



Province of the  
**EASTERN CAPE**  
EDUCATION

**NASIONALE  
SENIOR SERTIFIKAAT**

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**DRAMATIESE KUNSTE  
MEMORANDUM**

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Hierdie memorandum bestaan uit 11 bladsye.

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**VRAAG 1: EPIESE TEATER****NASIEN RUBRIEK**

<b>PUNTE (%)</b>	<b>KATEGORIE</b>	<b>BESKRYWERS (BEWYSE)</b>
17 – 20	Uitstekend	Kandidaat is bevoeg om te beantwoord deur die verwys na die riglyne wat gegee is, maar skryf meer as dit. Die kandidaat het nie regtig die hulp van die riglyne nodig nie. Die opstel is 'n samehangende en gedetailleerde argument wat verbind is met die kandidaat se interpretasie van die gegewe onderwerp.
13 – 15	Goed	Kandidaat is bevoeg deur gebruik te maak van gedetailleerde verwysing na die gegewe riglyne. Die opstel is samehangend en bevat 'n substantiewe argument. Die verbintenis met die onderwerp is duidelik.
9 – 12	Gemiddeld	Kandidaat is bevoeg om te beantwoord, maar vind dit noodsaaklik om die riglyne stellings te gebruik as 'n begin by elke stelling voor dit aan Brecht verbind word. Die opstel is voldoende maar is nie samehangend nie. Verbintenis tot die onderwerp word gemeld maar nie altyd bewys nie.
5 – 8	Bevredigend	Kandidaat beantwoord op 'n oppervlakkige vlak; herskryf riglyne en maak 'n stelling oor elkeen. Nie 'n opstel nie maar 'n reeks stellings. Verbintenis tot die onderwerp is per ongeluk.
0 – 4	Swak	Kandidaat herskryf die riglyne en probeer om kommentaar te lewer. Slegs sommige is akkuraat. Nie 'n opstel nie maar 'n reeks stellings. Verbintenis tot die onderwerp ontbreek.

(20)

1.1 Volg die rubriek hierbo. (20)

1.2 1.2.1 Interpretasie van leer ondervinding/les wat geleer word/spesifieke voorskrifte wat gevolg word. (2)

1.2.2 Aspekte van die verlede wat in hedendaagse opset gebruik is/tyd om te reflekteer op die moontlikheid van verandering/leer van die verlede.  
AVA – antwoord rondom die bogenoemde. (2)

1.2.3 AVA – titel van drama geskik vir epiëse teater. (4)

1.2.4 Volg nie 'n lineêre struktuur nie/epiese teater voorskrifte nie – gehoor moet nie in 'n gemaksone verval nie/evokeer verandering. (2)

**[30]**

**VRAAG 2: ABSURDE TEATER**

- 2.1 The characters of the absurdist play are representative of humanity, rather than an attempt to create a 'real' person on stage. Their qualities are exaggerated and the situations they find themselves in are intensified. The audience is seldom provided with the characters' histories – they have no past, and we are given little indication of what their future might be. Thus they are not judged against who are what they are, but rather for what they do.

Absurdist playwrights do not attempt to create credible, 'real' characters, as it is irrelevant to our understanding of the play whether, for example, the tramps Estragon and Vladimir in Beckett's *Waiting for Godot* are educated, or whether it is credible that the Martins 'discover' that they are man and wife in Ionesco's *The Bald Prima Donna*.

For the Absurdist, character is a vehicle for expressing their thoughts on the human condition. Beckett's characters often show a mutual dependency. Ionesco's characters have been described as 'social puppets', farcical characters responding to the demands of society, and devoid of individuality. They are highly theatrical, symbolic creations, as is evident in Ionesco's *Freshwater* (1983) in which we see Alfred Lord Tennyson playing alongside a porpoise! Genet's characters were closer to his own experiences of life. Prostitutes, homosexuals, criminals, people living on the edge of society, are presented in contrast to society's façade of conventionality.

The characters in the Theatre of the Absurd often come in pairs. This is based on the double acts of vaudeville or music-hall comedians. Beckett presents us with Vladimir and Estragon, Pozzo and Lucky and Hamm and Clov. Ionesco uses the same structure in *The Lesson* and *The Chairs*. Genet uses the pairs most effectively in *The Maids*, *The Balcony* and *Deathwatch*. As with Beckett's *Pozzo and Lucky*, Genet's characters inevitably exist in a master-slave relationship. This duality creates a 'functional' human being in a dysfunctional world. They are mutually dependent and often cannot contemplate existence without each other. For the actor, preparing for the role cannot be effective, unless there is an understanding of the complementary nature of the relationship.

The focus should not be on the individual, but on the individual as part of the pair. This, too, reflects the fragmented world of the existentialists.

(20)

- 2.2 2.2.1 Arbitrary (1)

- 2.2.2 The defining philosophy of the Theatre of the Absurd is existentialism. The main concern of existentialist philosophy is the meaning of existence, which is seen as illogical, pointless, arbitrary and cruel. (7)

- 2.2.3 Tenet is any opinion, belief or doctrine that a person, culture or community holds as true. (2)

**[30]****TOTAAL AFDELING A: 30**

**VRAAG 3: BOESMAN EN LENA – ATHOL FUGARD**

- 3.1 3.1.1 Modderspruit/banke of Swartkops rivier. (2)
- 3.1.2 Haar verhouding met Boesman/armoede/daklose/apartheid/Suid-Afrika/liefdelose verhouding. AVA (2)
- 3.1.3 AVA: Insig vraag; hy is onverskillig/depressief/woedend/haat/in die verleentheid, omdat hy veronderstel is om 'n voorsiener te wees/ kan nie iets aan die situasie doen nie. (3)
- 3.2 3.2.1 'Kaffir' (2)
- 3.2.2 Sy gebruik afbrekende taal/aanvaarbaar gedurende die tyd as gevolg van haar situasie/apartheid era. (2)
- 3.2.3 "No" en "did".
- 3.2.4 Sy is eensaam/Boesman praat nie met haar nie/probeer die tyd omkry/niks anders om te doen nie/enige geselskap is vir haar aanvaarbaar. (4)
- 3.3 Liefdeloos/hy misbruik haar/slagoffers van hulle omstandighede/sy het hom nodig ongeag sy misbruik/hy misbruik haar verbaal/sy aanvaar sy misbruik/sy is afhanklik van hom/sy wil hom verlaat maar het nie die moed nie/hy kommunikeer nie met haar nie/haal sy woede op die lewe op haar uit. AVA (8)
- 3.4 AVA – beloon insig. Kandidaat kan saamstem of verskil maar moet die rede agter die antwoord motiveer. (5)
- [30]**

**VRAAG 4: WOZA ALBERT! – PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

**Hierdie vraag in die memorandum is nie in Afrikaans nie, aangesien die drama slegs in Engels beskikbaar is.**

- 4.1 2 up ended tea chests.  
Wooden plank suspended from rope.  
Clothes actors use to transform themselves.  
Halved squash balls painted pink. (4 x 1) (4)
- 4.2 4.2.1 Symbol adopted by Indians/carved post depicting beliefs/cultural symbol. (2)
- 4.2.2 Totem no relevance for modern world – modern world seen as the white man's world, not the blacks. (2)
- 4.2.3 Depicts the development of old to new/ancient to modern/progression of culture. (2)

- 4.3 Dignity violated: Inspection of body/subservient actions of black man to white/food slopped onto plate/AVA candidate must motivate why episode violates dignity. (5)
- 4.4 She does not know she deserves better/so downtrodden she accepts her situation/no self worth/scared to ask. AVA – Insight of candidate to explore possibilities. (4)
- 4.5 A document of labour control/name and address of bearer/father's name and chiefdom/district where work permitted/date issued/past employers and all details/required at all times for gainful employment. (4)
- 4.6 4.6.1 Zulu chief/president of ANC/Nobel Peace Prize 1961. (2)
- 4.6.2 Domestic servants in JBH huge impact/ ANC Woman's League/ Taught women knitting and sewing; how to think for themselves. (2)
- 4.7 Toothless lips over teeth/higher pitch/slower pace/use of pause Higher inflection. Candidate must use correct terminology. (3)
- [30]**

**VRAAG 5: SOPHIATOWN – DEUR DIE JUNCTION AVENUE TEATER GESELSKAP**

**Hierdie vraag in die memorandum is nie in Afrikaans nie, aangesien die drama slegs in Engels beskikbaar is.**

- 5.1 No lease agreement/no ownership/no rights to property. (2)
- 5.2 Apartheid government/racial segregation/land rights (2)
- 5.3 Too many people's possessions in a small room/tiny room. (2)
- 5.4 Jakes – table, chair, typewriter, books  
Charlie – broken car seat and steering wheel  
Lulu – school books, pens, pencils  
Mamarati – armchair, side-table, photographs (Any 3) (9)
- 5.5 Created through improvisation in a workshop setting; focus/theme, observation, research, improvisation, repetition, recorded, script produced at the end of the process. (6)
- 5.6 AVA – answer to display understanding of 2 characters. (5)
- 5.7 AVA – tugs at heart strings, evokes a sense of sorrow, regret.  
If DISAGREES must motivate why the play did not have an emotional effect on reader. (4)
- [30]**

**VRAAG 6: NOTHING BUT THE TRUTH – JOHN KANI**

**Hierdie vraag in die memorandum is nie in Afrikaans nie, aangesien die drama slegs in Engels beskikbaar is.**

- 6.1 6.1.1 Bring together fragmented members of society/reconcile differences of the past/manage closure of past hurts. (3)
- 6.1.2 Protest plays aim to stir up and agitate readers into action/tends to raise an emotional response to evoke action. Reconsolidation involves non-confrontational action/aims to heal. (2)
- 6.2 6.2.1 He has to learn to forgive his brother and wife and his father for his anger to subside in order to reach his own contentment. (2)
- 6.2.2 Any TWO:  
Themba abused Sipho's generosity of paying varsity fees.  
Themba had an affair with his wife.  
Themba stole his wife.  
Themba might possibly be Thando's father.  
NB: Candidate not to answer about bus/blazer incident as that refers specifically to his parents' favouritism to Themba and not to Themba wronging Sipho consciously. (4)
- 6.3 6.3.1 Sipho's daughter/teacher/interpreter at TRC/black Xhosa woman/early 20s. AVA. (3)
- 6.3.2 Respectful/traditional/obedient/loving/caring/understanding. AVA. (3)
- 6.4 6.4.1 "That" (1)
- 6.4.2 'Port-geet-tar.' AVA (1)
- 6.4.3 'What' or 'she'. (1)
- 6.4.4 Double beaded curtain. (1)
- 6.5 6.5.1 Denies him the change to give him a traditional Xhosa burial according to custom. Cremation not Xhosa culture. (2)
- 6.5.2 Candidate to offer own opinion based on personal response. Award insight, clarity, eloquence and ability to offer a balanced response. (7)

**[30]**

**VRAAG 7**

7.1

<b>PUNTE</b>	<b>KATEGORIE</b>	<b>BESKRYWER</b>
13 – 15	Uitstekend	Antwoord is gefokus, die kandidaat ken en verstaan alle kenmerke van die karakters en verbind die karakterisering met die tema van verset. Antwoord is goed gestruktureerd. In die bespreking toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
10 – 12	Goed	Kandidaat noem alle karaktereienskappe. Antwoord toon 'n mate van kreatiwiteit en insig en daar word in 'n mindere mate verwys na die tema van verset. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer.
7 – 9	Bevredigend	Kandidaat bespreek die basiese eienskappe van die karakter, maar daar kort inligting in die antwoord. Daar is geen verwysing na die tema van verset nie. Die belangrikste aspekte word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks.
4 – 6	Elementêr	Die basiese karaktereienskappe word bespreek, maar kernidees kom kort. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit.
0 – 3	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(15)

7.2.1 A. 'n Akteur behoort die karakter te baseer op 'n situasie in hy/sy se eie lewe wat soortgelyk is aan Tjokkies syne in die monoloog. (2)

B. 'n Akteur benodig goeie asemhalingsbeheer in die sin dat dit 'n emosionele stuk is en stem en volume moet onder beheer wees. Die akteur kan nie kortasem of hoerserig klink nie. Die stemming in die monoloog verander gedurig en dit vereis asemhalingsbeheer. (2)

C. Enige direksie wenke oor kontrole wat aan die gehoor kommunikeer dat iemand is op die punt om beheer te verloor en oor die grens van kranksinnigheid te gaan. (2)

D. Die stem met gebruik word op verskillende stemhoogtes en die tempo moet verskil. Dit moet beheers wees. (2)

7.2.2 Beskrywing van die selfmoord van Tjokkie of die aanranding van Tiemie – of enige relevante punt. (4)

7.2.4 Enige relevant kostuum moet deur die nasiener oorweeg word. (3)  
[30]

## VRAAG 8

- 8.1 8.1.1 A Vir Meisie is die besoekende sirkus met sy sensuele verleidinge, sensasie en toweragtige draai-orrelklanke die teenvoeter vir haar mislike aardse bestaan. Die sirkus bied die moontlikheid van bevryding uit haar eng, saai bestaan. (3)
- B Vir Miem is die sirkus 'n simbool van dekadensie en die bese. Slegs mense sonder skaamte besoek die sirkus. Meisie mag nie oor die sirkus praat nie, selfs nie daaraan dink nie, want “om te dink is om te doen”. Die sirkus is dit wat potensieel die moraal van haar dogter kan ondermyn. (3)
- C Gertie het 'n soortgelyke hunkering as Meisie na die sirkus. Dit is ook vir haar 'n bevrydende ruimte uit haar benouende oujongnooi-bestaan. Sy ervaar die sensasionele menslike fratsie as opwindend, alhoewel sy dit nooit aan Miem sal erken nie. Sy kyk ook onbeskaamd na die perde met die half-geklede vroue, die narre en die dwergie wanneer sy die straat oorsteek. (3)
- 8.1.2 Nee, Gertie roep “skielik skel en hard” deur die venster toe Miem na 'n moontlike huwelik tussen die konstabel en Meisie verwys. Sy is nie bekommerd dat die twee kan koue vat nie, maar hou nie van die gedagte dat hulle so lank saam buite is nie. Sy is jaloers op die aandag wat Meisie kry. (3)
- 8.1.3 Dit is ironies wanneer Miem se dat Meisie veilig by die huis is, want die “gevaar”, die konstabel, is saam met hulle daar. (2)
- 8.2 Die drama is sterk op rituele gebaseer. Konstabel wat van tant Hannie vertel – die dans en uittrek is ritualisties. Aanneming in die kerk is ook 'n ritueel. Die kom en gaan van seisoene (nou weer die lente wat voorlê) is deel van 'n siklus wat as ritueel gesien kan word. Die sirkus kom elke jaar dieselfde tyd na die dorp en die wegraak van die meisies vorm teen die tyd ook al 'n ritueel, waarvan Meisie dan uiteindelik deel word. Hier word die ritueel tot 'n hoogtepunt gevoer. Die feit dat Konstabel snags na 12:00 kan begin sien, is ook deel van 'n nagtelike ritueel. Die opstuur van Gabriel se kos en die afkom van die slopemmer, asook die terugstuur daarvan, vorm deel van rituele. Gertie se oefeninge kan ook as ritualisties gesien word. (5)
- 8.3 Enige aanvaarbare antwoord volgens die nasiener. (3 x 3) (9)



- 8.4 Sagte lig van die olielamp: (enige DRIE van die volgende)  
 Die lig van die olielamp kom voor in Miem se kombuis.  
 Dit verteenwoordig haar kille rasionaliteit van reëls en dogma.  
 Die lig skyn in Miem se domein/gebied, maar dis 'n flou lig van die lamp.  
 Dit kan ook weer op swak sig dui.  
 Flikkerende sirkusliggies: (enige DRIE van die volgende)  
 Lig kan ook die sagter spookagtige en geheimsinnige lokkende lig van 'n sensuele droomwêreld simboliseer.  
 Dit word uitgebeeld deur die flikkerende sirkusliggies.  
 Dit lok Meisie na die donker daar buite vanuit die beskermende lig van haar ma.  
 Hierdie lig is net so bedrieglik soos Miem se beskermingsdrang self, want die lig is nie voldoende nie.  
 Die sirkusliggies verteenwoordig dus die irrasionele.

(2)

**[30]****TOTAAL AFDELING B: 60****AFDELING C****VRAAG 9**

- 9.1 Deur rusplekke by toepaslike plekke te neem. Byvoorbeeld: Bitterbessie dagbreek RUS Bitterbessie son 'n spieël het gebreek Tussen my en hom RUS. Enige aanvaarbare en relevante metode moet oorweeg word. (2)
- 9.2 Kandidate behoort die gedig te stempel met rusplekke en asemhaling by toepaslike plekke. Byvoorbeeld: Bitterbessie dagbreek RUS Bitterbessie son 'n spieël het gebreek Tussen my en hom. RUS. (4)
- 9.3 'Y-buzz' vir resonansie.  
 'Red lorry, yellow lorry' vir artikulasie.  
 Alarm vir asemhalingsbeheer ens.  
 Of enige ander toepaslike oefeninge. (9)

**[15]****VRAAG 10**

- 10.1 Fisiese teater is teater sonder dialoog; d.w.s. die vertelling van die storie deur beweging alleen deur middel van gesigsuitdrukkinge en gebare. 'n Storie word in verband gebring deur beweging deur van liggaamstaal gebruik te maak. (5)
- 10.2 Enige toepaslike storielyn wat relevant aan die prent is aanvaarbaar. (5)
- 10.3 Verminder die risiko van besering.  
 Maak die akteur/aktrise meer soepel.  
 Die bewegings wat vereis word kan dus uitgevoer word tot 'n hoër standaard. (3)
- 10.4 Enige TWEE relevante oefeninge sal aanvaar word. (2)

**[30]**

**VRAAG 11****11.1 LIVE PERFORMANCE**

11.1.1 Workshop plays are made collectively through a democratic process of collaboration. The cast and the director fulfil the function of the playwright. It is available to all people regardless of their education or literary background. Workshop theatre is essentially an oral form rather than a written one. It has to do with life rather than literature. It is an original work created by a group or community. Workshop theatre is devising a play collaboratively. (7)

11.1.2 Interpretation of the script.  
 Establishing a character.  
 Memorising the lines.  
 Following specific instructions from the director.  
 Characterise the lines.  
 Rehearsing the lines and the deliverance of the character.  
 Enhancing the character with costume and make-up.  
 Presenting the character is a final performance. (8)

**[15]**

**OF****11.2 MEDIA STUDIES**

Cameraman – works out the camera angles and shoots the scenes as the director has plotted them.

Sound engineer – responsible for the microphones and sound equipment on set, makes sure the sound levels are correct for each shot. May mix the sound later in an editing room.

Lighting engineer – responsible for all the lighting equipment on set, makes sure that the lighting effects are correct for the shots. May also be present in the editing room.

Producer – oversees the technical crew and is responsible for all the technical aspects being ready so that the director can get his/her shots on time. Also makes sure the actors are available when the director needs them.

Director – tells the actors how lines should be delivered, where they should move etc. Must effectively communicate their vision to the technical crew so that they all moving towards the same goal.

Editor – cuts and tidies up the shots the cameraman has shot so that the whole programme flows – may put in any background music.

**[15]**

## OF

## 11.3 CULTURAL PERFORMANCE

Storytelling – Families used to sit and gather around the fire in the evenings and fathers would narrate their hunting experiences of the day. They would also impersonate the characteristics of the wild animals that they came across daily.

Poetry – Initially, poems were recited in celebratory meeting as a “praise song”. A “praise singer” would recite when a new king was inaugurated, when a baby was born or when a young man graduates from an initiation school.

Dancing – Dances were presented in a ritualistic performance for traditional ceremonies. For example, certain dances were dedicated to the Queen of the Rain. This is where the entire village participates in a ritual dance for rain.

Acting – Originated through a repetition of ritualistic performances in order to gain ancestral blessings. Different characters imitated the gods, animals and people – they were performed repeatedly until they developed into an acting sequence.

Songs/music – The lyrics were dramatised according to the theme of the song; is a wedding or funeral set-up.

**[15]****TOTAAL AFDELING C: 60****GROOTTOTAAL: 150**

