



**basic education**

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

# **DRAMATIC ARTS**

## **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2014**

**These guidelines consist of 23 pages.**

## REVISED PAT DOCUMENT FOR DRAMATIC ARTS 2014 PRACTICAL ASSESSMENT TASKS (PATs) FOR DRAMATIC ARTS

### GUIDELINES FOR THE TEACHER:

#### 1. INTRODUCTION

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

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

#### 2. REQUIREMENTS: PATs FOR DRAMATIC ARTS

Note that the PAT consists of two parts: a written section (preparation) and a performance section. The table on page 3 contains all the tasks that have to be completed for Dramatic Arts during the course of the year. Task 1 (Term 1), Task 3 (Term 2), Task 5 (Term 3) are the three PATs.

**General:** Understanding of all four Broad Topics and their respective Topics in the Dramatic Arts should be considered when planning and implementing the PATs. During each year, one individual performance, one vocal-based group performance and one physical-based group performance should be completed as a PAT. Different dramatic performance forms and styles should be covered in the PATs. The PATs should focus on at least two of the four Broad Topics and will make up a total of 50 marks for each of Tasks 1, 3 and 5 of the school-based assessment tasks. Each of the 3 PATs contains two sections:

**SECTION 1: Written Preparation (25 marks)**, which is a **theoretical** section.

The focus of this section is to develop the critical, analytical and creative thinking skills of the learners. The written preparation should demonstrate in-depth planning, reflection and record-keeping. This may take the form of an essay, research task or assignment to prepare for the performance section of the PAT. Learners are required to demonstrate cognitive and conceptual understanding of the skills, content and concepts of the CAPS Broad Topics as well as the Topics, on which the performance section is based.

The aims of the written section are to:

- Allow learners to work through a process of academic preparation for the performance section
- Deepen and consolidate learners' understanding of the classroom teaching
- Instil the importance of integrating theory and practice in the subject Dramatic Arts
- Prepare the learners for the complex cognitive and abstract theoretical demands of the mid-year, trial and end-of-year written examinations

**SECTION 2: Performance (25 marks)**, which is a **practical** section.

The focus of this section is to develop the practical application of skills, content and concepts of the CAPS Broad Topics as well as the Topics. It prepares the learners incrementally for the practical demands of the mid-year, trial and end-of-year examinations of the National Senior Certificate where learners are required to do a theme programme, audition programme or technical programme.

<b>ANNUAL PROGRAMME OF ASSESSMENT GRADES 10 AND 11</b>			
<b>SCHOOL-BASED ASSESSMENT (SBA)</b>			
<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>
<b>Task 1:</b> Practical Assessment Task (PAT) (Group) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	<b>Task 3:</b> Practical Assessment Task (PAT) (Individual) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	<b>Task 5:</b> Practical Assessment Task (PAT) (Group) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	<b>Task 7:</b> Grade 10 and 11 End-of-year exam (300) <ul style="list-style-type: none"> <li>• Written exam (150)</li> <li>• Performance exam (150)</li> </ul>
<b>Task 2:</b> Test (50)	<b>Task 4:</b> Grade 10 Mid-year exam (200) <ul style="list-style-type: none"> <li>• Written exam (100)</li> <li>• Performance exam (100)</li> </ul> Grade 11 Mid-year exam (300) <ul style="list-style-type: none"> <li>• Written exam (150)</li> <li>• Performance exam (150)</li> </ul>	<b>Task 6:</b> Test (50)	

<b>ANNUAL PROGRAMME OF ASSESSMENT GRADE 12</b>			
<b>SCHOOL-BASED ASSESSMENT (SBA)</b>			<b>EXTERNAL ASSESSMENT</b>
<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>
<b>Task 1:</b> Practical Assessment Task (PAT) (Group) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	<b>Task 3:</b> Practical Assessment Task (PAT) (Individual) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	<b>Task 5:</b> Practical Assessment Task (PAT) (Combined individual and group) (50) <ul style="list-style-type: none"> <li>• Written preparation (25)</li> <li>• Performance (25)</li> </ul>	External exam (300) <ul style="list-style-type: none"> <li>• Written exam (150)</li> <li>• Performance exam (150)</li> </ul>
<b>Task 2:</b> Test (50)	<b>Task 4:</b> Mid-year exam (300) <ul style="list-style-type: none"> <li>• Written exam (150)</li> <li>• Performance exam (150)</li> </ul>	<b>Task 6:</b> Test (50)	
		<b>Task 7:</b> Trial exam (300) <ul style="list-style-type: none"> <li>• Written exam (150)</li> <li>• Performance exam (150)</li> </ul>	

Consult the table below for more detail on both the written preparation and the performance sections of the PATs

<b>A. WRITTEN PREPARATION OR THEORETICAL SECTION OF THE PATs</b>			
	<b>Practical Assessment Task</b>	<b>Practical Assessment Task</b>	<b>Practical Assessment Task</b>
<p>For the purpose of standardisation as well as the incremental development of the learners' theoretical and cognitive development, the following theoretical sections are suggested for either preparation for or reflection on the performance component of the PATs.</p>	<p>Written preparation:</p> <p><b>Essay</b></p> <p>See the Guideline document, heading 5.1, for the format of the essay.</p> <p>Learners use the theoretical support material given to them by the teacher (classroom notes) and apply the information when they prepare or reflect on the practical work done in the PAT.</p>	<p>Written preparation:</p> <p><b>Research task</b></p> <p>See the Guideline document, heading 5.2, for the format of the research task.</p> <p>Learners collect additional outside source material to do independent research to enrich their understanding of the practical work done in the PAT.</p>	<p>Written preparation:</p> <p><b>Assignment (own choice, for example: journal, collage, etc.)</b></p> <p>See the Guideline document, heading 5.3, for the format of the assignment.</p> <p>Learners discuss their planning and preparation for the performance component in the PAT. It is suggested that the assignment forms part of the preparation towards the written and performance examination. Each learner needs to: collect, analyse, interpret and present information on their individual journey towards this PAT's performance section as well as the written and performance examinations.</p>
	<p><b>NOTE:</b> The three PATs (essay, research task and assignment) do not have to be done in the order given above. While all three PATs must be completed in a year, the essay, research task and assignment may be done in any of the three terms, according to each school's specific planning.</p>		

**B. PERFORMANCE OR PRACTICAL SECTION OF THE PATs**

**Teachers must select which dramatic form and/or technical aspects would be most suitable for their school's individual context, the learners' development and the time of year.**

**Physical-based group performance:**

Movement, Mime, Dance Drama, Physical Theatre, Cultural Dance Forms, etc.

**Vocal-based group performance:**

Group Scenes, Workshopped Plays, Scripted Plays, Improvised Scenes, Choral Verse, Dramatised Prose, Narrative Presentation, Workshopped Theatre, Protest Theatre, Workers' Theatre, Community Theatre, Indigenous Performance Forms, Storytelling, etc.

**Individual performance:**

Poetry, Monologue, Dramatised Prose, Popular Performance, Storytelling, Indigenous Performances, Public Speaking, etc.

**Technical aspects:**

Scenery, Properties, Lighting, Sound, Costume, Make-up, Special Effects, Production Schedules, Rehearsals, Stage Management Plans, Marketing Plans, Front-of-house Procedures, Acting, Directing, Writing, Workshopping, Management, Design, etc.

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

The following resources, equipment and facilities are suggested for the implementation of the PATs according to the school context:

- Writing paper for each learner to complete the essay, research task and assignment
- Learner assessment evidence file: Above evidence of each learner's completed PAT must be filed in this file. The evidence will be presented at moderation. Access to information for the essay, research task and assignment topic in the form of:
  - Literature, articles and/or texts
  - Recommended Dramatic Arts textbook: Refer to the DBE LTSM catalogue
  - Three suggested drama play texts for Grades 10 and 11. See annual teaching plan.
  - Three prescribed drama play texts for Grade 12. Refer to the DBE examination guidelines.
  - Articles from published drama handbooks, newspapers, magazines, the Internet and other credible sources
- A classroom, preferably a double classroom/studio/rehearsal room, for practical classes, minimum 14 m x 10 m<sup>2</sup> or a school hall
- A classroom for teaching theory with tables and chairs

The following equipment and facilities would enhance the study of Dramatic Arts in the school environment. They are not prerequisites, but would be advantageous.

- Equipment:
  - Drama videos/DVDs (voice development, physical development, theatre history, plays)
  - Computer, printer, television set, video machine/video camera/still camera
  - Filing cabinet to store books and plays
  - Music centre with CD and DVD player
  - Data cards/memory cards/data projectors/laptop/software
  - Appropriate indigenous properties, e.g. drum, horns, bells
- Facilities:
  - Square wooden blocks (cubes), flat screens and rostra
  - Foam mats, wooden sprung floors, carpeted floors, grass mats, hides
  - Lockable steel cabinet to store the above and other valuable equipment
  - Storeroom for costumes, props, etc.
  - Stage with curtains, lighting and sound facilities

### 3. INSTRUCTIONS FOR THE LEARNER

- Practical tasks are not limited to a performance. The practical assessment tasks (1, 3, and 5) are a preparation for your mid-year, trial and end-of-year written and performance examinations.
- Integrate the theory aspect of the PAT with the practical aspect.
- Engage in planning, preparation, research, skills building and reflection before you hand in your essay, research task or assignment.
- Rehearse your performance items until you can perform it fluently with exceptional ability and confidence.
- Use these smaller opportunities to lay a firm foundation for your later theoretical and practical examination work.
- You will be required to answer practical-based questions, using a theoretical framework in the end-of-year written examination.

## 5. ASSESSMENT TOOLS

Three rubrics are suggested for the assessment of the three PATs: ESSAY, RESEARCH TASK and ASSIGNMENT. Teachers should provide each learner with a copy of the relevant rubric and facilitate understanding of the rubric criteria with the learners **prior to the execution of tasks**

See pages 8–11 for the guidelines and rubrics provided for the quality assurance and standardisation of the essay, research task and assignment.

See pages 12–23 for suggested rubrics for the performance section of PATs.

### **Marks are awarded as follows:**

- Marks are allocated according to the achievement of criteria reflected in the assessment rubric.
- 25 marks awarded to written preparation.
- 25 marks awarded to performance.

<b>WRITTEN PREPARATION SECTION OF THE PATs</b>
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**5.1. GUIDELINES FOR STANDARDISATION OF THE ESSAY**

Teachers should use these guidelines to assist in ensuring that the following is covered:	
1.	<b>INSTRUCTION/BRIEF FOR THE LEARNER</b> <ul style="list-style-type: none"> <li>• Topic stated clearly and simply including a glossary of terms used</li> <li>• Divide topic into core ideas for paragraphs</li> <li>• Include suggested time management plan: e.g. planning of deadlines, submission of evidence, etc.</li> <li>• Specify type of essay: e.g. comparative, descriptive</li> </ul>
2.	<b>FORMAT</b> <ul style="list-style-type: none"> <li>• Formal structure e.g. write in paragraphs using core ideas</li> <li>• Introduction, main body of knowledge, conclusion/summary</li> <li>• Length and weighting may be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay (convert accordingly)</li> </ul>
3.	<b>CONTENT</b> <ul style="list-style-type: none"> <li>• Planned from the CAPS Broad Topics and Topics</li> <li>• Understanding and application of skills, content and concepts</li> <li>• Support material suggested/ provided by the teacher to be used as basis for the essay</li> <li>• Integration of practical experience and theoretical material should be evident</li> <li>• Basic terminology (language of drama) to be used</li> <li>• The essay should reflect practical and theoretical development of the learner's understanding of the topic</li> </ul>

<b>RUBRIC FOR AN ESSAY</b>		
<b>Category</b>	<b>Mark %</b>	<b>Level Descriptors [Evidence]</b>
<b>Outstanding achievement</b>	23–25	Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
<b>Meritorious achievement</b>	20–22	Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
<b>Substantial achievement</b>	17–19	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation.
<b>Adequate achievement</b>	13–16	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant 'dramatic' references. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion.
<b>Moderate achievement</b>	10–12	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion.
<b>Elementary achievement</b>	6–9	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion.
<b>Not achieved</b>	0–5	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

## 5.2 GUIDELINES FOR STANDARDISATION OF THE RESEARCH TASK

Teachers should use these guidelines to assist in ensuring that the following is covered:	
1.	<b>INSTRUCTIONS/BRIEF FOR LEARNER</b> <ul style="list-style-type: none"> <li>• Clear and unambiguous, use suitable terminology e.g. analyse/describe/compare/evaluate/predict/own opinion</li> <li>• Based on the relevant CAPS Broad Topic and Topics selected for learning</li> <li>• Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion</li> </ul>
2.	<b>FORMAT</b> can be any one of the following options: <ul style="list-style-type: none"> <li>• Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion/summary), minimum 300 words/2 pages</li> <li>• Oral presentation substantiated by written material (notes, brainstorming, etc.), 3–5 minutes per learner</li> <li>• Forum discussion/debate and accompanying script (15 minutes/group of 5)</li> <li>• Media: Film clips/video/TV inserts/radio/newspaper clips/:3–5 minutes</li> <li>• PowerPoint presentations: 3–5 minutes per learner</li> <li>• Interviews and accompanying scripts (5 minutes per pair/group)</li> <li>• Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence</li> <li>• Collage, mixed media, montage</li> </ul>
3.	<b>CONTENT</b> of the research: <ul style="list-style-type: none"> <li>• The CAPS Broad Topics and Topics for the subject Dramatic Arts form the basis for the conceptualisation and application of the skills, concepts and content in the research</li> <li>• Demonstrates understanding and application of skills, concepts and content</li> <li>• Integrate practical experience and theoretical support material (classroom notes and other source material) in the research</li> <li>• Use Dramatic Arts terminology (the language of drama) in all written presentations</li> <li>• Carefully explained specialised language should be adhered to in the case of Indigenous Knowledge Systems</li> </ul>
4.	<b>SOURCES/collection of information for the research:</b> <ul style="list-style-type: none"> <li>• Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, Internet, etc.)</li> <li>• Use a minimum of two sources (not more than one Internet source)</li> <li>• Make reference to sources (reference system/bibliography)</li> <li>• Be aware of possible plagiarism, i.e. only ethical use of sources</li> </ul>

RUBRIC FOR A RESEARCH TASK		
Category	Mark %	Level Descriptors [Evidence]
<b>Outstanding achievement</b>	23–25	Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Uses a variety of original and/or relevant dramatic references and/or film clips. Insightful, fluent, observation and knowledge powerfully expressed. If models or mixed media are used they are well executed and compliment the research.
<b>Meritorious achievement</b>	20–22	Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information with an original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references and/or film clips. Shows insight, observation and knowledge well expressed. If models or mixed media are used they complement the research.
<b>Substantial achievement</b>	17–19	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and/or film clips. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation. If models or mixed media are used they link to the research.
<b>Adequate achievement</b>	13–16	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant dramatic references and/or film. Adequate reading but appears memorised. Not always a high level of insight, sometimes unimaginative but has some ability to justify discussion. If models or mixed media are used they are not always supported by the research.
<b>Moderate achievement</b>	10–12	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion. Any models or mixed media used are not well executed or particularly relevant.
<b>Elementary achievement</b>	6–9	Rambling- no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion. Unlikely to have a supporting model, any mixed media will be poorly executed.
<b>Not achieved</b>	0–5	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

**5.3 GUIDELINES FOR STANDARDISATION OF THE ASSIGNMENT**

Teachers should use these guidelines to assist in ensuring that the following is covered:	
1.	<b>INSTRUCTIONS/BRIEF TO THE LEARNER</b> <ul style="list-style-type: none"> <li>• Clear and unambiguous, use suitable terminology e.g. analyse/describe/compare/evaluate/predict/own opinion</li> <li>• Based on the relevant CAPS Broad Topic and Topics selected for learning</li> <li>• Demonstrate sensitivity and respect for gender, inclusivity, culture, class, race and religion</li> </ul>
2.	<b>FORMAT</b> can be any one of the following options <ul style="list-style-type: none"> <li>• Journal entry</li> <li>• Collage</li> <li>• Montage</li> <li>• Visual imagery (e.g. photos, video, DVD, audio recording)</li> <li>• Paragraphs</li> <li>• Creative essay</li> <li>• Worksheet designed by the teacher</li> <li>• Preparation for the final practical examination</li> <li>• Reflection on excursions, field trips, community spaces/sites</li> <li>• Film analysis, theatre reviews</li> </ul>
3.	<b>CONTENT</b> of the assignment: <ul style="list-style-type: none"> <li>• The assignment is used to record the classroom teaching of the CAPS Broad Topics and Topics</li> <li>• The assignment should reflect in a meaningful way on the teaching and provide proof of the continuous development of the learner</li> <li>• Demonstrates understanding and application of skills, concepts and content</li> <li>• Integrate practical experience and theoretical support material (classroom notes and other source material) in the research</li> <li>• Use Dramatic Arts terminology (the language of drama) in all written presentations</li> <li>• Carefully explained specialised language should be adhered to in the case of Indigenous Knowledge Systems</li> <li>• It is suggested that the assignment task be used as preparation towards both the PAT performance as well as the performance component of the practical examination</li> </ul>

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

**MONOLOGUE**

<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the monologue and does not show evidence of thought, planning and rehearsal.
<b>Understanding of monologue</b>	The learner demonstrates an exceptional understanding of the monologue as it stands within the context of the play as a whole. He/she understands the basic dilemma/conflict of the monologue, his/her character and motivation.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. He/she does not understand the basic dilemma/conflict of the monologue, his/her character and motivation. There is complete misinterpretation on the basis of the given circumstances.
<b>Vocal characterisation</b>	The learner demonstrates a clear understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. He/she is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
<b>Vocal clarity</b>	The learner speaks distinctly and audibly. He/she is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.
<b>Physical characterisation</b>	The learner demonstrates an ability to adapt his/her body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
<b>Stage sense – use of space</b>	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (NOTE: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious, is uncertain and moves often without motivation.
<b>Emotional connection</b>	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or she/he may react inappropriately at certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is unconvincing, or his/her emotional choices are entirely inappropriate.

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

<b>SCENE</b>			
<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the scene and does not show evidence of thought, planning and rehearsal.
<b>Understanding of scene</b>	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he does not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
<b>Vocal characterisation</b>	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly. He/she is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.
<b>Physical characterisation</b>	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
<b>Stage sense – use of space</b>	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious, upstages others, uncertain and moves often without motivation.

<b>Emotional connection</b>	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or he/she may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or their emotional choices are entirely inappropriate.
<b>Playing of subtext</b>	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
<b>Interaction – listening</b>	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.
<b>Development of relationship</b>	The learner demonstrates an understanding of the character's status in relation to the other characters in the scene and they allow the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating the character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of the character's status in relation to the other characters in the scene; the relationship between the characters does not grow, develop and change through the course of the scene.
<b>Believability</b>	The learner is believable at all times within the context of the scene or play.	The learner is believable in some moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.
<b>Structure of scene</b>	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or highpoint to the scene.	The learner does not show a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
<b>Creation of appropriate genre/style</b>	The learner demonstrates the ability to interpret genre and style appropriately and to fulfil the demands of the genre/style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.
<b>Impact of scene</b>	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.

<b>POETRY</b>			
<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal.
<b>Understanding of poem</b>	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.	The learner demonstrates some understanding of the poem and his/her interpretation should be appropriate and justified.	The learner does not demonstrate an understanding of the poem and his/her interpretation is not appropriate or justified.
<b>Expression of meaning</b>	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and tone. He/she is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the poem. The meaning is not unclear or inexpressively conveyed.
<b>Vocal expressiveness</b>	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. He/she explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. He/she is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. He/she is unsuccessful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly. He/she is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.
<b>Physical work</b>	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. He/she demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem.	The learner chooses movement or stillness that is inappropriate to the poem OR there is little or no control over his/her physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.
<b>Emotional connection</b>	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate.
<b>Creation of appropriate mood</b>	The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.	The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.

<b>Use of poetic devices</b>	The learner demonstrates a mastery of the poetic devices inherent in the poem, including utilisation of pause, line and verse lengths, rhythm, metre, rhyme, imagery, register and tone.	Not all poetic devices are handled with mastery.	Poetic devices are not well handled.
<b>Impact of poem</b>	The learner's presentation is memorable, effective and engaging.	The poem has some memorable, effective, engaging moments, but these are inconsistent.	The poem has few or no memorable, effective, engaging moments.

<b>INDIVIDUAL PROSE</b>			
<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner does not know the words of the piece of prose and does not show evidence of thought, planning and rehearsal.
<b>Understanding of piece of prose</b>	The learner demonstrates an understanding of the piece of prose and his/her interpretation is appropriate and justified.	The learner must demonstrate some understanding of the piece of prose and his/her interpretation is appropriate and justified at times.	The learner does not demonstrate an understanding of the piece of prose and his/her interpretation is not appropriate or justified.
<b>Expression of meaning</b>	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and tone. He/she is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is unclear and lacks expression.
<b>Vocal expressiveness</b>	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to him/her and shows no signs of strain. He/she explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. He/she is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. He/she is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
<b>Vocal clarity</b>	The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain.
<b>Physical work</b>	The learner chooses movement or stillness appropriate to the piece of prose and to his/her interpretation of it. He/she demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness is not always appropriate to the piece of prose OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness that is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension. There is little or no evidence of creativity and expressiveness in the use of body.
<b>Dramatisation as performance piece</b>	The learner uses original, effective theatrical means to dramatised the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatised the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatised the piece of prose so that it works as a piece of performance.

<b>Use of appropriate narrative techniques</b>	The learner is aware of the style of the story and the narrative techniques inherent in it (e.g. intsoni telling, fairy tales or myths). He/she uses appropriate techniques in his/her performance, including third-person narration, character creation, use of song or chant, etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of the story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of his/her story.
<b>Creation of appropriate mood/style/genre</b>	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood/style/genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.
<b>Impact of prose piece</b>	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.

<b>MOVEMENT</b>			
<b>ASSESSMENT CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Practical/Performance skills</b> 1. The ability to understand and use a range of movements, choreographic styles and processes.	The learner uses a wide range of movements to create sequences and is able to understand and use various styles and processes. The learner shows a good understanding of the use of space, time and dynamics.	The learner is able to use a good range of movements to create sequences and shows an understanding of styles and processes of movement forms.	The learner is able to use a limited range of movements to create sequences and shows little understanding of the use of space, time and movement dynamics.
2. The ability to show competence and confidence in movement performance so that ideas are understood.	The learner performs clearly and confidently so that the movement ideas are understood by those watching.	The learner is able to perform ideas quite well so that his/her movement ideas are understood.	The learner is able to perform some movement ideas clearly and now needs to develop more confidence when showing his/her work to others.
<b>Experimentation (Development and realisation of ideas)</b> 1. The ability to use a variety of stimuli, accompaniments and movement styles to create sequences.	The learner uses a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.	The learner is beginning to use some stimuli and accompaniments with confidence to create simple sequences and is developing a range of movement styles.	With help the learner can use some stimuli and accompaniments to create simple sequences. The learner is able to use simple movement styles to complete a item.
2. The ability to extend and develop an idea from the original stimulus; to try out ideas and select and reject them with reason and confidence in order to complete a task.	The learner is able to develop a simple idea into a complex sequence making clear decisions about his/her work. The learner can explain his/her reasons for selecting certain movements with confidence and uses movement vocabulary to explain what he/she means.	With increasing confidence the learner is able to develop an idea, trying out and choosing movements in order to complete the item.	With help and encouragement the learner is able to develop a simple idea trying out and choosing movements that they feel fit the item.
<b>Critical awareness</b> 1. The ability to make analytical comments that help improve the structure and performance of own and others work.	The learner is able to make detailed and analytical comments about movement work that lead to improvements in structure and performance.	The learner is able to make comments that help to improve his/her own and other people's work.	When prompted, the learner can make comments on movement work his/she has done to help improve the work.
2. The ability to compare and contrast the work of different movement styles.	The learner can see and make subtle connections and comparisons between a variety of movement styles and is able to describe clearly what he/she means.	The learner is able to make connections between different movement works and styles.	The learner is able to see obvious connections between different movement works with help and encouragement from the teacher.
3. The ability to understand the difference between objective judgements and personal preference when creating, using and watching movement forms.	The learner shows a clear understanding of movement forms and structure through the comments and vocabulary he/she uses. The learner is aware of his/her own preferences in movement and is able to withhold them or use them appropriately.	The learner is able to talk about movement using appropriate words and is beginning to be aware of his/her own movement preferences.	With prompting the learner can talk about why he/she likes a movement item using words to describe the movement content (e.g. line, shape, rhythm, dynamics)
<b>Personal and social skills</b> 1. The ability to work cooperatively as a member of a group, sharing ideas so that the task is completed.	The learner works cooperatively as a member of a group and contributes and shares many ideas with the group.	The learner usually works cooperatively with other people contributing some ideas to the work of the group.	The learner can sometimes work cooperatively with other people sharing some ideas in order to help complete a group task.
2. The ability to work at developing an idea and organising work independently.	The learner is very well organised and is able to develop ideas successfully on his/her own.	The learner is able to organise his/her work and can develop simple ideas on his/her own.	The learner can develop and complete some items of work on his/her own with help and encouragement from the teacher.
3. The ability to sustain focus and effort through all stages and kinds of work.	The learner remains interested in a task through all the stages of development and works hard even when the task is challenging.	The learner is usually able to keep working on an idea from beginning to end.	The learner is sometimes able to keep working on an idea from beginning to end when helped and encouraged.

<b>GENERAL TECHNICAL ASPECTS</b>			
<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner has investigated the technical aspect he/she is preparing and shows evidence of thought, planning and research.	The learner has done investigation but there is some evidence of uncertainty or lack of planning and research.	The learner is relying on knowledge gained from the teacher and/or the basics of technical aspects touched on in the syllabus. No evidence of thought, planning and research.
<b>Understanding of the practical technical aspects</b>	The learner demonstrates a skilled understanding of how to operate the technical device used (i.e. light or lighting master board) or make it (i.e. a costume or set).	The learner demonstrates some understanding of how to operate the device (i.e. light or lighting master board) or make it (i.e. a costume or set).	The learner demonstrates a simplistic understanding of how to operate the device (i.e. light or lighting master board) or make it (i.e. a costume or set).
<b>Application of technical aspect in a practical situation</b>	The learner conveys meaning successfully through the use of at least one technical aspect. He/she is able to apply the theory of the technical aspect and add to a performance using these technical aspects.	The learner is only partially successful in conveying the meaning through the use of at least one technical aspect.	The learner is not successful in conveying the meaning through the use of at least one technical aspect. The technical aspect does not enhance the performance situation.
<b>Creative interpretation</b>	The learner explores and utilises the expressive, interpretative and other aspects of his/her chosen technical field in order to convey subtleties of meaning in the production. His/her interpretation is appropriate and justified.	The learner attempts to explore the interpretative or other aspects of his/her chosen technical field in order to convey meaning in the production. S/he is not completely successful in using technical aspects to add to a production.	The learner's attempt to explore the interpretative or other aspects of his/her chosen technical field is poor. It does not add to meaning in the production. He/she is not at all successful in using technical aspects to add to a production.
<b>Documentation and proof of process</b>	The learner provides detailed substantive proof of process. This is often accompanied by reflective comments or analysis.	The learner provides partial proof of process. The task has been done but the proof does not provide much detail or much reflection on process.	The learner provides very little proof of process. Reflection not present.
<b>Use of appropriate techniques</b>	The learner is aware of a variety of techniques and styles used with the chosen technical aspect. He/she uses the most appropriate techniques and is able to justify his/her decisions.	The learner explains his/her technique and style but does not necessarily explain the choices that were available. He/she uses the most obvious/easy technique and is not often able to justify his/her decisions. When the choice is suitable it is generally by chance rather than design.	The learner shows little evidence of understanding of techniques and styles. Often the choice made does not work with the overall production.
<b>Creation of appropriate mood/style/genre</b>	The learner demonstrates an ability to use the technical aspect to create a mood/style/genre appropriate to the performance.	There is some attempt to use the technical aspect to interpret genre and style appropriately, but the demands of the genre/style are not fully realised throughout the performance.	There is little or no attempt to use the technical aspect to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the performance.
<b>Impact of technical aspects incorporated into the performance piece</b>	The learner's technical expertise enhances the performance. The technical aspects add memorable effective, engaging moments to the performance.	The learner's technical expertise suits the performance as a whole. The technical aspects add effective, engaging moments to the performance, but these are inconsistent.	The learner's technical expertise does not add to the performance as a whole. The technical aspects have few effective, engaging moments.

<b>DIRECTING</b>			
<b>CRITERIA</b>	<b>ACHIEVED WITH MERIT</b>	<b>ACHIEVED</b>	<b>PARTIALLY ACHIEVED</b>
<b>Preparation</b>	The learner has researched the performance piece (i.e. the playwright, play or source material) knows the history and the genre and intention of the creator(s). His/her director's journal shows evidence of thought, planning and structured rehearsal.	The learner has done some research on the performance piece (i.e. the playwright, play or source material) knows aspects of the history and the genre and intention of the creator(s). His/her director's journal shows some evidence of thought or planning and attempted rehearsals.	The learner has done little or no research on the performance piece (i.e. the playwright, play or source material). He/she is unable to explain aspects of the history and the genre and intention of the creator(s). His/her director's journal shows little or no evidence of thought or planning or attempted rehearsals.
<b>Understanding of scene</b>	The learner demonstrates an understanding of the chosen performance piece (i.e. scene) as it stands within the context of the play/production as a whole. He/she understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the chosen performance piece (i.e. scene), but certain aspects have been overlooked, or is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the chosen performance piece (i.e. scene) as it stands within the context of the play/production as a whole. He/she does not understand the basic dilemma/conflict of the scene, the characters and their motivations. There is complete misinterpretation on the basis of the given circumstances.
<b>Vocal direction</b>	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. He/she is able to interpret a text and make appropriate direction suggestions for characterisation. These characteristics may include pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in directing an actor to create and sustain vocal characterisation. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in directing an actor to create and sustain vocal characterisation. The vocal characterisation is inappropriate for the particular character or context OR there is no evidence of direction in a vocal context.
<b>Physical direction</b>	The learner demonstrates the ability to direct the actor(s) to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of their characters.	The learner is partially successful in directing the actor(s) to create and sustain a physical characterisation. Certain aspects of the characterisation may be inappropriate for the particular character(s) or context.	The learner is unsuccessful in directing the actor(s) to create and sustain a physical characterisation. The physical characterisation is inappropriate for the particular character(s) or context.
<b>Stage sense – Direction of performers in use of space</b>	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to a lack of direction of the actor(s) on stage or uncertainty and/or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she has not given the actor(s) appropriate direction and the stage action is often without motivation.
<b>Playing of subtext</b>	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The learner ensures that the character's inner life is explored and developed throughout the performance.	The learner is partially successful showing evidence of understanding subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully developed throughout the performance.	The learner is unsuccessful in terms of showing evidence of understanding subtext and intentions. Lines and actions seem unmotivated, there is little evidence of the director thinking through the subtext, lines are recited by rote and the character's inner life is not developed throughout the performance.
<b>Development of relationship</b>	The learner demonstrates through his/her direction an understanding of the character(s) status in relation to the other character(s) in the scene and how that allows the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating through his/her direction the character(s) status in relation to the other character(s) in the scene; the relationship between the characters does not grow, develop and change appropriately.	The learner is unaware of the character(s) status in relation to the other characters in the scene. The performance lacks direction and the relationship between the characters does not grow, develop and change through the course of the scene.

<b>Structure of scene</b>	The learner demonstrates through his/her direction an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or highpoint to the scene.	The learner's direction does not allow the audience to have a sufficiently clear understanding of the performance's beginning, middle and end. The climax is not completely realised.	There is little evidence of understanding in the learner's direction of structure, no real sense of a beginning, middle and end, and the climax is not realised.
<b>Creation of appropriate genre/style</b>	The learner demonstrates the ability to interpret genre and style appropriately and to fulfil the demands of the genre/style in terms of directing such aspects as relationship to the audience, believability within style, timing, appropriate physical action, etc.	There is some attempt to direct the performance so that genre and style are appropriately interpreted but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to direct the performance so that genre and style are appropriately interpreted; the demands of the genre/style are not realised throughout the scene.
<b>Impact of performance (i.e. scene)</b>	The scene is memorable, effective and engaging.	The scene has some memorable, effective and engaging moments, but these are inconsistent.	The scene has few or no memorable, effective or engaging moments.