

**An investigation of ‘powerful knowledge’ in the Drama  
Curriculum: A comparative document analysis of the  
FET CAPS Dramatic Arts and the International  
Baccalaureate Theatre Guidelines.**

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Nicole Senekal

**Signature:**

Signed by candidate

**Date: 4 April 2022**

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## ABSTRACT

*This study sets out to investigate the notion of 'powerful knowledge' in the Dramatic Arts curricula by comparing two curriculum documents: The Internationale Baccalaureate Theatre Guidelines and the FET CAPS Dramatic Arts Guide. Michael Young's (2010) notion of 'powerful knowledge' has been at the heart of many research studies, curriculum theories, and educational debates in recent years, evolving into a seminal concept within the wider academic and theoretical discourse of curriculum studies.*

*It is within this paradigm that my interest was piqued to examine the knowledge structures within the Drama curriculum and more specifically this notion of 'powerful knowledge' within Drama as a subject. Currently there is little research to draw on from a Drama education and 'powerful knowledge' perspective which created the gap to investigate the epistemology of the Drama curriculum and whether the notion of 'powerful knowledge' could be connected to Drama as a subject.*

*The study is based on a qualitative document analysis comparing two distinct Drama curricula: The National Curriculum Statement (NCS) Curriculum and assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12, and the Internationale Baccalaureate Theatre Guidelines. The study draws on the work of Michael Young (2010, 2013) and his concepts of 'powerful knowledge' as the key theoretical foundation along Basil Bernstein's (1975) work on 'voice', classification and framing. The study was developed further through an additional analysis utilizing Graham McPhail's (2017) analytical dimensions. McPhail's three analytical dimensions labelled the experiential, the aesthetic and the epistemic has been developed as an analytical tool for further investigation in the Drama curricula to highlight dramatic principles that could be related to the notion of 'powerful knowledge'.*



## CHAPTER 1: INTRODUCTION

### 1.1 Locating the study

The notion of ‘Powerful knowledge’ has been at the heart of many research studies, curriculum theories, and educational debates in recent years, evolving into a seminal concept within the wider academic and theoretical discourse of curriculum studies. Michael Young’s (2010) notion of ‘powerful knowledge’ emerged from a crisis in the curriculum or what he calls “the ‘neglect of the knowledge question itself and what a curriculum would be like if an ‘entitlement to knowledge’ was its goal” (Young, 2013a:107). From a social realist perspective, the curriculum displayed a ‘fear of knowledge’, where knowledge is seen to have no intrinsic significance or validity. This ignited Young’s (2013a) notion that curriculum theory needs a theory of knowledge to examine and critique the different forms within the curricula.

Within this critical context surrounding knowledge and the curriculum, Young and Muller (2010) hypothesized three different ‘scenarios’ for the curriculum as Future 1, 2 and 3 respectively. In Future 1, the “boundaries are given and fixed and the Future is associated with a naturalized or ‘under socialized’ concept of knowledge” (2010:16). Future 2, on the other hand is associated with an ‘over-socialized’ concept of knowledge, where aspects of knowledge are not always explicit in the curriculum, and Future 3 recognises that what counts as ‘powerful knowledge’ is not fixed but rather ‘systematically revisable’, ‘emergent’, ‘real’, ‘material’, ‘social’, and produced in ‘particular socio-epistemic formations’ (Young and Muller, 2013:236–238). The three ‘scenarios’ presented by Young and Muller (2010) sparked questions surrounding the notion of ‘powerful knowledge’ and its relation to the Drama curriculum.

Drama (as a subject) is positioned in various curricula according to intrinsic theories, themes and social issues that creates a ‘structure’ for the curriculum. As such, the Drama curriculum range from a) the notion of drama as aesthetic learning vs. subject-specific learning, to b) drama as an art form vs. drama as a method for teaching and learning or c) the distinction between drama and theatre. Depending on its local context and history, it seems that Drama creates its own ‘drama’ in the curriculum by not quite fitting into any mold (Osterlind, 2015).

The 'structures' in the Drama curriculum create an academic gap to explore the notion of specialized knowledge in the curriculum and how it relates to Young's 'powerful knowledge'. For the purpose of this study, I will consider two Drama curricula: the FET Grade 10-12 CAPS Dramatic Arts curriculum from South Africa and the Internationale Baccalaureate (IB) Theatre Guidelines from the International Education Schools.

## **1.2 The Rationale:**

My interest was piqued to examine a theory of knowledge or more specifically 'powerful knowledge' in relation to Drama as a subject. In developing my research on 'powerful knowledge' I encountered my first problematic: the lack of research on 'powerful knowledge' within the arts subjects, and more specifically, Drama. There was little research to draw on from a Drama education and 'powerful knowledge' perspective which led me to question the epistemology of the Drama curriculum and how the subject's knowledge is structured in various curricula.

This led me to the second problematic: How do we define the content we teach in Drama? What type of knowledge is currently embedded in the Drama curriculum and how is the knowledge structured in the subject of Drama? In various curricula, there is an essentialist approach where learning in the arts is seen to be important, and an instrumentalist approach where arts education is valuable for what it contributes beyond the disciplinary subject (Stinton, 2007:37-38). Drama developed and diverged into three distinct paths: Drama as a subject, as a teaching method, and as a tool for psychology, which fragmented the fundamental notion of Drama in the curriculum. Drama has a multifaceted character in education as an art subject, as a method, as aesthetic learning, and as a theatre practice, but does it create a platform for 'powerful knowledge', and if so, how?

I was interested to find out how Drama knowledge is articulated in the curriculum and whether it could relate to and expand on Young's notion of 'powerful knowledge'. I decided to investigate two distinct curricula in Drama education that present different perspectives on the same subject. The FET Grade 10-12 CAPS Dramatic Arts curriculum was developed for South African schools and the Internationale Baccalaureate (IB) Theatre Guidelines were developed for the IES curriculum. I was interested to find out how Drama knowledge is articulated in the Drama curriculum and how the curricula's knowledge structures compare in the subject itself and whether this relates to the notion of 'powerful knowledge' or knowledge specialization.

### **1.3 Research Question**

The primary objective of this study was to define ‘powerful knowledge’ as a curriculum principle within the arts, and particularly in the Drama curriculum. Research in this field has mainly focused on STEM subjects, and although recent research papers have incorporated Geography, History, and Music within the ‘powerful knowledge’ discourse and debate, Drama as a subject, has been ignored and neglected. I aimed to establish a clear definition of - and attribute specific characteristics to ‘powerful knowledge’ as a curriculum principle and apply this criterion to two Dramatic arts curricula. Through a critical analysis of the National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12 and the Internationale Baccalaureate (IB) Theatre Guidelines, I analysed and compared the structure of each curricula to expand our understanding of how Drama knowledge is articulated in each curriculum and how it relates to the notion of ‘powerful knowledge’, and its impact on Drama as a subject. Thus the central research question reads as follow:

How are the FET CAPS Dramatic Arts Curriculum and the International Baccalaureate Theatre Curriculum constituted in relation to ‘powerful knowledge’?

In relation to this, sub-questions to this include:

- Which of these two curricula provides better access to more ‘powerful knowledge’.
- What does ‘powerful knowledge’ mean in relation to Drama in the curriculum?

### **1.4 The Study**

These critical questions inform the theoretical framework for this study and act as the methodological point of departure. The study employs a qualitative document analysis, comparing two distinct Drama curricula: The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12, referred to as the CAPS DA; and the Internationale Baccalaureate (IB) Theatre Guidelines, referred to as the IBTG. The study draws on three theories respectively. Firstly, I investigate the work of Michael Young (2009, 2013a, 2013b) and his concept of ‘powerful knowledge’ as the key theoretical foundation. Secondly, I analyse the data in the curricula in terms of Basil Bernstein’s (1975) theoretical concepts of ‘voice’, ‘classification’ and ‘framing’. Finally, I analyse and examine the data’s content or topics

in terms of Graham McPhail's (2017) analytical dimensions. In the final phase of the analysis, I conclude with the findings of these frameworks and relate them to 'powerful knowledge' and its relation to the Drama curriculum.

In summary, the study sets out to investigate the notion of 'powerful knowledge' within an arts disciplinary subject: Drama. I analysed two distinct Drama curricula, The CAPS DA; and the IBTG to investigate the curriculum structure and Drama knowledge with regard to its form of specialization.

The thesis is structured in the following way:

Chapter One (this chapter) provides a rationale, the focus of the study, and an overview of the study as a whole.

Chapter Two, the literature review establishes a concrete theoretical context by tracking 'powerful knowledge', investigating the operationalization of 'powerful knowledge' in the curriculum and its critiques. It develops a framework for curriculum design with focused emphasis on Drama in the curriculum.

Chapter Three describes the theory and methodology used with regard to Bernstein's theory on curriculum and McPhail's three analytical dimensions of 'powerful knowledge' in the Music curriculum.

Chapter Four presents an analysis and discussion of data (of the CAPS DA and IBTG) based on classification, framing, and 'subject dimensions'.

Chapter Five concludes the thesis with a summary of the study, its limitations and possible further research based on the results.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1 Introduction**

The literature review has been structured around four distinct areas. Following the growing debate on the concept of ‘powerful knowledge’, I will track its origins as a conceptual principle in the curriculum including critiques by White (2018) and Beck (2013). Secondly, I will review research on operationalizing ‘powerful knowledge’ within the curriculum considered in this study. Thirdly, I will focus on the construction of the two different curriculum designs and finally I will review the recontextualization of Drama as a subject in the curriculum.

### **2.2 Tracking ‘powerful knowledge’ as a curriculum principle.**

The idea of ‘powerful knowledge’ as a curriculum principle can be tracked through three lenses: the lens of knowledge, the lens of ‘powerful knowledge’, and the lens of critique.

#### **The lens of knowledge**

There are various academic theories surrounding the formation of knowledge.

Emile Durkheim, Lev Vygotsky, and Basil Bernstein were influential in establishing the groundwork for theorizing knowledge in education. Durkheim (1995) categorized knowledge between two broad classes or forms of knowledge: a specialized form and a general or generic form. This specialized knowledge or ‘sacred’ knowledge is more focused on a dominant specialization and differentiated from everyday or ‘profane’ knowledge which has no specificity (Young & Muller, 2013).

Similar to Durkheim, Vygotsky distinguished between two concepts of knowledge, the scientific or theoretical and common sense or everyday concepts, but the difference between the two knowledge types lies within the two-way pedagogic process. This process involved students’ everyday concepts that transform through a pedagogic relationship through engaging with theoretical concepts, which in turn transform their everyday concepts, and so the process of differentiating theoretical knowledge from experience is fundamental to Vygotsky’s notion of specialized knowledge (Young & Muller, 2013).

This notion of specialized knowledge was developed further by Basil Bernstein (1999), who distinguishes between two forms of discourse: Horizontal discourse and Vertical discourse, both use 'forms' of knowledge as criteria for the specialized knowledge structure. Horizontal discourse uses everyday 'common sense' knowledge.

Common because it applies to all, it is local, oral, context-dependent and specific, tacit and multi-layered, and contradictory across contexts. It is segmentally organized, by the culture that segments and specializes activities and practices, all the segments have various degrees of importance (Bernstein, 1999:159).

Vertical discourse has strong distributive rules regulating access, transmission, and evaluation of knowledge. Circulation is accomplished through explicit forms of recontextualizing affecting distribution in terms of time, space, and actors (Bernstein, 1999:159). Vertical discourse is not a segmentally organized discourse; the integration of a vertical discourse is at the level of meanings, it does not consist of culturally specialized segments, but of specialized symbolic structures of explicit knowledge. The social units of the pedagogy of vertical discourse are structured by principles of 'recontextualizing' (Gamble, 2012:6).

There are two modalities of knowledge within the vertical discourse namely hierarchical knowledge structures and horizontal knowledge structures. Hierarchical knowledge structures develop by the integration of new knowledge with existing knowledge into one coherent system. This type of knowledge attempts to create very general propositions and theories, which integrate knowledge at lower levels creating a unitary convergent shape, hierarchical structures are produced by an 'integrating' code (Bernstein, 1999:162). Horizontal knowledge structures are not unitary but plural, they consist of a series of specialized languages with specialized modes of interrogation and criteria for the construction and circulation of texts. They are based on a collection or serial codes; integration of language in one case and accumulation of languages in the other. In horizontal knowledge structures, development involves introducing new perspectives that help us to see new things or to see old things in new ways. This new perspective does not need to be integrated with earlier knowledge (Bernstein, 1999).

Bernstein differentiates between strong and weak horizontal knowledge structures based on the internal properties of knowledge that he calls 'grammar'. A strong grammar represents those whose languages have explicit conceptual syntax capable of relatively precise empirical descriptions and of generating formal modelling of empirical relations, and a weak grammar

represents those languages where these powers are much weaker (Bernstein, 1999:164). The description of the internal properties and formulation of theories on knowledge by Durkheim, Vygotsky, and Bernstein, created a lens of knowledge to locate the basis for ‘powerful knowledge’.

### **The lens of ‘powerful knowledge’**

Following the lens of specialized knowledge established by Durkheim, Vygotsky, and Bernstein, Young (2009) identified four properties of specialized knowledge. This specialized knowledge is ‘systematically revisable’, ‘emergent’, ‘real’, ‘material’, and ‘social’ which Young and Muller refer to as ‘powerful knowledge’ (Young and Muller, 2013:236–238).

Hoadley (2015) identified three phases in Young’s career. In the first phase of 1971, he published *Knowledge and Control* advocating new directions in the sociology of education, after which he engaged in relations between schooling, the economy and subsequently policy work as a second phase. The third and final phase focuses on specialized knowledge or rather ‘powerful knowledge’ within a social realistic paradigm.

Social realism treats knowledge as differentiated and treats it as real, whilst still acknowledging the social basis of its production.... Young developed the notion of ‘powerful knowledge’ that brings these epistemic and social considerations of social realism directly into relation with education (Hoadley, 2015: 741).

Young (2013a) developed the concept of ‘powerful knowledge’ by examining neglect in curriculum theory. He argues that curriculum theory must be developed by focusing on the learner’s entitlement to knowledge, which he calls the knowledge-based approach, rather than on a one-dimensional focus on who has the power to define the curriculum which he refers to as ‘knowledge of the powerful’. Muller and Young (2019) clarify the distinction between ‘powerful knowledge’ and ‘knowledge of the powerful’ in more detail. ‘Powerful knowledge’ belongs to the socio-epistemic domain consisting of objective features of knowledge that can be identified to create a potential ‘power’ to benefit the acquirer, in contrast ‘knowledge of the powerful’ belong to the domain of political structures and associated political discourse.

‘Powerful knowledge’ is described as a kind of knowledge, where ‘knowledge of the powerful’ is a way to refer to its use or origins and the interests of those in power. Power in

‘knowledge of the powerful’ is not transferable from the power holder to the student, it has a zero-sum property- what the one has the other cannot have. In ‘powerful knowledge’, power is available to all who acquire it, everyone can have access to this power, - it is infinitely transferable, whereas ‘knowledge of the powerful’ has “the capacity to restrict access to ‘powerful knowledge’” (Muller and Young, 2019:198).

‘Powerful knowledge’ has two distinct characteristics: it is specialized in production and transmittance, which is expressed in the boundaries between disciplines and the subjects i.e.; discipline-based knowledge. Secondly, it is differentiated from the experiences that pupils bring to the school, this is expressed in conceptual boundaries and structure between school knowledge (curriculum) and everyday knowledge. The notion of ‘powerful knowledge’ and its specialization has been clearly defined within the hierarchical knowledge structures of mathematics and the natural sciences and more specifically the STEM subjects within the curriculum. The social sciences, however, have brought additional distinctions to the foreground to ascertain whether these subjects have ‘powerful knowledge’ capabilities. Young emphasizes that:

Disciplinary knowledge comprises of a set of interrelated abstract concepts, which take human understanding beyond the level of everyday awareness, producing knowledge that is in certain ways more powerful but also more esoteric, and therefore separated from ordinary experience and its pragmatic frames of reference (Beck, 2013:186).

In more recent articles, Muller and Young (2019) view Spinoza’s ‘potentia’- the capacity to do something, opposed to ‘potestas’- the power over other people; as part of the process to refine ‘powerful knowledge’. ‘Potentia’ is identified in various discipline-based knowledge characterized by being creative and productive, creating new futures, and expanding new horizons. The relation between ‘powerful knowledge’ and ‘potentia’ created a link to ‘power’, which creates additional features to this field of study (Muller & Young, 2019:208).

In summary, a working definition of ‘powerful knowledge’ from a social realist perspective refers to knowledge that has the capacity to do something, it is specialized, differentiated, and transferable. This notion of ‘powerful knowledge’ is not set in stone and its opacity creates a platform for debate and critiques from academic scholars surrounding concepts of power and therefore inequality.



## **The lens of critique.**

Young described ‘powerful knowledge’ as both a sociological concept in itself and as a curriculum principle, which started the ongoing debate and critiques surrounding its foundation. Hoadley (2015) states, “The critiques of ‘powerful knowledge’ as a sociological concept revolve around the issues of whether it will reduce inequality (Hammersley, 2011) and the possibilities around access to specialized knowledge by marginalized groups (Beck, 2013)” (2015:743). To unpack the concept of ‘powerful knowledge’ as a curriculum principle it is vital to understand the critiques associated with the notion. In this Literature review, I will focus on the critiques by Beck (2013), White (2018) Roberts (2014) and Alderson (2020).

Beck (2013) questions the process of acquiring or accessing ‘powerful knowledge’ while looking at three ‘tensions’ within the curriculum that sustain existing patterns of inequality. He anatomizes ‘powerful knowledge’ by focusing on notions of empowerment agreeing to an *educationally defensible* conception of ‘powerful knowledge’ to reduce objectionable forms of empowerment (Beck, 2013:184). The argument follows that disciplinary knowledge has critical and emancipatory potential due to its autonomous nature and its self-referential character, this brings forth the first tension. It relates to the self-referential character of academic knowledge that creates a barrier to epistemic access, especially for students from disadvantaged communities. The second tension focuses on breadth versus specialization within the curriculum. The culture of performativity leads to premature specialization of school subjects and a curriculum that is structured around students becoming a specialist with intensifying academic competition. The final tension stems from esoteric knowledge as an element of ‘high’ culture propagating social and cultural hierarchies and exclusion (Beck, 2013:187-189).

John White’s (2018) critique on ‘powerful knowledge’ mainly stems from a comparative study on philosopher Paul Hirst’s (1973) notion of ‘forms of knowledge’. He argues around the epistemological requirements of ‘powerful knowledge’ and concludes in his opinion that only Mathematics and Science meet the criteria for ‘powerful knowledge’, in contrast to Young, who regards a ‘powerful knowledge’-based curriculum in History, Geography, Social Sciences, Humanities, and the Arts. Another critique from White (2018) is based on Young’s subject-based approach rather than an aims-based approach, where the focus is on finding aims that are developed from more general ones and then finding a process to achieve success.

Young states that the aim of any curriculum should be to provide all their students with access to knowledge (Young, 2014: 8). He favours a subject-based approach in which the stability and boundaries set by discipline-based specialists provide access to the best knowledge to students.

White opposes Young's Vygotskian concepts in which school education leads a student beyond their everyday concepts into theoretical ones associated with various subjects, stating that "I do not think it true that a pupils' everyday concepts limit them to their experience" (White, 2018:330). White (2018) relates the notion of 'powerful knowledge' to Paul Hirst's (1973) 'forms of knowledge' which was formulated to create the core of a liberal education. Hirst (1973) separates forms of human understanding or 'disciplines' into seven 'forms of knowledge' that have their own defined truth as interconnected concepts, namely mathematics, physical sciences, philosophy, moral knowledge, religion, human sciences, history and the arts, excluding geography and engineering (White, 2018:331). Similar to 'powerful knowledge' these 'forms of knowledge' main criteria for selecting central curriculum areas are based on "the possession of systems of *sui generis* of interrelated concepts" (White, 2018:332).

Both Hirst and Young use symbolic concepts and focus on epistemological categories within the curriculum which are not based on an aims-based approach. The main difference is that Young's 'powerful knowledge' is related to school subjects and Hirst's 'forms of knowledge', are not. Their methodology differs in the sense that Young looks at empirical facts, starting from the subject specialization while Hirst focuses on logical implications of the rational mind (White, 2018).

It is important to note that Young's notion of 'powerful knowledge' is socio-epistemic, in which the epistemic is inextricable from the social, and vice versa (Hordern, Muller & Deng, 2021), yet White (2018) separates the two features as his main point of critique focusing on the first feature of 'powerful knowledge's epistemology. In conclusion to his paper *The end of powerful knowledge?*, it is clear to see his emotive connotation of the word 'powerful' is the main driving force behind his critique, thus questioning the reliability of the notion within the curriculum and whether it is simply an ingenious political gimmick to focus on disciplinary knowledge. In light of this, White (2018) propose to change the term 'powerful knowledge' to 'specialized knowledge' which would give definitive variables to the kinds of

knowledge associated with various subjects and open up discussion surrounding curriculum content.

Another critique that has been brought forth within the paradigm of critical realism is that of Margaret Roberts (2014). She argues that the method in which knowledge is developed can allow knowledge to become powerful. ‘Powerful knowledge’ can become emancipatory but only when ‘powerful pedagogies’ are used. The characteristics of ‘powerful pedagogies’ include enquiry-based learning, dialectical teaching, and critical realism. Therefore, the argument is grounded in the fact that ‘powerful knowledge’ cannot provide students with a complex understanding of the world if it doesn’t co-exist with powerful ways of teaching that provide access to the knowledge.

A final critical realism approach from Alderson (2020) suggests that knowledge can only become powerful if there are four conditions: (1) the known, knowledge that emerges through research and creativity, can never be powerful if it doesn’t have human agency namely, (2) the knowers. ‘Powerful knowledge’ requires an active relationship and dialogue between the knowers and the known. This power then depends on (3) the social and cultural context which gives it emancipatory potential, and (4) the application of the known by the knowers in this social context will determine the influence on society, which could promote social justice if all four conditions work in the right way (Alderson, 2020).

Most of the critiques point to the critical issue of considering pedagogy in relation to ‘powerful knowledge’ as a fundamental curriculum principle. In his defence, Young (2013b) argues that these criticisms and critiques focus on social relations of knowledge as opposed to epistemic relations, which are the focus of the concept of ‘powerful knowledge’. (Hoadley, 2015:745)

### **2.3 The operationalization of ‘powerful knowledge’ in the curriculum**

Although there have been various debates and critiques regarding the definition of ‘powerful knowledge’ it is important to analyse current research where the notion of ‘powerful knowledge’ has been operationalized within various subject disciplines. The focus on operationalization of the concept will broaden our perspective on how various academic scholars view the concept in specific subject areas. For this literature review, I will focus on

the following subjects: Geography (Lambert, 2011, Maude, 2015, Slater and Graves, 2016), History (Yates, 2018), and Music (McPhail and Rata, 2015, McPhail, 2017).

These theorists and researchers want to refine and extend the notion of ‘powerful knowledge’ by adding to the current rationale. Various studies in Geography reflect the drive to incorporate the notion of ‘powerful knowledge’ to gain a better understanding of the knowledge structures within the subject.

Maude (2017) defines ‘powerful knowledge’ by two features; the characteristics that make knowledge powerful and the power this knowledge gives those who possess it. I agree with Maude’s latter feature that knowledge can provide ‘power’ and that these features constitute an insufficient guide to identify its characteristics in a school subject due to the ambiguity of the word ‘power’. Maude (2017) provides additional criteria to guide the selection of ‘powerful knowledge’ from this latter feature to what it can achieve by those that have it. Maude (2017) establishes other ‘forms of empowerment’ for Geography by developing a typology of five types of knowledge which includes:

1. Knowledge that provides new ways of thinking about the world.
2. Knowledge that provides students with powerful ways of analyzing, explaining, and understanding.
3. Knowledge that gives students power over their own geographical knowledge.
4. Knowledge that enables young people to debate on local, national, and global issues
5. Knowledge of the world (Maude, 2017:30-37).

The ‘forms of empowerment’ or typology is helpful in this study since it provides a conceptual framework to review other subjects and the degree of empowerment within the knowledge form. Maude amends Young’s ‘powerful knowledge’ through the typology of knowledge which he states becomes “ways of thinking, analyzing, explaining, finding out and knowing what should be taught in school geography because it gives students intellectual powers” (Maude, 2017:38). This typology does not describe the content, since he believes there can be no definitive list of powerful geographical knowledge.

In Maude’s (2018) latest study: *Geography and ‘powerful knowledge’: a contribution to the debate* specific focus is given to operationalizing ‘powerful knowledge’ as a tool that could

help teachers use the concept to stimulate distinctively geographical learning. The typology of knowledge opens up a way to identify which aspects of disciplinary knowledge have power. “Unless this ‘powerful knowledge’ is specified somewhere, how are teachers supposed to utilize it to create and develop their curriculum?” (Slater et al, 2016:191) This is a valid question as it illuminated the academic gap (mentioned in Chapter 1) in which the study aims to identify aspects or content of disciplinary knowledge in the Drama curriculum.

Another aspect that could be valuable to my study links to the GeoCapabilities Project, led by David Lambert (Uhlenwinkel et al, 2016) which investigated geography students’ full potential or rather capabilities within the notion of ‘powerful knowledge’. The three capabilities derived from the writings of Martha Nussbaum on human capabilities include:

- a) Promoting individual autonomy and freedom and the ability of children to use their imagination and to be able to think and reason;
- b) Helping young people identify and exercise their choices in how to live, based on worthwhile discussions concerning their citizenship and sustainability
- c) Contributing to understanding one’s potential as a creative and productive citizen in the context of the global economy and culture (Lambert et al, 2015:729).

The study contends that powerful disciplinary knowledge (powerful because of the way it is produced) can contribute to the development of these capabilities. Both Lambert’s capabilities and Maude’s typology are compatible and have been utilized as a set of criteria for selecting ‘powerful geographical knowledge’ to use in the curriculum. Although the study presents a normative approach it does create a visible platform for further studies in this regard.

Studies related to History have also been built around the skills and capabilities associated with the idea of ‘powerful knowledge’. Yates (2018) initially accepts Young’s notion that there is a need to reclaim a more central focus on knowledge in schooling, but she challenges the social realists’ ideas around the humanities disciplines because little attention is given to the implications of these specific characteristics of the non-sciences in terms of a ‘knowledge-based’ curriculum and in how the subject should be grounded in the discipline. In her research based on History, Yates argues that the ‘knowledge-based’ curriculum is allied with “truth-seeking disciplines that claim reliability and objectivity which are characteristics of science and not humanities” (Yates, 2018:47).

Yates (2018) argues that the selection of content for History has unavoidable social purposes and effects, in the interviews conducted the value within the subject was not based on substantive knowledge but rather on procedural knowledge. Students' ability to learn how to think and work like a historian, engage with evidence and debates were seen as valuable to the students' futures. This is in line with Lambert's (Lambert et al, 2015) interpretation, where 'powerful knowledge' produces certain capabilities and skills, which students can benefit from. History, as a field of knowledge, does have disciplinary specificity and agreed practices that engage with the social world with substantive and procedural standards (Yates, 2018). In concurrence with Yates, this study will also endeavour to investigate the notion of disciplinary specificity and how it operates within the Drama curricula.

In his research on Music education, McPhail's (2017) study based on 'powerful knowledge' argues that it is Music's collectively evolved *generative concepts* that form the core to its 'powerful knowledge' status. Johnson (2002) suggests that "music invites us to participate in a special kind of thinking that brings together the emotional and the intellectual in a uniquely intense and sophisticated manner" (McPhail, 2017:527). McPhail identifies three analytical dimensions in relation to 'powerful knowledge':

1. The experiential dimension refers to the sensory and corporeal dimensions which are experienced spontaneously.
2. The aesthetic dimension invites conscious engagement and reflection in relation to Music's intrinsic component and effects.
3. The epistemic dimension is knowledge of and about the collectively developed generating principles, concepts, conventions and objects of the discipline (McPhail, 2017:529).

He suggests that there should be an emphasis on the aesthetic and epistemic dimensions and the curriculum has to be built around the 'sonic affective experience' and the understanding of this phenomenon. The 'power' of music exists within these dimensions and this is where education should begin. Music has significant potentialities in dimensions that should underpin the musical experience in the classroom. McPhail states: "We must create cognitive capital for students by engagement with conceptual knowledge to provide a critical approach for explaining and understanding music's sensory and aesthetic nature" (McPhail, 2017:530).

The value of McPhail's study on the analytical dimensions sparked an interest into the intrinsic connection between Drama and Music's aspects of specialized knowledge. The analytical dimensions creates a framework for further investigation to analyse additional connections to what he labels as 'power' in terms of 'powerful knowledge'.

## **2.4 Curriculum Design**

This study will be centred on two distinct Drama curriculum documents: The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12 (CAPS DA), and the Internationale Baccalaureate Theatre Guidelines (IBTG). It is therefore relevant to include curriculum design as part of this literature review to investigate the nature of each curriculum and how this might affect the notion of 'powerful knowledge'.

### **The South African National Curriculum Statement and CAPS**

The South African curriculum has seen three reforms in the last 25 years shifting from one curriculum model to the next. All three models were incorporated in the various reform phases of South African education and could be contextualized further under Maton's (2000) 'knowledge mode' that is concerned with the structuring of knowledge, its transmission and social stratification, the 'knower mode' - the specialization of the social perspective and the 'knowing mode' (Hoadley, 2005:131). Reviewing the curriculum reforms and Maton's modes of knowledge has various significant implications for this study, since it can assist in identifying and characterizing the CAPS curriculum intended for the comparison in this study.

The first reform C2005 laid down its reformatory vision for education and set out to cleanse it from offensive and outdated aspects and remnants of the Apartheid curriculum embedded in racism, discrimination, and inequality. C2005 can consequently be seen as a hybrid model, embodying both the *Progressive Competency Model* with its learner-centred approach and the *Generic Performance Model* which adopted the demands from the labour unions to include a skills-based education linked to the NQF. This curriculum was structured around a strong strategy of 'knowing'. C2005 also attempted to shift from the traditional to constructivist pedagogies, replacing the disciplinary content knowledge (the what) with procedures and methods of the discipline (the how). Hoadley states "C2005 conflated curriculum and

pedagogy, emphasizing the everyday knowledge of students (knowers) and silencing knowledge with a strident theory of knowing” (Hoadley, 2011:148).

Similar to C2005, the second reform, the National Curriculum Statement (NCS) can also be seen as a hybrid form. The NCS retained the outcomes-based framework due to its political significance as a politicized symbol of change for education in South Africa while shifting to a knowledge-based approach. The NCS maintained the ‘knowing mode’, while the ‘knower mode’ was shadowed by a more prominent focus on ‘knowledge’, conceptual coherence, knowledge stipulation, and attention to disciplinary structure (Hoadley, 2011).

The third, and most pivotal reform (and the main focus of this research), the Curriculum Assessment and Policy Statement (CAPS) can be contextualized as a specialized *Performance curriculum model*. It provides a high specification on subject content, it is teacher-led with clear stipulations on sequencing and pace. CAPS shifted from the previously mentioned ‘knower mode’ to the ‘knowledge mode’ with a discipline-based approach to the curriculum (Hoadley, 2018).

The last two reforms, The National Curriculum Statement (NCS) and Curriculum Assessment Policy (CAPS) were developed within a somewhat volatile context of various arguments surrounding social realism and the notion of ‘powerful knowledge’ as key principles for the specification of curriculum content stating that; “what we need to provide is a clear statement that the ‘powerful knowledge’ that provides better learning, life and work opportunities for learners...” (Motshekga, 2009:61). With a statement like this, it is of vital importance to investigate the notion of ‘powerful knowledge’ in the Drama curriculum.

### **The International Baccalaureate Programme**

The IB Programme is structured around a constructivist understanding of how students learn, knowledge is not passively learned but actively built. This curriculum is built around the *Model of 21<sup>st</sup>-century skills and competencies* engaging and challenging students to improve knowledge and understanding is of utmost importance. “IB programmes are designed to stimulate young people to be intellectually curious and equip them with the knowledge, conceptual understanding, skills, reflective practices and attitudes needed to become autonomous life-long learners” (Hill & Saxton, 2014:45).



The IB Programme has three unique core components which include the Extended Essay (EE), Theory of Knowledge (TOK), and Creativity, Action and Service (CAS). These core components together with their six academic subjects enable students to develop the *IB Learner Profile* and create a platform to develop their social and civic duties through experiential learning. The IB Learners profile speaks to 10 attributes of international mindedness that seeks to foster students who are open-minded, principled, risk-takers, reflective, knowledgeable, inquirers, critical thinkers, caring and balanced. (IBO, 2016)

The IB programme has been linked to the *Model of 21<sup>st</sup>-century skills and competencies* where knowledge is seen as a process and not a fixed product, it is the process of creating new knowledge. This model revolves around the students that create knowledge rather than produce it, it is a series of systems that replace discrete disciplines and organise knowledge structures (Gilbert, 2005:175). This curriculum model is skills-based and student-centred which presents a different view compared to the CAPS curriculum, which begs the question: How do the curriculum models of the IB and CAPS specialize and structure the knowledge for Drama as a subject?

## **2.5 Drama in the curriculum**

Drama in education has been regarded in some academic circles as an unimportant arts subject leading to a low status in various curricula (Stinson, 2007). The development of Drama in the curriculum is an essential part of this study because it relates to the nature of the subject and how the knowledge structures have been positioned in a given curriculum. Debates have largely pivoted around Drama as a process or product (performance). David Hornbrook's articles in the 1986 *New Theatre Quarterly* raise questions about the nature and purpose of theatre teaching, analyzing and critiquing the work of Dorothy Heathcote (1972) and Gavin Bolton (1984) on the principles of 'agenda laden' teachers who manipulate students to create appropriate liberal points of view, where the pedagogy eclipses the drama teaching and experience for the students. (Edmiston, 1991:21)

Historically, there have been many debates surrounding the place of Drama in the curriculum from key theorists in Drama education, including Slade (1954), Way (1976) and Heathcote (1972). As Goodlass (2016) points out it is important to examine concepts of knowledge to

place dramatic education in its context. In the Australian curriculum, Drama has been seen as an “expressive curriculum which is not defined by subject content but as ‘behaviour’ characterized by the imaginative, the intuitive, by sensing and feeling in all its modes, and by the act of communicating these experiences symbolically by others.” (Goodlass, 2016:4)

To summarize the debates surrounding the place of Drama in the curriculum I refer to a number of key theorists. Peter Slade (1954) hypothesized that Drama needs its place as a subject within the curriculum as it is an art in its own right because it has its medium and students develop and grow through the art form. Brian Way (1976) placed Drama on an intuitive mode that needs training just like the intellect. He distinguished between Drama and Theatre studies where only the latter was traditionally seen as a worthy subject with content to be learned. Dorothy Heathcote (1972) uses the elements of Drama to educate and bring forth knowledge that students ‘don’t know yet they know’. Heathcote’s (1991) work is based on Paulo Freire’s distinction between the manipulating authoritarian educator who retains power and the liberating educator who initiated learning by handing the responsibility to the students. Freire argues that educators want students to “ask questions about their own experiences so that they “discover the living, powerful dynamic between word, action, and reflection” (Freire, 1989:38). A final theory belongs to Edminston (1991) who argues that dramatic art can be powerful in creating an experience in which students can engage and reflect. He agrees with Hornbrook that students should become dramatically literate to use the power of drama through developing it in the process. “They must experience dramatic art from the inside out”, therefore the dramatic art of drama and theatre needs to be included in the Dramatic Arts Curriculum (Hornbrook, 1998:24).

In later studies, Goodlass states that “A primary function of the arts is to make sense of the life of feeling through expression and representing problems of subjective understanding in symbolic form” (Goodlass,2016:7). The process of symbolization affects how we come to understand the world. This process is also seen in mathematics where abstract problems are confronted in the physical world. Concluding that “Drama is process-orientated and not content-oriented.... Drama revolves around the pooling and sharing of experience in the development of a joint expressive act” where the negotiation of meaning has two dimensions, the symbolic and the real (Goodlass, 2016:8).

This drama process and elements of theatre can correlate on aspects of the actor, character, role, space, time, and symbolism, but the main difference lies in the process. For theatre studies the focus is on a performance but for Drama education, it is the process. Goodlass (2016) refers to Drama (in education) as an artistic process with five components: social interaction, content is based on human experience, forms of expression through experimenting, the use of media- the language of drama through the body and the voice, and reflection (Goodlass, 2016:10).

Hornbrook (1998) advocated for three categories that should form the basis for the Drama curriculum: making, performing, and responding. This distinction between Drama in the curriculum as a process or as a product/performance has a great impact on the knowledge structures and content embedded in the curriculum. It is essential to look at the process and product/performance aspect with regards to the notion of 'powerful knowledge' and how this influences the curricula.

## **CHAPTER 3: THEORY AND METHODOLOGY**

### **3.1 Introduction**

The purpose of this research is to investigate the notion of ‘powerful knowledge’ within two Drama curricula. This I attempt to do by analyzing each curriculum based on the curriculum structure and its related pedagogic practices, utilizing Basil Bernstein’s theory on ‘voice’, classification, and framing. In addition, I will conduct a content analysis of both curricula by applying McPhail’s (2017) three analytical dimensions. In this chapter, I give an account of the theory underlying the analytical framework and the methodology I employed in setting about the analysis.

### **3.2 Bernstein’s theory on curriculum: ‘Voice’, classification and framing**

Bernstein states that educational knowledge regulates the structure of the experience. This can be realized through three message systems: The curriculum, the pedagogy and the evaluation, where the educational knowledge codes are the principles that shape all three of these systems. Within this relationship there is also a power component at play, which can be referred to as ‘identity’ (Bernstein, 1975:90). The educational identity in Bernstein’s code theory is the product or outcome of a ‘voice-message’ system (Hoadley, 2008:59). Bernstein defines specialization of voice as “differences from, rather than commonality. It means that your educational identity and specific skills are clearly marked and bounded. Your educational category is pure” (Bernstein, 1975:81).

In this context ‘voice’ refers to the voice of the discipline including the subject discipline’s conventions, vocabulary and language (Bernstein, 1975). In relation to this, Hoadley (1997) states:

Specialization of voice refers to the extent to which the student’s educational identity, consciousness and specific school-related skills are clearly marked and bounded (Hoadley, 1997:25).

Bernstein explains that classification measures the strength and weakness of boundaries and its insulation regulates the relations between categories and the specificity of voices (Hoadley, 2005:60). Therefore, the next point of focus will be that of classification and framing.

Bernstein's pedagogic discourse describes the specialized form of communication whereby different transmission and acquisition is affected. The pedagogic discourse consists of an instructional discourse (concerned with the transmission/acquisition of competencies, skills and knowledge) embedded in a regulative discourse (the underlying pedagogy and expectations of character, conduct and manner) (Hoadley, 2006:3). To describe the pedagogic discourse Bernstein creates a conceptual language through concepts of classification and framing.

Classification gives us the basic structure of the message system, (the curriculum) while frame refers to the structure of the message system (pedagogy). Hoadley (2006) provides a clear description:

At the micro-level, classification is about the organizational or structural aspects of pedagogic practice. Classification is about the relations between and the degree of maintenance between categories and these include the boundaries between agents, spaces and discourses (Hoadley, 2006:17).

Classification can be analysed by looking at the differentiating relations between different subject areas (inter-disciplinary), between school knowledge and everyday knowledge (inter-discursive), and relations between knowledge within a particular subject area (intra-discursive) (Hoadley, 2006:3). Strong classification of intra-disciplinary relations entails clear boundaries between various content to be learned within disciplines and weak classification entails blurred boundaries.

The concept of framing was initially used to refer to the degrees of control that teachers and learners had over the mode of transmission (Arnot & Reay, 2004). Bernstein later developed framing to focus on teacher-learner relationships and their role in creating the pedagogic practice involving rules which distinguish the particular interactional practices and the communicative realizations (Bernstein, 2000:180). Bernstein suggests an inner logic of a pedagogical practice which refers to a set of rules which intrinsically precedes the content relayed. It could be defined as:

Frame refers to the degree of control teacher and pupil possess over the selection, organization, pacing, and timing of the knowledge transmitted and received in the pedagogical relationship (Bernstein, 1975:89).

The pedagogical relations refer to the relationship between transmitters (teachers) and acquirers (pupils). Bernstein states that any pedagogical relation consists of the relationship between three rules: 1. The hierarchical rule- where the acquirer learns to be an acquirer and the transmitter has to be a transmitter through rules of social order, character and manner. 2. The sequencing rule- which creates progression through pacing, the rate of expected acquisition. And finally, 3. The criterial rule- where the acquirer needs to apply and take over the practices of others, the outcome of the criterial rule assists us to ascertain if the criteria have been achieved (Bernstein, 1990:57-58).

Bernstein identifies explicit and implicit selection, sequencing, pacing, criterial and hierarchical rules. Explicit sequencing rules regulate the development of the student, usually in terms of age, while implicit sequencing rules create an awareness of the temporal project for the transmitter. Explicit criterial rules (rules of evaluation) refer to the student's awareness of the criteria s/he needs to fulfil, if the student is not aware of the criteria it is implicit. Singh (2002) states: "the evaluative rules constitute specific pedagogical practices. In general terms, evaluative rules are concerned with recognizing what counts as valid realizations of instructional (curricular content) and regulative (social conduct, character and manner) texts" (Singh, 2002:573). Bernstein explains the criterial rules as:

In any teaching relation, the essence of the relation is to evaluate the competency of the acquirer. What you are evaluating is whether the criteria that have been made available to the acquirer have been achieved- whether they are regulative rules about conduct, character and manner or instructional discursive rules on how to solve this problem or produce a piece of writing in a speech (Bernstein, 1975:58).

Understanding Bernstein's concepts of classification and external framing, grant us a clear framework to compare the CAPS DA and IBTG. The curriculum can be mapped out and analysed on a micro level by utilizing Bernstein's theory on classification (the basic structure of the message system) in Table 1 and external framing (pedagogy) in Table 2. The notion of power and control are central to this analysis, power is linked to classification and the boundaries between agents, spaces, and discourses, while control is associated with external framing, the relations within the boundaries.

Table 1: Conceptual categories for characterizing classification. (Adapted from Source: Hoadley, 2006)

| <b>Classification relations:</b> | <b>Relations between:</b>   |
|----------------------------------|---|
| Relations between discourses     | Inter-discursive (strength of boundary between the subject area and other <b>subject areas</b> )                      |
| Relations between discourses     | Inter-discursive (strength of boundary between the subject area and other <b>everyday knowledge</b> )                 |
| Relations between spaces         | Teacher-Learner (strength of demarcation between <b>spaces</b> used by teachers and learners)                         |
| Relations between spaces         | Space for learning (strength of boundary between <b>space</b> , internal and external, to the classroom and learning) |
| Relations between content        | Intra-discursive Teacher-Curriculum (Strength of <b>demarcation of content</b> )                                      |

Table 2: Conceptual categories for characterizing framing. (Adapted from Source: Hoadley, 2006)

| <b>Rules of Pedagogic practice:</b> | <b>Framing:</b>   |
|-------------------------------------|---|
| Discursive Rules                    | Extent to which teacher controls <b>selection of content</b>  |
| Discursive Rules                    | Extent to which teacher controls <b>sequencing</b> of content   |
| Discursive Rules                    | Extent to which teacher controls <b>pacing</b> of content   |
| Discursive Rules                    | Extent to which teacher makes explicit the <b>rules for evaluation</b> of learner's performances          |
| Hierarchical Rules                  | Extent to which teacher makes formal or informal the <b>social relations</b> between teacher and learners |

### 3.3 McPhail's analytical dimensions

The second part of the methodology is set in the theoretical framework of Michael Young (2009, 2013a, 2013b) and McPhail (2017). Young (2010) advocates 'powerful knowledge' by focusing on the knowledge itself: "its structure, what it can do and how it is organized for both the production of new knowledge and acquisition of exciting knowledge that is new to the student" (McPhail, 2017:526). This is an integral part of developing a conceptual tool to analyse the knowledge structure within the Drama curriculum. The structure of the knowledge is also influenced by the recontextualization of the knowledge within the curriculum itself. Durkheim and Bernstein clarify "the difference between specialized knowledge and non-specialized knowledge, is a difference of purpose and a difference of structure, it is not a difference of value, except in relation to purpose" (Young & Muller, 2013:231).

It is therefore important to focus on the purpose within the knowledge structures proposed in the Drama curricula. This purpose and structure can be linked to McPhail's three analytical dimensions labelled the Experiential (sensory and corporeal); Aesthetic and Epistemic. After examining McPhail's (2017) article on 'Powerful knowledge: Insights from music's case', it was clear to see that the concept of 'powerful knowledge' within the music curriculum stems from a focus on music's generative concepts, as well as the three dimensions that create a framework in which to analyse these concepts one by one. McPhail defines the three analytical dimensions as:

1. The experiential aspect refers to the sensory and corporeal dimensions which are experienced spontaneously.
2. The aesthetic dimension invites conscious engagement and reflection in relation to music's intrinsic component and effects.
3. The epistemic dimension is knowledge of and about the collectively developed generating principles, concepts, conventions and objects of the discipline (McPhail, 2017:529-530).

For the purpose of this research I created a similar tool for analysis which I will refer to as 'Subject dimensions'. The 'subject dimensions' were developed through a rigorous process of research into the Drama curriculum history and the applicable Drama education theorists. The theoretical framework follows McPhail's analytical dimensions with additional Drama education theorists which will be highlighted in the following section.



### **3.3.1 The experiential dimension in Drama: Making & responding/ process**

*Drama in schools* (2003, 32-41) published by the UK Arts council offers a set of criteria that makes use of the National Curriculum levels and assessment that includes: a) Making, b) Responding and c) Performing (Hennessey, 2016:84). ‘Making’ could be linked to McPhail’s first dimension the experiential, since it relates to the process itself and how we react to dramatic situations. Way (1967) characterizes ‘theatre’ as a process of communication between actors and audience (the performance), whereas ‘drama’ is more focused on the experience by the participants, irrespective of any function of communication to an audience (Way, 1967:2-3).

Bolton (1984), Way (1967) and Slade (1954) agree in principle that certain features of dramatic experience give it transformative power. One of the key features is emotion which provides for greater understanding. Drama is intuitive and direct, eliciting spontaneous reactions, which according to Slade is the main feature of the power of the dramatic experience. Heathcote (1991) conceptualized dramatic experience as gaining information in the area of emotional experience, thus dealing with emotional control, understanding the place and importance of emotion and language which to express the emotion. This is essential for future life roles (Bailin, 1993:100). The dramatic experience and the reflection on the experience are equally important to her.

Hornbrook is in agreement with these statements, offering his view that Drama has a special ability to “engage with our apparent sense of presence, to illuminate the momentary consciousness of existential insight which helps us to understand the relationship between our experience and its immediate aftermath” (Hornbrook, 1991:71). Or as Sir Ken Robinson famously put in his RSA Edge lecture, *Changing Paradigms* in 2008:

The arts especially address the idea of aesthetic experience. And aesthetic experience is one in which your senses are operating at their peak, when you are present, in the current moment, when you’re resonating with the excitement of this thing that you’re experiencing, when you’re fully alive (Hornbrook, 1991:86).

In this dimension, the drama experience offers an opportunity for depth and variety in human experience which creates a platform for learning (Wright, 2015:50). The generic skills of finding the drama experience are relevant in this context, this includes communication,

collaboration, creativity, critical thinking, active listening, etc. The focus is therefore on learning processes that lead to informed ways of living in a complex world.

In this dimension the teacher could then be linked to what Errington (2000) refers to as the role of the facilitator. The facilitator assists students to explore different attitudes, values and beliefs as a social ensemble, where students ‘learn through drama’ (Errington, 2000:39). To summarise the experiential dimension could then be framed as:

- A spontaneous reaction
- The ‘making’ and ‘responding’ process
- An emotional and aesthetic experience
- An engagement with our cultural and social structures
- Previous life experience
- The teacher has the role of the facilitator as students explore and learn through the dramatic experience.
- The process of developing generic skills: creativity, collaboration, communication, critical thinking, empathy, self-esteem, open-mindedness
- The process of ‘responding’ includes: observation, experiencing, examining and reflection
- Presenting and expressing ideas
- Creating new work through various processes, i.e. work-shopping, improvisation and ensemble play

### **3.3.2 The aesthetic dimension: Performing/Product**

The aesthetic dimension refers to a conscious engagement and reflection on the production of theatre. There is a sense of subordination to an aesthetic imperative, where the inner forms of theatre need to be awakened in all of us. Gavin Bolton (1984) relates these generative principles to: “focus, symbolism, tension, resonance, ambiguity, contradiction, ritual, simplicity, contrast, anticipation, resolution, completeness and incompleteness, humour and magic” (Hornbrook, 1998:71). Although Ross (1982) expressed his distaste for the more pedagogic claims and non-arts outcomes, both Bolton and Ross agree that the dramatic art form can be discovered through a process of developing aesthetic awareness, stating “the aesthetic dimension in Drama is to

reveal deeper meaning so that children perceive universal applications personally” (Hornbrook, 1998:71).

Within the aesthetic dimension, Andy Kempe (2009) defines specialist knowledge into two distinct categories, ‘knowing about’ and ‘knowing how to’ (Kempe, 2009:411). Both these categories are augmented by the idea of ‘knowing through drama’, but what is important here is that the ‘knowing how to’ specifically speaks to the aesthetic awareness needed in creating a dramatic production or product. In this sense, the teacher’s role can be linked to Errington’s (2000) role of both ‘the social critic’ and the role of ‘the director’. The social critic's role is to be a co-collaborator, students also learn through drama but they are co-owners of the process to create the final product. If a teacher portrays the role of the director, the students are engaging with the medium by being directed into various experiences through drama.

Finding the basic concepts of drama within the aesthetic dimension has its own difficulties. McCullough (1998) states:

In music concepts of mathematical patterns, rhythm, chord structure, melody, and harmony are all essential elements to understand music. In visual art the elements of texture, shape, pattern, form and colour need to be understood to analyse a painting or a sculpture. ...The understanding of art, both as receiver and creator, involves an understanding and experience of the material context of the past and a delight in and understanding of the conditions that ‘make us’ in the here and now (McCullough, 1998:172).

But what about drama? What are the main elements of dramatic vocabulary? McCullough (1998) outlines the elements as a) writing or devising, b) acting/performing, c) light, d) sound, and e) scenography. The focus on the aesthetic dimension lies within production and in producing a specific outcome/artwork, this also relates to the UK’s criteria of ‘Performing’, where the performing aspect is of value in producing a tangible product for assessment. It is important to understand that these elements cannot be taught separately, “the activity needs to be located in the discipline of theatre in its broadest sense, one which allows responding to be intrinsic to making” (McCullough, 1998:172). By utilizing these theorists’ perspectives we could now identify the aesthetic dimension as:

- A product of the process of ‘making’ and ‘responding’
- A piece of theatre individually or as an ensemble production

- ‘Performing’
- Written text
- Devised performance
- Production elements of sound, lights and scenography
- Awareness of all aesthetic principles related to production: i.e. set, props, make-up and costume design
- To develop theatrical/dramatic arts skills: vocal modulation and exercises, physical expression, hot-seating, cross-cutting, character analysis, etc.
- Basic acting tools or competencies (character, subtext, interaction, spatial awareness, etc.) in scripted and unscripted work

### **3.3.3 The epistemic dimension: Knowledge**

Referring back to Kempe’s (2009) distinction, the epistemic dimension covers elements of knowledge within the curricula that can be classified under ‘knowing about’ Drama. McPhail relates this dimension to the knowledge of the discipline. “It is evident that articles which explicitly address the notion of curriculum (with regards to Drama) are very thin on the ground” (Prentli & Stinson, 2016:1), therefore it is hard to pinpoint clear distinctions in its epistemological content. In Kempe’s (2009) research teachers defined ‘subject-specialist knowledge’ in Drama as:

- It includes plays, playwrights, eras, what’s happened in the development of drama over time (the historical shaping of Drama) and the way (Theatrical conventions) techniques have evolved.
- Different genres, different practitioners that I could use, different plays that I might bring in and use.
- Skills. Knowing what drama is in terms of looking at different genres, looking at different styles of drama, practitioners and plays
- Theatre history, general background knowledge of the theatre (Kempe, 2009:420).

The epistemic dimension therefore has a direct link with specialized knowledge of the Drama discipline, this includes theatrical jargon, genres, styles, history, conventions, developments, plays, playwrights etc. For this study, the epistemic dimension could be summarised as:

- A knowledge of theatre conventions
- A knowledge of the dramatic text in relation to its production
- A knowledge of plays and playwrights
- A knowledge of the history of theatre
- A knowledge of genres and styles
- A knowledge of acclaimed and influential theatre practitioners, theorists, playwrights and companies
- Evaluating work or process based on the knowledge gained from theatre practices/principles.
- Discovering the wider world of Theatre practices and processes
- Understanding audience impact and the role of the spectator
- Developing practical techniques in a specific genre i.e. Poor Theatre, Commedia Dell'Arte, etc.

### **3.3.4 Conclusion on the 'subject dimensions' as a theoretical framework**

All three dimensions are essential to the Drama curricula, Hornbrook (1998) asserts that he cannot define drama, but rather he aims to describe and explain the kinds of things that drama 'is' (Hornbrook, 1998). In explaining the curricula and what Drama is, Hornbrook (1991) advocates four categories similar to the UK Arts council – making, presenting, responding, and evaluating, which he calls 'living powers' (Hornbrook, 1991:111). These living powers live within different dimensions in the curricula, there is a relationship between the experiential and aesthetic as they fall under the 'knowing how to' banner in making, responding and presenting/performing, while the epistemic dimension focuses on 'knowing about' drama. All three dimensions are interlinked and necessary for the analysis of the drama curriculum as Hornbrook states:

Exposure to a wide range of dramatic forms not only stimulates creativity but also 'enfranchises' students by allowing them to participate in that particular sector of the general system of symbolic forms' that we call drama. Drama education is about cultural induction. We share our knowledge and understanding with students so that they can develop a critical framework in which they can enjoy plays, we share our skills as directors, actors and playwrights - so that they can practice the craft of Drama for themselves and we give them the means to challenge what they find (Hornbrook, 1998:14).

### 3.4 Methodology

The study is based on a qualitative document analysis comparing two distinct Drama curricula: The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12 (CAPS DA), and the International Baccalaureate Theatre Guidelines (IBTG). I separated the documents into three categorized units to describe the content of the syllabus, this includes:

1. The definition of the subject (Appendix 3)
2. The aims of the subject (Appendix 4)
3. The content of the subject (Appendix 5 & 6)

I have chosen these sections because each area has merit in defining the subject as a whole while allowing proper investigation into the bigger question around its specialization. It is important to mention that the assessment category in both documents was not part of the analysis. Although assessment in any curriculum is important the data revealed that the IBTG assessment only reiterates the content of the three core components which will be analysed under the content section and the CAPS DA assessment which refers to technical aspects of the tasks and not on the content within the assessments. A clear example of the structure of both curricula's assessments can be seen in Tables 3 and 4 below.

Table 3: The IBTG assessment programme (IBO, 2016: 32).

| Assessment tasks  | SL  | HL  |
|---|-----|-----|
| <b>External assessment</b>  |     |     |
| <b>Task 1: Solo theatre piece (HL only)</b> <ul style="list-style-type: none"> <li>• Students at HL research a theatre theorist they have not previously studied, identify an aspect(s) of their theory and create and present a solo theatre piece (4–8 minutes) based on this aspect(s) of theory.</li> </ul>                                       | N/A | 35% |
| <b>Task 2: Director's notebook (SL and HL)</b> <ul style="list-style-type: none"> <li>• Students at SL and HL choose a published play text they have not previously studied and develop ideas regarding how it could be staged for an audience.</li> </ul>  | 35% | 20% |
| <b>Task 3: Research presentation (SL and HL)</b> <ul style="list-style-type: none"> <li>• Students at SL and HL plan and deliver an individual presentation (15 minutes maximum) to their peers in which they outline and physically demonstrate their research into a convention of a theatre tradition they have not previously studied.</li> </ul> | 30% | 20% |
| <b>Internal assessment</b>  |     |     |
| <b>Task 4: Collaborative project (SL and HL)</b> <ul style="list-style-type: none"> <li>• Students at SL and HL collaboratively create and present an original piece of theatre (lasting 13–15 minutes) for and to a specified target audience, created from a starting point of their choice.</li> </ul>   | 35% | 25% |

Table 3 outlines the IBTG assessment around four tasks set out throughout the two-year course which is linked to the core components and content of the course. Table 4 presents the technical requirements for the CAPS DA Grades 10-12 with no given content information: Grade 10-11 comprises six formal assessment tasks that include three Performance Assessments Tasks (PATs), two tests, and a mid-year exam, which makes up 25% of the total mark. The end-of-year examination (Task 7) includes a written and performance component and comprises 75% of the total mark. Grade 12 students complete seven formal assessment tasks, which are structured similar to Grade 10 and 11 with an added preliminary examination as task seven.

Table 4: CAPS DA Assessment programme Grade 10-12 (DBE, 2011:49)

| ANNUAL PROGRAMME OF ASSESSMENT GRADES 10 AND 11  |   |  |  |
|--|---|--|--|
| Term 1   | Term 2  | Term 3   | Term 4   |
| <b>Task 1:</b><br>(PAT) (Group) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 3:</b><br>(PAT) (Individual) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul>   | <b>Task 5:</b><br>(PAT) (Group) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 7:</b><br>Grade 10 and 11<br>End-of-year examination (300)<br><ul style="list-style-type: none"> <li>• Written examination (150)</li> <li>• Performance (150)</li> </ul> |
| <b>Task 2:</b><br>Test (50)  | <b>Task 4:</b><br>Grade 10<br>Mid-year examination (200)<br><ul style="list-style-type: none"> <li>• Written examination (100)</li> <li>• Performance examination (100)</li> </ul> Grade 11<br>Mid-year examination (300)<br><ul style="list-style-type: none"> <li>• Written examination (150)</li> <li>• Performance examination (150)</li> </ul> | <b>Task 6:</b><br>Test (50)  |  |

| ANNUAL PROGRAMME OF ASSESSMENT GRADE 12  |  |   |  |
|--|--|---|--|
| Term 1   | Term 2   | Term 3  | Term 4   |
| <b>Task 1:</b><br>(PAT) (Group) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul> | <b>Task 3:</b><br>(PAT) (Individual) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul>                          | <b>Task 5:</b><br>(PAT) (Combined individual and group) (50)<br><ul style="list-style-type: none"> <li>• Preparation (25)</li> <li>• Performance (25)</li> </ul>    | External examination (300)<br><ul style="list-style-type: none"> <li>• Written examination (150)</li> <li>• Performance (150)</li> </ul> |
| <b>Task 2:</b><br>Test (50)  | <b>Task 4:</b><br>Mid-year examination (300)<br><ul style="list-style-type: none"> <li>• Written examination (150)</li> <li>• Performance examination (150)</li> </ul> | <b>Task 6:</b><br>Test (50)   |  |
|  |  | <b>Task 7:</b><br>Trial examination (300)<br><ul style="list-style-type: none"> <li>• Written examination (150)</li> <li>• Performance examination (150)</li> </ul> |  |

For the three categories selected for analysis, the information was separated into specific statements, numbered, and then analysed in each category. A summary of the number of statements analysed can be seen in Table 5.

Table 5: Summary of category statements in the curricula

| CATEGORY OF DATA:     | CURRICULUM           |                      |
|-----------------------|----------------------|----------------------|
|                       | IBTG                 | CAPS DA              |
|                       | Number of Statements | Number of Statements |
| Definition of Subject | 8                    | 7                    |
| Aims of Subject       | 10                   | 7                    |
| Content of Subject    | 39                   | 42                   |

After I created the numbered statements for each section, the categories were analysed utilizing Basil Bernstein’s framework on classification and framing. The framing was labelled as an external framing code, as it only applies to the document (curricula) and not to the physical observation of the pedagogy in the classroom. I developed a specific set of criteria for each of the classification and external framing codes to create a clear distinction in the subject’s specialization of Drama. An example of the coded criteria can be below.

Table 6: Classification coded C1 Inter-discursive classification between Drama and other arts subjects.

| Referencing to other subjects in the drama curriculum. | C++   | C+  | C-   | C--   |
|--|---|---|--|---|
|  | References to other subjects are rarely made  | Reference to other subjects are sometimes made                                    | Reference to other subjects often made   | Reference to other subjects are made more often   |
|  | There is very little or no referencing of content from other subjects to be related to drama. | Contents from other arts subjects are sometimes referred to in relation to drama. | There is substantial referencing of contents from other subjects relating to Drama aspects | Contents from other subjects are constantly referred to, to the extent that at times it may be difficult to determine the outcome for the drama aspects |



The additional classification codes focus on three levels of classification, namely:

C1- Inter-discursive: Classification between drama and the other Arts

C2- Inter-discursive: Classification between everyday knowledge and subjects based knowledge

C3 -Intra-discursive: Classification between topics (the strength and demarcation between theory and practical aspects).

The framing analysis is constructed around an external framing code based on the content of the curricula and how it controls decisions that the teacher makes. The external framing code was identified as:

F1 – External Framing: Discursive Rules - Selection of content

F2 – External Framing: Discursive Rules - Sequence of Content

F3 – External Framing: Discursive Rules - Pacing of Content

F4 – External Framing: Discursive Rules - Rules for evaluation

F5 – External Framing: Hierarchical rules of social relations between teachers and students.

An example of the coding scheme of the external framing of selection can be seen in Table 7.

Table 7: Discursive Rules: External framing of selection of Drama curricula

| The extent to which the curriculum controls the selection of content in the Drama curriculum.  | F <sup>c++</sup>  | F <sup>c+</sup>   | F <sup>c-</sup>  | F <sup>c--</sup>               |
|--|---|---|--|--------------------------------|
|  | Always controlled by curriculum   | Mostly controlled by the curriculum   | Teacher has some choice  | Teacher has substantial choice |
| The selection of drama content including topics, plays, genres, playwrights etc. is always determined by the curriculum. Teachers are rarely able to select their own content. | The selection of drama content including topics, plays, genres, playwrights etc. is mostly determined by the curriculum. Teachers can sometimes select their own content depending on teacher preference or the needs of an activity. | The selection of drama content including topics, plays, genres, playwrights etc. is outlined by the curriculum but determined by the teacher. | The selection of drama content including topics, plays, genres, playwrights etc. is mostly determined by the teacher. The teacher might alter the curriculum selection according to student's suggestions. |                                |

Having identified the classification and framing codes for each section (Appendix 1), I summarised the findings to develop a characterisation of the structuring of each curricula. The results will be used to link Bernstein's concept of 'voice' and specialization to the subject's knowledge structures. The link between the specialization of 'voice' and the character of the discipline brings the next part of the analysis into focus: The 'subject dimensions'.

I constructed an analytical tool to investigate the three dimensions of McPhail (2017): The experiential, aesthetic and epistemic specifically in the Drama curriculum. I developed a set of criteria for each 'subject dimension' (as explained earlier in the chapter) for analysis (Appendix 2). I reviewed the data presented in the three sections of each curriculum: The definition, aims, and content. Each numbered statement in the three categories of analysis was coded according to the 'subject dimensions': Experiential, aesthetic or epistemic. (See Appendices 7-10) The statements were reviewed and summarized to create a comprehensive analysis of the data's content. The results reflect the predominant focus or 'subject dimension' for each of the curricula that will be analysed in relation to the notion of 'powerful knowledge'.

### **3.5 Summary**

To summarize, two Drama curricula were selected to investigate the elements of 'powerful knowledge' in the subject. Three categories were selected for analysis: the definition, the aims and the content of the subject. The analysis followed a statement coding system in which the three categorized units in each document were selected and numbered into statements. The assessment category was not included because the IBTG incorporates the content into the summative tasks, which has already been analysed in the first three sections; and the CAPS DA assessment is focused on technical aspects of assessment and offers no content knowledge. All three categories were analysed based on the theoretical framework of Basil Bernstein's classification and framing by creating a coding scheme for the specialization of Drama, as a subject. The results were reviewed and links were made between the curriculum's specializations of 'voice' as a subject discipline through the strength and weakness of its classification and external framing. The final analysis was constructed around the 'subject dimensions'. The results were reviewed and linked to the subjects' 'voice' and the notion of 'powerful knowledge'. The following chapter will focus on the analysis of the data.

## **CHAPTER 4: ANALYSIS OF DATA**

### **4.1 Introduction**

The study is based on a qualitative document analysis comparing two distinct Drama curricula: The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12 (CAPS DA), and the Internationale Baccalaureate Theatre Guidelines (IBTG). To understand the complexities within the data presented I will commence the analysis with a brief description of each document as a whole, after which a more prominent description will be given to each section used in the analysis. To investigate how Drama as a subject is specialized within both curricula, I will utilize Bernstein's theory on 'voice', 'classification' and 'framing', which is based on the sociology of knowledge. This analysis does not offer an in-depth analysis of the content within the Drama curriculum, therefore the documents will be analysed additionally according to McPhail's three analytical dimensions of the Experiential, Aesthetic and Epistemic. These dimensions will be referred to as 'subject dimensions' to describe the nature of the drama content in the curriculum documents and to link it back to the research question. These aspects will be discussed in relation to Young's notion of 'powerful knowledge' to investigate how knowledge is specialized in the two curricula.

#### **4.1.1 The description of the data: IBTG and CAPS DA**

The IB Theatre Guidelines (IBTG) consist of an 86 page document that guides the teaching and planning of IB Theatre in schools. The drama teacher is the primary reader or audience of the document and can be used to inform or guide students and parents in relation to the given tasks, etc. The document is categorized under three main sections: 'Introduction, Syllabus and Assessment' with an additional Appendix. The in-depth introductory section explains the relation and nature between the subjects of Theatre to the broader Internationale Baccalaureate Diploma Programme, where Theatre is seen as a choice subject within the creative arts academic area. Students must choose six academic areas including the central core that constitutes: 'Theory of knowledge, the extended essay and creativity, action and service' (CAS) as part of the IB course. The diploma programme is seen as:

A rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong

emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view (IBO, 2016:2).

In addition, the introduction highlights the nature of the subject, the aims, the assessment objectives, and teaching and learning approaches. The syllabus outlines the core components of the IB Theatre course and its content, while the assessment section is formulated around general diploma programme assessment and the more specific tasks associated with IB Theatre's external and internal assessments. It is important to note that the IB identifies two types of assessment in the IBTG: Formative assessment and summative assessment. The former provides students with feedback and help to improve the teaching quality which helps to monitor the progress of the students; and the latter is more concerned with developing an overview of previous learning with measurable achievements in four tasks which includes a solo performance (task one), a presentation (task two), the director's notebook (task three) and a collaborative project (task four) (IBO, 2016:30). The approach to assessment in the IB is criterion-related and not norm-referenced, "this approach to assessment judges students' work by their performance in relation to identified levels of attainment (criteria) and not in relation to the work of other students" (IBO, 2016:30). The document does not prescribe any specific text or agenda for the course but is utilized as guidelines for IB Theatre teachers.

The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Dramatic Arts FET Grades 10-12 (CAPS DA) document comprise of an 83 page document. It is important to understand that the CAPS DA document is part of a much bigger curriculum policy scheme as stated by Mrs Angie Motsheka, the minister of basic education in the forward of the document:

The National Curriculum Statement Grades R-12 represents a policy statement for learning and teaching in South African schools and comprises of the following: (a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document; (b) National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and (c) National Protocol for Assessment Grades R-12 (DbE, 2011, III)

The document is categorized into three sections. Section one: Introduction to the curriculum and assessment policy statements, Section two: Introduction to Dramatic Arts, and Section three: Overview of topics per term and annual teaching plans. For this paper, the analysis will

be based on information provided primarily in section two. Section Two is structured around seven main components of the subject. It starts by asking the question ‘What is the subject Dramatic Arts?’ (DbE, 2011:8) to establish a definition for the audience and to create a context for the subject guidelines that follow. The following components then focus on the “specific aims, the time allocation for Dramatic Arts in the curriculum, an overview of topics and weighting, the topics and content, progression and suggested play texts” (DbE, 2011:8-12). Section three: Assessment, presents both informal assessments, which includes the monitoring of students’ progress by the teacher, self-assessment and peer assessment, and formal assessment with specific assessment tasks within a formal programme of assessment. The annual programme for assessment for Grade 10 and 11 comprises six formal assessment tasks that include three Performance Assessments Tasks (PATs), two tests and a mid-year exam, which makes up 25% of the total mark. The end-of-year examination (Task 7) includes a written and performance component and comprises 75% of the total mark. Grade 12 students complete seven formal assessment tasks, which are structured similar to Grade 10 and 11 with an added Preliminary examination as Task 7 (DbE, 2011:47-62).

Given the summaries above that the scope of each document as a whole is too vast for the purpose of this research, therefore I have centred the analysis on three critical sections in each document:

1. The definition of the subject
2. The aims of the subject
3. The content of the subject

The categories selected have merit in defining the subject as a whole while allowing proper investigation into the research question around ‘powerful knowledge’. Each section will be given a detailed description and analysed in terms of Bernstein’s classification and framing codes. The codes have been annotated to focus on the specialization of the subject: Drama. The classification code focuses on three levels of classification in this study, namely:

C1- Inter-discursive: Classification between drama and the other Arts

C2- Inter-discursive: Classification between everyday knowledge and subject-based knowledge

C3 -Intra-discursive: Classification between topics (the strength and demarcation between theory and practical aspects).

The data will also be analysed utilizing Bernstein's framing theory. Framing refers to the pedagogic relationship between the teacher and the students in a classroom setting and is usually analysed by looking at the relation between teachers and students. In this study, the data will be based on the curriculum document and therefore the framing is an external framing code based on the content of the curricula and the relation between the teachers and the curriculum. Therefore, strong external framing (F++) presents clear boundaries and the curriculum's control over the rules of communication, students and teachers have limited control over the 'relations within'. Weak Framing (F--) refers to limited control by the curriculum over the rules of communication where the teacher and/or students possess control over the selection, sequencing, pacing, criterial rules and hierarchical rules. The external framing codes will be identified as:

F1 – External Framing: Discursive Rules - Selection of content

F2 – External Framing: Discursive Rules - Sequence of Content

F3 – External Framing: Discursive Rules - Pacing of Content

F4 – External Framing: Discursive Rules - Rules for evaluation

F5 – External Framing: Hierarchical Rules - Social relations between teachers and students.

Based on the evidence in the document some sections will not always be open to both classification and external framing codes in which case it will be presented as not applicable (N/A).

#### **4.2 The definition of the subject: Description of data**

The definition of Drama as a subject is presented in the comparative table in 'Appendix 3: Definition of the Subject'. The table shows a comparative table between the IBTG taken from 'Section one: The nature of the subject' (IBO, 2016:6) and section two in the CAPS DA document (DbE, 2011:8). It is important to note that although both these documents refer to the teachers' guidelines necessary for teaching Drama in schools, the terminology used in the definition of the subject presents two different perspectives on the Drama curriculum which could also affect the investigation of specialization. The IBTG refers to the subject as 'Theatre', whereas the CAPS DA refers to the subject as 'Dramatic Arts'. The historical dichotomy and debate around Drama and Theatre as mentioned in the literature review is clearly identified at the onset of the study. Historically, the term 'drama' comes from a Greek word meaning 'action' (Classical Greek: δράμα, drama), which is derived from 'I do'. In comparison, the IBTG's curriculum subject description refers to theatre as a "collaborative

form of performing art that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage” (IBO, 2016:6).

By analyzing the terminology used in the broader definition of the subject this dichotomy of Theatre and Drama will constantly be under scrutiny. But since this is the starting point of the study, a closer analysis of the definition will be required to establish clear results utilizing Basil Bernstein’s theory of classification.

#### **4.2.1 Classification**

To identify the strengths and weaknesses of classification in the curriculum I will focus on three levels of classification, namely Inter-discursive: Classification between drama and the other arts, Inter-discursive: Classification between everyday knowledge and subject-based knowledge, and Intra-discursive: Classification between topics/content (the strength and demarcation between theoretical and practical topics/content). Each category has been coded with symbols to demarcate the curriculum's strengths and weaknesses with regard to its boundaries. C++ refers to a very strong classification as opposed to C- - which portrays very weak boundaries. ‘Appendix 1: Classification and external framing codes’ exhibits a table of the coding framework for the analysis of classification in this document.

##### **C1 - Inter-discursive: Classification between Drama and the other arts**

Both the IBTG and the CAPS DA show no referencing of content in the definition of other subjects. The terminology in the definition speaks to the practice of ‘Theatre’ and ‘Drama’, respectively. The IBTG refers to theatre as a subject that describes a “dynamic, collaborative and live art form” (IBO, 2016:6). The focus is on the keyword exposing theatre-making practices, the creative process, and various engagement with modes of presentation. There is no reference to other arts subjects in this section and it can be classified as a strong classification or C1++.

The CAPS DA definition describes ‘Dramatic Arts’ as “the study of the representation of human experience in dramatic form for an audience” (DbE, 2011:8). The focus is based on the dramatic practices and skills obtained throughout the course. There is no reference to other arts subjects in this section and can be coded as a strong classification of C1++. Both documents

present a strong Inter-discursive classification of the subject itself and its boundaries are explicit.

### **C2 - Inter-discursive: Classification between everyday knowledge and subject-based knowledge**

The IBTG references everyday knowledge and generic outcomes in the definition of the subject, but these are vaguely linked to the theatre and creative process of the subject. For example, the definition refers to students “discovery through experimentation, taking risks and the presentation of ideas” (IBO, 2016:6). In general, most of the statements refer to generic skills and everyday knowledge. There is only one reference to subject-specific knowledge which states that the course is a theatre-making course that creates opportunities for students to make theatre as creators, designers, directors and performers. Overall the classification has weak boundaries in terms of subject-specific content and refers to a “richer understanding of themselves and their community and the world” (IBO, 2016:6) as an objective. The classification has a weak boundary and is coded C2- .

The CAPS DA contains both generic and drama skills in the definition. There are references to everyday knowledge and generic skills obtained in the course, for example “developing skills of cooperation and collaboration.....and equipping learners with crucial life skills such as confidence, self-esteem, communication skills” (DbE, 2011:8) But there is also subject-specific knowledge explicitly mentioned:

Learners explore how dramatic and theatrical elements are selected and combined for practical purposes. Learners acquire specific abilities to express themselves and communicate through the dramatic arts, including skills in improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances, and the analysis and interpretation of performance texts in context. Performance texts need not only be literary (i.e. written) texts, and should include a range of dramatic practices, processes and products over the three years of study (DbE, 2011:8)

The clear reference to subject-specific knowledge and skills create stronger boundaries than the IB definition and can be coded as C2+.



### **C3 - Intra-discursive: Classification between topics/content, the strength and demarcation between theoretical and practical topics/content**

The IBTG has weak boundaries between theoretical and practical content. The definition describes that the course is a practical subject enhancing both theatre and life skills. The distinction between the practical components is highlighted and students will become theatre makers on various platforms creating, designing, directing and performing practically. The theoretical components are interwoven with the practical elements and briefly mentioned that students will “engage with different forms of theatre across time, place and culture” (IBO, 2016:6). The content is not explicitly separated into theoretical and practical components, the boundaries are not clear as the definition blends the terminology of both theory and practical aspects into one. This can be coded as a very weak classification, C3- -.

The CAPS DA also refers to an “integration between practical experiences and competencies with dramatic practices, processes and products” (DbE, 2011:8). There are some boundaries created between the practical components which includes improvisation, vocal and physical communication, and the theoretical components: “the analysis and interpretation of performance text in context” (DbE, 2011:8). The definition portrays stronger boundaries than the IBTG because it describes some aspects of the theoretical and the practical components as seen in the example, but overall the statements are not clearly separated throughout the definition and are coded as weak, C3-.

#### **4.2.2 Framing:**

**External Framing:** There are no directives regarding selection, sequence, pace, criterial or hierarchical rules in this data, the framing analysis is not applicable to this section.

#### **4.3 The aims of the subject: Description of data**

The aims of the subject are presented in ‘Appendix 4: Aims of the Subject’. The table shows a comparative table between the IBTG and the CAPS DA document. The IB Theatre aims are outlined in a number format, in which the first six aims speak towards the general arts aims and the final four aims are more specifically related to the subject: Theatre (IBO, 2016:12). The CAPS DA aims are formatted under section two in the document and have a central focus

on what the learners in Grade 10 to 12 aim to do (DbE, 2011:8). This section will be analysed only under classification.

### **4.3.1 Classification**

#### **C1 - Inter-discursive: Classification between Drama and the other arts**

The IBTG shows a weak classification in terms of the aims of the subject. Six of the ten given aims are related to the other arts subjects and not specifically for Theatre practices. The general aims of the arts subjects are generic in their structure focusing on enjoying “lifelong engagement with the arts, becoming informed, reflective and critical practitioners in the art , understanding the dynamic and changing nature of the arts, expressing ideas with confidence and competence, and developing perceptual and analytical skills” (IBO, 2016:12). The last four aims are directed specifically at the subject: Theatre. For example, students will “explore theatre in a variety of contexts, develop and apply theatre production, presentation and performance skills” (IBO, 2016:12). However, the majority of the statements refer to other arts subjects, the classification is weak and can be coded as a C1-.

In contrast, the CAPS DA has a very strong classification between the other arts subjects and can be coded as C1++. There is no explicit reference to the other arts subjects and the aims are predominantly directed and focused on Drama as a subject’s aims and outcomes. For example students will learn to develop their “drama skills and techniques, create and present dramatic products, understand and analysed dramatic texts” (DbE, 2011:8). All seven of the statements refer specifically to drama aspects and are not related to the other arts subjects, which creates a strong classification in the aims, C1++.

#### **C2 - Inter-discursive: Classification between everyday knowledge and subject-based knowledge**

The IBTG aims portray a strong classification in terms of the boundary between everyday knowledge and subject-specific knowledge. Most of the aims are generic in nature and relate to the other arts subjects and not to everyday knowledge. Four of the ten aims are directed toward subject-specific knowledge and aims such as “exploring theatre in a variety of contexts, developing and applying theatre production: presentation and performance skills” (IBO, 2016:12). The aims present clear boundaries between everyday knowledge and knowledge

associated with the arts. It has some explicit references to drama knowledge which makes the classification strong, C2+.

The CAPS DA has stronger classification of the boundaries between everyday knowledge and subject-specific knowledge. The aims highlight specific subject knowledge by referencing: “develop drama skills, techniques and processes to experiment with the shape of dramatic elements meaningfully, create and present dramatic products across a range of modes” (DbE, 2011:8). Everyday knowledge is marginally referenced and incorporated into the curriculum aims, but compared to the IBTG, the CAPS DA aims reflect a much stronger boundary in terms of the outcomes of the subject and can be classified as C2++.

### **C3 - Intra-discursive: Classification between topics/content, the strength and demarcation between theoretical and practical topics/content**

The IBTG aims do not refer specifically to theoretical and practical components. The aims are mostly directed towards the other arts subjects, which creates a universal set of outcomes for the arts. The four statements that refer specifically to the subject do not separate the practical and theoretical content, they are mixed, for example students aim to “understand and appreciate the relationship between theory and practice” (IBO, 2016:12), but it does not separate the two components into what these aspects will entail. The classification code is weak C3-.

The CAPS DA aims present some of the theoretical and practical aspects separately in the seven statements, but each statement is not explicitly labelled as practical or theoretical. For example:

1. develop the human instrument (body/voice/mind/emotions) as a medium of expression, communication and creativity – Practical
2. develop drama skills, techniques and processes to experiment with and shape dramatic elements meaningfully, both individually and with others – Practical
3. create and present dramatic products across a range of modes (lyrical, narrative, dramatic) and styles (realistic, heightened), alone and in collaboration with others – Practical
4. understand, analyse and interpret principles and elements of drama in texts and performances in context, in South Africa and the world – Theoretical
5. reflect on and evaluate their own and others’ dramatic processes, practices and products – Theoretical/Practical

6. develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities – Theoretical/Practical
7. engage with contemporary issues through the dramatic arts – Theoretical/Practical (DbE, 2011:8).

From these statements, we can assign the first three statements to the practical components, statement four to theoretical, and statement five to seven can be interpreted in both categories. This example shows that the classification is mixed and not explicitly visible and clear throughout. The code is C3-.

#### **4.3.2 Framing**

**External Framing:** There are no specifics regarding the framing dimensions at this point in the document, the Framing analysis is not applicable to this section.

#### **4.4 The content of the subject: Description of data**

The IBTG content is divided into three core components of IB Theatre: ‘Theatre in context’, ‘Theatre processes’, and ‘Presenting theatre’. Each core component is vital to the course and addresses a different set of skills and context for further exploration throughout the two-year course. The first core component, ‘Theatre in context’ addresses the students’ understanding of theatre in a variety of contexts: “Students examine the personal, theoretical and cultural contexts that inform theatre-making and how these affect and influence creating, designing, directing, performing and spectating” (IBO, 2016:18). The second component ‘Theatre processes’ focuses on theatre-making and the processes involved in the creative processes and skills acquisition. And the final component, ‘Presenting theatre’ focuses on the staging and presentation of theatre ideas, research and discoveries through a range of modes of presentation which does not always involve a performance.

Each Core component has been designed to interlink with the assessment tasks and is central to the design of the course. The overview of the syllabus states:

Students are required to understand the relationship between these areas and how each area informs and impacts their work in theatre. Students are required to approach these

areas from the perspectives of each of the following specialist theatre roles: creator, designer, director and performer (IBO, 2016: 17).

The content is subdivided into additional focus points that include:

- a) An overall description of the core content
- b) The skills, knowledge and understanding that students will require
- c) Creating theatre based on Theatre theory
- d) Working with Play texts
- e) Examining world theatre traditions
- f) Collaboratively creating original theatre (IBO, 2016:21-27).

For this study, the data has been selected from the full description of the core components from pages 21-27 in the IBTG and formulated into statements. A condensed summary can be seen in 'Appendix 5: IBTG content of the subject- statements'. Each of the 39 summary statements will be analysed in terms of classification and external framing.

The CAPS DA document content is explicit in its requirements to the course and is set out under four "Broad Topics: Personal and resource development, Acting and performance, Performance texts in context; and Theatre and/or film production" (DbE, 2011:9). The first two 'Broad topics' are mainly focused on the practical application of the subject whereas the latter topics are essentially theoretical in nature. The CAPS DA outlines the four 'Broad topics' overviews from Grade 10-12 on pages 10-11 (Appendix 6), including its progression and suggested/prescribed plays in the syllabus. The rest of the document showcase the content to be studied in a table format for each grade and term. The table includes the following key areas:

- a) Term and Grade
- b) 'Broad topic' of content
- c) The Topic to be learned (i.e. Ancient Greek Theatre, etc.)
- d) Suggested contact time
- e) Recommended text/resources
- f) The content/concepts and skills which is subdivided into practical and theoretical sections (DbE, 2011:13-46).

For the purpose of this research, the overall content or topics for each grade has been summarized in 'Appendix 6: CAPS DA content statements' and 'Appendix 11: Content/Topics per grade', this is a condensed summary in a table format to allocate the information from page

13 -46 from the CAPS DA document. The content has been structured into 42 statements to analyse the classification and external framing codes

#### **4.4.1 Classification**

##### **C1 - Inter-discursive: Classification between Drama and the other Arts**

The IBTG content is focused on the three main core components guiding teachers to explore the subject through four main areas: “Creating Theatre, working with play texts, examining world theatre traditions, and collaboratively creating original theatre” (IBO, 2016:21-27). There is no reference to the other arts subjects, the classification is strong C1++.

Similarly, the CAPS DA highlights the content of the subject in each table format. The topics, resources, practical and theoretical components do not reference other arts subjects in this section of the document. For example, in the ‘Broad topics’ (Appendix 6) the statements reflect clear specifications of drama knowledge. For example, Grade 10 ‘Broad topic’ one: Personal resource development’ refers to “Improvisation and ensemble play, vocal exploration and verbal communication skills and physical exploration and non-verbal communication skills” within the course (DbE, 2011:13-46). The content is subject-specific as shown in the CAPS DA. Similarly, Appendix 11 presents a concise format of theoretical and practical content for example Grade 11 topics include:

Topic 1: Realism and Stanislavski

Topic 2: Play Text 1: Realist text

Topic 3: Voice and Body Work

Topic 4: South African theatre

Topic 5: Play Text 2: South African theatre text

Topic 6: Physical theatre work

Topic 7: Stylised theatre

Topic 8: Play Text 3: Stylised theatre text

Topic 9: The director/designer in theatre and/or film

Topic 10: Poor theatre

Topic 11: Preparation of practical work

Topic 12: Revision (DbE, 2011:13-46).

The topics are all specifically related to drama as a subject referring to Realism, Stanislavsky, South African theatre and Poor theatre, it does not reference any other arts subjects in its content. This indicates a very strong classification C1++.

**C2 - Inter-discursive: Classification between everyday knowledge and subject-based knowledge**

The IBTG content highlights the various expectations within the core components. The knowledge mentioned in this section is predominantly focused on subject knowledge referencing skills and acquisition of theatre practices and processes throughout the course, but it is not always explicit and clear. For example, the students are encouraged within the core component of 'Theatre in context' to apply their context to:

Identify their own personal contexts and understand the impact their interests, influences and inspirations have on their choices, approaches and interpretations. This includes taking into consideration their own geographical location, cultural background, skills and experiences and the impact these make on the sort of theatre that they create and present (IBO, 2016:21).

There are aspects of everyday knowledge mentioned in the text that can be used to develop their further understanding of the more specific Theatre knowledge, the classification is weak and can be coded as C2-.

The CAPS DA does not reference everyday knowledge. The 'Broad topics' and overall content in each grade and term are explicit and the subject knowledge is highlighted in the theory section in each table. Appendix 11 provides a summary of the topics associated with each year of study, this highlights a strong classification boundary in this regard. For example in the 'Grade 12 'Broad topic': Performance Texts and Contexts' students will study:

Contemporary South African theatre 1960 - 1994 theatre, and text; Post-1994 to present-day theatre, and text; Twentieth-century theatre movements that include Absurd theatre, Epic theatre, postmodernism with appropriate theatre text (DbE, 2011:11).

The content is clearly focused on subject-specific knowledge, there is no reference to everyday knowledge. The classification is very strong, C2++.

### **C3 - Intra-discursive: Classification between topics/content, the strength and demarcation between theoretical and practical topics/content**

The IBTG content statements are structured under ‘Theatre in context’, ‘Theatre processes’ and ‘Presenting theatre’. ‘Theatre in context’ implies an exploration of various theatre and cultural practices in a theoretical manner, but the statements reflect that these statements are not completely bound to a theoretical perspective. For example statement two states:

Through the theatre in context area, students will: understand the contexts that influence, inform and inspire their own work as theatre-makers and that determine the theatre that they choose to make and study (IBO, 2016:17).

The statement reveals that theatre contexts (the theory) are employed and utilized in the theatre-making process (the practical), they are not separated. Most of the 39 statements in the content cannot be specifically categorized or designated or grouped under one specific heading of either theory or practical. The statements reflect a porous boundary where one aspect (theory) interlinks with the other (practical). Similarly the other two core areas: ‘Theatre processes’ and ‘Presenting theatre’ imply a more practical approach or experience, but these boundaries are not separated from the theoretical aspects. This amalgamation of theory and practical aspects can be seen in statement 16 under ‘Theatre processes’ where the practical experience is blended with ‘text’ (theory):

Students should have practical experience of the various processes of transforming play texts into live-action, forming and communicating directorial intentions through text and visuals (IBO, 2016:23).

The examples above showcase the weak classification in this section where theory and practical aspects of the content are not separated. This can be coded as C3- -.

The CAPS DA content is structured under the four main ‘Broad Topics’. The first two topics are ‘Personal resource development’ and ‘Acting and performance’, that imply a more practical approach to the subject. (DbE, 2011:11) In the analysis of these statements, it is clear that most



of the statements ‘speak’ to the more practical aspects of the subject. For example, Grade 11 categorize the following aspects under these topics respectively:

- Improvisation, work-shopping and ensemble play
- Vocal development and verbal communication skills
- Physical development and non-verbal communication skills
- Acting a character in a scripted or unscripted performance
- Acting in a specific style in scripted and unscripted individual and group work
- Physical storytelling
- Techniques for Poor theatre (DbE, 2011:11).

These aspects exhibit clear practical content and are mostly structured around developing skills and producing a product for the stage. The statements are clearly defined and explicit regarding the practical aspects. However, the final two ‘Broad Topics’: Performance texts in context and Theatre/Film production entails a more theoretical approach to the content. In examining the statements, once again it was clear to see that these statements predominantly refer to theoretical content. For example in Grade 12 students must study:

- Contemporary South African theatre -1960 - 1994 theatre, and text,
- Post-1994 to present-day theatre, and text
- Twentieth-century theatre movements, and beyond
- And one of the following: Absurd theatre, Epic theatre, Postmodernism with appropriate theatre text (CAPS 2012:11).

The examples above show a very strong classification between theoretical and practical content in the curriculum. The ‘Broad Topics’ refer to the pedagogic focus in which ‘Broad topic’ one and two are practical and three and four more theoretical. These statements show clearly defined demarcations between theory and practical aspects in the curriculum, they are visible and separate from each other which can be coded as C3++.

#### **4.4.2 Conclusion on analysis of classification:**

The classification codes on both the IBTG and the CAPS DA are presented in Table 8. I discuss each of the curricula in turn.

The IBTG summary of classification presents weak classification codes in most of the document analysis, in which six categories are weak against three stronger classifications. To

break it down I will analyse each section respectively. Firstly, the Inter-discursive classification between drama and other subjects is predominantly strong, apart from the aims, which implies that the curriculum’s content is focused on the subject of Theatre and not on the other arts subjects.

Table 8: Summary of classification codes on data

| Classification codes  | IB Theatre                    |  |   | CAPS                          |  |   |
|-----------------------|-------------------------------|--|---|-------------------------------|--|---|
|                       | C1 - Drama and the other Arts | C2 - Everyday knowledge and subjects based knowledge | C3 - Theoretical and practical components | C1 - Drama and the other Arts | C2 - Everyday knowledge and subjects based knowledge | C3 - Theoretical and practical components |
| <b>DATA SELECTED:</b> | <b>IB Theatre</b>             |  |   | <b>CAPS</b>                   |  |   |
| <b>1. Definition</b>  | C1++                          | C2 -   | C3 - -                                    | C1++                          | C2 +   | C3 -                                      |
| <b>2. Aims</b>        | C1 -                          | C2+  | C3 -                                      | C1++                          | C2++   | C3 -                                      |
| <b>3. Content</b>     | C1++                          | C2 -   | C3 - -                                    | C1++                          | C2++   | C3++                                      |

Secondly, the classification between everyday knowledge and subject knowledge present both weak and strong aspects, the former with regards to the definition and content and the latter to the aims. It is important to note that neither of these categories is in its weakest or strongest classification, all the categories fall within the middle spectrum of Bernstein’s classification code, which means that the distinction between everyday knowledge and subject knowledge is more implicit and not explicit and visible in all its components.

Thirdly, the classification between theoretical and practical content is weak ranging from C3 – to C3 - - in all three categories. This classification speaks to the porous nature between the theoretical and practical content across the curriculum, which means that the IBTG presents an integrated approach to all practical and theoretical components. In reviewing these

classification codes it is clear that the IBTG curriculum shows an overall weak classification internally (between topics/content) and moderate classification between drama and other discourses.

The CAPS DA summary of classification exhibits particularly strong boundaries in its classification codes with seven strong classification codes against two weaker codes. All three categories of data analysis presented a very strong classification with regards to C1: The classification between Drama and other subjects. The data shows that Drama has a central focus point in the CAPS DA and it does not share its boundaries with the other arts subjects. In C2: The classification between everyday knowledge and subject knowledge, the codes refer to strong boundaries except for the definition in which everyday/generic knowledge was mentioned in relation to the subject. The classification suggests that the CAPS DA is strong in its subject knowledge across the spectrum and that the curriculum could be seen as strongly specialized with a specific focus on its content. In C3: The topics/content are explicitly separated between theoretical and practical components in the content, but not in the definition and aims. The separation of the practical and theoretical components specializes the subject in a specific way that potentially blocks a more natural integration of theoretical and practical learning in the subject.

In summary, the CAPS DA shows stronger classification boundaries compared to the IBTG as the Drama curriculum is specialized within each of the analysed categories. The weaker IBTG classification represents more flexibility in relation to a broader context of the other arts subjects and everyday knowledge. The central point of focus in this analysis is on the difference between the explicit content specification between practical and theoretical components of the CAPS DA and the integrated approach of the IBTG. The strength in this boundary within the CAPS DA is juxtaposed against the weak classification code of the IBTG. The IBTG content boundaries between practical and theoretical components are not explicit, but rather mixed or blurred. The differentiation in content creates a platform to investigate the specialization of content knowledge further, which will be analysed in 4.5 Description of the data for ‘subject dimensions.’

#### **4.4.3 External framing of content**

The data has been analysed using Basil Bernstein's theory on framing, where external framing refers to the relations between the curriculum and the teacher. The weakness or strength of framing presents the control that the teacher has over determining the dimensions of pedagogy with regards to content, sequence, pace, criterial and hierarchical rules. Each selection of data will be analysed in five key categories:

F1 – External Framing: Discursive Rules - Selection of content

F2 – External Framing: Discursive Rules - Sequence of Content

F3 – External Framing: Discursive Rules - Pacing of Content

F4 – External Framing: Discursive Rules - Rules for evaluation

F5 – External Framing: Hierarchical rules of social relations between teachers and students.

##### **F1 – External framing: Discursive rules - selection of content**

The IBTG highlights the three core components as the predominant form of instruction. This allows for an open platform for the teacher's choice, but more specifically the choice of the students. Students are encouraged to choose their topics, plays, playwrights and theatre traditions themselves after acquiring a broader knowledge gained from activities and processes throughout the course. There is no reference to specific content, text or playwrights prescribed by the curriculum in the document, teachers are instructed to 'ensure' various activities and experiences with different genres and play texts, etc. But it does not stipulate a given content, for example: "Teachers must ensure that students have experience of examining world theatre traditions, researching and examining the various contexts of at least one world theatre tradition" (IBO, 2016:22). This creates an open platform for the teacher to choose their own content for exploration, experimentation and play during the course which presents weak external framing. However, it is important to note that it is not the teacher that will choose the content for the four assessment tasks, but rather the student. In each task students choose their own playwright to study (Task 1) play to direct (Task 2) a world theatre tradition for exploration (Task 3) and a theme/issue to devise a collaborative piece (Task 4). The curriculum does not prescribe the content, the external framing over selection is weak and is coded F1--.

In contrast to this, the CAPS DA highlights specific topics of study as seen in the content statements. The content data provides specific information regarding the grade and year, the content studied (theoretical and practical) with additional play texts and resources to be used.

An example can be seen in Table 9 (below) for Grade 10 - ‘Topic 5 Origins of Theatre and Greek Theatre’, prescribing the content, theory and practical skills for the topic.

The curriculum presents strong external framing in the selection of the content for the course, but there are some instances where choice is given to the teacher within the “Broad topic”. For example in Grade 10, Topic 2, teachers can choose between the delivery of content on South African Theatre: Cultural performance forms or South African Theatre: Oral traditions, or both (DbE, 2011:13-14)

Table 9: CAPS DA Grade 10 - Term 2 - Topic 5 – content (DbE, 2011:18)

| Phase : FET Term 2 : Grade 10   |                         |  |
|---|-------------------------|--|
| Broad topic: Personal Resource Development, Acting and Performance, Theatre Production  |                         |  |
| Topic 5:  | Suggested contact time: | Recommended texts/resources  |
| Origins of theatre and Greek theatre  | 12 hours                | <ul style="list-style-type: none"> <li>• Approved DBE Dramatic Arts Grade 10 textbook/s</li> <li>• Any published credible theatre history reference book</li> <li>• Notes provided by teacher</li> </ul> |
| <p><b>Content/concepts/skills:</b></p> <p>Understand the origins of drama and theatre in ritual</p> <p>Understand basic elements of Greek theatre</p> <p>Develop vocal and physical skills</p> <p>Demonstrate integration of voice and body in choral verse interpretation and performance</p> <p><b>Theory</b></p> <ul style="list-style-type: none"> <li>• Functions and elements of rituals and ceremonies as origins of theatre</li> <li>• Origins of Greek Drama, including rituals of Dionysus</li> <li>• Festivals and sponsorship</li> <li>• Plays and playwrights</li> <li>• Structure of the theatre</li> <li>• Design elements, visual and aural, including use of space, devices, props, masks and costumes</li> <li>• Acting style</li> <li>• Functions of the chorus</li> <li>• Choral verse performance techniques</li> </ul> <p><b>Practical</b></p> <ul style="list-style-type: none"> <li>• Appropriate vocal and physical warm-up exercises</li> <li>• Vocal presentation skills as applied to choral verse and ensemble speaking</li> <li>• Physical presentation: use of body and posture, focal point and concentration, statues/tableaux, unity of action</li> </ul> |                         |  |

In Grade 10, Term 3 Topic 9, teachers can choose between one of the following Theatre traditions: Mediaeval theatre, Commedia Dell’Arte or Indian theatre (DbE, 2011:20).

It is not only in the theoretical aspects that the choice of content is given to teachers. For example, in all of the practical topics of Term 4 in Grade 10 Topic 13, in Grade 11 Topic 11 and the final performance in Grade 12 Topic 2, students are given the choice to perform three differentiated practical pieces. Here, the choice is given to the teacher and the students in terms of content and context, although the broader guidelines are prescribed in the curriculum (DbE, 2011:13-45). Predominantly the curriculum content of the CAPS DA exhibits strong framing over the selection of content with some room for teacher and student choice which can be coded as F1+.

### **F2 – External framing: Discursive rules - sequence of content**

The IBTG does not display any reference to the sequence of content. The core components are outlined and discussed as an overall part of the two-year course and the curriculum does not dictate any sequencing, the boundary is weak and can be coded as F2- -.

In contrast, the CAPS DA indicates specific sequencing to the topics and given content. Each grade had been allocated specific sequencing parameters within the tables set out through the content from pages 13-46. For example, table nine highlights the topic (Greek Theatre), when it is planned (Term 2) and the suggested contact time (12 hours). If we look at the summary of the topics in Appendix 11 the sequencing of the content is visible and explicit and in progression according to its topics. For example in Grade 10 Term 1 will include Topic 1-4, in Term 2 – Topic 5-8, Term 3- Topic 9-11 and Term 4 – Topic 12-13. The external framing of sequencing in the content is explicit and the sequencing of the content in the curriculum is predominantly strong. This external framing could be coded as F2++.

### **F3 – External framing: Discursive rules - pacing of content**

Similar to the sequencing of content, the pacing of the IBTG is not prescribed at any given point in the content of the subject. However, it should be mentioned that there are suggested teaching hours allocated within the assessment tasks in the “Approaches to teaching and learning in theatre” section (IBO, 2016:16). For example in task one: The solo performance, the document stipulates 90 teaching hours; while task two: The director’s notebook requires 52 teaching hours (IBO, 2016:16). This is not part of the content section specifically and therefore the boundary is weak and can be coded as F3- -.

The CAPS DA reflects similar strong boundaries in pacing as to its sequencing. If we look at Appendix 11 we can see the explicit boundaries and structure in pacing prescribed in the content. For example, Grade 10 shows clear pacing in its content for each term:

**Term 1**

Topic 1: Introduction to Dramatic Arts

Topic 2: South African theatre: cultural performance forms OR oral tradition

Topic 3: Play Text 1: South African theatre

Topic 4: Scene study (group)

**Term 2:**

Topic 5: Origins of theatre and Greek theatre

Topic 6: Play Text 2: Greek theatre

Topic 7: Non-verbal communication (individual or group)

Topic 8: Text interpretation (individual) (DbE, 2011:13-45).

Each grade and term stipulates a suggested contact time and the overall topics in Appendix 11 follow through from Term one to Term four in sequence. The topics are evenly spread out throughout each year-grade and term. The content exhibits a vigorous pace in the content of the work and teachers must ensure the completion of certain topics for each Term to be prepared for the assessment tasks throughout the year. The pacing is therefore explicit and can be coded as F3 ++.

**F4 – External framing: Discursive rules - rules for evaluation**

The IBTG content presents vague instructional rules of evaluation in the content of the core components. The focus is predominantly on the course outline, understanding the aspects of each core component, and how the teacher can create activities for the students to gain experience in the art form. The content of the document highlights and guides teachers in the delivery of the course. Although there are no specific topics, plays, playwrights, genres or world theatre traditions stipulated in the core components. Teachers are repeatedly instructed to ensure that the students have the full experience of exploration in the two-year course as the document constantly states teachers must ensure all the key aspects of each component while suggesting various taught activities for each section (IBO, 2016). But there is no explicit instruction on how, what or when to deliver the core content of the course. The instructional rules are not explicit in terms of the content of the curriculum, they are implied and implicit, which creates a weak external framing and it can be coded as F4- -.

The content of the CAPS DA presents strong aspects of external framing in the instructional rules. For example Table 10 (which follows on from Table 9) provides the teacher with the necessary content, skills, resources and knowledge for this section of the work.

Table 10: CAPS DA Grade 10 -Term 2 – Topic 6 – content (DbE, 2011: 19)

| Phase : FET Term 2 : Grade 10  |   |   |
|--|---|---|
| Broad Performance Texts in Context, Theatre Production   |   |   |
| <b>Topic 6:</b><br>Play Text 2: Greek theatre  | <b>Suggested contact time:</b><br>8 hours | <b>Recommended texts/ and resources:</b> <ul style="list-style-type: none"> <li>• Dramatic Arts Grade 10 textbook/s</li> <li>• See suggested drama play script list for a suitable Greek play</li> <li>• Notes provided by teacher</li> </ul> |
| <p><b>Content/concepts/skills:</b><br/>Understand the elements of drama and conventions of Greek plays in a specific text or extracts from this text</p> <p><b>Theory:</b></p> <ul style="list-style-type: none"> <li>• Context and background: social, political, religious, economic, artistic, historical, theatrical - as relevant to play text.</li> <li>• Principles of drama in the play text: plot, characters, dialogue, themes</li> <li>• Design elements, visual and aural, including costume, masks, set pieces</li> <li>• Staging</li> <li>• Specific elements such as the chorus, the tragic hero, satire</li> </ul> <p><b>Practical</b><br/>Seen and unseen reading from the text</p> |   |   |

The example highlights the instructional rules which are clear and precise on the theory and practical components of the content. As all of the content from pages 13-45 within the CAPS DA is presented within table formats per grade and per term, there can be little doubt of what is being taught, when and how in the subject. The overall evaluative rules in this section are therefore strong, which can be coded as F4 ++.

**F5 – External framing: Hierarchical rules of social relations between teachers and students.**

The social relationship between teachers and students is explicitly outlined in the content of the IBTG. Teachers are instructed to ‘ensure’ various explorative activities to enhance the student’s own choice regarding the various tasks associated with each core component. For example under the heading of working with play texts, the content states “Teachers must ensure that students have experience of working with play texts, directing and presenting at least one scene or section from one published play text to others” (IBO, 2016:22). The hierarchical rule



is informal and describes the teacher's role as a facilitator in the exploration of the course. The document then suggests taught activities which might include:

- watching live performances and asking students to present their interpretation of the director's intentions and analyse the way performance and production elements function together within a key moment
- performing to an audience selected student-directed scenes from a published play text
- asking students to present the development of their directorial ideas and intentions in relation to a play text studied through words and visuals
- getting students to present contrasting staging concepts for a particular play text (IBO, 2016:26).

Here the focus is not only on the role of the teacher but also on the student's engagement with the activity created by the teacher for the students to develop the core component. This example shows clear directives from the curriculum regarding the social relations between student and teacher and can also be seen throughout the rest of the content in the IBTG. In 'Theatre in context' students are expected to research, analyse and appreciate various cultural contexts and performances to understand the impact of theatre on communities in various contexts. This can be linked to the expectations of social conduct (IBO, 2016:26). In 'Theatre processes' and 'Presenting theatre' students need to become creators, directors, designers, and performers- which speaks to the character of students, while students' development of creativity and skills for performance and presenting of ideas reflects the manner in which they need to conduct themselves. The regulative discourse is clear and explicit and the hierarchical rules show strong external framing F5++, emphasizing a horizontal relation between teachers and students.

Juxtaposing the clear directives from the IBTG content, the CAPS DA content does not refer to any social relations between teachers and students. Teachers are given a choice with regards to specific topics (as mentioned earlier) and students have a choice of practical work regarding their final performances, but there are no references made to the relations between them. The text analysis portrays the teacher in the role of the 'director', making decisions on performance text and various content (plays) throughout the course. The regulative discourse and hierarchical rules are vague with little reference to students' character, manner and social conduct, the external frame is very weak F5 - -. In the CAPS DA, the hierarchical rules do not the nature of the social relations between teachers and students.

#### 4.4.4 Summary of external framing

The summary of the external framing codes (Table 11) presents weaker codes in the IBTG compared to the CAPS DA. Four of the categories are coded as weak in the IBTG, compared to four stronger codes in the CAPS DA. The selection, sequencing, pacing and criterial rules are weak in their external framing which means that the curriculum is not strongly prescriptive. In this regard, the teacher of the IBTG will have to generate their own selection of content, sequence, pace and evaluative rules which allows for greater autonomy for teachers and students alike.

Table 11: Summary of external framing codes

| FRAMING              | F1 - SELECTION        | F2- SEQUENCING    | F3- PACING | F4- CRITERIAL RULES | F5- HIERARCHICAL RULES | F1 - SELECTION | F2- SEQUENCING | F3- PACING | F4- CRITERIAL RULES | F5- HIERARCHICAL RULES |
|----------------------|-----------------------|-------------------|------------|---------------------|------------------------|----------------|----------------|------------|---------------------|------------------------|
|                      | <b>DATA SELECTED:</b> | <b>IB Theatre</b> |            |                     |                        |                | <b>CAPS</b>    |            |                     |                        |
| <b>1. Definition</b> | N/A                   | N/A               | N/A        | N/A                 | N/A                    | N/A            | N/A            | N/A        | N/A                 | N/A                    |
| <b>2. Aims</b>       | N/A                   | N/A               | N/A        | N/A                 | N/A                    | N/A            | N/A            | N/A        | N/A                 | N/A                    |
| <b>3. Content</b>    | F1 - -                | F2 - -            | F3 - -     | F4 - -              | F5++                   | F1+            | F2++           | F3++       | F4++                | F5 - -                 |

There is, however, one main focal point in this regard, the analysis shows explicit and strong external framing in the hierarchical rules. The content of the document highlights and guides teachers into the deliverance of the course, but the instructional rules are not explicit, while the regulative and hierarchical rules are predominantly strong with explicit reference to character, manner, social conduct and social relations. The data reflects that the IBTG gives clear descriptions of the agents in the curriculum although the content is structured around weaker boundaries.

The CAPS DA summary of external framing in Table 11 presents four strong codes and one weak code. In contrast to the IBTG, the four external framing codes based on the selection of content, sequence, pace and criterial rules are very strong in the content. These external framing codes suggest that the pedagogy is structured and formulated by the curriculum and not by the teacher. The curriculum is structured around an explicit focus on content selection, delivery and pace, and the overall technical aspects of the assessment based on theoretical and practical components within the subject's skills and knowledge. If we created a theatre analogy we can surmise to say that the teacher becomes the director of the curriculum (the script/content) with actors (the students) who perform a production/play (the assessments tasks) for the audience (the curriculum assessment standards), but it is also crucial to note that in this analogy, the director cannot merely go off-script or create their own piece, in other words, the research shows that the CAPS DA curriculum prescribes the message system (pedagogy) in detail.

The weaker component in the summary can be seen in the hierarchical rules. This implies that the evaluative rules (criterial rules) are more focused on the instructional aspects of the curriculum and the regulative discourse is vague with little reference to students' character, manner and social conduct. The hierarchical rules are weak or absent in the curriculum due to the limited formal prescriptions regarding the social relations between students and teacher. The research shows that there is no explicit framing set for the interaction between teacher and students.

In conclusion, the research reveals that the external framing is stronger in the CAPS DA compared with the IBTG, with explicit focus on content selection, delivery and pace, and the overall technical aspects of the assessment based on theoretical and practical components within the subject's skills and knowledge. But the main focal point is the discrepancy between the hierarchical rules in both documents. The difference between the two documents highlights key factors in the regulative discourse of each document. This can be linked to the specialization of the subject's knowledge. In the CAPS DA the specialization of content is fixed and measurable, while the IBTG has a broader spectrum of integration. The analysis of framing links to the notion of 'powerful knowledge' as Young defines 'Powerful knowledge' as being specialized in production and transmittance, which is expressed in the boundaries between disciplines and the subjects i.e.; discipline-based knowledge.

#### **4.5 Description of the data for ‘subject dimensions’**

Bernstein’s classification and framing system assists in analyzing the data according to the criteria based on the structuring of the curriculum and pedagogic boundaries in the subject, rather than the content itself. To further this investigation additional analysis clarifies the various aspects related to theatre (process) and drama (product) in the curriculum. For this analysis I have selected to investigate the definition, aims and content of each of the curricula. Therefore the data used in this analysis will be based on the following:

1. The CAPS DA and IBTG definition statements (Appendix 3)
2. The CAPS DA and IBTG aims- statements (Appendix 4)
3. The IBTG Core Content – statements (Appendix 5)
4. The CAPS DA four ‘Broad Topics’ - statements (Appendix 6)

Both the IBTG and CAPS DA statements of definition, aims and contents have been annotated with numbered statements for the purpose of this analysis. Each statement has been analysed and coded with a ‘subject dimension’ that reflects the statement’s predominant ‘subject dimension’ in the content. Appendices 7-10 present each of the four areas of analysis with allocated ‘subject dimensions’ for each statement.

To categorize the subject dimensions within each curriculum, an in-depth investigation is required within the actual subject’s content or rather dimensions. McPhail (2017) created a framework of analytical dimensions within the study based on ‘Powerful Knowledge and Music, which led me to adapt the three dimensions to represent the analytical dimensions associated with the Drama curriculum and its specialization as explained in Chapter three. The adapted analytical dimensions refer to the experiential, the aesthetic and the epistemic dimension respectively which is similar to McPhail’s investigation, but the content of each dimension has been adapted to include specific subject terminology, processes, skills and knowledge. I will refer to them as ‘subject dimensions’. The three dimensions could be summarized in Table 12.

Table 12: ‘Subject dimensions’ in the Drama curriculum

| Ex+  | A+  | Ep+  |
|--|---|--|
| <p>References to the <b>Experiential Dimension</b> are explicit and clear in the curriculum</p>  | <p>References to the <b>Aesthetic Dimension</b> are explicit and clear in the curriculum</p>  | <p>References to the <b>Epistemic Dimension</b> are explicit and clear in the curriculum</p>   |
| <p>The Experiential dimension could then be framed as:</p> <ul style="list-style-type: none"> <li>• A spontaneous reaction</li> <li>• The ‘Making’ and ‘Responding’ process</li> <li>• An emotional (Heathcote) and aesthetic experience</li> <li>• An engagement with our cultural and social structures</li> <li>• Previous life experience creates each learning ecology</li> <li>• The teacher has the role of the facilitator as students explore and learn through the dramatic experience.</li> <li>• The process of developing generic skills: creativity, collaboration, communication, critical thinking, empathy, self-esteem, open-mindedness</li> <li>• The process of ‘responding’ includes: observation, experiencing, examining and reflection</li> <li>• Presenting and expressing ideas</li> <li>• Creating new work through various processes, i.e. work-shopping, improvisation and ensemble play</li> </ul> | <p>The Aesthetic dimension could be framed as:</p> <ul style="list-style-type: none"> <li>• A product of the process of ‘making’ and ‘responding’</li> <li>• A piece of theatre individually or as an ensemble production</li> <li>• ‘Performing’</li> <li>• Written text</li> <li>• Devised performance</li> <li>• Production elements of sound, lights and scenography</li> <li>• Awareness of all aesthetic principle related to production: i.e. set and costume design</li> <li>• To develop theatrical/dramatic arts skills: vocal modulation and exercises, physical expression, hot-seating, cross-cutting, character analysis, etc.</li> <li>• Basic acting tools or competencies (character, subtext, interaction, spatial awareness etc.) in scripted and unscripted work</li> <li>• An awareness of design and visual elements</li> </ul> | <p>The Epistemic dimension could be framed as:</p> <ul style="list-style-type: none"> <li>• A knowledge of theatre conventions</li> <li>• A knowledge of dramatic text in relation to its production</li> <li>• A knowledge of plays and playwrights</li> <li>• A knowledge of the history of theatre</li> <li>• A knowledge of genres and styles</li> <li>• A knowledge of theatre practitioners, playwrights and companies</li> <li>• Evaluating work or process based on the knowledge gained from theatre practices/principles.</li> <li>• Discovering the wider world of Theatre practices and processes</li> <li>• Understanding audience impact and the role of the spectator</li> <li>• Developing practical techniques in a specific genre i.e. Poor Theatre, Commedia Dell’Arte, etc.</li> </ul> |

The three dimensions in Table 12 can be condensed into three keywords that describe the primary focus of the analysis. The experiential dimension is focused on the process, the aesthetic dimension on the product, and the epistemic dimension on the knowledge. After analyzing each category and each statement, the results of this analysis are presented in Table 13. The results of these findings will be discussed in more detail below.

#### 4.5.1 Analysis of the definition of the subject: ‘Subject dimensions’

The IBTG definition is divided into eight statements, of which five can be categorized under the experiential, one- the aesthetic and two- the epistemic dimension. This data portrays a strong connection to the experiential dimension with references to students’ “discovery through experimentation, engaging actively in the creative process, transforming ideas into action as inquisitive and productive artists, and becoming aware of their own personal and cultural perspectives” (IBO, 2016:6). These skills are associated with generic life skills and not specifically drawn from the subject knowledge, rather these skills develop because of the process through exploration of the product. The document mentions some epistemic and aesthetic dimension principles, but the majority of the text could be classified under the experiential dimension, which gives a clear indication in the definition that the subject IB Theatre, is a process-orientated subject.

Table 13: Summary of ‘subject dimensions’ in IBTG and CAPS DA

| SUBJECT DIMENSIONS                        | Experiential Dimension |             | Aesthetic Dimension |             | Epistemic Dimension |             |
|---|------------------------|-------------|---------------------|-------------|---------------------|-------------|
|   | IB                     | CAPS        | IB                  | CAPS        | IB                  | CAPS        |
| <b>SELECTED DATA:</b>                     | <b>IB</b>              | <b>CAPS</b> | <b>IB</b>           | <b>CAPS</b> | <b>IB</b>           | <b>CAPS</b> |
| Definition of Subject<br>* IB = 8 CAPS =7 | 5                      | 3           | 1                   | 3           | 2                   | 1           |
| Aims of Subject<br>* IB = 10 CAPS =7      | 6                      | 3           | 1                   | 2           | 3                   | 2           |
| Content of Subject<br>* IB = 39 CAPS =42  | 13                     | 7           | 11                  | 14          | 15                  | 21          |
| Total Statements<br>* IB = 57 CAPS =56    | 24                     | 13          | 13                  | 19          | 20                  | 24          |
| Percentage of total statements%           | 42                     | 23          | 23                  | 34          | 35                  | 43          |

\* Refer to the number of statements in each category for the curriculum

The CAPS DA definition is presented in seven statements. The data reveals a ratio of one statement for experiential, three for aesthetic, and one for epistemic. The definition refers predominantly to both the experiential and aesthetic dimensions, where the product of the process has a central focus and the development of the product produces various skills associated with Drama as a subject. These skills include: “improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances” (CAPS DA, 2012:8). The document also refers to a range of genres (epistemic) processes (experiential) and products (aesthetic) throughout the three years, which creates a sense of balance in the three dimensions across the curriculum.

#### **4.5.2 The analysis of the aims of the subject: ‘Subject dimensions’**

The IBTG aims are presented in ten statements, of which six can be categorized under the experiential, one under aesthetic and three under the epistemic dimension. The aims are mostly bound in the experiential dimension as the first six aims are focused on generic skills and principles related to any of the arts subjects. The last four aims however have some variance in dimensions and can be coded as follow:

7. Explore theatre in a variety of contexts and understand how these contexts inform practice (theatre in context) - The epistemic dimension, the aim is predominantly focused on Theatre contexts (theory) and its practices/products
8. Understand and engage in the processes of transforming ideas into action (theatre processes) - The experiential dimension, the aim is focused on the process of theatre-making.
9. Develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre) – The aesthetic dimension, the aim is focused on the aesthetic dimension where the product and production elements are highlighted.
10. Understand and appreciate the relationship between theories and practice (theatre in context, theatre processes, presenting theatre). Both experiential and epistemic dimensions are relevant here, the two dimensions are not separated in this aim, where the epistemic knowledge and theory of the subject is interwoven with the theatre process, the experiential (IBO, 2016:12).

The CAPS DA aims are presented in seven statements. The data reveals a ratio of three experiential-, two aesthetic-; and two epistemic dimensions respectively. The statements reflect a slightly stronger focus on the experiential and equal strength in the aesthetic and epistemic dimensions. The main focus of the aims, however, are slightly more set in the ‘making’ phase or process of the subject (experiential) and the specific skills (product) acquired from the subject, which can be classified as an aesthetic dimension.

#### 4.5.3 The analysis of the content of the subject: ‘Subject dimensions’

The content of the IBTG is presented in 39 statements. The data is summarized in Table 14.

Table 14: Summary of ‘subject dimensions’ for IBTG content

| <b>IB THEATRE CORE</b> | <b>EX</b> | <b>A</b>  | <b>EP</b> |
|------------------------|-----------|-----------|-----------|
| THEATRE IN CONTEXT     | 2         | 2         | 6         |
| THEATRE PROCESSES      | 8         | 5         | 7         |
| PRESENTING THEATRE     | 3         | 4         | 2         |
| <b>TOTAL:</b>          | <b>13</b> | <b>11</b> | <b>15</b> |
| <b>PERCENTAGE:</b>     | <b>33</b> | <b>28</b> | <b>38</b> |

The summary presents 38% of the content is focused on the epistemic dimension, followed by 33% on the experiential, and 28% on the aesthetic. The data analysis brings to light the weak classification presented earlier by C3 Intra-discursive boundaries between theoretical and practical components in the content, by showcasing the integration between theory (epistemic) and the more practical processes (experiential) in the course. The aesthetic dimension is not left far behind in this equation, since it is relatively close to the experiential dimension.

The overall results produce a balance between the three core components of the course and its predominant focus within each dimension. I argue that: ‘Theatre in context’ is epistemic, ‘Theatre processes’ is experiential, and ‘Presenting theatre’ is aesthetic. Each core component gains a different type of focus within the ‘Subject dimension’ which creates a holistic course content.



The CAPS DA content is presented in 42 statements, a summary of the ‘subject dimensions’ results is presented in Table 15. The data is structured according to the four ‘Broad topics’ in the content. The final results of the overall content for the CAPS DA shows 50% to be epistemic, 33% is aesthetic, and 17% is experiential, which means that although the ‘Broad topic’ results were spread equally between the epistemic and aesthetic dimensions the overall content will read as a more epistemic dimension linking it to a strong ‘knowledge-based’ curriculum. The data also reveals a significant gap between the epistemic (50%) and experiential dimensions (17%) in the content of the subject.

Table 15: Summary of ‘subject dimensions’ for CAPS DA content

| <b>CAPS: BROAD TOPICS</b> | <b>EX</b> | <b>A</b>  | <b>EP</b> |
|---------------------------|-----------|-----------|-----------|
| BT1: PERSONAL             | 4         | 5         | 0         |
| BT2: ACTING               | 2         | 6         | 2         |
| BT3: TEXT                 | 0         | 0         | 15        |
| BT4: THEATRE/FILM         | 1         | 3         | 4         |
| <b>TOTAL:</b>             | <b>7</b>  | <b>14</b> | <b>21</b> |
| <b>PERCENTAGE</b>         | <b>17</b> | <b>33</b> | <b>50</b> |

These results signify that the content is driven by Drama/Theatre knowledge in the subject. The weak experiential dimension shows that the content does not focus on the process of theatre but rather on the knowledge (epistemic) and the production aspect of theatre (aesthetic) in which students are expected to produce various Drama/Theatre products, i.e. Performances, devised pieces, theatre skills, etc.

#### **4.5.4 Conclusion of analysis of the ‘Subject dimensions’:**

After reviewing the results of the ‘subject dimension’ analysis I can conclude the following key points. Firstly, the IBTG data reveals a predominantly strong connection with the experiential dimension with 42% followed by the epistemic (35%) and the aesthetic dimension (23%). This means that the subject is bound to the ‘process’ aspect of theatre-making, in which students explore various forms of subject knowledge while producing a product. Secondly, the

data reveals that the definition and aims of the IBTG favours the experiential dimension with the majority of statements embedded in the process of theatre-making, while only one of the statements represented the aesthetic (product) dimension.

The content of the IBTG reveals a clear balance between the ‘subject dimensions’ in the course, with 15 statements labelled as epistemic, 13 statements as experiential and 11 statements as aesthetic; these numbers signify the balance between the core components in the course. Thirdly, the content summary revealed that each core component presents a specific ‘subject dimension’: ‘Theatre in context’ is epistemic, ‘Theatre processes’ is experiential, and ‘Presenting theatre’ is aesthetic, from which we can deduce that the content provides a holistic, evenly spread and coherent course, across each of the dimensions.

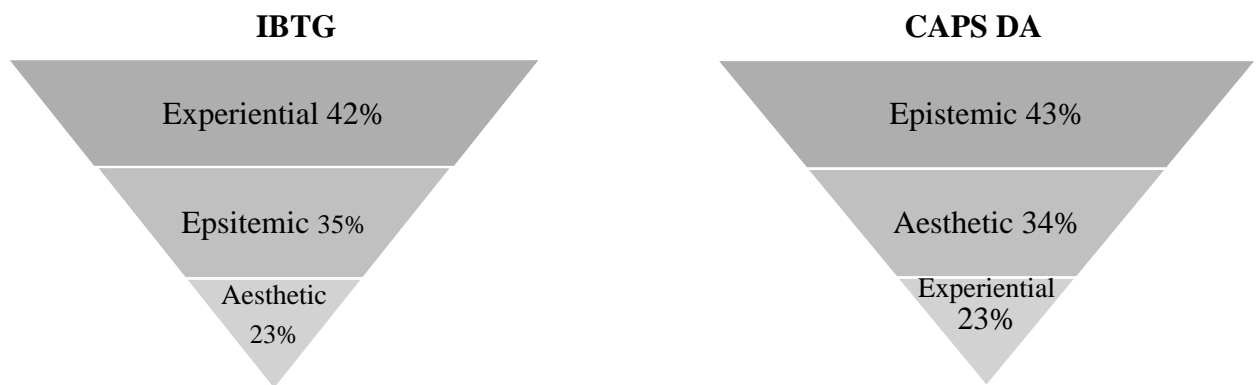
The three core components work in collaboration to equip the students to explore the process of theatre and to devise a piece of theatre (product) as part of the final four given tasks. The IBTG is therefore structured more towards the exploration of various theatre practices and production elements. Both the epistemic and aesthetic dimensions are integral to the course development and exploration in the two years, but the data reveals that the experiential dimension remains dominant.

In conclusion, the CAPS DA summary in Table 13 reveals the following key points: Firstly, the analysis shows that 43% of the data presents the epistemic dimension, followed by 34% for the aesthetic and 23% for the experiential dimension. This implies a curriculum built upon the acquisition of subject knowledge, which can be seen as a ‘content-based’ curriculum. Secondly, the definition and aims of the subject present a stronger focus on the experiential and aesthetic dimensions as a majority of the statements fall into these categories.

Thirdly the content of the CAPS DA revealed interesting results, from the 42 statements, 21 (50%) were categorized as epistemic, 14 statements as aesthetic and seven as experiential. The content shows very little experiential – process-orientated focus and it is therefore more focused on the theory and the product. Finally, the relationship between the epistemic and the aesthetic, or rather the knowledge (theory) and practical (product) aspect of the course could be linked to the strong classification code based on the theory and practical component in the course, which is structured with explicit boundaries. The CAPS DA is strongly formulated in both the epistemic dimension for its content, and in the aesthetic dimension for its practice.

In the final evaluation of the results I observed that the overall percentages of the statements in both curricula are closely linked which speaks to each curricula's main points of focus in a hierarchical structure. The results are illustrated in Diagram 1 below.

Diagram 1: Summary of the IBTG and CAPS DA final percentages on 'subject dimensions'



The first tier, shows the main focal point in the curriculum, for the IBTG, 42% of its statements are experiential, while the CAPS DA shows 43% epistemic. The results indicate that the IBTG's main focus is more process-based and the CAPS DA more content/knowledge-based. The second tier of data, exhibits a lesser point of focus within the curriculum, for the IBTG 35% fall within the epistemic dimension and in the CAPS DA 34% fall within the aesthetic dimension. The secondary focal point for the IBTG is knowledge (epistemic) and performance or product (aesthetic) for the CAPS DA, the second tier supports the primary focal point. The final tier suggests the last focal point at 23% for both the IBTG and the CAPS DA. The IBTG has limited focus on the performance/product of the course (aesthetics) whereas the CAPS DA has limited scope for the experiential or process of the subject.

Through the comparative analysis of the two curricula looking specifically at 'subject dimensions' we can deduce that both curricula have a different point of focus which influence the specialization of the drama knowledge in the subject. The IBTG has a strong experiential focus on the 'process'; while the CAPS DA is predominantly focused on the epistemic dimension which is 'knowledge'-based.

The analysis of the 'subject dimensions' can be linked to 'powerful knowledge' by referring to Yates (2018) and Lambert (Lambert et al, 2015) notion that 'powerful knowledge' produces certain capabilities and skills, which students can benefit from. Each of the 'subject dimensions' produce various capabilities. The Experiential dimensions creates a platform for

process-orientated work, where students become the creators of their own production. The Epistemic dimensions creates a platform for content knowledge which expands students' understanding and intellectual capabilities while the Aesthetic dimension focus on producing an art work on stage, presenting the acquisition of skills. Both the CAPS DA and the IBTG can therefore be linked to the notion of 'powerful knowledge' in this regard, as it provides clear access to specific capabilities and skills in each dimension.

## CHAPTER 5: CONCLUSION

The concluding chapter will provide an overview on the research question and how the notion of ‘powerful knowledge’ is visible in the Drama curricula. I will address the limitations of the study and point to possible further research in this field.

### 5.1 The Study

The study set out to investigate the notion of ‘powerful knowledge’ within an arts disciplinary subject: Drama. I analysed two distinct Drama curricula, the FET Grade 10-12 CAPS Dramatic Arts (CAPS DA) and the Internationale Baccalaureate Theatre Guidelines (IBTG) to investigate the curriculum structure and drama knowledge with regard to its form of specialization. My interest in ‘powerful knowledge’ and the Drama curriculum was sparked by two main areas of enquiry. Firstly, the lack of research in Drama education and the notion of ‘powerful knowledge’ and secondly the epistemology of the Drama curriculum and how it is constituted as a school subject in different curricula.

The primary objective of the study was to define ‘powerful knowledge’ as a curriculum principle within the arts, and particularly in the Drama curriculum. Through the Literature Review I combined various theorists to establish a clear definition of - and attribute specific characteristics to ‘powerful knowledge’ as a curriculum principle. I focused on the following key aspects of ‘powerful knowledge’:

- It is specialized in production which is expressed in **the boundaries between disciplines** and the subjects; **a discipline-based knowledge**.
- It is differentiated from the experiences that pupils bring to the school, this is expressed in **conceptual boundaries** and structure between school knowledge (curriculum) and everyday knowledge (Young, 2009).
- ‘Powerful knowledge’ produces what Spinoza refers to as ‘potentia’ - **the capacity to do something**, ‘Potentia’ is identified in various discipline-based knowledge characterized by being creative and productive, creating new futures, and expanding new horizons (Muller and Young, 2019)
- ‘Powerful knowledge’ belongs to the socio-epistemic domain consisting of **objective features of knowledge that can be identified to create a potential ‘power’ to benefit the acquirer**. (Young, 2013)

In this given context I defined ‘powerful knowledge’ as:

A disciplined-based knowledge that is differentiated through conceptual boundaries that provides the acquirer the capacity to do things, which creates a potential ‘power’ that benefit the acquirer.

After completing the first objective, the aim of the study shifted towards the Drama curriculum and more specifically the research question: How are the FET CAPS Dramatic Arts Curriculum and the International Baccalaureate Theatre Curriculum constituted in relation to ‘powerful knowledge’?

To investigate the relation of ‘powerful knowledge’ in the two Drama curricula I focused my analysis on three distinct categories in each curriculum to decipher the ‘voice’ of the discipline. The categories included the subject’s definition, aims and content. The data was analysed using Bernstein’s theory on classification and framing. While this approach was based on the sociology of knowledge it created some limitations with regards to the subject’s content analysis. Therefore the study was developed further through an additional analysis utilizing McPhail’s analytical dimensions. The conclusion of the analysis produced empirical data to link the results to the notion of ‘powerful knowledge’. The analysis also linked to the sub-question: Which of these two curricula provides better access to more ‘powerful knowledge’.

A summary of the results of the analysis provided data to ascertain the answer to this question: The IBTG summary of classification presented strong classification in Inter-discursive codes between Drama and other arts subjects; and subject knowledge and everyday knowledge, but it is very weak in the Intra-disciplinary classification between theoretical and practical content. This classification speaks to the porous nature between the theoretical and practical content across the curriculum, which means that the IBTG presents an integrated approach to practical and theoretical components. The CAPS DA summary of classification displays particularly strong boundaries in both the Inter-discursive and Intra-discursive codes. Therefore, the difference between the strengths and weaknesses in the Intra-discursive boundaries of each Drama curricula creates my first point of discussion.

In terms of specialization, both curricula mirror disciplinary knowledge with clear conceptual boundaries between everyday knowledge and subject knowledge. The IBTG’s weak classification between the theoretical and practical content, presents an integrated approach to the subject, whereas the stronger classification in the CAPS DA relays less integration. The

strong Intra-disciplinary classification in the CAPS DA specializes the subject in a specific way that potentially blocks the integration of theoretical and practical learning in the subject. Young and Muller's (2013) notion that differentiation and specialization result in the development and integration of concepts that create deep systems of meaning or rather 'powerful knowledge' can be linked to these findings. Both documents presented clear specialization within the subject, but the IBTG's integrated approach between theoretical and practical concepts creates a platform for deep systems of meaning as the integrated content delivers a greater potential for 'powerful knowledge'.

The summary of the external framing codes presents weaker codes in the IBTG compared to the CAPS DA. The selection, sequencing and pacing of the content in the IBTG are weak in external framing which means that the curriculum is not strongly prescriptive. The teacher of the IBTG will have to generate their own selection of content, sequence and pace which allows for greater autonomy for teachers and students alike. In contrast to this, the IBTG presents weak external framing in the criterial and strong framing over the hierarchical rules. The data reflects that the IBTG gives clear descriptions of the agents in the curriculum although the content is structured around weaker boundaries. The CAPS DA summary of external framing presents very strong codes with an explicit focus on content selection, deliverance, pace and the criterial rules which govern the instructional aspects of the theoretical and practical components within the subject's skills and knowledge. The weaker component in the summary can be seen in the hierarchical rules in the CAPS DA content in which the regulative discourse is vague with little reference to students' character, manner and social conduct. This leads to my second point of discussion.

The external framing is stronger in the CAPS DA in the four components of selection, sequence, pace and criterial rules (the instructional discourse), which foregrounds an order premised on knowledge with an epistemic hierarchy (Hoadley, 2015). In the CAPS DA the specialization of content is fixed and measurable, while the IBTG has a broader spectrum of integration. The analysis of framing links to the notion of 'powerful knowledge' as Young defines 'Powerful knowledge' as being specialized in production and transmittance, which is expressed in the boundaries between disciplines and the subjects i.e.; discipline-based knowledge.

The IBTG presents strong external framing in the hierarchical rules (the regulative discourse). Both curricula display specialized and differentiated knowledge but the IBTG speaks to the

subject's 'voice' of collaboration and integration in its content. The IBTG's strength in the hierarchical rules regulates the character, manner and social conduct of the students and the teachers. The teacher is seen as the facilitator and the strength in the regulative rules allows for the student to develop what Spinoza refers to as 'potentia'- the capacity to do something, 'Potentia' is identified in various discipline-based knowledge characterized by being creative and productive, creating new futures, and expanding new horizons. The weaker hierarchical rules in the CAPS DA are contrasted with strong framing over instructional dimensions. This may provide a sense of security for students and teachers alike, but it does not always specify that students can develop, communicate, collaborate or create their own work or Drama knowledge. This would imply that the curriculum is limited in creating a platform for students to "create new futures and expand new horizons".

The final point of discussion is based on the 'subject dimension' analysis which created a tool to analyse the content of each curriculum. By comparing the two curricula with analytical dimensions I conclude that the IBTG data reveals a predominantly strong connection with the experiential dimension, this implies that the subject is bound to the 'process' aspect of theatre-making, in which students explore various forms of subject knowledge while producing a product. The analysis of the 'subject dimensions' can be linked to 'powerful knowledge' by referring to knowledge that can be identified to create a potential 'power' to benefit the acquirer. (Young, 2013) This is in line with Yates (2018) and Lambert's (Lambert et al, 2015) notion that 'powerful knowledge' produces certain capabilities and skills, which students can benefit from. Each of the 'subject dimensions' produce various capabilities. The Experiential dimensions creates a platform for process-orientated work, where students become the creators of their own production. The Epistemic dimensions creates a platform for content knowledge which expands students' understanding and capabilities; while the Aesthetic dimension focus on producing an art work on stage, presenting the acquisition of skills. Both the CAPS DA and the IBTG can therefore be linked to the notion of 'powerful knowledge' in this regard. Although the strength of each dimension is differentiated in the curricula the results presents that each of the curricula creates benefits to the acquirer in a different manner. The CAPS DA favours a more epistemic approach providing students with content knowledge and understanding while the IBTG foregrounds the experiential dimension which creates a platform to become the creator of the process of work.



The CAPS DA is predominantly focused on the epistemic dimension which is focused on the theory (knowledge) and can be seen as more ‘content’-driven. The closed boundaries in the curriculum reflect similarities to Young and Muller’s (2010) Future 1, based on the three ‘scenarios’ within the curriculum. In Future 1, “boundaries are given and fixed and the Future is associated with a naturalized or ‘under socialized’ concept of knowledge” (2010:16). The results show that the CAPS DA is primarily epistemic in content and the aesthetic practice creates a second point of focus within the curriculum. For Music, McPhail (2017) suggests that there should be an emphasis on the aesthetic and epistemic dimensions and the curriculum has to be built around the ‘sonic affective experience’ and the understanding of this phenomenon. The aesthetic dimension in the CAPS DA creates access to broaden our social forces in the curriculum, by collaborating and creating performances of products or performances. Therefore the CAPS DA does not represent a ‘pure’ form of Future 1, but rather a variation on this Future. Young and Muller (2010) correlates with this finding by stating “there are no ‘pure’ forms of Future 1” (2010: 17)

At first glance, the results on the IBTG showed a clear association with Future 2- “The end of boundaries- the Future is associated with an ‘over-socialized’ concept of knowledge”, which includes:

- The stipulation of curricular content in generic, usually skill or outcome terms
- Promotion of formative over the summative assessment
- Promotion of facilitating rather than directive teaching – learner-directed trends (Young & Muller, 2010:18)

But after closer analysis of the data, I conclude that the IBTG’s knowledge structure is positioned to be more in line with what Young and Muller (2010) refer to as a Future 3 where it “emphasizes the continuing role of boundaries, not as given entities, but in defining domain-specific but increasingly global specialist communities as a basis both for the acquisition and production of new knowledge and human progress more generally” (2010:20). This can be seen in the results of the classification analysis where the theoretical and practical components are predominantly weak which creates an integrated approach and in the results of the ‘subject dimensions’ analysis, where the experiential dimension is more prominent. The focus on a process-based approach in the IBTG curriculum creates a platform for the acquirer to be more creative and productive, creating new futures, and expanding new horizons (Muller and Young, 2019)

To conclude, the research question reads: How are the FET CAPS Dramatic Arts Curriculum and the International Baccalaureate Theatre Curriculum constituted in relation to ‘powerful knowledge’? The study revealed that both curricula present specialized and differentiated ‘powerful knowledge’ structures, they are explicit and create potential ‘power’ to benefit the acquirer. In this context they both align clearly with the notion of ‘powerful knowledge’ as the knowledge structures presented through the classification and framing analysis and the ‘subject dimensions’ analysis, reveal the differentiated, specialised, discipline- based knowledge with clear strengths.

The main difference lies in the capabilities that are associated with these specialized knowledge structures which brings forth the sub-question: Which of these two curricula provides better access to more ‘powerful knowledge’? I can conclude that the IBTG provides more access to ‘powerful knowledge’ as the content is predominantly focused on the experimental 'subject dimension' which creates a broader platform to develop skills and capabilities. As mentioned earlier, the experiential dimension includes:

1. The process of developing generic skills: creativity, collaboration, communication, critical thinking, empathy, self-esteem, open-mindedness
2. The process of ‘responding’ includes: observation, experiencing, examining and reflection
3. Creating new work through various processes, i.e. work-shopping, improvisation and ensemble play.

Therefore, the IBTG provides more access to ‘powerful knowledge’ as it creates a broader platform to integrate and balance the curriculum. The IBTG provides opportunities for students to become the creators of the process in the Dramatic art form. This can be identified as a potential ‘power’ to benefit the acquirer (Young, 2013). The study investigated ‘powerful knowledge’ to ascertain its relation to the Drama curriculum and as a result there is a clear link between the two concepts. This is of great importance for the Drama curriculum as it has been overlooked in many academic fields and could now be developed and researched further to produce clear distinctions on its knowledge structures and the ‘power’ the Drama curriculum provides to its students.

## **5.2 Limitations to the study**

One identified limitation of the study is based on how the curriculum becomes recontextualized in the classroom in two very different contexts: IBTG in International schools around the world; and the CAPS DA in South African State schools. The limited curriculum analysis based on the texts of the documents does not allow for further analysis into the implementation of the curricula. This study was based on a pre-active aspect of the curriculum and how it is prescribed in both the International Baccalaureate Programme and the NCS CAPS syllabus, but when the curriculum enters the classroom various discourses could highlight the analysis of the notion of 'power knowledge' further. I would also like to investigate teachers and students' perspectives on the notion of 'powerful knowledge' and how it is recontextulized in the classroom in two different contexts. The nature of how the IBTG and CAPS DA is recontextualized into the classrooms could also highlight the notion of 'powerful knowledge' with more clarity and the idea of fit for purpose curriculum which is dependent on its context of enactment.

The second limitation to the study is based on the exclusion of the analysis on the assessment criteria for each curriculum. I would have liked to explore the various assessment tasks in relation to 'powerful knowledge' to ascertain which of the capabilities, skills and benefits that the students acquire creates a platform to gain more 'powerful knowledge'. But due to the wide scope of Assessments tasks which include informal assessment: monitoring of students' progress by the teacher, self-assessment and peer assessment; and formal assessment with specific assessment tasks within a formal programme of assessment, the study could not include these findings into the analysis. It would definitely benefit future research to investigate the assessment standards and tasks and the notion of 'powerful knowledge' in the Drama curriculum.

## **5.3 Concluding remarks**

I have examined the specialization of two distinct Drama curricula in this study. I have outlined key principles that embody the notion of 'powerful knowledge' and analysed how they constitute in the curricula by applying Bernstein's theories on classification and external framing and McPhail's analytical dimensions. The results of the study showed that the IBTG curriculum has more common features with respect to the notion of 'powerful knowledge' and could be linked to what Young and Muller classify as Future 3 curriculum. The results also

revealed that the CAPS DA curriculum has ‘powerful knowledge’ features with specific reference to its epistemic structure with clear specialization and differentiation. But as Deng (2015) points out:

Knowledge-based curriculum making requires a theory of knowledge that not only differentiates different types of knowledge, but also elucidates the concepts, theories, methods and habits of mind within a particular knowledge type that contribute to the cultivation of student’s intellectual and moral powers or capacities (Deng, 2015:726).

In connection with Deng’s statement, further research could be based on a theory of content concerning how specialized Drama/Theatre knowledge is selected and transformed into curriculum content for the Drama curriculum. Additional research could also be developed in the recontextualization of the classroom in two different contexts of international schooling compared to the South African State schooling system, which could highlight and substantiate the results shown in this study.

I have found the overall analysis very insightful and interesting to highlight the Drama curriculum’s ‘voice’ which speaks to its specialization and its ‘knowledge with powers’. Both Drama curricula certainly do “enable individuals to move beyond their experience, develop new ideas, envisage alternatives and think the ‘not yet thought’” (Deng, 2015:728), but the IBTG has an overall better probability to engender Drama’s diverse forms of knowledge.

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## APPENDIX 1: CLASSIFICATION AND FRAMING CODES FOR DRAMA CURRICULA

### C1 -Inter-discursive: Classification between drama and other arts subjects

|  |   |   |  |   |
|--|---|---|--|---|
| Referencing to other subjects in the drama curriculum. | C++   | C+  | C-   | C--   |
|  | References to other subjects are rarely made  | Reference to other subjects are sometimes made                                    | Reference to other subjects often made   | Reference to other subjects are made more often   |
|  | There is very little or no referencing of content from other subjects to be related to drama. | Contents from other Arts subjects are sometimes referred to in relation to drama. | There is substantial referencing of contents from other subjects relating to Drama aspects | Contents from other subjects are constantly referred to, to the extent that at times it may be difficult to determine the outcome for the drama aspects |

### C2 -Inter-discursive: Classification between drama and everyday knowledge

|   |   |  |   |  |
|---|---|--|---|--|
| Referencing to everyday knowledge and the subject knowledge of drama as a subject | C++   | C+   | C-  | C--  |
|   | Reference to everyday knowledge rarely made   | Reference to everyday knowledge sometimes made   | Reference to everyday knowledge often made  | Reference to everyday knowledge made more often  |
|   | Everyday knowledge is rarely referenced. Only subject-specific content is introduced. | Everyday knowledge is sometimes referenced to and incorporated into the drama curriculum and allows the subject-specific content to be made more explicit. | Everyday knowledge is often referenced to in drama. The focus is on some generic outcomes and social issues. The distinction between the subject content and everyday knowledge is blurred. | Everyday knowledge is constantly referenced in the content of the drama curriculum. The focus is more on generic outcomes and social issues. The distinction between the subject content and everyday knowledge is not always clear. |

**C3- Intra-discursive: Classification between topics- The strength of demarcation between theory and practical topics/content.**

|                                  |   |   |   |   |
|----------------------------------|---|---|---|---|
| Relations between topics/content | C++   | C+  | C-  | C--   |
|                                  | The strength of demarcation between theoretical and practical content in the curriculum are explicit.   | The strength of demarcation between theoretical and practical content in the curriculum are clear.                            | The strength of demarcation between theoretical and practical content in the curriculum are not clear.  | The strength of demarcation between theoretical and practical content in the curriculum are not explicit or does not exist.   |
|                                  | The boundaries between the theoretical and practical aspects in the content are separated explicitly. The demarcations are visible and separated clearly. | The boundaries between the theoretical and practical aspects in the content are separated, but not always explicitly visible. | The boundaries between the theoretical and practical aspects in the content are not always clear. The practical and theoretical content demarcations are visible but they are blended or mixed. | The boundaries between the theoretical and practical aspects in the content are porous. The practical and theoretical content demarcations are not explicit, they are blended or mixed. |

**External Framing F<sup>c</sup>**

**F1 – External framing-Selection of content in the Drama curricula**

|   |  |   |   |  |
|---|--|---|---|--|
| The extent to which the curriculum controls the selection of content in the Drama curriculum. | F <sup>c</sup> ++  | F <sup>c</sup> +  | F <sup>c</sup> -  | F <sup>c</sup> --  |
|   | Always controlled by curriculum  | Mostly controlled by the curriculum   | Teacher has some choice   | Teacher has substantial choice   |
|   | The selection of drama content including topics, plays, genres, playwrights etc. is always determined by the curriculum. Teachers are rarely able to select their own content. | The selection of drama content including topics, plays, genres, playwrights etc. is mostly determined by the curriculum. Teachers can sometimes select their own content depending on teacher preference or the needs of an activity. | The selection of drama content including topics, plays, genres, playwrights etc. is outlined by the curriculum but determined by the teacher. | The selection of drama content including topics, plays, genres, playwrights etc. is mostly determined by the teacher. The teacher might alter the curriculum selection according to student's suggestions. |



**F2 – External framing- Sequencing of content**

|  |  |   |  |  |
|--|--|---|--|--|
| The extent to which the curriculum controls the sequencing of the content in the Drama curriculum. | F <sup>e++</sup>   | F <sup>e+</sup>   | F <sup>e-</sup>  | F <sup>e--</sup>   |
|  | Always controlled by curriculum  | Mostly controlled by the curriculum   | Teacher has some choice  | Teacher has substantial choice   |
|  | The sequencing of content to be taught in the classroom is always determined by the curriculum. Teachers are rarely able to alter the sequence of the intended topics/content. | The sequencing of content to be taught in the classroom is mostly determined by the curriculum. Teachers can sometimes determine their own sequence of the content depending on teacher preference or the needs of an activity. | The sequencing of content to be taught in the classroom is determined by both the curriculum and the teacher's preference on an equal basis. | The sequencing of content to be taught in the classroom is mostly determined by the teacher. The curriculum is merely a guideline from which the teacher can determine their preference in sequence. |

**F3 – External framing- Pacing of content**

|  |  |   |  |  |
|--|--|---|--|--|
| The extent to which the curriculum controls the pacing of the content in the Drama curriculum. | F <sup>e++</sup>   | F <sup>e+</sup>   | F <sup>e-</sup>  | F <sup>e--</sup>   |
|  | Always controlled by curriculum  | Mostly controlled by the curriculum   | Teacher has some choice  | Teacher has substantial choice   |
|  | The pacing of content to be taught in the classroom is always determined by the curriculum. Teachers are rarely able to alter the pacing of the intended topics/content. | The pacing of content to be taught in the classroom is mostly determined by the curriculum. Teachers can sometimes determine their own pace depending on teacher preference, student differentiation or the needs of an activity. | The pacing of content to be taught in the classroom is determined by both the curriculum and the teacher's preference on an equal basis. | The pacing of content to be taught in the classroom is mostly determined by the teacher. The curriculum is merely a guideline from which the teacher can determine their preference in pace. |

**F4 – External framing- Rules for evaluation (Criterial Rules)**

|   | F <sup>e++</sup>   | F <sup>e+</sup>   | F <sup>e-</sup>   | F <sup>e--</sup>   |
|---|--|---|---|--|
| The extent to which the curriculum makes the rules for evaluation (Criterial rules) explicit in the Drama curriculum. | Always controlled by curriculum  | Mostly controlled by the curriculum   | Teacher has some choice   | Teacher has substantial choice   |
|   | The Criterial rules or rules for evaluation is always determined by the curriculum. The criterial rules are explicit, clear and detailed with specific outcomes. | The Criterial rules or rules for evaluation is determined by the curriculum and by the teacher's own discretion as part of internal evaluation. Teachers can sometimes determine their own criteria depending on teacher preference, student differentiation or the needs of an activity. | The Criterial rules or rules for evaluation are determined by both the curriculum and the teacher's discretion. | The Criterial rules or rules for evaluation is mostly determined by the teacher. The criterial rules are not explicit, clear or detailed with specific outcomes. |

**F5 – External framing -Social relations between teacher and students (Hierarchical rules)**

|   | F <sup>e++</sup>   | F <sup>e+</sup>   | F <sup>e-</sup>   | F <sup>e--</sup>  |
|---|--|---|---|---|
| The extent to which the curriculum makes the Hierarchical rules formal or informal to describe the social relations between teachers and students: Focusing on order, character and manner. | Always controlled by curriculum  | Mostly controlled by the curriculum   | Teacher has some choice   | Teacher has substantial choice  |
|   | The Hierarchical Rules or social relations between teachers and students are always determined by the curriculum. They are explicit and clear. | The Hierarchical Rules or social relations between teachers and students are mostly determined by the curriculum. They are not always explicit and clear. | The Hierarchical Rules or social relations between teachers and students are determined by both the curriculum and the teacher's discretion. They are not explicit. | The Hierarchical Rules or social relations between teachers and students are determined by the teacher, there are no clear directives given relation. |

## APPENDIX 2: SUBJECT DIMENSIONS ADAPTED FOR THE DRAMA CURRICULUM

| Ex+  | A+  | Ep+  |
|--|---|--|
| References to the <b>Experiential Dimension</b> are explicit and clear in the curriculum   | References to the <b>Aesthetic Dimension</b> are explicit and clear in the curriculum   | References to the <b>Epistemic Dimension</b> are explicit and clear in the curriculum  |
| <p>The Experiential dimension could then be framed as:</p> <ul style="list-style-type: none"> <li>• A spontaneous reaction</li> <li>• The ‘Making’ and ‘Responding’ process</li> <li>• An emotional (Heathcote) and aesthetic experience</li> <li>• An engagement with our cultural and social structures</li> <li>• Previous life experience creates each learning ecology</li> <li>• The teacher has the role of the facilitator as students explore and learn through the dramatic experience.</li> <li>• The process of developing generic skills: creativity, collaboration, communication, critical thinking, empathy, self-esteem, open-mindedness</li> <li>• The process of ‘responding’ includes: observation, experiencing, examining and reflection</li> <li>• Presenting and expressing ideas</li> <li>• Creating new work through various processes, i.e. work-shopping, improvisation and ensemble play</li> </ul> | <p>The Aesthetic dimension could be framed as:</p> <ul style="list-style-type: none"> <li>• A product of the process of ‘making’ and ‘responding’</li> <li>• A piece of theatre individually or as an ensemble production</li> <li>• ‘Performing’</li> <li>• Written text</li> <li>• Devised performance</li> <li>• Production elements of sound, lights and scenography</li> <li>• Awareness of all aesthetic principle related to production: i.e. set and costume design</li> <li>• To develop theatrical/dramatic arts skills: vocal modulation and exercises, physical expression, hot-seating, cross-cutting, character analysis, etc.</li> <li>• Basic acting tools or competencies (character, subtext, interaction, spatial awareness etc.) in scripted and unscripted work</li> <li>• An awareness of design and visual elements</li> </ul> | <p>The Epistemic dimension could be framed as:</p> <ul style="list-style-type: none"> <li>• A knowledge of theatre conventions</li> <li>• A knowledge of dramatic text in relation to its production</li> <li>• A knowledge of plays and playwrights</li> <li>• A knowledge of the history of theatre</li> <li>• A knowledge of genres and styles</li> <li>• A knowledge of theatre practitioners, playwrights and companies</li> <li>• Evaluating work or process based on the knowledge gained from theatre practices/principles.</li> <li>• Discovering the wider world of Theatre practices and processes</li> <li>• Understanding audience impact and the role of the spectator</li> <li>• Developing practical techniques in a specific genre i.e. Poor Theatre, Commedia Dell’Arte, etc.</li> </ul> |

### APPENDIX 3: DEFINITION OF THE SUBJECT – STATEMENTS

| <b>IBTG (Sourced from IBO, 2016:6)</b>  | <b>CAPS DA (Sourced from DbE, 2011:8)</b>  |
|---|--|
| <b>DEFINITION: THEATRE</b>  | <b>DEFINITION:DRAMATIC ARTS</b>  |
| <b>SUBJECT DIMENSIONS: EX, AE, EP</b>   | <b>SUBJECT DIMENSIONS: EX, AE, EP</b>  |
| <ol style="list-style-type: none"> <li>1. Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through experimentation, the taking of risks and the presentation of ideas to others.</li> <li>2. It results in the development of both theatre and life skills; the building of confidence, creativity and working collaboratively.</li> <li>3. The IB Diploma Programme theatre course is a multifaceted theatre-making course of study. It gives students the opportunity to make theatre as creators, designers, directors and performers. It emphasizes the importance of working both individually and collaboratively as part of an ensemble.</li> <li>4. It offers the opportunity to engage actively in the creative process, transforming ideas into action as inquisitive and productive artists.</li> <li>5. Students experience the course from contrasting artistic perspectives. They learn to apply research and theory to inform and to contextualize their work.</li> <li>6. The theatre course encourages students to appreciate that through the processes of researching, creating, preparing, presenting and critically reflecting on theatre— as participants and audience members—they gain a richer understanding of themselves, their community and the world.</li> <li>7. Through the study of theatre, students become aware of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes and their modes of presentation.</li> <li>8. It enables students to discover and engage with different forms of theatre across time, place and culture and promotes international-mindedness.</li> </ol> | <ol style="list-style-type: none"> <li>1. Dramatic Arts is the study of the representation of human experience in dramatic form for an audience.</li> <li>2. This study integrates practical experiences and competencies with the study of dramatic practices, processes and products.</li> <li>3. It aims to promote and develop creativity as a rich, diverse and productive resource through dramatic communication, interaction and representation. Learners explore how dramatic and theatrical elements are selected and combined for particular purposes within diverse contexts, with a focus on the role of the dramatic arts in South Africa.</li> <li>4. Learners acquire specific abilities to express themselves and communicate through the dramatic arts, including skills in improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances, and the analysis and interpretation of performance texts in context.</li> <li>5. Performance texts need not only be literary (i.e. written) texts, and should include a range of dramatic practices, processes and products over the three years of study. Learners should be exposed to live performances wherever possible, whether by professionals, community practitioners or other learners.</li> <li>6. Dramatic Arts is a powerful tool for developing skills of cooperation and collaboration. Its elements and forms of expression are an inherent part of South African cultural and dramatic practices, processes and products, and thus the subject helps to preserve and promote our national heritage.</li> <li>7. Dramatic Arts prepares learners for entry into further studies for a possible career in the drama (or related arts) field, while equipping learners with crucial life skills such as confidence, self-esteem, creativity, communication skills, empathy, self-discipline, critical and creative thinking, leadership and collaborative teamwork which will benefit the individual in any field or future interest.</li> </ol> |

#### APPENDIX 4: AIMS OF THE SUBJECT- STATEMENTS

| <b>IBTG: AIMS (Sourced from IBO, 2016:12)</b>  | <b>CAPS DA: AIMS (Sourced from DbE, 2011:8)</b>  |
|--|--|
| <b>SUBJECT DIMENSIONS: EX, AE EP</b>   | <b>SUBJECT DIMENSIONS: EX, AE EP</b>   |
| <p>The aims of the arts subjects are to enable students to:</p> <ol style="list-style-type: none"> <li>1. enjoy lifelong engagement with the arts</li> <li>2. become informed, reflective and critical practitioners in the arts</li> <li>3. understand the dynamic and changing nature of the arts</li> <li>4. explore and value the diversity of the arts across time, place and cultures</li> <li>5. express ideas with confidence and competence</li> <li>6. develop perceptual and analytical skills.</li> </ol> <p>Theatre aims: In addition, the aims of the theatre course at SL and HL are to enable students to:</p> <ol style="list-style-type: none"> <li>7. explore theatre in a variety of contexts and understand how these contexts inform practice (theatre in context)</li> <li>8. understand and engage in the processes of transforming ideas into action (theatre processes)</li> <li>9. develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre)</li> <li>10. understand and appreciate the relationship between theory and practice (theatre in context, theatre processes, presenting theatre).</li> </ol> | <p>Grade 10 - 12 Dramatic Arts learners aim to:</p> <ol style="list-style-type: none"> <li>1. develop the human instrument (body/voice/mind/emotions) as a medium of expression, communication and creativity</li> <li>2. develop drama skills, techniques and processes to experiment with and shape dramatic elements meaningfully, both individually and with others</li> <li>3. create and present dramatic products across a range of modes (lyrical, narrative, dramatic) and styles (realistic, heightened), alone and in collaboration with others</li> <li>4. understand, analyse and interpret principles and elements of drama in texts and performances in context, in South Africa and the world</li> <li>5. reflect on and evaluate their own and others' dramatic processes, practices and products</li> <li>6. develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities</li> <li>7. engage with contemporary issues through the dramatic arts</li> </ol> |

**APPENDIX 5: IBTG CORE CONTENT – STATEMENTS (Sourced from Ibo, 2016:21-27)**

| <b>IB CORE CONTENT: SUMMARY STATEMENTS</b>   |   |   |
|--|---|---|
| <p><b>Theatre in context</b></p> <p>This area of the syllabus addresses the students’ understanding that theatre does not occur in a vacuum.</p> <ol style="list-style-type: none"> <li>1. Students examine the personal, theoretical and cultural contexts that inform theatre-making and the ways in which these affect and influence creating, designing, directing, performing and spectating.</li> <li>2. Through the theatre in context area, students will: understand the contexts that influence, inform and inspire their own work as theatre-makers and that determine the theatre that they choose to make and study</li> <li>3. • experience practically and critically appreciate the theoretical contexts that inform different world theatre practices</li> <li>4. • be informed about the wider world of theatre and begin to understand and</li> </ol> | <p><b>Theatre processes</b></p> <p>This area of the syllabus addresses the students’ exploration of the skills, techniques and processes involved in theatre-making.</p> <ol style="list-style-type: none"> <li>11. Students reflect on their own creative processes and skills acquisition as well as</li> <li>12. gaining a practical understanding of the processes of others; creators, designers, directors and performers.</li> <li>13. Observe and reflect on processes used in different theatre traditions and performance practices</li> <li>14. Develop a range of skills required to make and participate in theatre.</li> <li>15. The theatre processes area requires that students develop skills, knowledge and understanding in the following areas.<br/>Creating—an understanding of different approaches to creating original and scripted theatre</li> </ol> | <p><b>Presenting theatre</b></p> <p>This area of the syllabus addresses the staging and presentation of theatre as well as the presentation of ideas, research and discoveries through diverse modes of presentation, both practical and written.</p> <ol style="list-style-type: none"> <li>31. Through the presenting theatre area, students will: apply their practical theatre skills, either individually or collaboratively, through a range of formats</li> <li>32. Presenting theatre area requires that students develop and apply skills, knowledge and understanding in the following areas: <ul style="list-style-type: none"> <li>• performance skills</li> </ul> </li> <li>33. * the performance conventions of a particular theatre tradition</li> <li>34. * production skills, including scenic elements (such as set, props, costume and make-up) and technical elements (such as lighting, projection and sound)</li> <li>35. * audience engagement and how artistic choices have an impact on an audience</li> </ol> |

|  |   |  |
|--|---|--|
| <p>appreciate the many cultural contexts within which theatre is created.</p> <p>5. * develop the ability to research and analyse play texts, theatre theorists (HL only), world theatre traditions and performance practices from a variety of cultural contexts (SL and HL)</p> <p>6. • experience the practical presentation and performance skills of theatre practices from a variety of cultures,</p> <p>7. through workshops, practical engagement and experimentation with skills particular to these practices</p> <p>8. • develop the ability to appreciate critically theatre performances from a diverse range of theatre practices from various cultural contexts, and to discern the relationship between performance and any theory that may inform it</p> <p>9. • foster an appreciation of the cultural, aesthetic and intellectual contexts from which theatre evolves and to which it contributes</p> <p>10. • develop the understanding of the significance of theatre and its impact on</p> | <p>16. and an understanding of the art form and its elements (such as tension, atmosphere, emotion, communicating meaning, character, plot, symbol and aesthetics).</p> <p>17. Students should have an awareness of different styles of theatre, different performance spaces, structures, narrative and non-narrative forms of theatre.</p> <p>18. This study may include evaluating a range of different approaches to making theatre, from diverse cultures and theatre traditions and performance practices including collaborative processes.</p> <p>19. Students should have practical experience of the various processes of transforming play texts into live action, forming and communicating directorial intentions through text and visuals.</p> <p>20. • Designing—an understanding of the principles and processes involved in designing.</p> <p>21. Students should explore diverse performance spaces</p> <p>22. and have an understanding of how production elements function individually</p> | <p>36. * reflection on their presentations to an audience and their learning.</p> <p>37. * experience of examining world theatre traditions</p> <p>38. * presenting a moment of theatre to demonstrate the performance convention</p> <p>39. * experience of collaboratively creating original theatre</p> |
|--|---|--|

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|--|---|--|
| <p>the lives of particular communities within a specific cultural context.</p> | <p>and together. These elements include scenic design elements (such as set, costume, make-up and props) and technical design elements (such as lighting, sound and projection).</p> <p>23. Students should explore the use of production elements in diverse theatre traditions, performance practices and contexts.</p> <p>24. • Directing—a knowledge and appreciation of the processes undertaken by different directors in staging play texts</p> <p>25. with an understanding of directorial intentions and the different processes undertaken by directors to create a particular impact on an audience.</p> <p>26. • Performing—an understanding of rehearsal processes</p> <p>27. Performer training and the development of skills related to the use of voice, body, face, movement and gesture in performance.</p> <p>28. This area of study can include evaluating approaches to performance, performer training, performance conventions and</p> |  |
|--|---|--|



|  |  |  |
|--|--|--|
|  | <p>techniques from diverse theatre traditions and performance practices.</p> <p>29. • Spectating—an understanding of how an audience receives, experiences and responds to theatre and how to analyse and critique a production.</p> <p>30. They also need to be aware of how the experience of these live productions inspires, influences and informs their artistic choices and their own work as creators of theatre, designers, directors and performers.</p> |  |
|--|--|--|

**APPENDIX 6: CAPS-DA CONTENT – STATEMENTS (Sourced from DbE, 2011: 9-11)**

| <b>Broad topic 1: Personal resource development (20%)</b>  | <b>Broad topic 2: Acting and performance (30%)</b>   | <b>Broad topic 3: Performance texts in context (40%)</b>   | <b>Broad topic 4: Theatre (and/or Film) production (10%)</b>   |
|--|--|--|--|
| <p><b>Grade 10:</b></p> <ol style="list-style-type: none"> <li>1. Improvisation and ensemble play</li> <li>2. Vocal exploration and verbal communication skills</li> <li>3. Physical exploration and non-verbal communication skills</li> </ol> <p><b>Grade 11:</b></p> <ol style="list-style-type: none"> <li>4. Improvisation, workshopping and ensemble play</li> <li>5. Vocal development and verbal communication skills</li> <li>6. Physical development and non-verbal communication skills</li> <li>7. Note: focus is on the understanding, development, maintenance and improvement of skills for communication,</li> </ol> | <p><b>Grade 10:</b></p> <ol style="list-style-type: none"> <li>11. Acting and reacting in individual and group work</li> <li>12. Basic acting tools (character, subtext, interaction, spatial awareness etc.) in scripted and unscripted work</li> <li>13. Interpretation of texts</li> <li>14. Improvisation and workshopping skills</li> </ol> <p><b>Grade 11:</b></p> <ol style="list-style-type: none"> <li>15. Acting a character in scripted and unscripted individual and group work</li> <li>16. Acting in a specific (realistic/ heightened) style in scripted and unscripted individual and group work</li> <li>17. Physical storytelling</li> </ol> | <p><b>Grade 10:</b></p> <ol style="list-style-type: none"> <li>22. Three performance texts must be studied each year, at least one from each category: South Africa, The world</li> <li>23. South African oral performance forms<br/>Indigenous performance: oral tradition, cultural performance forms</li> <li>24. South African workshopped theatre and South African theatre texts</li> <li>25. Western/ Eastern performance: early forms</li> <li>26. Origins of theatre in ritual</li> <li>27. Greek theatre and text</li> </ol> | <p><b>Grade 10:</b></p> <ol style="list-style-type: none"> <li>37. Principles and elements of drama</li> <li>38. Basic design elements (The visual and aural world of the play)</li> <li>39. Staging and/or film conventions</li> </ol> <p><b>Grade 11:</b></p> <ol style="list-style-type: none"> <li>40. Design integration (related to final performance)</li> </ol> <p><b>Grade 12:</b></p> <ol style="list-style-type: none"> <li>41. The role of the playwright (integrated into study of texts in context)</li> <li>42. The role of the audience (including the theatre reviewer, integrated into study of texts in context)</li> </ol> |

|   |   |  |  |
|---|---|--|--|
| <p>interpretation and expression</p> <p><b>Grade 12</b></p> <p><b>8. Improvisation for performance</b></p> <p><b>9. Vocal and physical integration for performance</b></p> <p><b>10. Note: focus is on integration of all interpretative, expressive and communication skills in the final performance programmes</b></p> | <p><b>18. Techniques for Poor theatre</b></p> <p><b>Grade 12:</b></p> <p><b>19. Integrated performance of three contrasting pieces, including at least ONE individual and ONE group piece in an audition or theme programme</b></p> <p><b>20. Demonstrating mastery of at least THREE contrasting styles and modes (lyrical, narrative and dramatic) in pieces and/or links</b></p> <p><b>21. Demonstrating vocal and physical interpretation and characterisation of texts</b></p> | <p><b>28. A choice of medieval theatre, Commedia dell'arte OR Indian theatre and text</b></p> <p><b>Grade 11:</b></p> <p><b>29. South African theatre traditions: Hybrid nature of South African theatre, drawing from diverse South African identities, traditions and histories</b></p> <p><b>30. Theatre with a specific agenda: such as Protest theatre, Community theatre and Workers' theatre, South African theatre texts</b></p> <p><b>31. Presentational and Representational theatre: Realist theatre and text</b></p> <p><b>32. Stylised theatre and text, for example at least ONE of: Elizabethan, Asian, Pan-African, Expressionism,</b></p> |  |
|---|---|--|--|

|  |  |   |  |
|--|--|---|--|
|  |  | <p><b>33. Contemporary American theatre</b></p> <p><b>Grade 12:</b></p> <p><b>34. Contemporary South African theatre</b><br/> <b>1960 - 1994 theatre, and text</b><br/> <b>Post-1994 to present day theatre, and text</b></p> <p><b>35. Twentieth-century theatre movements, and beyond Overview of twentieth-century movements</b></p> <p><b>36. One of the following:</b><br/> <b>Absurd theatre, Epic theatre, Postmodernism with appropriate theatre text</b></p> |  |
|--|--|---|--|

## APPENDIX 7: DEFINITION OF SUBJECT – SUBJECT DIMENSION ANALYSIS

| IBTG (Sourced from IBO, 2016:6)   | CAPS DA (Sourced from DbE, 2011:8)   |
|---|--|
| <b>DEFINITION: THEATRE</b>  | <b>DEFINITION:DRAMATIC ARTS</b>  |
| <b>SUBJECT DIMENSIONS: EX, AE, EP</b>   | <b>SUBJECT DIMENSIONS: EX, AE, EP</b>  |
| <ol style="list-style-type: none"> <li>1. Theatre is a dynamic, collaborative and live art form. It is a practical subject that encourages discovery through experimentation, the taking of risks and the presentation of ideas to others. <b>EX</b></li> <li>2. It results in the development of both theatre and life skills; the building of confidence, creativity and working collaboratively. <b>EX</b></li> <li>3. The IB Diploma Programme theatre course is a multifaceted theatre-making course of study. It gives students the opportunity to make theatre as creators, designers, directors and performers. It emphasizes the importance of working both individually and collaboratively as part of an ensemble. <b>AE</b></li> <li>4. It offers the opportunity to engage actively in the creative process, transforming ideas into action as inquisitive and productive artists. <b>EX</b></li> <li>5. Students experience the course from contrasting artistic perspectives. They learn to apply research and theory to inform and to contextualize their work. <b>EP</b></li> <li>6. The theatre course encourages students to appreciate that through the processes of researching, creating, preparing, presenting and critically reflecting on theatre— as participants and audience members—they gain a richer understanding of themselves, their community and the world. <b>EX</b></li> <li>7. Through the study of theatre, students become aware of their own personal and cultural perspectives, developing an appreciation of the diversity of theatre practices, their processes and their modes of presentation. <b>EX</b></li> <li>8. It enables students to discover and engage with different forms of theatre across time, place and culture and promotes international-mindedness. <b>EP</b></li> </ol> | <ol style="list-style-type: none"> <li>1. Dramatic Arts is the study of the representation of human experience in dramatic form for an audience. <b>AE</b></li> <li>2. This study integrates practical experiences and competencies with the study of dramatic practices, processes and products. <b>AE</b></li> <li>3. It aims to promote and develop creativity as a rich, diverse and productive resource through dramatic communication, interaction and representation. Learners explore how dramatic and theatrical elements are selected and combined for particular purposes within diverse contexts, with a focus on the role of the dramatic arts in South Africa. <b>EX</b></li> <li>4. Learners acquire specific abilities to express themselves and communicate through the dramatic arts, including skills in improvisation, vocal and physical communication, interpretation and expressiveness, the creation and presentation of performances, and the analysis and interpretation of performance texts in context. <b>AE</b></li> <li>5. Performance texts need not only be literary (i.e. written) texts, and should include a range of dramatic practices, processes and products over the three years of study. Learners should be exposed to live performances wherever possible, whether by professionals, community practitioners or other learners. <b>EP</b></li> <li>6. Dramatic Arts is a powerful tool for developing skills of cooperation and collaboration. Its elements and forms of expression are an inherent part of South African cultural and dramatic practices, processes and products, and thus the subject helps to preserve and promote our national heritage. <b>EX</b></li> <li>7. Dramatic Arts prepares learners for entry into further studies for a possible career in the drama (or related arts) field, while equipping learners with crucial life skills such as confidence, self-esteem, creativity, communication skills, empathy, self-discipline, critical and creative thinking, leadership and collaborative teamwork which will benefit the individual in any field or future interest. <b>EX</b></li> </ol> |

## APPENDIX 8: AIMS OF THE SUBJECT SD STATEMENTS

| IBTG: AIMS (Sourced from IBO, 2016:12)   | CAPS DA: AIMS (Sourced from DbE, 2011:8)   |
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| <b>SUBJECT DIMENSIONS: EX, AE EP</b>   | <b>SUBJECT DIMENSIONS: EX, AE EP</b>   |
| <p>The aims of the arts subjects are to enable students to:</p> <ol style="list-style-type: none"> <li>1. enjoy lifelong engagement with the arts <b>EX</b></li> <li>2. become informed, reflective and critical practitioners in the arts <b>EX</b></li> <li>3. understand the dynamic and changing nature of the arts <b>EX</b></li> <li>4. explore and value the diversity of the arts across time, place and cultures <b>EP</b></li> <li>5. express ideas with confidence and competence <b>EX</b></li> <li>6. develop perceptual and analytical skills. <b>EX</b></li> </ol> <p>Theatre aims: In addition, the aims of the theatre course at SL and HL are to enable students to:</p> <ol style="list-style-type: none"> <li>7. explore theatre in a variety of contexts and understand how these contexts inform practice (theatre in context) <b>EP</b></li> <li>8. understand and engage in the processes of transforming ideas into action (theatre processes) <b>EX</b></li> <li>9. develop and apply theatre production, presentation and performance skills, working both independently and collaboratively (presenting theatre) <b>AE</b></li> <li>10. understand and appreciate the relationship between theory and practice (theatre in context, theatre processes, presenting theatre). <b>EP</b></li> </ol> | <p>Grade 10 - 12 Dramatic Arts learners aim to:</p> <ol style="list-style-type: none"> <li>1. develop the human instrument (body/voice/mind/emotions) as a medium of expression, communication and creativity <b>AE</b></li> <li>2. develop drama skills, techniques and processes to experiment with and shape dramatic elements meaningfully, both individually and with others <b>AE</b></li> <li>3. create and present dramatic products across a range of modes (lyrical, narrative, dramatic) and styles (realistic, heightened), alone and in collaboration with others <b>AE</b></li> <li>4. understand, analyse and interpret principles and elements of drama in texts and performances in context, in South Africa and the world <b>EP</b></li> <li>5. reflect on and evaluate their own and others' dramatic processes, practices and products <b>EX</b></li> <li>6. develop insight into how the dramatic arts affirm, challenge and celebrate values, cultures and identities <b>EP</b></li> <li>7. engage with contemporary issues through the dramatic arts <b>EX</b></li> </ol> |

**APPENDIX 9: IBTG CORE CONTENT SUBJECT DIMENSION ANALYSIS (Sourced from Ibo, 2016:21-27)**

| <b>IB CORE CONTENT: SUMMARY STATEMENTS</b>  |  |   |
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| <p><b>Theatre in context</b></p> <p>This area of the syllabus addresses the students’ understanding that theatre does not occur in a vacuum.</p> <ol style="list-style-type: none"> <li>1. Students examine the personal, theoretical and cultural contexts that inform theatre-making and the ways in which these affect and influence creating, designing, directing, performing and spectating. <b>EP</b></li> <li>2. Through the theatre in context area, students will: understand the contexts that influence, inform and inspire their own work as theatre-makers and that determine the theatre that they choose to make and study <b>AE</b></li> <li>3. experience practically and critically appreciate the theoretical contexts that inform different world theatre practices <b>EX</b></li> <li>4. be informed about the wider world of theatre and begin to understand and appreciate the many cultural contexts within which theatre is created. <b>EP</b></li> <li>5. * develop the ability to research and analyse play texts, theatre theorists</li> </ol> | <p><b>Theatre processes</b></p> <p>This area of the syllabus addresses the students’ exploration of the skills, techniques and processes involved in theatre-making.</p> <ol style="list-style-type: none"> <li>11. Students reflect on their own creative processes and skills acquisition as well as <b>EP</b></li> <li>12. gaining a practical understanding of the processes of others; creators, designers, directors and performers. <b>EX</b></li> <li>13. Observe and reflect on processes used in different theatre traditions and performance practices <b>EX</b></li> <li>14. Develop a range of skills required to make and participate in theatre. <b>AE</b></li> <li>15. The theatre processes area requires that students develop skills, knowledge and understanding in the following areas.<br/>Creating—an understanding of different approaches to creating original and scripted theatre <b>EP</b></li> <li>16. and an understanding of the art form and its elements (such as tension,</li> </ol> | <p><b>Presenting theatre</b></p> <p>This area of the syllabus addresses the staging and presentation of theatre as well as the presentation of ideas, research and discoveries through diverse modes of presentation, both practical and written.</p> <ol style="list-style-type: none"> <li>31. Through the presenting theatre area, students will: apply their practical theatre skills, either individually or collaboratively, through a range of formats <b>AE</b></li> <li>32. Presenting theatre area requires that students develop and apply skills, knowledge and understanding in the following areas: <ul style="list-style-type: none"> <li>• performance skills <b>AE</b></li> </ul> </li> <li>33. * the performance conventions of a particular theatre tradition <b>EP</b></li> <li>34. * production skills, including scenic elements (such as set, props, costume and make-up) and technical elements (such as lighting, projection and sound) <b>AE</b></li> </ol> |

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| <p>(HL only), world theatre traditions and performance practices from a variety of cultural contexts (SL and HL) <b>EP</b></p> <p>6. experience the practical presentation and performance skills of theatre practices from a variety of cultures, <b>AE</b></p> <p>7. through workshops, practical engagement and experimentation with skills particular to these practices <b>EX</b></p> <p>8. develop the ability to appreciate critically theatre performances from a diverse range of theatre practices from various cultural contexts, and to discern the relationship between performance and any theory that may inform it <b>EP</b></p> <p>9. • foster an appreciation of the cultural, aesthetic and intellectual contexts from which theatre evolves and to which it contributes <b>EP</b></p> <p>10. * develop the understanding of the significance of theatre and its impact on the lives of particular communities within a specific cultural context. <b>EP</b></p> | <p>atmosphere, emotion, communicating meaning, character, plot, symbol and aesthetics). <b>AE</b></p> <p>17. Students should have an awareness of different styles of theatre, different performance spaces, structures, narrative and non-narrative forms of theatre. <b>EP</b></p> <p>18. This study may include evaluating a range of different approaches to making theatre, from diverse cultures and theatre traditions and performance practices including collaborative processes. <b>EP</b></p> <p>19. Students should have practical experience of the various processes of transforming play texts into live action, forming and communicating directorial intentions through text and visuals. <b>EX</b></p> <p>20. • Designing—an understanding of the principles and processes involved in designing. <b>AE</b></p> <p>21. Students should explore diverse performance spaces <b>EX</b></p> <p>22. and have an understanding of how production elements function</p> | <p>35. * audience engagement and how artistic choices have an impact on an audience <b>EX</b></p> <p>36. * reflection on their presentations to an audience and their learning. <b>EP</b></p> <p>37. * experience of examining world theatre traditions <b>EX</b></p> <p>38. * presenting a moment of theatre to demonstrate the performance convention <b>AE</b></p> <p>39. * experience of collaboratively creating original theatre <b>EX</b></p> |
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|  | <p>individually and together. These elements include scenic design elements (such as set, costume, make-up and props) and technical design elements (such as lighting, sound and projection). <b>AE</b></p> <p>23. Students should explore the use of production elements in diverse theatre traditions, performance practices and contexts. <b>EX</b></p> <p>24. • Directing—a knowledge and appreciation of the processes undertaken by different directors in staging play texts <b>EP</b></p> <p>25. with an understanding of directorial intentions and the different processes undertaken by directors to create a particular impact on an audience. <b>EX</b></p> <p>26. • Performing—an understanding of rehearsal processes <b>EX</b></p> <p>27. Performer training and the development of skills related to the use of voice, body, face, movement and gesture in performance. <b>AE</b></p> <p>28. This area of study can include evaluating approaches to performance,</p> |  |
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|  | <p>performer training, performance conventions and techniques from diverse theatre traditions and performance practices. EP</p> <p>29. • Spectating—an understanding of how an audience receives, experiences and responds to theatre and how to analyse and critique a production. EP</p> <p>30. They also need to be aware of how the experience of these live productions inspires, influences and informs their artistic choices and their own work as creators of theatre, designers, directors and performers. EX</p> |  |
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**APPENDIX 10: CAPS DA CONTENT SUBJECT DIMENSION ANALYSIS**

| <b>Broad topic 1: Personal resource development (20%)</b>  | <b>Broad topic 2 : Acting and performance (30%)</b>   | <b>Broad topic 3: Performance texts in context (40%)</b>   | <b>Broad topic 4: Theatre (and/or Film) production (10%)</b>  |
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| <p>Grade 10:</p> <ol style="list-style-type: none"> <li>1. Improvisation and ensemble play <b>AE</b></li> <li>2. Vocal exploration and verbal communication skills <b>AE</b></li> <li>3. Physical exploration and non-verbal communication skills <b>AE</b></li> </ol> <p>Grade 11:</p> <ol style="list-style-type: none"> <li>4. Improvisation, workshopping and ensemble play <b>AE</b></li> <li>5. Vocal development and verbal communication skills <b>AE</b></li> <li>6. Physical development and non-verbal communication skills <b>AE</b></li> </ol> <p>Grade 12:</p> <ol style="list-style-type: none"> <li>7. Improvisation for performance <b>AE</b></li> <li>8. Vocal and physical integration for performance <b>AE</b></li> </ol> | <p>Grade 10:</p> <ol style="list-style-type: none"> <li>10. Acting and reacting in individual and group work <b>EX</b></li> <li>11. Basic acting tools (character, subtext, interaction, spatial awareness etc.) in scripted and unscripted work <b>AE</b></li> <li>12. Interpretation of texts <b>EP</b></li> <li>13. Improvisation and workshopping skills <b>AE</b></li> </ol> <p>Grade 11:</p> <ol style="list-style-type: none"> <li>14. Acting a character in scripted and unscripted individual and group work <b>AE</b></li> <li>15. Acting in a specific (realistic/ heightened) style in scripted and unscripted individual and group work <b>AE</b></li> <li>16. Physical storytelling <b>AE</b></li> <li>17. Techniques for Poor theatre <b>EP</b></li> </ol> | <p>Grade 10:</p> <ol style="list-style-type: none"> <li>20. Three performance texts must be studied each year, at least one from each category: South Africa, The world <b>EP</b></li> <li>21. South African oral performance forms<br/>Indigenous performance: oral tradition, cultural performance forms <b>EP</b></li> <li>22. South African workshopped theatre and South African theatre texts <b>EP</b></li> <li>23. Western/ Eastern performance: early forms <b>EP</b></li> <li>24. Origins of theatre in ritual <b>EP</b></li> <li>25. Greek theatre and text <b>EP</b></li> <li>26. A choice of medieval theatre, Commedia dell'arte OR Indian theatre and text <b>EP</b></li> </ol> | <p>Grade 10:</p> <ol style="list-style-type: none"> <li>35. Principles and elements of drama <b>EP</b></li> <li>36. Basic design elements (The visual and aural world of the play) <b>AE</b></li> <li>37. Staging and/or film conventions <b>EP</b></li> </ol> <p>Grade 11:</p> <ol style="list-style-type: none"> <li>38. The role of the designer in stage and/or film The role of the director in stage and/or film <b>AE</b></li> <li>39. The production process (inclusive of marketing the production, etc.) <b>EX</b></li> </ol> <p>Grade 12:</p> <ol style="list-style-type: none"> <li>40. Design integration (related to final performance) <b>AE</b></li> <li>41. The role of the playwright (integrated into study of texts in context) <b>EP</b></li> <li>42. The role of the audience (including the theatre reviewer, integrated into</li> </ol> |

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| <p>9. Note: focus is on integration of all interpretative, expressive and communication skills in the final performance programmes <b>EX</b></p> | <p>Grade 12:</p> <p>18. Integrated performance of three contrasting pieces, including at least ONE individual and ONE group piece in an audition or theme programme <b>AE</b></p> <p>19. Demonstrating mastery of at least THREE contrasting styles and modes (lyrical, narrative and dramatic) in pieces and/or links demonstrating vocal and physical interpretation and characterisation of texts <b>AE</b></p> | <p>Grade 11:</p> <p>27. South African theatre traditions: Hybrid nature of South African theatre, drawing from diverse South African identities, traditions and histories <b>EP</b></p> <p>28. Theatre with a specific agenda: such as Protest theatre, Community theatre and Workers' theatre, South African theatre texts <b>EP</b></p> <p>29. Presentational and Representational theatre: Realist theatre and text <b>EP</b></p> <p>30. Stylised theatre and text, for example at least ONE of: Elizabethan, Asian, Pan-African, Expressionism, <b>EP</b></p> <p>31. Contemporary American theatre <b>EP</b></p> <p>Grade 12:</p> <p>32. Contemporary South African theatre 1960 - 1994 theatre, and text Post-1994 to present day theatre, and text <b>EP</b></p> <p>33. Twentieth-century theatre movements, and beyond</p> | <p>study of texts in context) <b>EP</b></p> |
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|  |  | <p>Overview of twentieth-century movements <b>EP</b></p> <p>34. One of the following:<br/>Absurd theatre, Epic theatre, Postmodernism with appropriate theatre text <b>EP</b></p> |  |
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**APPENDIX 11: CAPS-DA SUMMARY OF CONTENT TOPICS (Sourced from DbE, 2011:13-46)**

| <b>GRADE 10<br/>CONTENT/CONCEPT/SKILLS</b>   | <b>GRADE 11<br/>CONTENT/CONCEPTS/SKILLS</b>   | <b>GRADE 12<br/>CONTENT/CONCEPTS/SKILLS</b>  |
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| <p><b>THEORY AND PRACTICAL</b></p> <p><b>TERM 1:</b></p> <ul style="list-style-type: none"> <li>• Topic 1: Introduction to Dramatic Arts</li> <li>• Topic 2: South African theatre: cultural performance forms OR oral tradition</li> <li>• Topic 3: Play Text 1: South African theatre</li> <li>• Topic 4: Scene study (group)</li> </ul> <p><b>TERM 2:</b></p> <ul style="list-style-type: none"> <li>• Topic 5: Origins of theatre and Greek theatre</li> <li>• Topic 6: Play Text 2: Greek theatre</li> <li>• Topic 7: Non-verbal communication (individual or group)</li> <li>• Topic 8: Text interpretation (individual)</li> </ul> <p><b>TERM 3:</b></p> <ul style="list-style-type: none"> <li>• Topic 9: Choice of medieval/<i>commedia dell'arte</i>/Indian theatre</li> </ul> | <p><b>THEORY AND PRACTICAL</b></p> <p><b>TERM 1:</b></p> <ul style="list-style-type: none"> <li>• Topic 1: Realism and Stanislavski</li> <li>• Topic 2: Play Text 1: Realist text</li> <li>• Topic 3: Voice and Body Work</li> </ul> <p><b>TERM 2:</b></p> <ul style="list-style-type: none"> <li>• Topic 4: South African theatre</li> <li>• Topic 5: Play Text 2: South African theatre text</li> <li>• Topic 6: Physical theatre work</li> </ul> <p><b>TERM 3:</b></p> <ul style="list-style-type: none"> <li>• Topic 7: Stylised theatre</li> <li>• Topic 8: Play Text 3: Stylised theatre text</li> <li>• Topic 9: The director/designer in theatre and/or film</li> </ul> | <p><b>THEORY AND PRACTICAL</b></p> <p><b>TERM 1:</b></p> <ul style="list-style-type: none"> <li>• Topic 1: 20<sup>th</sup> Century Isms</li> <li>• Topic 2: Theme Audition Technical Programme</li> <li>• Topic 3: Absurd Theatre or Epic Theatre or Post-Modern Theatre</li> <li>• Topic 4: Prescribed Play text 1 Absurd or Epic Theatre</li> </ul> <p><b>TERM 2:</b></p> <ul style="list-style-type: none"> <li>• Topic 5: Prescribed Play text 2 SA Theatre (1960-1994)</li> <li>• Topic 6: SA Contemporary Theatre (post-1994)</li> </ul> <p><b>TERM 3:</b></p> <ul style="list-style-type: none"> <li>• Topic 7: Prescribed Play text 3 SA Theatre (post -1994)</li> <li>• Topic 2- Continued</li> </ul> |

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| <ul style="list-style-type: none"> <li>• Topic 10: Play Text 3: Choice of medieval/<i>commedia dell'arte</i>/Indian/South African theatre</li> <li>• Topic 11: South African theatre: Introduction to work-shopped theatre</li> </ul> <p><b>TERM 4:</b></p> <ul style="list-style-type: none"> <li>• Topic 12: Staging and/or film conventions</li> <li>• Topic 13: Group performance</li> </ul> | <p><b>TERM 4:</b></p> <ul style="list-style-type: none"> <li>• Topic 10: Poor theatre</li> <li>• Topic 11: Preparation of practical work</li> <li>• Topic 12: Revision</li> </ul> | <p>TERM 4:</p> <ul style="list-style-type: none"> <li>• Topic 8- Revision</li> <li>• Structure, plot, theme, character, characterisation, relationships, use of language and style in chosen plays</li> <li>• Staging techniques, set, use of technical devices, costume/make-up</li> <li>• Intent of play, socio-economic/historical context of the play, reception of the play in original context and today</li> <li>• Specific devices and conventions related to the genre of the play</li> </ul> <p><b>Theatre History</b></p> <ul style="list-style-type: none"> <li>• “Isms”</li> <li>• Choice of either Absurdism or Epic theatre or Post-modern theatre</li> <li>• Poor theatre (from Grade 11)</li> <li>• South African theatre (pre- and post-apartheid)</li> </ul> <p><b>These topics in terms of:</b></p> <ul style="list-style-type: none"> <li>• Aims of the theatre movements</li> <li>• Background and context (including philosophy) that informs the genre</li> </ul> |
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|  |  | <ul style="list-style-type: none"> <li>• Dramatic/staging techniques and other devices used in the genre, including design elements</li> <li>• Stage types used in the genre</li> <li>• Terminology and main concepts of the genre</li> <li>• Examples of plays in each genre</li> <li>• Playwrights and practitioners</li> <li>• Relationship between the genres: differences, similarities, developments from and reactions to them</li> <li>• Evaluation of genre: effectiveness and relevance to theatre and society today</li> </ul> <p><b>Practical</b></p> <ul style="list-style-type: none"> <li>• Vocal technique, including posture, breathing, phonation, resonance, articulation and projection</li> <li>• Verbal attributes of communication: pace, pause, rhythm, emphasis, pitch, intonation, volume and tone</li> <li>• Non-verbal attributes of communication: gesture, posture, movement, facial expression and body language</li> <li>• Interpretive and analytical skills to create mood, character and meaning in performance</li> </ul> |
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|  |  | <ul style="list-style-type: none"><li>• Exercises to improve and develop performance skills, including group dynamics and ensemble performance</li><li>• Knowledge of processes and requirements involved in various dramatic presentations</li><li>• Understanding and application of specific terminology used in dramatic performances</li></ul> |
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