depth of difficulty across Grades 10-12. Progression across the three grades is shown in the ASs per Learning Outcome.
STAGE 2 Work Schedule	Progression in a grade is evident in the increasing depth of difficulty in that particular grade. Grade-specific progression is achieved by appropriately sequencing the groupings of integrated LOs and AS in the Work Schedule.
STAGE 3 Lesson Plan	In the individual Dramatic Arts classroom increasing depth of difficulty is shown in the activities and Lesson Plans. Progression is achieved by appropriately sequencing the activities contained within each Lesson Plan and in the series of Lesson Plans.

3.2.5 Time Allocation and Weighting

STAGE 1 Subject Framework	4 hours per week is allocated to Dramatic Arts in the NCS. This is approximately 160 hours per year. The teachers of the subject should plan how this time will be used for the teaching of Dramatic Arts in the three grades.
STAGE 2 Work Schedule	The groupings of ASs as arrived at in the integration process should be paced across the 40 weeks of the school year to ensure coverage of the curriculum.
STAGE 3 Lesson Plan	The amount of time to be spent on activities should be indicated in the Lesson Plans.

Dramatic Arts is slightly different from other subjects in that the learners require more contact time with a teacher. The 4 hours a week will not be sufficient to achieve a high level of technical expertise or a high level of performance. Learners and teachers will need to spend additional time rehearsing after the formal school hours. Schools offering *Dramatic Arts* will need to ensure that this is made possible.

It is suggested that 2 hours of the time allocated to Dramatic Arts is spent on Outcomes 1 and 2, and 2 hours is spent on Outcomes 3 and 4 in a week. If the school runs on a timetable of 40-minute periods, it is important that double/triple periods be allocated for practical work. This is necessary because Outcomes 1 and 2 require practical skills development and group work, which takes more time.

When working on any one of the Learning Outcomes, teachers need to be conscious of the supporting learning outcomes and the knowledge, skills, values and attitudes they embody during the process, creation or performance of products.

When a learner is involved in performing a monologue, LO2 is the most obviously dominant learning outcome. However, it is necessary for LO1 to be considered, as personal skills are needed in order to achieve the outcome; there will also be textual analysis and evaluation of the piece and performance (LOs 3 and 4). Thus this one activity in fact develops all the learning outcomes.

Certain assessment standards are very time-consuming. The following example illustrates this: Creating an original performance (AS3 of Learning Outcome 2, Grade 11) may take an entire term. Other assessment standards are included within this process, but may still need to be specifically

assessed, e.g. selecting and using diverse dramatic elements for performance (AS1 of Learning Outcome 2, Grade 11) may take the first two weeks of the process.

3.2.6 LTSM

LTSM refers to any materials that facilitate learning and teaching. LTSM need to be chosen judiciously because they have cost implications for the school and the learner. The NCS provides scope for the use of a variety of resources. All teachers and learners must have a textbook. However, teachers are required to go beyond the textbook. They do not necessarily need exotic, specialised materials. Rather common and readily available items can be used.

STAGE 1 Subject Framework	Compile a list of general LTSM (text books and other resources) that will be necessary and useful in the teaching, learning and assessment of the content. This assists with the requisition and availability of LTSM at a school.
STAGE 2 Work Schedule	List grade-specific LTSM (resources) required in the learning, teaching and assessment process for the grade.
STAGE 3 Lesson Plan	Identify specific resources related to the individual activities contained within a Lesson Plan.

3.2.7 Assessment

All Grade 10, 11 and 12 learners are expected to complete seven internal tasks. Of the seven tasks, two must be tests, two must be examinations and the remaining three tasks should be integrated performance tasks which incorporate both theory and practical work.

In order to administer effective assessment one must have a clearly defined purpose. It is important that all the tasks are well covered as spelt out in the Subject Assessment Guideline document. By answering the following questions the teacher can decide what assessment activity is most appropriate:

- What concept, skill or knowledge needs to be assessed?
- What should the learners know?
- At what level should the learners be performing?
- What type of knowledge is being assessed: reasoning, memory or process?

Assessment in Dramatic Arts needs to be both **practical** and **theoretical**. **Observation-based** assessment requires that learner performance be assessed while the learner is actually performing a skill in the classroom as there will be no concrete product for the teacher to assess after the performance. Not all observations need culminate in a formally recorded assessment of learner performance. **Performance-based** assessment relies on the availability of a product as evidence of learner performance that can be assessed by the teacher during the performance. **Test-based** assessment focuses on assessing the presentation and application of knowledge.

STAGE 1 Subject Framework	Develop a three-year assessment plan using the Subject Assessment Guidelines for Dramatic Arts. This should ensure the use of a variety of assessment forms relevant to the subject and progression across the three grades.
STAGE 2 Work Schedule	Use the Subject Assessment Guidelines for Dramatic Arts to develop a grade-specific assessment plan. The forms of assessment listed must facilitate the achievement of the particular LOs and ASs in each grouping.

STAGE 3 Lesson Plan	Indicate more classroom-specific assessment strategies, by mentioning the methods, forms and tools that will be used to assess learner performance in each activity. HINT: Not all activities need to be assessed – some may just be introductory in nature or for enrichment. The choice of an assessment strategy is determined by the LOs and ASs that have been grouped together for a particular Lesson Plan. The assessment strategy chosen must facilitate the achievement of these particular LOs and ASs in the classroom.

The following forms of assessment are well suited to Dramatic Arts:

Essay
Essay writing is an important vehicle to develop the learners' critical thinking and creative and problem solving abilities. The theoretical components of the syllabus (theatre history, genres or prescribed plays) or practical activities should be used as a framework for the investigation of or reflection on dramatic elements/styles/conventions.

Research
Learners are expected to collect, organise, analyse and present information. An assessment form such as a research project is an ideal vehicle to develop these abilities. A research task could focus on any of the following: drama history, genres, styles, plays, events, practitioners and organisations. It can be presented in the form of an essay, a visual presentation, a website design, a power point presentation, an installation substantiated by an essay or a collage.

Journal
A *Dramatic Arts* journal can be set up for each learner in the class. Over time, the teacher and the learner can collect in this folder any materials, notes and reflections relating to the learner's experiences, learning and progress in *Dramatic Arts*. This journal can also take the form of a tape or video recording. In the journal, the teacher will comment upon the kind of critical, considered responses which the learner should be writing. Learners should be able to move beyond a purely descriptive account of what took place during *Dramatic Arts'* lessons to include analysis of themselves and their role within the work undertaken, as well as personal responses to what took place.

Discussion
This is a useful assessment technique, when handled with perception and sensitivity. It allows the learners to develop their own critical awareness – to comment on the quality of their own feelings, commitment, role-playing ability, and reflective power. It can be carried out within the drama or afterwards as reflection. The discussion that arises from a drama can influence the direction and quality of theatre work. Teacher interviews and discussions with individuals and groups of learners provide occasions for assessment.

Creative writing
Commentaries, criticism, reflection, stories, letters, petitions, songs, summaries, poetry and dramatic writing motivated by the drama work provide valuable clues to the drama's impact on the learner and their understanding of the dramatic principles and elements being utilised.

Writing in-role
The learners are asked to write in-role within an on-going drama. Different forms of writing such as letters, poems, proclamations, petitions, diary entries and speeches can indicate involvement, response and engagement.

Performance – Informal or formal
Learners are asked to prepare presentations or performances in which they take on roles, characters or arguments in formal or informal performances. These performances may use imaginative ways to illustrate and explore content, or to present a point of view. The performances may be extremely well rehearsed over a period of time, or they may be spontaneous performances created in class and performed immediately for assessment. They may range from improvisations, scenes from play texts, debates in-character, radio dramas, TV talk shows, investigative programmes, advertisements, songs, poems, raps or any other forms of presentation relevant to the outcomes being explored. See Annexure 2 for further information on practical work.

3.2.8 Inclusivity and Diversity

The following steps can be taken to effectively address diversity in the classroom when planning Dramatic Arts teaching activities:

- consider individual past experiences, learning styles and preferences;
- develop questions and activities that are aimed at different levels of ability;
- provide opportunity for a variety of participation levels such as individual, pairs and small group activities;
- consider the value of individual methods ; and
- assess learners based on individual progress.

STAGE 1 Subject Framework	Teachers should be sensitive to inclusivity and diversity when identifying content, teaching styles and methods, forms of assessment and LTSM (Resources). Diversity should be accommodated in the following areas: • Learning styles: provide optional activities / different ways of doing same activity • Pace of learning: provide for both slower and faster learners by providing optional extra activities, reading or research, as well as multiple assessment opportunities • Differences in levels of achievement: provide optional extra activities, challenges and materials that cater for these differences between learners. • Gender diversity: ensure that teachers do not inadvertently allow or contribute towards discrimination against boys or girls in the classroom on the basis of gender. • Cultural diversity: recognise, celebrate and be sensitive when choosing content, assessment tasks and LTSM.
STAGE 2 Work Schedule	
STAGE 3 Lesson Plan	This is catered for as EXPANDED OPPORTUNITIES in the Lesson Plan. Enrichment is provided for high achievers and remediation or other relevant opportunities for learners requiring additional support. It is not necessary to develop an activity to cater for each type of diversity which arises in the classroom. Teachers may find it possible to cater for different diversities within one activity with effective planning.

Below is a table of specific barriers to learning/teaching that should be dealt with by Dramatic Arts teachers when planning activities:

Language and Terminology

Language should not be a major barrier in this subject, especially at entry level into Grade 10, as much of the learning/teaching can be done through demonstration and practical exploration. *Dramatic Arts* can provide a vibrant way to teach additional language experientially and in authentic situations. However, over the three years, it is expected that learners will become competent in both the written and oral modes. Drama uses its own discipline specific terminology and learners should be encouraged to use this terminology when discussing their own and others' work.

Prior Learning

Learners/teachers may come to the learning/teaching situation with a great diversity of background experiences. Some will have had exposure to discrete Arts training and resources, others with exposure to integrated cultural rituals and experiences. Learners should be encouraged to value and share with each other whatever *Dramatic Arts'* experiences they have had. Teachers need to assess and build the learning programmes on the prior learning and provide specialized skills building where necessary.

Resources

- Where material resources are hard to find, teachers and learners need **to be resourceful and innovative** in finding substitutes and variations. This applies to such aspects of production as costume, set, props, lighting etc. Mood, drama, meaning and dramatic effects can be achieved for example by using candles in tins or torches for lighting; and sound by using voices, self made instruments, seeds, boxes the body itself etc. Using substitutes, does not imply a compromise on quality, rather it focuses on being enterprising, imaginative, creative and inventive in the use of resources. This also includes the selection of texts for study. In order to augment the personal resources of teachers, learning programmes should guide teachers on how to look beyond the classroom for human and material resources. Teachers should draw on expertise from local practitioners and professional individuals and organisations. Being resourceful also includes the use of venues and spaces at schools. The absence of discipline specific facilities such as a stage or hall should not prevent the effective implementation of this subject. The possibilities of all available spaces should be explored, both indoor and outdoor.
- The focus should not be on the use of equipment but on the creative and imaginary use of available resources

Rural and Urban Contexts

Learning programmes should be adapted to suit urban or rural contexts. For example:

- In rural areas without electricity, portable radios could be used to assess the impact of mass media in terms of the use of voice, sounds, music and visualisations.
- Where access to theatres is not available, teachers need to recognise that forms of drama are part of many cultural rituals and communal/social occasions.
- People in both rural and urban areas often find themselves in confined situations. Teachers need to expand opportunities and exposure for learners through arranging excursions and exchanges (e.g. twinning rural and urban schools). Schools in urban contexts may not have access to authentic rural arts or cultural experiences or indigenous cultural practices. They would benefit from twinning with rural schools to share resources and knowledge.

Vision Impairment:

Learners may have varying degrees of difficulty with print, graphics or small objects. To assist such learners:

- Additional help may be required to find resources for research and materials for performances or presentations.
- Suitable techniques and processes have to be selected for assessment purposes in all the learning outcomes.
- The use of Braille, typing and/or verbal explanations may be needed in the place of visual presentations.
- Start a 'Buddy System', grouping sighted learners with visually impaired learners.
- When visuals are presented to class, lines have to be **bold** for the visually impaired and verbal explanations should accompany all pictures.

Hearing Impairment:

Learners may have varying degrees of difficulty in hearing. To assist such learners

- Step by step demonstrations/ visuals/ sign language should be supplied when verbal instructions are given.
- Start a 'Buddy System' so that able learners can assist hearing-impaired learners.
- Deaf learners can respond to rhythms by feeling the vibrations on the floor. This skill can be used in movement classes and other practical explorations.
- Allow the learner to use sign language or alternative communication skills when answering or communicating, remembering that sign language has a limited vocabulary and learners will have difficulties to communicate abstract and theoretical concepts.
- Use body language, dramatizations, movement in dance and mime rather than verbal or musical expression.

Speech Impairment: Learners may have varying degrees of difficulty in speech tasks, for example, stuttering, stammering, lisping, inability to say certain sounds, hoarseness, mutism etc. To assist such learners, teachers can: • Use basic voice exercises to assist learners to overcome voice problems and to build confidence in the use of the voice. • Give learners sufficient time to express themselves without feeling pressurised. • Ensure that an atmosphere of respect is created in which learners feel comfortable to express themselves. • Allow learners to give feedback to small groups or directly to the teacher, rather than to the whole class, or allow written feedback rather than verbal if this is possible. • Allocate tasks in such a way that these learners can utilise their areas of strength in performance.
Mobility and Fine Motor Skills Impairment: Being aware of the restrictions placed on the learners by their specific physical challenges, the teacher will expect the learner to demonstrate within his/her capacity; e.g. dance *with crutches, or in wheelchair.* • If the physical challenge is such that the learner cannot perform a certain activity, this has to be substituted by another appropriate activity. • Create a buddy system when grouping. • Ensure that the physical environment is wheelchair-friendly and accessible to all.
Gifted Learners The gifted learners should not be neglected and provision should be made for them to be extended and challenged in various ways. Giftedness takes a wide variety of forms, many of which can find expression in *Dramatic Arts'* activities.

3.2.9 Learning and Teaching Methodology

STAGE 1 Subject Framework	It is not necessary to record Teaching Methods for either of these stages.
STAGE 2 Work Schedule	
STAGE 3 Lesson Plan	This is catered for as TEACHING METHOD in the Lesson Plan. It provides an indication of how teaching and learning will take place, that is, how each activity will be presented in the classroom.

3.3 DESIGNING A LEARNING PROGRAMME

A detailed description of the process involved in the design of a Learning Programme for Dramatic Arts is provided in this section (see Sections 3.3.1 – 3.3.3). The process presented here is a suggestion of how to go about designing a Learning Programme.

3.3.1 Subject Framework (Grades 10-12) for Dramatic Arts

Planning for the teaching of Dramatic Arts in Grades 10 to 12 should begin with a detailed examination of the scope of the subject as set out in the Subject Statement. No particular format or template is recommended for this first phase of planning but the five steps below should be used as a checklist.

Although no prescribed document is required for this stage of planning, school-wide planning (timetables, ordering, teacher development, classroom allocation) as well as the development of grade-specific work schedules would benefit from short documents which spell out:

- The scope of the subject – the knowledge, skills and values; the content; the contexts or themes; electives etc. to be covered in the three grades
- A three-year assessment plan
- The list of LTSM required

❶ **Clarify the Learning Outcomes and Assessment Standards.**

The essential question for Dramatic Arts is: What Learning Outcomes do learners have to master by the end of Grade 12 and what Assessment Standards should they achieve to show that they are on their way to mastering these outcomes?

All learning, teaching and assessment opportunities must be designed down from what learners should know, do and produce by the end of Grade 12. The Learning Outcomes and Assessment Standards that learners should master by the end of Grade 12 are specified in the Dramatic Arts Subject Statement.

❷ **Study the conceptual progression across the three grades.**

Study the Assessment Standards for Dramatic Arts across the three grades. Progression should be clearly evident across the grades.

❸ **Identify the content to be taught.**

Analyse the Assessment Standards to identify the skills, knowledge and values to be addressed in each grade. Also consider the content and context in which they will be taught.

❹ **Identify three-year plan of assessment.**

Use the Subject Assessment Guidelines to guide the three-year assessment plan. Consider what forms of assessment will be best suited to each of the Learning Outcomes and Assessment Standards. This ensures that assessment remains an integral part of the learning and teaching process in Dramatic Arts and that learners participate in a range of assessment activities.

❺ **Identify possible LTSM (resources).**

Consider which LTSM will be best suited to the learning, teaching and assessment of each Learning Outcome in the three grades using the Assessment Standards as guidance.

3.3.2 Designing Work Schedules for Dramatic Arts

This is the second phase in the design of a Learning Programme. In this phase teachers develop Work Schedules for each grade. The Work Schedules are informed by the planning undertaken for the Subject Framework. The Work Schedules should be carefully prepared documents that reflect what teaching and assessment will take place in the 40 weeks of the school year. See Annexure B and C for examples of Work Schedules for Grades 10 and 11 respectively.

The following steps provide guidelines on how to approach the design of a Work Schedule per grade for Dramatic Arts:

❶ **Package the content.**

Study the Learning Outcomes and Assessment Standards prescribed for the particular grade in Dramatic Arts and group these according to natural and authentic links.

❷ **Sequence the content.**

Determine the order in which the groupings of Learning Outcomes and Assessment Standards will be presented in the particular grade in Dramatic Arts. Besides the conceptual progression in the Assessment Standards for Dramatic Arts, *context* can also be used to sequence groupings in Dramatic Arts.

❸ **Pace the content.**

Determine how much time in the school year will be spent on each grouping of Learning Outcomes and Assessment Standards in the particular grade.

❹ **Review forms of assessment.**

Revisit the forms of assessment listed for the particular grade in the Subject Assessment Guidelines, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

❺ **Review LTSM.**

Revisit the LTSM (resources) listed for the particular grade in the Subject Framework, and refine them to address each grouping of Learning Outcomes and Assessment Standards as developed in Step 1.

3.3.3 Designing Lesson Plans for Dramatic Arts

Each grade-specific Work Schedule for DRAMATIC ARTS must be divided into units of deliverable learning experiences, that is, Lesson Plans. A Lesson Plan adds to the level of detail in the Work Schedule. It also indicates other relevant issues to be considered when teaching and assessing Dramatic Arts.

A Lesson Plan is not equivalent to a subject period in the school timetable. Its duration is dictated by how long it takes to complete the coherent series of activities contained in it. See Annexures D, E and F for examples of Lesson Plans for Dramatic Arts.

❶ **Indicate the content, context, Learning Outcomes and Assessment Standards.**

Copy this information from the Work Schedule for the particular grade.

❷ **Develop activities and select teaching method.**

Decide how to teach the Learning Outcomes and Assessment Standards indicated in Step 1 and develop the activity or activities that will facilitate the development of the skills, knowledge and values in the particular grouping. Thereafter, determine the most suitable teaching method(s) for the activities and provide a description of how the learners will engage in each activity.

- Choose a suitable technique of learning, for example:
    - Learning-how-to-learn activity (use of brainstorming / concept webbing / outlining ways of seeing, doing and thinking)
    - Learning-by-doing activity (learning and applying skills)
    - Learning-in-the-group activity (collaborative working skills)
- Then consider the following questions:
    - Why are we doing this learning?
    - When are we doing this learning?
    - How are we doing this learning?
        - Questioning
        - Group work
        - Practical exercises or explorations
        - Interviews
        - Field study and documentation
        - Research
        - Discussion, reflection and critique
- Who does the work?
    - Learners alone
    - Learners in pairs
    - Group work (co-operative strategies with either mixed abilities or streamed abilities)
- Where is the work done?
    - In the learning site/space – how is the learning site/space laid out?
    - In the community
    - In the school environment

❸ **Consider diversity.**

Explore the various options available within each activity that will allow expanded opportunities to those learners that require individual support. The support provided must ultimately guide learners to develop the skills, knowledge and values indicated in the grouping of Learning Outcomes and Assessment Standards.

❹ **Review assessment and LTSM.**

Indicate the details of the assessment strategy and LTSM to be used in each activity.

❺ **Allocate time.**

Give an indication of how much time will be spent on each activity in the Lesson Plan.

3.3.4 Reflection and review of the Dramatic Arts Learning Programme

After the Learning Programme has been delivered by means of Lesson Plans in the classroom, the teacher should reflect on what worked, how well it worked and what could be improved. Teachers need to note these while the experience is still fresh in their minds, so that if necessary, they can adapt and change the affected part of the Dramatic Arts Learning Programme for future implementation. It is advisable to record this reflection on the Lesson Plan planning sheets.

Teacher/Classroom planning shows details of how each lesson plan/activity will be developed and how each item of content will be included during the year, in order to achieve the intended Learning Outcomes in the NCS for FET Schools. The planning should show:

- what learners will learn (i.e. learning outcomes in the context of content selection of the particular grade – SKVs);
- what key questions will guide the learning experience/programme;
- what resources and time are needed;
- how teachers will manage learning (methods and learning activities); and
- what tests, tasks or other assessment activities will provide evidence of learning.

Effective assessment will tell teachers how or when to move on, when to use a particular strategy, and what will enrich the learning process. The following questions should be considered:

- Does the lesson relate to the purpose of *Dramatic Arts*?
- Does the lesson appropriately develop or address the learning outcomes?
- Does the content engage learners' interests, and does it have sufficient depth so the learners can imaginatively explore it in a variety of ways?
- Is the lesson building on the learners' past experience?
- Is the learning site/space environment flexible enough to accommodate different ways and styles of working?
- Are the learners getting access to a wide variety of types of dramatic skills?
- Are the learners getting access to a variety of ways of thinking and learning?

APPENDIX 1: CONTENT FRAMEWORK FOR DRAMATIC ARTS GRADES 10-12

GRADE 10

LEARNING OUTCOME 1: Apply personal resources		
AS 1: *Applies empathy, imagination, visualisation, sensory, emotional and cultural perception to interpret and create a variety of dramatic products expressively and creatively*	AS 2: *Demonstrates personal, artistic and social discipline in creating dramatic products in collaboration with others*	AS 3: *Selects and uses verbal and non-verbal communication techniques which best match the dramatic situation being explored*
Interpretative skills, such as: • speech, including rate/pace, pause, phrasing, pitch/intonation, emphasis/stress, rhythm and meter and tone/register • visualisation • sensory/ emotional work Practice of **improvisation** skills, such as those of, but not limited to: • Dorothy Heathcote • Viola Spolin • Clive Barker • John Hodgson • John O'Toole • Augusto Boal • Barney Simon • Gibson Kente	Including: • theatre etiquette and audience behaviour • punctuality • commitment • collaboration and mediation skills	Making use of: • voice work (breathing, resonance etc.) • body work (release of tension etc.) • verbal dynamics • physical expressiveness, gesture and movement • mime • body language

LEARNING OUTCOME 2: Create, make and present			
AS 1: *Selects and uses diverse dramatic elements, techniques, conventions and technologies to explore a range of dramatic and cultural forms and styles*	AS 2: *Creates and sustains dramatic characters and roles using the subtext and context of characters and situations through independent and collaborative work*	AS 3: *creates an original performance using play-building techniques which reflect the skills of problem-solving, improvisation, ensemble work and cultural expression*	AS 4 *Improvises and creatively uses technical elements for dramatic presentation*
Dramatic elements, techniques, conventions and technologies applicable to a range of: • Narrative techniques • Poetry speaking • Dramatised prose • Movement • Mime • Dance drama • Cultural dance forms • Monologue work • Scene work • Public speaking	Making use of: • given circumstances • subtext • physical and vocal characterisation • concentration • interaction (listening and responding)	Skills, such as: • problem-solving • research, observation and reflection • improvisation and creation of material • selection and structuring of performance • writing/scripting • ensemble work • theatrical presentation of product • cultural forms of expression	Employing: • found materials or • basic equipment

LEARNING OUTCOME 3: Understand and analyse	
AS 1: *Identifies and analyses generic principles and elements of drama texts, performances and cultural practice in at least THREE different dramatic and/or performance forms*	AS 2: *Describes the relationships between texts, their performances and their historical, social, political, cultural, theatrical, economic contexts and purposes in at least THREE texts*
Addressing: • **Principles of Drama** (dramatic structure, plot, character, dialogue, theme, style, setting) • **Dramatic modes** (such as comic or tragic e.g. as found in Greek theatre, Medieval theatre and Commedia dell'Arte)	Including: • historical • social • political • cultural • theatrical • economic contexts

LEARNING OUTCOME 4: Reflect and evaluate			
AS 1: *Identifies and describes the forms, styles, conventions and processes used in own and others' performances*	AS 2: *Explains choices in own and others' drama in order to identify the worldviews of the creators and participants, focusing on possible instances of prejudice, bias, stereotyping and bigotry*	AS 3: *Describes how a drama relates: to own personal experiences, to human commonality and diversity, to specific aspects of human experience*	AS 4: *Identifies and shares strengths and weaknesses of own work and the work of others, and suggests, with respect and empathy, suitable improvements throughout the creative process*
Selections from: • **forms** (e.g. structured improvisations, workshops) • **styles** (e.g. realistic, heightened, presentational and representational) • **conventions** (e.g. newsreading, presenting and documentary) • **processes** (e.g. workshopping, scripting, rehearsing, researching and journal-keeping) • **cultural performance and ritual** (e.g. *umhlanga* – reed dance, *isicathamiya*, gumboot dances, volkspele, toyi-toyi, *mokhibo*, *umtsimba* –siSwati wedding processions)	Including: • language and register • hidden and overt beliefs, values and needs of a community or culture • socio-political ideologies • human rights	Making use of: • personal experiences – e.g. loneliness • human commonality – e.g. love, and other archetypal images/ themes • human diversity – e.g. *ucu* (isiZulu "love letters" in beads), valentine cards, sonnets, movies • specific aspects of human experience e.g. marriage, death	Using a culture-fair *Dramatic Arts* vocabulary

APPENDIX G

Interview Questions

1. On a scale of 1 – 10 (ten being the highest) how much fun and how enjoyable were the Commedia lessons? Why?
2. Which lesson was your favorite? Explain why you picked this lesson.
3. In which ways were the practical exercises helpful or not helpful? Which ones specifically? And why was this so?
4. In which ways were the acting exercises helpful? Not helpful? Which ones specifically? And why?
5. Did any of the exercises done in class help you remember more information when writing the exam? Which ones? Why do you think they helped?
6. If you could change one thing about the activities done in class, what would it be? You could
7. What would you have like to do more of? Why?
8. What would you have liked to do less of in the class? Why?
9. Which aspects of CDA do you feel you understand well now? Can you say why?
10. Which aspects of CDA do you feel you do not understand well? Can you say why?
11. Which exercise did you enjoy the most? Why.
12. Did you prefer the group work or the individual work more? Why was this?
13. Were the lessons on CDA similar in any way to lessons in other subjects? If so, give examples. If not, state why and how they were different.
14. How do you feel about peer assessment?
15. Overall, do you feel that this series of lessons was a success or not? Why?
16. You do not know the exam results yet. How do you think you did in the CDA section? Which questions do you think you did well in? Not so well? Why?
    Do you think that you did well in the CDA section?
17. How did you feel the CDA questions related to the work covered in class?
18. Was the CDA component in the exam what you expected? In what ways?
19. Did you feel that the final performance of the CDA scenarios changed much from the rehearsals? If so, why?
20. How did you feel about designing and drawing the CDA masks?
21. Did you enjoy this task? Why?
22. Did designing the mask help you to understand the style of CDA? Why?
    Did designing and drawing the CDA masks give you a deeper understanding of the stock characters and how they looked?
23. How did you feel about the amazing race? Did you find it enjoyable?
24. Would you have preferred to have done a written test as opposed to the Amazing Race? Why?

APPENDIX H

TRANSCRIPTION

Man Inaudible

Lady So the red light must come on to the recording.

Man Ya.

Lady and somebody else Inaudible

INTERVIEW 1

Lady Alright, on a scale one to ten, ten being the highest – the most excellent, how much fun and enjoyable were the [Canadia Del IT] lessons.

Girl 1 Out of ten ma'am?

Lady Ya.

Girl 1 Uhm, seven.

Lady Seven, why do you say seven?

Girl 1 Cause, from last year's experience learning from Mr. Starling, I think that we have learnt a lot from him and because we have learnt from Mr. Starling, doing this the second time is just (inaudible) easy.

Lady Which lesson was your favourite?

Girl 1 The one where we had to make our own scenario with the three type comedy. I don't know how many characters were there, we were supposed to make our own scenario.

Lady Ya and why was that fun?

Girl 1 Because we all had different ideas within our group and we got to express how we feel with everyone here.

Lady Okay, in which ways were the practical exercises helpful or not?

Girl 2 They were helpful, cause I think that they helped us think about what we're supposed to do on stage. It helped us to concentrate and focus, ya.

Lady Okay, which practical exercise specifically do you enjoy, did you find helpful?

Girl 1 The one that we were supposed to show different kinds of ….. what is this uhm, what….

Lady We did the scenarios, the tablos.

Girl 1 And the one that was supposed to, what is it again.

Lady The characters.

Girl 1 Ya.

Lady The one with the characters.

Girl 1 Ya.

Lady Okay, that is the one that you enjoyed the most and found it most helpful. Why did you find it most helpful?

Girl 1 Because we got to play with our ideas as a group.

Lady Did it help you remember the characters at all.

Girl 1 Uh huh.

Lady Okay. In which ways were the acting exercises helpful or not helpful?

Girl 1 They were helpful, cause we learned how to characterise, cause that is what we always do.

Lady Did they help you remember more of the information and understand the information?

Girl 1 Ya.

Lady Did any of the exercises done in class help you remember more information when you were writing the exam.

Girl 1 Yes they did ma'am.

Lady Okay, which exercise helped you a lot in the exam?

Girl 1 The one with the characters where we had to write our own stories on (inaudible).

Lady Okay. If you could change one thing about the classes we did on Canadia, what would it be?

Girl 1 I think I'll change, I wouldn't change anything but I will change the people that I worked with.

Lady So you didn't like the people in your group?

Girl 1 Not because I didn't like the people that I worked with, it is because I have always worked with them, but I would have liked to work with other people.

Lady Different people. Do you think you worked effectively though?

Girl 1 Ya, we did.

Lady Okay, if you could, wait we have done that. What would you like to have more of in the class? What kind of exercises or tasks.

Girl 1 More practical work.

Lady More practical work, why?

Girl 1 Because when we do practical work, it helps when we write our exams because you remember what was done in class.

Lady Why do you think you remember the practical exercises in the exams?

Girl 1 Because we have practised what was done with our group members (inaudible)

Lady Okay. Which aspects of Canadia do you feel that you understand now?

Girl 1 (inaudible)

Lady If you can't remember any, then that's fine.

Girl 1 I can't remember, but if you would ask questions on the board I would, you know, be able to....

Lady It would jog your memory.

Girl 1 Yes.

Lady Okay. Uhm, which aspects of Canadia do you feel that you don't understand that well?

Girl 1 The whole scenario thing that we've done.

Lady Okay, why don't you think you understand that?

Girl 1 I don't know, I am just lukewarm with that. I am not really, you know, that (inaudible)

Lady Okay, which exercise did you enjoy the most?

Girl 1 Uhm, the one that we just spoke about, but even though I don't understand I have that drive for me to, you know, (inaudible).

Lady So, you like the scenario, performing it, but you don't know how the scenario is really?

Girl 1 Yes ma'am.

Lady Okay, that's interesting. Did you prefer the group work or the individual work?

Girl 1 The group work ma'am, ya.

Lady Why?

Girl 1 Because working in a group, we all have different ideas and we all get to use our different ideas and make one thing.

Lady Okay. Were the lessons on Canadia similar to lessons in other subjects, like English or other drama subjects – Afrikaans, were they similar at all or not?

Girl 1 I don't think so, not that I can remember.

Lady They're not similar?

Girl 1 Its not ma'am.

Lady Okay, what is different about them? If you think of what you get in drama and what you do in lets say in English or Afrikaans class, not subject matter, just how we learnt?

Girl 1 Maybe if we are in an English class, we could have got a chance of writing what we were supposed to do and not putting it on stage like we....

Lady Okay.

Girl 1 ...did, ya.

Lady So, our classes were more active and more practical? Alright, how do you feel about the pier assessment, where we had to mark each other?

Girl 1 I was fine with that, ya, I was fined.

Lady Did you think it was fair?

Girl 1 It was fair ma'am, ya.

Lady Why?

Girl 1 Cause I marked fairly (inaudible).

Lady So, you hope everyone else marked fairly? Okay, overall do you feel that the Canadia lessons were a success, or not?

Girl 1 They were a success ma'am.

Lady Why do you say that?

Girl 1 Because at the end of the lessons, we all had an idea what (inaudible)

Lady Okay, you don't know your exam results yet. How well do you think you did in the exam in Canadia, that section?

Girl 1 I think I did quiet well, not too bad.

Lady Okay, which questions, if you can remember from the exam, do you think you did really well in? The Canadia questions.

Girl 1 I think I did well where we were supposed to write the, the, your own scenario with the play...

Lady Okay.

Girl 1 ...that we did in class, cause I used what we did in class.

Lady Ah ha, so you took like a similar sort of scenario?

Girl 1 Yes ma'am.

Lady Okay, but you still don't understand fully what the scenario is?

Girl 1 But what helped me is, because we did it in class and I just used the thing that we did in class.

Lady Okay. What questions do you think you did not so well in?

Girl 1 I don't even remember some of the questions (inaudible).

Lady Okay, that's fine. How did you feel the [Canadia Del IT] questions related to the work in class?

Girl 1 Uhm…

Lady Did you see a link from the class work and the exercises and assignments to the questions in the exam?

Girl 1 Yes, there were ma'am.

Lady Okay, so they were quiet closely linked? Alright. Was the Canadia section in your exam what you expected?

Girl 1 No.

Lady Why not?

Girl 1 I didn't think that you'd ask questions that we did in class, cause everything that you asked in the exam was the things that we did in class. So ya.

Lady Okay. Alright. Uhm, did you feel that the final performance of your scenario changed from when you rehearsed it?

Girl 1 Yes, it did change because some of the things that we did outside, we (inaudible) to do inside.

Lady Why was that?

Girl 1 I don't know, maybe because some of us forgot what we were supposed to do and we ended up improvising.

Lady Okay, so a lot of it was improvised.

Girl 1 Yes.

Lady Did you have the basic idea though of what you were going to do?

Girl 1 Yes, we did know what we were going to do, but some of the things were just improvised.

Lady Okay. How do you feel about the designing and drawing of the mask?

Girl 1 (inaudible)

Lady Why did you like that?

Girl 1 Cause I got to play with everything that I had.

Lady Colours and that sort of thing?

Girl 1 (inaudible)

Lady And you liked that creative idea? Okay, uhm, did designing the mast help you to understand the [Canadia Del It] section?

Girl 1 Yes, they did because during my mask I saw that, okay fine, if I am going to do a certain mask, I have to (inaudible) to make it big like, you know…

Lady So, did it help you make, did it help you understand the characters more from drawing the mask of the character?

Girl 1 Yes ma'am.

Lady Okay, uhm how did you feel about the amazing race that we did?

Girl 1 Ma'am I wasn't at school, I was sick.

Lady You weren't, okay so you don't know what is what with that. Alright, but you heard from your classmates that they did the amazing race all around Canadia and they had to solve clues. Do you think, had you had done it, do you think that it would have been better than a written test, or would you have preferred to do an actual written test, as opposed to solving clues?

Girl 1 Uhm, I don't know, maybe I would prefer writing it down.

Lady Why?

Girl 1 I don't know, I just prefer writing things down.

Lady Okay, that's great. Thank you.

Girl 1 Thank you.

INTERVIEW 2

Girl 2 Hi ma'am.

Lady Hallo, come sit down. Okay, on a scale of one to ten, ten being the best – the highest – okay, how much fun and how enjoyable were the Canadia lessons?

Girl 2 (inaudible) it was ten…

Lady Ten?

Girl 2 Especially because of the amazing race.

Lady The amazing race.

Girl 2 (inaudible)

Lady So, why, I mean you like the amazing race, which is great. Why did you give it a ten though, why did you really enjoy them?

Girl 2 Because like, unlike sitting in class and writing on the board, (inaudible) I would have though my own things maybe in my (inaudible) or whatever, but like because of that, I remember because, during the course of the running, my friends were making comments (inaudible) and I remember because of that and thanks to that, I didn't have to study that hard (inaudible). I just had to remember one thing, the picture and I knew I did well.

Lady Okay, which lesson was your favourite? I think you have already said the amazing race, hey. Why did you enjoy that lesson specifically? Just because you were running, there was action?

Girl 2 Not because of that, but because it was fun. I got to interact with others and like, I got to, I don't know, like ya (inaudible) at a school like this, this is quiet fun.

Lady Okay, that's great. In which ways were the practical exercises helpful or not helpful?

Girl 2 The practical exercises, that's like the middle….

Lady Tablos, scenarios, the character scenarios.

Girl 2 It was all okay.

Lady They were okay?

Girl 2 But I guess because I am a child, I don't like working in (inaudible) all the time, so, but like, honestly it helps better than sitting and reading a book.

Lady Okay, alright. In which ways were the acting exercises helpful.

Girl 2 They were extremely helpful.

Lady Why?

Girl 2 I won't lie, because when you're working with your friends, if your friend is in (inaudible) you'll remember that for the rest of your life, because you know that (inaudible) played this character and even in the exam when they ask what type of character is this, you'll remember how he played it and stuff and just…

Lady Okay, so would you say the practical acting exercises where you had to play the characters and put on the scenario were the most helpful?

Girl 2 Yes.

Lady Okay. Did any of the exercises done in class help you remember the information when writing the exam?

Girl 2 Yes.

Lady What exercises?

Girl 2 That one the (inaudible) one with the (inaudible) characters. I remember each and every character that was there.

Lady That's good. Why do you think that exercise helped you remember for the exam?

Girl 2 Uhm, I guess we had a lot of fun with that particular exercise.

Lady Okay, so do you find that you remember more when you are having fun?

Girl 2 I remember things that I used to do as a child, because they were fun, but I don't remember the last thing I did in the (inaudible) class.

Lady Alright, if you could change one thing about the classes that we did, the whole series of classes what would it be?

Girl 2 I don't know, personally I am content.

Lady You're content?

Girl 2 With everything, I don't have issues with anything.

Lady Alright. What would you have liked to do more of and why?

Girl 2 The practical stuff, I guess.

Lady So, you want more practical stuff?

Girl 2 Yes, and I think it would be nice if like we, as a class, change in terms of who we work with.

Lady So you felt that you worked with a lot of the same people?

Girl 2 Ya, over and over and that was like (inaudible), but like its not helping.

Lady Okay, that's interesting. Uhm, what would you have liked to do less of in class?

Girl 2 The drawing.

Lady The drawing, you didn't like the drawing? Why not?

Girl 2 I can't draw to start with and…..

Lady Okay.

Girl 2 Uhm, I don't know, like I just have issues with a pen.

Lady Okay, that's fine. Which aspects of Canadia do you feel that you understand now?

Girl 2 Uhm, the stock speeches, the stock characters, I understand like, I don't know if I am using the correct sentence, but its like second nature, if someone were to (inaudible) I expect these characters to show and…

Lady Okay.

Girl 2 Its there, its at the back of my mind and I think I am going to know for life now.

Lady So, why do you think you remembered those aspects of Canadia?

Girl 2 Because unlike every other thing that we do, that was the one thing about **[Canadia Del IT]**. Last year I was under the impression that **[Canadia Del IT]** was just a mere, we get on stage and we do whatever we want, but like now I am well aware that there is (inaudible) that has to be played and has to be played (inaudible) even though its improvisation, but like, these are the certain characteristics that you have to, you know.

Lady Okay, and what made that information stand out? Was there an exercise that just clicks for you that makes you remember this?

Girl 2 It was the exercise of course, but like, when I was studying…

Lady It just got in your brain?

Girl 2 It got in quicker than anything else.

Lady Do you think the practical exercises helped you get it in quicker?

Girl 2 Yes, because the exercises are fun right, and like, if the exercises were fun I wouldn't have minded, I wouldn't have a problem with reading it, you know so, prior to the exercises I…..

Lady You wouldn't have been so positive about studying?

Girl 2 Yes.

Lady Okay, which aspects of Canadia do you feel that you don't understand that well, even after practical exercises, exams, studying, etc.?

Girl 2 I just don't remember the names, not that I don't understand.

Lady You just, its tricky.

Girl 2 Its just the names are tricky, I think (inaudible).

Lady Okay, which exercise did you enjoy the most.

Girl 2 Uhm, (inaudible), uhm are we talking about Canadia (inaudible).

Lady Just Canadia.

Girl 2 Oh, just Canadia, that exercise that, no the amazing race.

Lady It will have to be the amazing race, okay. Did you…

Girl 2 Just because my team won.

Lady Oh, very nice, okay. Did you prefer the group work, or the individual work?

Girl 2 The group work.

Lady Why?

Girl 2 Because I guess its because, like, I was working with people that were willing to work with me and we had loads of fun during the working process and stuff. Ya, like we just worked together, there was not one point where we fought. Yes we

did disagree, but like, we looked beyond that and we just laughed and we went on, I guess.

Lady Good, okay.

Girl 2 Everybody warmed up to every responsibility that they were given.

Lady Good, were the lessons that we did in class for Canadia similar in any way to lessons that you do with other academic teachers or other drama teachers?

Girl 2 No.

Lady Why weren't they similar? What are the differences?

Girl 2 I guess it's the fun part and like I don't know, but it's just like not the same. The differences are firstly we were brought together practically all the time.

Lady So the practical exercises you don't do in normal classes?

Girl 2 Yes, and uhm, we will allow it to play around with it. That we don't do with every other class.

Lady So, did you feel that you were more in control and it was more about you and you experimenting and learning, than other classes?

Girl 2 Yes, and it helped, because if I teach myself something instead of when you teach me something, cause I remember because I taught myself.

Lady Ah ha, so if you are active in the learning process, you remember better. Okay. Uhm, do you think overall the lessons were a success, or not and why?

Girl 2 They were a success.

Lady Why?

Girl 2 Cause I can say, I wouldn't have, the chances are I didn't study (inaudible), but like I didn't find the paper extremely hard, I didn't find it hard at all. It was a fun paper to me (inaudible).

Lady Why didn't you study?

Girl 2 Because I thought that, I did study, but not like I studied all the time, like hey, I have to really, really know everything, but its because of the exercises that we did, I felt like I know everything and then I actually looked in the book, it was sort of revision, so it was like oh okay. I didn't study as hard as I wanted to, because I felt like I know.

Lady Okay, you don't know your exam results yet, okay, but your papers have been marked. How do you think you did in the Canadia section?

Girl 2 I did, like things that, I am a bit confused because I felt this feeling that I did really, really well and like, you can't really be too sure, you know.

Lady But you think you would do well?

Girl 2 I think I did well.

Lady Okay, what question in the exam think you nailed, that you did really, really well?

Girl 2 Uhm…

Lady Can you remember any?

Girl 2 I just, I'm not sure, but there was a question where we had to explain, oh yes, we had to explain two characters from the [Canadia Del IT] and I think I did well and I think there is one about slaves, I don't know, the servants, ya, that one I did well in.

Lady Okay, why do you think you did well in these questions?

Girl 2 Because these characters are fun, I guess.

Lady They were fun, did you play those characters?

Girl 2 No, because my (inaudible), but like when I read it, because of what we did with the (inaudible), like I already had such a picture of how (inaudible).

Lady So you visualised those characters that your friend played and that popped up in the exams?

Girl 2 Yes.

Lady Okay, how do you feel the Canadia questions related to the work covered in class? Did you see a definite link between the exam questions and class work?

Girl 2 Yes and especially because we did it all, like every group had the same characters, so it was like a constant reminder. So, you couldn't have forgotten.

Lady Okay, did you feel that the final performance of your scenarios differed from what you had done in rehearsals?

Girl 2 No.

Lady No, so you were pretty what you rehearsed is what you did.

Girl 2 Ya.

Lady Okay, why do you think it stayed the same?

Girl 2 Because like we decided on this and we did it. (inaudible), I mean it happens all the time, when they want to add like a little …

Lady Line or yeah…

Girl 2 But the concept stayed the same and ya.

Lady Okay. How did you feel about designing and drawing the masks?

Girl 2 I don't like drawing.

Lady Okay.

Girl 2 So, uhm…

Lady You didn't like it at all?

Girl 2 No, I didn't hate it, but like it was just yet another class activity that you have to hand in.

Lady So there was no fun or enjoyment there? Okay. Uhm, did it help you understand the style of Canadia though, even though you didn't like it?

Girl 2 Yes.

Lady Why do you say that?

Girl 2 Because like the pictures, they're not the same. It wouldn't have been the same if you asked me to draw myself, like, there was a certain element that I had to put in here and there (inaudible)….

Lady For the character.

Girl 2 So, I understand how they looked like an, people that look like that act in a certain way, so….

Lady Okay, uhm, how do you feel about the amazing race, you said it was enjoyable, right?

Girl 2 It was wonderful ma'am, I won't lie.

Lady Good. Uhm, now in the amazing race you have to solve clues and answer questions and that sort of thing, would you have to preferred to do a written test, as opposed to doing the amazing race?

Girl 2 Never.

Lady No.

Girl 2 No written test.

Lady Why?

Girl 2 I think that was the ultimate, because if you, solving clues, I think personally, is better than actually answering the questions directly. You learn a lot from solving clues.

Lady Do you think you learned more in the learning process?

Girl 2 Yes, because like, after you solve, I mean you can't go to the next point without solving (inaudible), you got that right, so you move forward. So, it was….

Lady But with the test you can skip the questions. Do you think being forced to solve the clues helped you understand more and figure it out more?

Girl 2 Yes.

Lady Okay, that's great. Thank you Filane.

Girl 2 Thank you ma'am.

Lady Is anyone else outside.

Girl 2 Uhm, there is (inaudible).

INTERVIEW 3

Lady Hello, come on in and sit down. Okay, on a scale of one to ten, ten being the highest – the greatest, how much fun and how enjoyable were the Canadia lessons?

Boy 1 That's the Italian (inaudible).

Lady Yeah and you've got to be honest now.

Boy 1 Okay, no I'd say about a seven

Lady A seven?

Boy 1 Cause I really enjoyed it, but then I don't know if it's the type of acting I am really into, but it was interesting learning about it and it was also very funny, you know.

Lady Okay. Which lesson was your favourite lesson?

Boy 1 Of the whole…

Lady Of the whole series of Canadia. We are just doing Canadia.

Boy 1 I think the practical work…

Lady Which part of the practical, we did the tablos, we did the scenarios, right, we did the characters. So you like the scenarios, why did you like the scenarios?

Boy 1 I don't know, I think that's when it really all comes together, I think.

Lady So all that you studied in class in a final package, is that what you're saying?

Boy 1 Yes.

Lady Okay, in which ways were the practical exercises helpful or not helpful to remember and understand?

Boy 1 No, I think that it was very helpful ma'am.

Lady Why?

Boy 1 Because, I remember when I was studying, okay, it wasn't the exam, was it?

Lady Ya, it was.

Boy 1 It was, yes it was, that's why, because when I studied, I remembered a lot more easier, I mean even with the other sections that we did practically, like I remembered so much more better.

Lady Why do you think, just because it was more visual?

Boy 1 Because it's more in depth, you know, when you are doing it instead of just writing something down, throwing it away and forgetting about it, then it just sticks better.

Lady Okay, uhm, in which ways were the acting exercises helpful or not helpful? I mean you sort of mention that it sticks with you. Is there anything else you want to add?

Boy 1 No.

Lady Okay, that's fine. Do any of the exercises done in class help you remember more information when writing the exams?

Boy 1 Yes.

Lady Which exercise really triggered something in your mind when you were writing?

Boy 1 I know the theatres that we did.

Lady Which theatres, you're not getting confused…

Boy 1 (inaudible)

Lady No, no, no we're talking about Canadia, just Canadia.

Boy 1 (inaudible)

Lady Ya.

Boy 1 Okay. Uhm…

Lady You can't remember?

Boy 1 No.

Lady Okay, no that's fine. If you could change one thing about the activities done in the Canadia classes, which, what would it be?

Boy 1 Uhm, I think the accent bothered me.

Lady The Italian accent?

Boy 1 Ya.

Lady So, you didn't like to do that?

Boy 1 Ya.

Lady Okay, anything else that you would change?

Boy 1 Not really.

Lady Okay. Uhm, what would you have liked to do more of and why, in the classes?

Boy 1 Uhm, practical work, I think.

Lady More practical?

Boy 1 More practical.

Lady Why is this?

Boy 1 I don't know, again going back to the studying, I think its a lot more helpful.

Lady Why do you think it helps you?

Boy 1 When I get into it, then I know, even tomorrow, then I know, because we have rehearsed it a lot of times, that then forces sticks, so if I am doing it practically and physically as well and also seeing my piers helping me as well, giving ideas to each other, then its a lot more better.

Lady Okay, so really it helps you remember.

Boy 1 Yes.

Lady What would you have liked to have done less in class? Any exercises you didn't enjoy?

Boy 1 Canadia? Uhm, uhm…

Lady There nothing that you disliked?

Boy 1 The masks.

Lady You didn't like the masks?

Boy 1 Yes.

Lady Why didn't you like the masks?

Boy 1 I don't know, I don't like drawing, I guess.

Lady Okay.

Boy 1 I didn't ya…

Lady So, its not your kind of thing.

Boy 1 Ya.

Lady Alright, we'll discuss them after a little bit later. And what aspects of Canadia do you feel that you understand well now?

Boy 1 The concept of (inaudible), because when we first started it, it did sound (inaudible) and then we broke it down and it was breaking down Canadia and (inaudible).

Lady Okay.

Boy 1 And then so…

Lady So, do you think those terms, the term exercise where you had to try and figure out for yourself what the terms meant and then put them in a statue or tablo, do you think that helped you understand the overall concept of Canadia?

Boy 1 A lot because even if it was a case where you got it wrong, then you at least knew what the wrong was and then you know what the right one was, when we mark it.

Lady Good, okay. Did you prefer the group work or individual work and why?

Boy 1 The group work, because a lot of ideas came up and I don't think I could come up with all those ideas alone, so…

Lady So you liked sharing knowledge?

Boy 1 Yes.

Lady Okay. Which exercise did you enjoy the most?

Boy 1 Out of Canadia, decide, decide…

Lady You did the masks, you did the tablos, you did the character scenarios, you did the big scenarios at the end…

Boy 1 The…

Lady The amazing race you did as well.

Boy 1 Ya, that was a lot of fun, I think, because that sort of sums up everything, because as we worked through the different stages, it was taking us back to what was done.

Lady The revising?

Boy 1 Yes.

Lady So would that be your most fun exercise, the amazing race? Okay. Uhm, how do you feel about pier assessment, marking each others work?

Boy 1 I think its very good, because it sort of also change you to (inaudible) yourself, you know, so ya, it was interesting…

Lady Did you think it was fair?

Boy 1 Yes.

Lady Why do you say its fair?

Boy 1 Uhm, I think it must come from a point where you put yourself in their shoes and mark, you like, oh well, I don't like that at all, so (inaudible)…

Lady Okay.

Boy 1 And if…

Lady So, you had to be more objective?

Boy 1 Yes.

Lady Okay. Overall, do you feel that this series of lessons on Canadia was a success, or not and why?

Boy 1 It was a success, because we learned a lot, a whole lot and I don't think there is anybody that can say they don't know something about (inaudible).

Lady Okay. You don't know your exam results yet, but I have marked them and how well do you think you did in the Canadia section, if you can remember even?

Boy 1 The exam, you know, I was very happy with, so I don't think I did too bad at all.

Lady Okay, can you remember any question on the Canadia section that you though, brilliant, I am going to do really well in that specific question, or can't you remember?

Boy 1 I have written so many exams.

Lady So, you can't remember the question, absolutely fine. Do you think that the questions in the exam related to the work that we did in class?

Boy 1 Absolutely, absolutely.

Lady Okay. Now obviously for a new child in this school, this question takes on a slightly different feel, was the Canadia section what you expected in the exam? The kind of questions we asked, did you think we were going to ask those sort of questions?

Boy 1 Yes, I didn't think it was too hard at all, actually when I was studying, I was very stressed out, because there was the breakdown and everything (inaudible). I was very, very like stress out, because I though I am just not going to be able to do this.

Lady Ya.

Boy 1 But when it came to the exam, it was well worth it in the end and I could see that it really just takes an effort from you to (inaudible).

Lady Uhm, you've got to study.

Boy 1 Ya.

Lady And did you think the questions related to the work covered in class? There was no, there were links between the two?

Boy 1 A lot of times I could remember us doing something in class from the question.

Lady Okay and did those exercises done in class help you answer that question?

Boy 1 Yes.

Lady Uhm, now your final performance with the scenario, did it change much from the lesson or two that you had to rehearse it?

Boy 1 Yes, the storyline changed completely.

Lady Really?

Boy 1 Ya.

Lady Why do you think this was?

Boy 1 Uhm, I have no idea. I think the group probably thought that we had to do something different, because it was (inaudible) stage and the whole thing or whatever.

Lady Okay.

Boy 1 But I don't think there was any real particular reason. It worked out quiet well, I think, because we sort of came up with in that short space of time we had and I don't think it was better or worse than the rest.

Lady It was just different?

Boy 1 Ya.

Lady Okay. Now you said that you didn't like designing, drawing the Canadian mask, because you don't like drawing, correct?

Boy 1 Yes.

Lady Okay, even though you don't like the task, did it help you understand the stock characters more, or less?

Boy 1 Yes.

Lady Did it, why?

Boy 1 Because, if you compare the, well these drawings of the characters in the book, you compare it to the description, they are very much (inaudible). When you draw it, it also sort of helps you to remember, because you might not like drawing (inaudible).

Lady So, the visuals side of it having a picture of this character, did make the written description more clear for you?

Boy 1 Yes.

Lady Okay. Now you really liked the amazing race, correct? Why do you find this so enjoyable?

Boy 1 Just the whole sense of the competition, sort of in, you know, running around and, you know, looking for clues and you know…

Lady A fun adventure?

Boy 1 Yes.

Lady Okay, would you have preferred to have done a written test, as opposed to the amazing race?

Boy 1 No, I wouldn't.

Lady Why not?

Boy 1 You know, a lot of times when you write a test, you will write it and you will study for the test and then you probably walk out and forget it anyway. But with the amazing race, I mean I started here and we wrote down the description of the words that she gave us and we went up to the tuck shop and looked for the masks and came back down and back to the music department.

Lady So, being more active and more practical made it clearer to understand and remember.

Boy 1 Yes.

Lady Okay. The Canadia classes that you sat through and participated in, are they in any way different to the classes that you do in English or Afrikaans or other drama subjects?

Boy 1 Uhm, very much (inaudible). There wasn't that practical element, you know.

Lady In the academic classes?

Boy 1 Yes, in the academic classes, because its just a case of when the teacher writes something on the board, then you write it down and maybe they will explain, whatever, but it was, there was never that practical element that just got it stuck.

Lady Okay, great. Thank you (inaudible).

Boy 1 Thank you ma'am.

Lady Good luck with your last exams.

Boy 1 Yes.

Lady Almost finished.

Boy 1 Almost. Thank you very much.

Lady Thanks, bye-bye.

Lady Hallo.