



Province of the  
**EASTERN CAPE**  
EDUCATION

## NATIONAL SENIOR CERTIFICATE

**GRADE 11**

**NOVEMBER 2012**

### **DRAMATIC ARTS MEMORANDUM**

**MARKS:**      **150**

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This memorandum consists of 17 pages.

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## GENERAL COMMENTS FOR MARKERS:

1. Candidates must refer to Dramatic Arts theory and contextualising within the play studied. Full marks cannot be awarded unless the candidate shows an understanding of the theories of the subject. The answers must be discipline specific. Use the What, Why and How with pointed references to examples in the text.
2. The suggested answers are often beyond what most candidates at Grade 11 level can manage and should be regarded as a learning tool for markers.

## SECTION A: COMPULSORY

### QUESTION 1: REALISM

#### MEMO

Focus of question	Learning outcomes				Ability levels		
Realism	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge-	✓	✓	✓		10		
Analysis						10	
Motivation							10

#### Assessment Rubric

CATEGORY	Mark	Descriptors (Evidence)
Outstanding	26 – 30	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, polished structure.</li> <li>• Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Use a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge powerfully expressed.</li> <li>• Candidate discusses the conventions of the play and how the subject matter and characters are relevant to realism</li> <li>• He/She refers to specific scenes from the play and gives examples of the techniques in the play.</li> <li>• The candidate shows an excellent understanding of Realism.</li> </ul>
Meritorious	22 – 25	<ul style="list-style-type: none"> <li>• Organised, comprehensive and coherent, polished structure.</li> <li>• Supported by a medium level of competence to process information into original interpretation and careful selection of facts to process information.</li> <li>• Use a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge well expressed.</li> <li>• Candidate discusses the conventions of the play and how the subject matter and characters are relevant to realism.</li> <li>• He/She refers to scenes from the play and gives examples of the techniques in the play.</li> <li>• The candidate shows an understanding of Realism.</li> </ul>

Adequate	15 – 24	<ul style="list-style-type: none"> <li>• Adequately organised, comprehensive and coherent, unpolished structure.</li> <li>• Supported by a low level of competence to process information into original interpretation and careful selection of facts.</li> <li>• Use a selection of certain dramatic references.</li> <li>• No insight, not fluent, observation and knowledge generally expressed.</li> <li>• Candidate discusses the conventions of the play and how the subject matter and characters are relevant to realism.</li> <li>• He/She refers to scenes from the play and gives a few examples of the techniques in the play.</li> <li>• The candidate shows an adequate understanding of Realism.</li> </ul>
Moderate	05 – 14	<ul style="list-style-type: none"> <li>• Poorly organised, comprehensive and coherent, unpolished structure.</li> <li>• Supported by a low level of competence to process information into original interpretation and only shows certain selection of facts.</li> <li>• Uses no selection of relevant dramatic references.</li> <li>• Not fluent, little observation and no knowledge expressed.</li> <li>• Candidate discusses very little of the conventions of the play and how the subject matter and characters are relevant to realism.</li> <li>• He/She refers to certain scenes from the play and gives some examples of the techniques in the play.</li> <li>• The candidate shows very little understanding of Realism.</li> </ul>
Not achieved	0 – 05	<ul style="list-style-type: none"> <li>• Not organised, comprehensive and coherent, unpolished structure.</li> <li>• Supported by a very low level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Use no selection of relevant dramatic references.</li> <li>• No insightful, fluent, observation and knowledge are expressed.</li> <li>• Candidate discusses no conventions of the play and how the subject matter and characters are relevant to realism.</li> <li>• He/She refers hardly to any scenes from the play and gives no examples of the techniques in the play.</li> <li>• The candidate shows no understanding of Realism.</li> </ul>

**POSSIBLE ANSWER:**

Anton Chekhov (1860 – 1904) was almost as influential as Ibsen. Both playwrights were interested in man's relationships with society, but whereas Ibsen's plays are often focused on the fate of a few individuals, Chekhov chose large groups of characters who were often on stage at the same time. They were shown in the natural context of everyday activities.

These group scenes afforded Chekhov the opportunity to recreate the sometimes random, inconsequential dialogue of real life. We often see characters speaking without receiving or even expecting to receive a response. There is almost a musical quality to the disharmony of dialogue.

Chekhov trained as a doctor and practised medicine in Moscow upon graduating. It was at this time that he began writing short stories and humorous sketches. He later settled down on a small estate outside Moscow. As landlord he provided medical care and schooling to the peasants. Being a doctor he met a wide range of people from many different walks of life. He drew on these experiences when he wrote '*Uncle Vanya*' and '*The Cherry Tree*'. Chekhov's dramas were dramas of social change.

The subject matter of Chekhov's plays was drawn from his contemporary Russian life and shows how daily routine can shrink a man's spirit. His characters long for happiness, but circumstances and their own personalities undermine their attempts. As the old servant in '*The Cherry Orchard*' observes at the end of the play, life just slips by as if one has never lived at all.

Chekhov's plots highlight the sense of aimlessness that characterised the Russian aristocracy. His plays have the open, arbitrary feel of life. All violent deeds are kept off-stage, so that the action is kept in the background. What the audience witnesses are the commonplace details of everyday living. His dialogue is full of random observations, non sequiturs and juxtapositions.

Chekhov was an observer of society, and this served him well in capturing the mood without resorting to theatricality. He was the master of anti-climax, determined to capture the sense of reality rather than rely on falsely theatrical moments of melodrama.

Chekhov's mastery lies in his careful construction of plot. Mrs Ranevsky and her brother, while devastated at the sale of their orchard, seem to be unable to do anything to prevent the sale. They are shown standing by helplessly somewhat aimlessly accepting their fate. Likewise, Lopkhin who buys the estate is not shown as the villain who swoops down on them. He only buys it at the last moment, after he has tried hard to keep it in the hands of the hereditary owners. With Chekhov we never feel manipulated towards a specific outcome.

Chekhov's ability to create moods is especially evident at the beginning of Act 2. The characters are grouped together in open country. A rundown chapel and some old tombstones give the scene an air of decay. In the distance we see the cherry orchard and the outlines of a big town. This visually prepares us for the new, modern world encroaching on the old, decaying one.

Chekhov presents his drama of social change fairly. It tries to capture the fact that for the owners, Mrs Ranevsky and her brother, the cherry orchard is not a symbol of social and political power. It is rather a reminder of their happy childhood. On the other hand, Lopkhin fails to recognise the sentimental value the orchard may hold for the family. He sees it only as an opportunity to reverse the social order. The characters are presented as complex beings, rather than stereotypes.

The end of the play could have easily have become sentimental as we see Mrs. Ranevsky and her brother leaving the home they love. But Chekhov brilliantly balances this image with that of the old servant, Firs, forgotten by the family and thinking aloud about his seemingly pointless life. This makes us understand that the time for a new order has come.

#### The well-made play

- A clear exposition of the situation, where the initial situation was exposed to the audience.
- Careful preparation or future events. We see here the influence of Comte's concept of cause and effect. The audience had to believe that all action was a logical development within the context of what they already knew about the characters.
- Unexpected but logical reversals in the characters' circumstances as a necessary part of the dramatic structure. The audience still had to experience the drama of the unexpected, but it had to be within the realm of the possible.
- Continuous and mounting suspense.
- An obligatory scene in which the good was seen to be rewarded and the bad punished. This convention satisfied the conservative audiences of the period.
- A logical resolution or denouement. This was the unravelling of the plot and a tying up of all the loose ends in the play.

[30]

TOTAL SECTION A:

30

**SECTION B**

This section consists of three questions. Only TWO of the THREE questions must be answered.

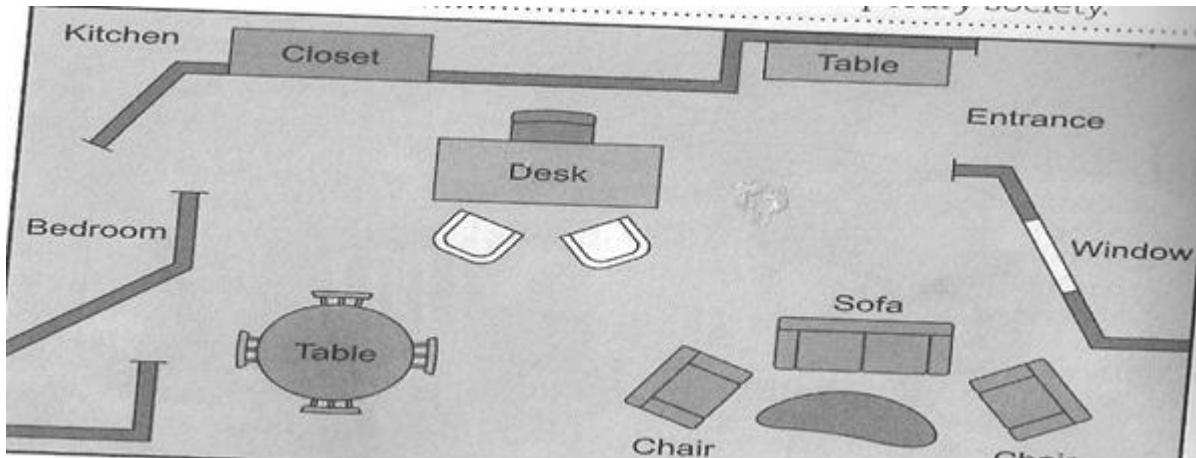
**QUESTION 2: SOUTH AFRICAN THEATRE****MEMO**

Focus of question	Learning outcomes				Ability levels		
SOUTH AFRICAN THEATRE	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Knowledge		✓	✓			8	
Application						12	
Evaluation							10

**POSSIBLE ANSWERS**

- 2.1 Name of any author and play relevant to South African theatre. (2)
- 2.2 The two theatre genres are reconciliation theatre and protest theatre. Allocate marks for naming the specific genres and two marks for each example from the play. (6)

2.3



(5)

- 2.4 Allocate two marks to the reference where the scene fits into the play and markers should use discretion when allocating marks for the motivation on QUESTION 2.3. (5)
- 2.5 Community theatre – theatre developed in a community by that community, often as an amateur (unpaid) basis, with a focus on sharing and transferring skills, developing community spirit and tackling community problems. (2)

**2.6** Allocate two marks for each.

Finding the basic idea – Write things down which you feel affects you the most both in your family and community. These can be positive or negative but must have a strong impact on your life. After this, a brainstorm can be created and a group decision made. Once a basic idea has been proposed it needs to be made more specific. The topic then needs to be stated as a proposition – one that can be argued.

Research – Once you have decided on your basic proposition basic research needs to be done for the play. This research could take place through many different forms; everyday life and events, libraries, internet, reading, interviewing people or drawing on individual experiences.

Improvising material – Must decide on a basic situation which sums up the proposition and choose a few key characters. Each cast member will take on one of these characters and tell the story from their point of view. The group takes notes and looks for points of conflict within the various stories. A scene can then be improvised with conflict and the group will discuss improvements in dramatic tension, character development and possible plot direction. The scene is then repeated to create a beginning, middle and an end. Appropriate styles such as protest theatre, township musical theatre, satire, realism, physical and poor theatre, pantomime etc. Theatrical devices can be used including, asides, solo or group narration, physical storytelling, mime, symbolism, physical storytelling, monologues, songs, dance, freeze-frame, slow motion, puppets, poetry and rituals. A scribe will write each scene or use a tape recorders/video camera.

Ordering the material – Go back to the original proposition and measure each scene against it. The plot should have six basic action points. Look at how it is arranged, how will the audience react and will they remain engaged, and does it create tension and impact.

Rehearsing and developing the style – Cast the play, ensuring that each member of the cast has a role in the production. Delegate organisational roles such as stage-manager etc. Rehearse the play continually, looking at where any improvements can be made. These areas may include; discovering the subtext, exploring relationships, building the tension and pace etc. Could do certain games or activities that relate to the specific scene that is being rehearsed. Consider all the elements; characterisation, relationships and ensemble work, style, space and blocking, set and props, costumes and make-up and lighting and sound. All technical elements can be found, improvised or created by the actors. If the performance is being shown to an outside audience, develop marketing techniques.

(10)  
[30]

**QUESTION 3: ELIZABETHAN THEATRE****MEMO**

Focus of question	Learning outcomes				Ability levels		
	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Elizabethan theatre		✓	✓				
Application					8		
Analysis						12	
Knowledge							10

**POSSIBLE ANSWERS**

3.1 Name of any author and play relevant to Elizabethan Theatre. (2)

3.2 Allocate two marks for each.

Comedies – Shakespeare along with other Elizabethan playwrights were greatly influenced by the medieval period, as tales of romance and courtly love led to the development of the romantic comedy, which Shakespeare used for '*Twelfth Night*' and '*As you Like it*'. They deal with people falling in love and show mistakes that can be put right to create harmony. Shakespeare's plays can be divided into three groups. 'Happy comedies' which involves misunderstandings, romance and mistaken identities such as '*A Midsummer's Nights Dream*' and '*Love's Labour Lost*'. The 'problem' plays were more serious, combining reality and fantasy like '*Measure for Measure*' and '*Troilus and Cressida*'. The 'romances' were more like fairy-tales that deal with separation and the reunion of family such as '*The Tempest*' and '*The Winter Tale*'. Shakespeare's biggest rival was Ben Jonson whose comedies were focused upon satire and mocking human nature.

History plays – Nationalism helped to improve the popularity of the history plays. Elizabethans believed that history followed patterns that show the will of God. Shakespeare's play '*Julius Caesar*' examines classical history but really is making comments about the society of his time. The theme of leadership and power are prevalent in these dramatic works.

Tragedies – Tragedies allowed for an examination of morality and portrayed the clash between good and evil. They usually illustrate the medieval concept of 'Wheel of Fortune' showing a central character falling from a position of good fortune to one of ill fortune. Shakespeare's plays contain 'tragic heroes' who are often of high birth such as, Macbeth. The protagonist faces dilemmas which are usually self-imposed, and must deal with bad luck or results of their decisions. (6)

3.3 3.3.1



Any similar sketches or descriptions are acceptable with suitable atonements. Basic sketches will also be accepted.

(5)

3.3.2 Allocate marks for naming of the character and two marks for each motivation.

(5)

3.4 The Globe Theatre

(2)

3.5 The actor had to be educated and able to read, as he would have to learn his words from a handwritten piece of parchment. Needed a range of performance skills such as singing, playing an instrument, sword-fighting, speaking energetic poetry and being physically fit. There were no female actors in Elizabethan times as it was seen as immoral, so males had to portray female characters.

Young boys would join companies as apprentices and they were taught how to act like women. They would play women's roles until their voices broke or until their 20s. These young boys were used by Shakespeare to create confusion and humour and were especially used in the comedies. An example of this can be seen in '*Twelfth Night*' through the character 'Viola'.

(Marker to use own discretion with examples in application of this knowledge.)

(10)

[30]

**QUESTION 4: AMERICAN THEATRE****MEMO**

Focus of question	Learning outcomes				Ability levels		
American Theatre	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
	✓	✓					
<b>Application –</b>					<b>8</b>	<b>12</b>	
<b>Analysis –</b>							<b>10</b>
<b>Knowledge</b>							

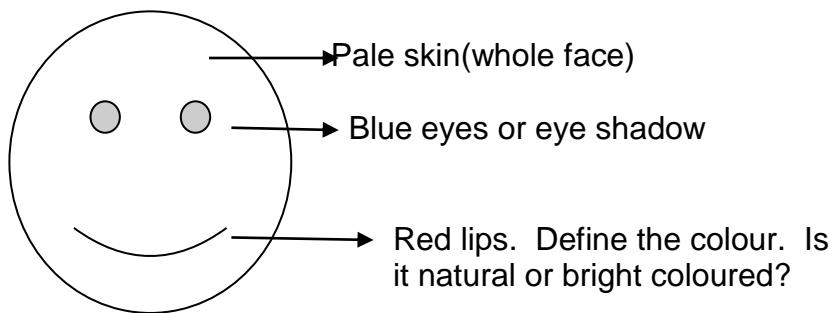
**POSSIBLE ANSWER**

- 4.1 Name of any author and play relevant to American theatre. (2)
- 4.2 The American Dream – This is a belief that there are limitless opportunities in America. Everyone is free and equal, no-one is oppressed and starving and nothing can stop a person of ability, who is willing to work hard to improve his position in life. Playwrights such as Thornton Wilder with '*Our Town*' create an ideal and nostalgic image of rural America in their plays, reflecting the American Dream.

Other playwrights have used theatre to attack the notion of the American Dream, revealing it to be a hoax. Some plays reveal how black, Spanish immigrants and native Americans are vulnerable within society and not on the same level as white Americans. There are also plays that show how difficult it is for anyone to achieve and sustain the American Dream. (6)

- 4.3 4.3.1

# Make-up design



Any basic sketch is acceptable with explanation of the design.  
Name the character and play and motivate the design. (5)

- 4.3.2 Allocate marks for naming each character with motivation – two marks each. (5)

- 4.4 Traditional American Musical – also sometimes known as ‘musical comedy’. A musical theatre piece which has a storyline and certain key features, such as principal and supporting characters, a chorus, visual spectacle and catch music with choreography. (2)

- 4.5 Allocate marks for each step and the application to the character.

Action – Actors must know exactly what they are doing on stage and why they are doing it. Every action must have a purpose. Character’s intention must be made clear through the action.

Magic if – Believe in the role that is being depicted on stage. Act as if they are in the situation the character is in. Believe it.

Given circumstance – To make the audience believe, you need to think about all the details that affect the scene.

The imagination – Believe in the character you are portraying on stage. This includes knowledge of the character’s achievements, history and who they are. This can be achieved by studying that particular character in detail.

Circles of attention – Ensuring you can relax and focus on the role. This is done through focusing on one small part and expanding that focus into other areas. This restricts your thoughts to the mise-en-scene, allowing you to live in the scene whilst it is being performed.

Units and objective – Break down the play into scenes and then smaller units of action.

The super-objective and the through line of action – The super objective is the main, all over objective in a play. It would be what the protagonist wishes to have achieved by the end of the play.

Emotion memory – Stanislavski believed that actors have to tap into their own experiences and emotions when creating a character. If you have to display sadness, you will need to remember something in your own life that made you sad.

Tempo-rhythm in movement – Stanislavski said that action always has movement, tempo and a specific rhythm. In performance, this means that if someone is very nervous about meeting someone new, and the other characters are calm and relaxed, then two different rhythms are created, making dramatic tension on stage.

The method of physical action – Once you have identified all the objectives and the through-lines, you have to physically work on the text. You can use improvisation to understand the role better. This provides greater depth and solidarity. (10)

[30]

**SECTION C consists of FIVE questions. QUESTIONS 5 and 6 are COMPULSORY.  
In QUESTION 7, 8 and 9 there is a choice between three questions.  
Answer TWO of the THREE.**

**QUESTION 5: COMPULSORY**

**MEMO**

Focus of question	Learning Outcomes				Ability Levels		
Voice	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
				✓	5		
Analyse						5	
Application							5

**POSSIBLE ANSWERS:**

- 5.1 She is concerned, inquisitive, like a mother figure and shocked at the end. (2)
- 5.2 Truvy is her hairdresser, like a mother figure and Shelby sees her as a mentor. Shelby can confide in her. It is a friendship, as well as a professional relationship. (5)
- 5.3 She is obviously frustrated and irritated and would say it as if she is bored just stating the fact. (3)
- 5.4 *For dessert / they served an original creation called “Dago” pie./ I think that says it all./ Jackson is from a good old Southern Family with good old Southern values./ You either shoot it,/ stuff it,/ or marry it./*

For dessert ^they served an original creation called “Dago” pie.^ I think that says it all. ^Jackson is from a good old Southern Family with good old Southern values.^ You either shoot it,^ stuff it,^ or marry it.^

(5)

[15]

**QUESTION 6: COMPULSORY****MEMO**

Focus of question	Learning Outcomes				Ability Levels		
<b>Movement</b>	<b>LO 1</b>	<b>LO2</b>	<b>LO3</b>	<b>LO4</b>	LOW	MEDIUM	HIGH
			√	√	5		
<b>Application</b>						5	
<b>Analysis</b>							5

**POSSIBLE ANSWERS**

- 6.1 C (2)
- 6.2 Yes, it is a movement performance. Motivation can be his use of interactive bodies and props like the wheelchair. The way the bodies are placed in the photograph or any other relevant answers. (5)
- 6.3 Accept any creative storyline. (5)
- 6.4 Both props are part of the storyline and are acceptable with proper motivation. Props should be integrated and important to telling the story or message. Everything on stage is a sign. (3)
- 6.5 Select music/sound that: provides opportunity to communicate the theme, relevant mood of different conflicts/aspects and opportunity to create movement that can develop the theme as a performance that with relevant structure. A variety of music/sound could be used to support variety and relevancy.
- Take in consideration: space, weight, tempo, rhythm, conflicts, tensions, relationships, variation and style. Select movements that would suit the developmental level of the performers and would be engaging to the audience. (5)

## 6.6 Assessment rubric

Mark		Description
9 – 10	OUTSTANDING	Candidate clearly understands and can relate to the performance or own experience and processes. Candidate is able to <b>construct an argument</b> supporting the references and uses concrete, specific examples of problems/shortcomings/developmental needs – describe it honestly without prejudice and sharp insight – identify, describe and provide solutions.
7 – 8	GOOD	Candidate clearly understands and can relate to the performance or own experience and processes. Candidate is able to <b>construct an argument</b> supporting the references and uses concrete, specific examples of problems/shortcomings/developmental needs – identify, describe and provide solutions.
5 – 6	AVERAGE	Candidate clearly understands and can relate to the performance or own experience and processes. Candidate is able to <b>construct an argument with</b> supporting the references and uses concrete, specific examples of problems/shortcomings/developmental needs – and can partially identify, describe and provide solutions.
3 – 4	FAIR	Candidate only provide certain examples or references but can barely describe the relation of the process. Candidate is able to provide examples of problems/shortcomings/developmental needs – and can partially identify, describe and provide solutions.
0 – 2	WEAK	Candidate only provide basic descriptions of problems/shortcomings/developmental needs and finds it difficult to, or provides no solutions.

(10)  
[30]

**In QUESTIONS 7, 8 and 9 there is a choice between three questions. ONE of the three must be answered.**

### QUESTION 7: LIVE PERFORMANCE

#### MEMO

Focus of question	Learning Outcomes				Ability Levels		
Live Performance	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			✓	✓	5		
<b>Application</b>						<b>5</b>	
<b>Analysis</b>							<b>5</b>

Mark		Description
14 – 15	EXCELLENT	Candidate clearly understands and can relate to the performance or own experience and processes. Candidate is able to <b>construct an argument</b> supporting the references and uses concrete, specific examples of actors 'playing at being' characters and the message conveyed to the audience.
12 – 13	GOOD	Candidate is able to connect to performance or own experience and processes. Candidate is able to <b>construct an argument</b> supporting the references and uses concrete, specific examples of actors 'playing at being' characters and the message is not always conveyed to the audience.
9 – 11	AVERAGE	Candidate has examples of the performance but is not always able to relate to own experience and processes. Candidate is not always able to <b>construct an argument</b> supporting the references and do not use concrete, specific examples of actors 'playing at being' characters and the message is vaguely conveyed to the audience.
5 – 8	FAIR	Candidate manages to give some example/s of references but rarely is able to relate this to the processes. The message is not at all conveyed to the audience
0 – 4	WEAK	Candidate gives some basic descriptions of character work, but lack ability to connect to references, own experience and processes at all. Generally makes statements that relate very simply to one or more of the points.

[15]

OR

**QUESTION 8: MEDIA STUDIES****MEMO**

Focus of question	Learning Outcomes				Ability Levels		
Media Studies	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
			√	√	5		
<b>Application</b>						5	
<b>Analysis</b>							5

**POSSIBLE ANSWER**

Mark		Description
12 – 15	EXCELLENT	Candidate is able to <b>construction argument</b> supporting the differences in stage and film acting and uses concrete, specific examples of actors 'playing at being' characters. Candidate clearly understands and can relate to the film theory, film texts, films or own experience. Candidate is able to <b>construct an argument</b> supporting the truth of the film and uses concrete, specific examples of actors 'becoming' characters.
8 – 11	GOOD	Candidate is able to connect to at least two of the differences in stage and film acting and can relate to acting in films or own experience to support the truth of the statement.
7 – 10	AVERAGE	Candidate must have some connection to the film. He/ She has examples of either film or stage acting and can relate to stage or films but is not always able to relate this to the films message.
3 – 6	FAIR	Candidate manages to give some example/s of stage and film acting but is rarely able to relate this to the acting in the film.
0 – 2	WEAK	Candidate gives some basic descriptions of character work, but lacks ability to connect film and stage acting but cannot relate to the differences with the film and stage acting at all. Generally makes comments that relate very simply to one or more of the points.

[15]

**OR**

**QUESTION 9: CULTURAL PERFORMANCES**

Focus of Question	Learning Outcomes				Ability Levels		
Cultural Performance	LO1	LO2	LO3	LO4	LOW	MEDIUM	HIGH
Application			√	√	5		
Analysis						5	
							5

**POSSIBLE ANSWER****Marker's assessment scale****12 – 15 Excellent**

Candidate clearly understands the quote and can relate to the history of theatre as well as the relation of the cultural barriers he/she has seen or studied. Candidate is able to construct an argument and uses concrete, specific examples of discussing the accuracy of this quote.

**9 – 11 Good**

Candidate understands the quote and can relate the history of theatre as well as the relation of the cultural barriers he/she has seen or studied. Candidate uses concrete, specific examples to discuss the accuracy of the quote.

**6 – 8 Average**

Candidate can quote and can relate to the history of theatre as well as the relation of the cultural barriers he/she has seen or studied.

Candidate uses some examples to discuss the accuracy of this quote.

**4 – 5 Elementary**

Candidate manages to give some example/s quote and can barely relate to the history of theatre as well as the relation of the cultural barriers he/she has seen or studied.

Candidate uses some examples to discuss the accuracy of this quote.

**0 – 3 Weak**

Candidate gives some basic descriptions of any quote and can relate to the history of theatre as well as the relation of the cultural barriers he/she has seen or studied.

Generally, statements that relate to the answer are more by chance.

**TOTAL SECTION C:** 60

**GRAND TOTAL:** 150