



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

**DRAMATIC ARTS
MEMORANDUM**

PUNTE: 150

This memorandum consists of 55 pages.

GENERAL LAYOUT OF QUESTION PAPER

1. This question paper consists of THREE sections:

SECTION A: 30 marks
SECTION B: 60 marks
SECTION C: 60 marks

2. Answer ONLY the questions on the drama texts that you have studied.
3. You have been allocated FIFTEEN minutes reading time before the start of the examination.
4. SECTION A consists of two questions. Answer ONE of the two questions.

QUESTION 1: *Caucasian Chalk Circle* OR
Epic Theatre: *Mother Courage* OR
Kanna Hy Kô Hystoe

OR

QUESTION 2: *Waiting for Godot* OR
Theatre of the Absurd: *The Bald Soprano* OR
Another prescribed Theatre of the Absurd play

5. SECTION B consists of eight questions. Answer only TWO of the eight questions.

QUESTION 3: *Boesman and Lena*
QUESTION 4: *uNosilimela*
QUESTION 5: *Woza Albert!*
QUESTION 6: *Sophiatown*
QUESTION 7: *Nothing but the Truth*
QUESTION 8: *Groundswell*
QUESTION 9: *Siener in die Suburbs*
QUESTION 10: *Missing*

6. SECTION C consists of THREE questions. QUESTIONS 11 and 12 are COMPULSORY. In QUESTION 13 there is a choice between three questions. Answer QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks awarded to each question in order to determine the length of your answers.
9. Use your classroom knowledge, as well as independent and creative thought, to answer the questions.
10. Draw a line after each question.
11. Write neatly and legibly.

GENERAL NOTES FOR EDUCATORS

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. Tick clearly to indicate the learning point which is being assessed. Markers should engage actively with the answer.
3. Chief markers should facilitate the rubric with markers. The level descriptors of Dramatic Arts must be used to guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memo and standardise and find common definitions and concepts.
8. Markers to align Assessment Standards with the questions.
9. The suggested answers are often beyond what most candidates at Grade 12 level can manage and should be regarded as a learning tool for the markers.

SECTION A: UNDERSTAND AND ANALYSE

ANSWER ONE QUESTION.

QUESTION 1: EPIC THEATRE

OR

QUESTION 2: ABSURD THEATRE

QUESTION 1: EPIC THEATRE

(THIS QUESTION REFERS TO EITHER *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*)

The following are suggested answers. The candidate may give other answers or valid examples. The marker needs consider each candidate's experience and response.

1.1 See the rubric and suggested answer below.

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26 – 30	<ul style="list-style-type: none">• Well organised, comprehensive and coherent, impeccable structure• Supported by an excellent and high level of competence• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts.• Candidate uses a selection of relevant dramatic references• Insightful, fluent, observation and knowledge authoritatively expressed
Meritorious achievement	23 – 25	<ul style="list-style-type: none">• Well organised, detailed and coherent, polished structure• Displays a high level of competence and careful selection of facts to process information• Candidate uses a selection of relevant dramatic references• Shows insight, observation and knowledge well expressed

Substantial achievement	19 – 22	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure Interesting reading, clear statements, convincing, simple direct language Supported by a selection of relevant dramatic references Shows good understanding of the text, some logical statements
Adequate achievement	15 – 18	<ul style="list-style-type: none"> Structure not always logical Displays a basic understanding but tends towards mechanistic and stereotyped responses at times Adequate selection of relevant dramatic references Adequate reading but feels memorised. Not always a high level of insight
Moderate achievement	12 – 14	<ul style="list-style-type: none"> Not always organised, not logically constructed Limited selection of information, poor language skills might be a contributing factor Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	10 – 11	<ul style="list-style-type: none"> Rambling no structure, limited vocabulary, little effort made to present work in an acceptable manner Very little information, jumbled, not easy to follow, often irrelevant Candidate lacks the ability to support his/her answer with suitable examples
Not achieved	0 – 9	<ul style="list-style-type: none"> Incoherent, very little work, limited skills, in need of support Irrelevant Simple phrases or words written down that candidate has learnt but does not understand

SUGGESTED answer about conventions of Epic Theatre with reference to Caucasian Chalk Circle and Mother Courage:

Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors. He experimented as a director and playwright, and his plays were political and didactic. While he was influenced by the Expressionists, he rejected their psychological and emotional explanations for people's behaviour. He developed his own ideas, drawing on the ideas of Karl Marx. The basic concepts on which his theory was based, reached maturity towards the end of the 1920s, but it was only in 1930 that he placed emphasis on the idea of an epic theatre.

His purpose was to distance the audience (emotionally) to enable them to see the world in which they lived more clearly. Only then would they be able to change it. Being distanced makes the audience see their world, existence and beliefs more clearly, rather than take these aspects for granted. Although the term 'epic' can be misleading, Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'dramatic' theatre, and his Epic Theatre. He criticised Dramatic Theatre for drawing the audience into a dream world, where they empathised completely with events of the play, and in which problems were always solved.

Brecht was strongly opposed to the idea of pretence; the latter was a typical feature of Realism. He claimed that the 'old theatre' (Realism) had lost its worth, because it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker. He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in real life.

While he did not dismiss emotion in life and the theatre, he criticised the empathy that he believed overshadowed one's reason when watching a sentimental drama. He wanted his audiences to perceive the socio-political reality, and to realise that changes are possible.

Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' as depicted and presented by Realism. In order to do so, he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-belief. Brecht intended to make his audience aware of the difference between what they saw on the stage and what was perceived and experienced in 'real' life. Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way. However, Brecht was never opposed to the idea of the theatre as a source of pleasure.

Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre. This, however, would not be possible unless the spectator was **alienated from the events** of the play, according to Brecht. Also known as the '**Verfremdungseffekt**' or alienation, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of the events they were watching. To illustrate this idea, the purpose of **music**, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action. An example of this appears in *Mother Courage* where the ironically bitter words of a song which speak of a character's steady moral decline are deliberately arranged to a sweet, carefree tune. The incongruity between the tune and the words compels the audience to think about the true meaning of the song. *Caucasian Chalk Circle* and *Mother Courage* have songs amongst the scenes, often telling what was to happen before it occurred (thus eliminating the emotional involvement of tension and suspense). These songs commented directly on the action and linked scenes.

The actors might step out of character and comment to the audience or the characters might speak their thoughts to the audience. Actors might speak in the third person for e.g. when Grusha speaks to Simon, she says, "I don't understand the soldier." Thus, through alienation, thought is provoked. Whereas an actor using Stanislavski's method might ask, "Who am I?" a Brechtian actor would ask "What am I?"

Unlike with Realism, Brecht's **stage space** was non-specific, the painted backdrops were suggestive rather than representational, e.g. scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurred in front of the audience. Sets were simple and symbolic, for e.g. a sign could represent an inn, a piece of blue cloth – a river. The intention was merely to hint at or imply a locale as an alternative to reproducing it. Musicians remained visible, and players might sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, screens, titles and technical equipment. Through alienation then, the playwright intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what they (the audience) had previously taken for granted.

Another technique he employed was **historification**, which refers to the use of material taken from other times or places. In *Caucasian Chalk Circle* the singer tells of a story of a war set in the distant past in an unknown land. This was another means of achieving alienation, as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present. This he believed enabled the audience to experience an objective distance so that they could participate in alternative decision-making. He felt that it was up to the dramatist to encourage the spectator to think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way, because of the lessons learnt by watching the play. The spectator would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.

Due to the fact that his plays bear much more resemblance to epic poetry than to conventional drama, Brecht preferred to call his plays epic. His plays are much like a typical epic poem which, is traditionally made up of alternating pieces of dialogue and narration that presents a story from the perspective of a single storyteller.

This epic style, which narrates some parts of the story and merely demonstrates others, also allows for the free interchanging of time and space, connecting transitions of time and even covering entire historical periods with the use of a single sentence or short explanation.

There is often a storyteller who addresses the audience directly; therefore breaking down the 'fourth wall' created in Realist theatre, for example, the Singer in *Caucasian Chalk Circle*. When Grusha is undecided about taking baby Michael, the Singer says "she went back to the child. Just for one more look, just to sit with it. Just for a moment or two till someone should come Its mother, perhaps, or someone else ... Terrible is the temptation to do good."

According to Brecht, the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people's lives.

In *Kanna Hy Kô Hystoe* (van hieraf: KHKH) kan die volgende Epiese beginsels geïdentifiseer word deur voorbeelde uit die teks te noem:

- die doeblering van karakters,
- die klank- en beligtingseffekte,
- die nie-realistiese dekor,
- simultaantonele,
- invoeging van sang en vers,
- gesprek-verby-'n-gesprek,
- dialoog met die alter-ego,
- die verdeling van die handeling in sewe episodes

Die klem in KHKH val op die gebeure, die storie, die ellende en hartseer van die hele gemeenskap. Die epiese element word verder uitgebou deur Adam Small se gebruik van besonder dramatiese vertelsituasies waardeur die geweld, byvoorbeeld die verkrachtings, die selfmoord van Jakob en Kietie se dood aan die gehoor oorgedra word sonder dat die handeling self fisiek uitgevoer word. Die karakters lewer sosiale kommentaar deur die storie van hul lewens te vertel. Daar is nie psigologiese prosesse by die meeste karakters te bespeur nie, maar die storie en hul boodskap is die primêre fokus. Die teks se funksie is dus om die gehoor van 'n sosiaal-politiese situasie bewus te maak en te onderrig en nie primêr om te vermaak nie. Daar word van die gehoor verwag om betrokke te raak en 'n oordeel te maak en 'n positiewe verandering in die sosiale omstandighede te maak.

Ander elemente van die epiese teater word in KHKH geïdentifiseer en wel die elemente kenmerkend van die Middeleeuse sowel as die Moderne Epiese Teater.

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ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/ Synthesis/ Evaluation	Higher Order	30	9	1(8)
Application	Middle Order	40	11	1(12)
Knowledge and Comprehension	Lower Order	30	10	1(10)

QUESTION 2: THEATRE OF THE ABSURD

This question refers to either ***WAITING FOR GODOT OR THE BALD SOPRANO OR BAGASIE***

The following are suggested answers. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's experience and response into consideration.

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26 – 30	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, impeccable structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively expressed.
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Substantial achievement	19 – 22	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good understanding of the text, some logical statements.
Adequate achievement	15 – 18	<ul style="list-style-type: none"> • Structure not always logical. • Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. • Adequate selection of relevant dramatic references. • Adequate reading but feels memorised. Not always a high level of insight.
Moderate Achievement	12 – 14	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.

Elementary achievement	10 – 11	<ul style="list-style-type: none"> • Rambling no structure, limited vocabulary, little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0 – 9	<ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand.

This memorandum contains detailed descriptions of the themes of Theatre of the Absurd plays. It should be used as a marking guide when used with the marking rubric.

2.1 THEMES IN ABSURD PLAYS

THE MAIN THEMES

- 1) Nature of man's condition
 - Futility of waiting and searching.
 - Human existence is temporary and death is an unavoidable truth.
- 2) The nature of the world
 - Strange, unable to describe, pointless, reality is dangerous. The nightmare of a pointless existence that is taken to the extreme.
- 3) The nature of man
 - Man's fear of himself and the unknown.
 - Man's yearning for happiness of the future or past.
 - Man's lack of identity and inability to communicate with fellow man.
 - Man's amnesia.

SETTING AS AN ASPECT OF THE ABSURD THEATRE TO ILLUSTRATE THE THEMES OF THE PLAY

The setting/milieu reflects the following:

- Image of man's condition in the world.
- Unlocalised.
- Space mirrors the internal psychological condition of the characters.
- The reality has been grotesquely distorted.

- Space acts as acting power.
- Stripped or overcrowded environment.
- Emptiness shows lack of life – grey.
- Isolated from the outside world – prisoners.
- Time stands still or is without end.
- Sociological isolation.

The performance space/setting takes on added significance in Theatre of the Absurd – it reinforces the emptiness of the Existentialist world where people feel isolated in their environment. The stage becomes a metaphor for the world itself.

The Absurdist dramatists used empty spaces to reflect the oppressive emptiness of the lives of the characters. In the geographical sense, the milieu/setting is deliberately unlocalised and aims at creating a feeling of grotesquely distorted or exaggerated reality.

Representing a glimpse of the destruction, the setting becomes an almost active, overpowering force. In the Theatre of the Absurd, the setting can be either cluttered with unnecessary objects or it can be stripped of décor, in which case the emptiness becomes a direct representation of an empty world filled with empty people.

Usually dull and grey in colour, the setting suggests death and decay of some sort. Often isolated or enclosed, the milieu is set apart from the rest of the world and tends to keep its characters as prisoners of their own world. Time, inevitably, stands still and becomes unending.

Characterisation:

- Representative of humanity rather than a real person
- Exaggerated qualities
- Intensified situations
- They have no past and little indication of their future
- They are judged not for who they are but what they do

WAITING FOR GODOT:

LANGUAGE:

- The characters seem to speak in order to exist.
- The value of language is questioned – it has lost its ability to communicate.
- Stark complex imagery
- Melodic, rhythmic, poetic
- Dialogue becomes reduced and simplified as the play progresses.

CHARACTERS:

- Characters come in pairs (based on double acts of vaudeville or music-hall comedians).
- Vladimir and Estragon – two parts of one human being: Intellectual and physical – higher instincts and base instincts.
- Pozzo and Lucky – Master and slave relationship (comment on humanity)
- Focus on the individual as part of a pair reflecting the fragmented world of the existentialists
- Pairs represent a functional human in a dysfunctional world; they need each other to exist.

THEMES AND SETTING:

The absence of Godot is what the two tramps find most oppressive and restricting in *Waiting for Godot*. The characters find themselves with emptiness all around them and struggle not so much to exist, but to prove their existence. The setting resembles German-occupied France at the time of the Second World War and, although the action takes place at a pre-specified roadside location, there is no indication of the actual name of the road or where it is. The only suggestions offered by the play with regard to setting is that the incidents unfold in a type of wasteland containing no more than a simple road, a rock or low mound of earth and a solitary tree containing only a few leaves.

In essence, the setting symbolises emptiness and nonconformity to the material clutter of the realistic stage.

The setting reflects the following themes:

The hostility of the universe

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

Death

The idea of death in the play is presented in a somewhat paradoxical manner: whereas on the one hand, death is man's ultimate enemy, an end to everything, on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act I when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

Hope

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. What awaits the characters is a sign indicating that they have been relieved from death and that there will indeed be a tomorrow.

Time and the futility of waiting

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time is the tree which has grown a few leaves by the second act and the physical changes in Pozzo, who has become blind, and Lucky, who has become dumb.

All of this reinforces the endlessness of waiting.

The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

THE BALD SOPRANO

LANGUAGE:

Attempts to communicate often disintegrate from cliché to reworded proverb to meaningless syllables.

Language is derided as being redundant, irrelevant and depersonalising.

CHARACTERS

No attempt at creating real, credible characters: it is irrelevant to understanding of play whether Martins 'discover' they are man and wife.

Expressing thoughts on humanity rather than creating real characters.

THEMES AND SETTING

Absurdity

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of entropy, or the tendency of order to decay into chaos. This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable tool of human communication.

Entropy (meaninglessness) is also conveyed by the characterisations, or, more accurately, the lack of them. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some contemporary mechanical dolls. Like the dolls, the Smiths and Martins are soulless and hollow remnants of character reduced to exhibiting only a sort of vestigial (left over) anxiety about their missing or confused identities.

The general breakdown of language-borne sense and logic gives *The Bald Soprano* a facade of nonsense. The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

Language and meaning

The Bald Soprano is a "tragedy of language" dealing with the gradual loss of its communicative function and its final fossilisation into inane phrases and meaningless clichés.

At first there is at least a thread of logic in the characters' conversation, but it is often interspersed with contradictory and inconsistent statements, as when, for example, Mr Smith first says he learned of Bobby Watson's death in the newspaper, then claims that it had happened three years earlier, and that he "remembered it through an association of ideas".

Alienation and loneliness

Ionesco stresses both the loss of a personal identity and social and familial estrangement. His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are too similar to have personal identities, thus it hardly matters whether, like the Smiths, they have no first names, or, like the various Watsons, they all have the same one. Their alienation has everything to do with a total lack of a personal identity, which even their language inhibits them from establishing. They have simply been rendered incapable of incisive, individual thought.

Identity

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are “English”. The first characters encountered are named “Smith”, a very common English name also suggesting the couple's conventional nature. These are figures that have no discrete sense of self.

Time

If language gradually loses all significance in *The Bald Soprano*, time, as measured by the Smiths' English clock, immediately becomes so erratic as to mean nothing at all. Before Mrs Smith first speaks the clock strikes seventeen times, prompting her to announce that it is nine o'clock. Thereafter, it strikes as few as one and as many as twenty-nine times, in a random, jumbled order. Time has lost its meaning in the play.

Class conflict

The Smiths and Martins have a class-consciousness challenged by Mary, the Smiths' maid. Mary presents a threat to them because she is wilful and disrespectful, and does not seem to know her place.

Setting

The setting of *The Bald Soprano* represents any English, middle-class home. The interior, the furnishings, the characters' dress and manners are all “English”, at least in the sense of epitomising a national stereotype. The setting is the modern interior of a middle-class London couple's home, while the characters are a husband and wife who evidence those qualities attributed to the type, a sort of stoic stiffness and reserve and superficial cheeriness and civility.

The space however is not just a representation of an English home, it represents any home in any country. The falseness of the space – it is a space that is shown on stage – shows the falseness of the characters as well.

The actual furnishings may be realistic enough, but the behaviour of the Smiths and their visitors most certainly is not. Nor is the English clock, which, from the outset, indicates that the action within the seemingly real surroundings is to be distorted through the lens of a parodist.

The appearance is a smokescreen to hide the emptiness of the characters and their lives, just like the action and dialogue also illustrates their emptiness.

We do not get the feeling that the characters are sociologically isolated, but we do get the feeling that all their houses are the same. Space does not function as an active element in this play. It only functions as a representation of the emptiness that the characters try to hide and/or ignore. It also points to the superficiality the characters cling to. They are so aware of their social positions and class, that it becomes the centre of their existence.

This is one of the reasons the Smiths do not approve of Mary's conduct, since she moves beyond her socially assigned class and position. If she moves above her class, she exposes the worthless surroundings that the other characters assign so much value to.

DIE KOFFER

The play is only available in Afrikaans, therefore the memorandum appears only in Afrikaans.

TEMAS EN OPVOERRUIMTE

Die doeanekantoor wat op die verhoog gesien word, kan enige doeanekantoor in enige land wees. Die lokaalaanduiding, behalwe vir die feit dat dit 'n doeanekantoor is, bly egter sonder spesifieke plasing. Al wat nog binne die vertrek sigbaar is, is 'n ry tasse en koffers.

Daar is 'n ironie in hierdie tasse en koffers teenwoordig. Die Man en die Vrou, sowel as die Heer en die Dame, soek na hul koffers. Die koffers staan daar, hulle is sigbaar, maar hulle sal dit nooit kan kry nie. Dit sal na die sender toe teruggestuur word, wanneer die sender alreeds dood en/of weg is. Brink noem dat hierdie koffers en tasse wel gestileerd is en hierdie verandering dui op die groteske aard van die realiteit waarin die karakters vasgevang is. In hierdie afgeslote ruimte staan die tyd ook stil. Daar is geen ontsnapping aan die karakters se lot nie en die gryse, doodse aard van die ruimte weerspieël die innerlike toestand van die karakters, en veral dié van die Man en Vrou wat later deur die eer en Dame opgevolg sal word.

DIE TAS**TEMAS EN OPVOERRUIMTE**

Die milieu van die stuk is eenvoudig. In *Die Trommelen Die Koffer* is dit redelike leë verhoë, hier is dit 'n restaurantruimte. Die verhoog is vol tafeltjies. Selfs met die 12 tafeltjies wat op die verhoog staan, bly die verhoog klein. Daar word nie van die ander tafels gebruik gemaak nie, behalwe vir die tafel waarby die twee mans sit, en die tafel waarop die tas geplaas word. Die ruimte is daarom gevul met rommel, aangesien dit onnodig is. Die leë tafels dui ook op die karakters se isolasie van die ander mense. Hulle het hulself deur hulle handeling afgesny.

Hulle het so ver in hulle spel verval dat hulle nie eens agterkom dat daar ander mense teenwoordig is nie. Dit is ironies; 'n mens sou verwag dat daar ander mense in 'n eetplek sou wees. Wanneer hulle die eerste keer met die vreemdeling se besoek aan die ruimte gekonfronteer word (naamlik die tas), veroorsaak dit probleme vir die karakters. Hulle spel kan nie voortgesit word nie. Wanneer hulle weer tot die spel terugkeer, kom die vreemdeling weer te voorskyn. Dié keer is Man 1 en Man 2 baie bewus van sy teenwoordigheid. Hulle hou hom dop. Die ruimte word 'n vreemde ruimte as gevolg van die teenwoordigheid van die vreemdeling. Met die vertrek van die vreemdeling, breek 'chaos' weer uit; die spel kan weereens nie voortgaan nie.

Met die laaste verskyning van die vreemdeling word die ruimte 'n bedreiging as gevolg van sy teenwoordigheid. Die ruimte keer die twee karakters vas. Die kelnerin is nie daar om hulle te beskerm nie. Sy het uit die ruimte ontsnap om haar pa te gaan soek; 'n futiele poging – of 'n soeke na niks. Sy sal nie tot hulle redding kan kom nie. Hulle word teen die muur vasgedruk. Brink sê nie vir ons wat met die twee mans gebeur na die vreemdeling die ruimte met die tas verlaat het nie. Al wat ons in die teks sien, is dat die gordyn toegetrek word en die stuk eindig. Val die twee karakters op die grond neer? Bly hulle verstar staan? Dit is 'n besluit wat die regisseur van die produksie sal moet maak.

DIE TROMMEL**TEMAS EN OPVOERRUIMTE**

Die invloed van die omgewing is altyd belangrik in die Teater van die Absurde. Die omgewing kan gesien word as 'n handelende mag binne die tekste. As voorbeeld: die kamer waarin Odet en Odette saam met die geraamte van hul pa bly, is vir Odet so beperkend dat hy met alle mag wil ontsnap. Die ruimte word een van die katalisators vir die handeling in die teks. Odet poog daarom om uit die hok waarin hy al vir 60 jaar vasgevang is, te ontsnap.

Odette poog om hom so lank as moontlik nog by haar te hou. Hierdie verskille in motiewe veroorsaak ook die konflik wat in die teks gekry word. Voeg nog ook die trommel se teenwoordigheid en 'n ekstra laag konflik kom na vore. Die trommel staan in die pad van Odet se ontsnapping. Hy moet eers van die trommel, wat met rommel en geestelike bagasie gevul is, ontslae raak. Odette weet dat as die trommel eers weg is, staan daar amper niks meer in Odet se pad om haar en die ruimte te verlaat nie. Die weggaan van Odet sal ook haar dood beteken, want niemand sal meer na haar kan kyk as sy al hoe jonger word nie.

Die ruimte op die verhoog stel 'n strak kamer voor. In die kamer is die trommel en 'n bed. Op die bed lê nie net Odet en Odette in die aande nie, maar die skelet van hul vader wat al vir jare oorlede is. In "*Die Trommel*" kry ons dan ook die sterkste uitbeelding van die afwesige of dooie outoriteitsfiguur of god. Die pa is nie net die biologiese ouer van die twee nie, hy stel ook die metafisiese voor wat nie meer vir die mensdom bestaan nie. Met die afsterwe van die goddelike figuur, het die mensdom net die gemors oor wat agtergebly het. Odet het niks van waarde geërf nie. Die trommel is swart en lelik, gevul met die gemors wat hom net terughou en belemmer en sodoende veroorsaak dat hy nie sy eie wens kan vervul nie. Die trommel en die gedagte aan die dooie vader veroorsaak onnodige skuldgevoelens by hom. Dit is waarom hy ook eers van die trommel moet ontslae raak.

Verder kan daar gestel word dat hierdie skuldgevoel en gemors wat die karakters het, al is wat hulle het. Die kamer is strak en leeg. Sonder die trommel en die skelet op die bed, is daar niks in die kamer nie. Daar kan dan aangevoer word dat hierdie 'gemors' waarvan Odet wil ontslae raak, al is wat betekenis aan sy lewe gee. As die aspekte weggeneem word, kry Odet die valse gedagtes dat hy wel vry is en die kamer kan verlaat. Die vryheid uit die gevangenskap beteken nie dat hy net aanvaar gaan word nie, maar ook dat hy nou totaal vreemd in die nuwe omgewing sal wees – mits daar natuurlik 'n ander ruimte is en die kamer nie die enigste bestaansruimtes vir Odet en Odette is nie.

Die leegheid van die kamer weerspieël die leegheid van die karakters. Daarom kan die fantasie van Odet ook vir ons uitgespeel word deur die meisie wat oor die verhoog dans en altyd buite bereik van Odet is. Ons kry daarom te doen met 'n verwringing van die realiteit. Die ruimte is ook gestroop van enige kleur met grys en swart as die belangrikste of opvallendste kleure. Die doodsheid van die karakters word daarom deur middel van die ruimte uitgebeeld.

Die handeling van die stuk word deur tydsaanduiding aangedui. Die lig verhelder stelselmatig met die slaan van 'n klok. Odet is besig om die grense van die ruimte af te tree. Hierdie handeling is 'n sirkelagtige beweging wat dui op die rituele en onvoltooide aard van die handeling.

Die sirkelagtige vloerpatrone word ook op ander plekke in die teks genoem. Kyk byvoorbeeld na hoe die meisie deur die vertrek dans, of na die bewegings van die mimiek met die derde besoek van die besoeker. Die aksies word duidelik al vir jare uitgespeel. Dit is wel duidelik dat die karakters nie kan onthou dat die handeling al uitgespeel is nie. Hulle kan nie eers onthou wat hulleverhouding is nie.

Language according to the Absurdist tradition focused on the inability of language to bridge the gap between characters. Language is depersonalising, automatic and meaningless. Communications between characters are sparse, failing to truly influence each other.

The following aspects could also be mentioned by the candidates:

- Silence is as great a means of communication as the spoken word.
- Meaningless conversations are seen as an escape from the tedium of life.
- New words are created to show people's attempt to communicate with each other.
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions.

[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/ Synthesis/ Evaluation	Higher Order	30	9	2
Application	Middle Order	40	11	2
Knowledge and Comprehension	Lower Order	30	10	2

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

There are eight questions in this section.

Answer only TWO questions that relate to the two plays that you have studied.

VRAAG 3: *BOESMAN EN LENA* DEUR ATHOL FUGARD

3.1 At least THREE statements explaining and motivating the theme of violence in the play (Suggested response follows):

- As a coloured man in Apartheid South Africa Boesman as a proud male/patriarchal male is constantly being negated/subordinated by the Apartheid authorities – refer to the demolishing of their shack.
- This abuse of the patriarchal coloured male (Boesman) is perpetuated through his abuse on women (Lena). He finds solace in alcohol and tries to dignify his existence by being in turn abusive towards Lena.
- Lena keeps returning to Boesman as she is desperate for communication with another human being even if it is negative and abusive, she needs to validate her existence as a human being.

(3 x 2) (6)

3.2 At least THREE observations about the relationships (Suggested response follows):

- The relationship between Lena and Boesman has become abusive and negative but they still need each other to validate their own existence as human beings.
- The relationship of Lena with Outa is really non-existent but to her, “it is ‘o nether pair of eyes’ another soul to connect with”.
- Differing cultures and languages also divide Lena’s relationship with Outa and his inability to communicate.

(3)

- 3.3 Use the answer provided and the rubric below to guide you in marking the response. Allow for creative, individual responses, motivated from the text.

The costumes used in the play highlight the poor, oppressed socio-economic circumstances of the characters they find themselves in. It is costume that will enhance the actor's performances as it also helps him or her in getting into and out of character. Through the use of this type of costume the audience also understands the political, social and economic background of the play. The use of these costume positions the play within the context of poor theatre where the actors were not allowed the luxury of changing costume or the wearing of any make-up. Through this type of costume all spectacle and glamour around costume is removed. The actor has to rely on his or her energy, with the exception of a couple of props, such as the wine bottles that Boesman will constantly drink from. The bottles also become entrenched within the context of the play because it forms part of the bone of contention between the actors which becomes the subject of emotional, verbal and physical abuse. Outa's walking stick is an important prop that informs the audience that he is old, sick and that not all is well with him.

(6)

MARKS	CATEGORY	DESCRIPTOR
6	Very Good	Candidate clearly understands the use of costume and props to convey meaning in the play. Candidate discusses the use of costume and props and connects it to the characters of the play. Candidate is able to construct an argument around the topic and uses clear appropriate examples.
4 – 5	Very Good	Candidate understands the use of costume and props to convey meaning in the play. Candidate is able to construct an argument around the topic connecting it to the characters of the play, and uses concrete examples.
2 – 3	Average	Candidate does not understand the use of costume and props to convey meaning in the play. Candidate explains using simple examples or writes generally around the topic answering by chance rather than design.
0 – 1	Weak	Candidate makes general statements. Candidate explains something about costume and props. Candidate does not use any examples, and uses phrases like "Boesman/Lena/Outa are not dressed nice ...". Candidate lacks ability to support any ideas.

3.4 Mark according to the candidate's opinion of the relevant issues in the play reflecting relevant universal themes: The candidate may refer to the following issues addressed in the play and motivate his/her answer by referring to the text: At least ONE main theme motivated from text for full marks. (3)

- The search for identity in an oppressive system
- Violence as a destructive cycle – woman abuse, racial abuse
- Communication as a tool to validate existence
- Being lost in an hostile environment
- Pointless existence without a future

3.5 Mark at own discretion considering the points below:

Give credit for candidates arguing their own opinion and insight into the similarity/shared experience in circumstances between the Black Consciousness Movement in America and South Africa – shared experiences and mutual search for identity. Candidates should also refer to the following:

- 'Coloured ' identity in SA theatre
- Afrikaans speaking coloured characters reflecting a minority group in South Africa and Afro-Americans representing a minority group in America.
- Protest Theatre of Athol Fugard informing white audiences during Apartheid of the human experience by the oppressed and informing a modern American audience of coloured people's search for identity as minority.
- Civil Rights in USA (Luther-King) and Black Consciousness in SA (Steve Biko): Searching for a South African identity and searching for an American identity as Afro-Americans.
- South Africans should portray their own stories and motivated (for purposes of reconciliation and authenticity).
- American productions reveal the Universal nature of South African Theatre.
- World famous actors bring a larger audience to South African stories

At least FOUR observations or opinion statements well motivated. (4 x 3) (12)

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	8	3.1 (8/12)
Application	Middle Order	40	13	3.1 (4/12) 3.2 (6) 3.3 (3)
Knowledge and Comprehension	Lower Order	30	9	3.4 (6) 3.5 (3)

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

The following are a guideline. Markers to acknowledge candidates' own experience and opinions if relevant and appropriate.

4.1 4.1.1 ONE of the following:

- To serve as spiritual leader / teacher for the audience
- To tell the story
- To comment on the meaning of the happenings
- To help the audience react to the events (1 x 2) (2)

4.1.2 Candidate's own creative answer but must indicate an understanding of the narrator functioning inside as well as outside the narrative. So a place where the narrator is close to or amongst the audience but easily able to move onto the main acting areas such as around the circumference of the circular acting space. (3)

4.1.3 In order for an English audience to be able to deduct what is being said and it also serves as a way to emphasise reactions to actions or dialogue and to emphasise the theme or issue of bantu education. (2)

4.1.4 Candidate refers to the following in their own interpretation showing an understanding of the function and importance of a narrator:

- Confident movement and voice
- Energetic fast pace
- Empathetic nature
- Beginning of the play. She will be dressed in indigenous African clothes that will depict her stages of growth. These indigenous clothes portray her as being in charge of her destiny as she knows who she is. Her self-worth is still intact.
- At the mission station. She takes off her indigenous costume, which symbolises her loss of identity. She immediately loses her self-esteem and starts feeling guilty about forsaking her roots. The linen dress that she slips on portrays her as someone living in 'borrowed robes', thus she sees her world through somebody else's eyes.

- In the shebeen in Johannesburg. She loses her dignity and self-worth as the costume portrays her as a prostitute and a drunk. Her costume also influences her to behave and act like a drunk.
- Towards the end of the play. uNosilimela slips back to her indigenous costume which restores her self-worth. She also assumes her respectable princess-status which purifies her tragic, eventful and sinful journey. This restores her pride.

Use the answer provided and the rubric below to guide you in marking the response.

MARKS	DESCRIPTORS	
7 – 8	Very good	Candidate clearly understands how costume can shape the character of uNosilimela. Candidate is able to construct an argument around the topic and uses clear appropriate examples as per her journey.
5 – 6	Good	Candidate understands how costume can shape the character of uNosilimela. Candidate is able to explain the topic and uses concrete examples.
3 – 4	Average	Candidate does not understand fully how costume can shape the character of uNosilimela.
0 – 2	Weak	Candidate makes general statements. Candidate vaguely describes how costume can shape the character of uNosilimela.

(8)

- 4.2 Candidates own response indicating an understanding of the acting areas as representing spiritual significance as would be comparable with a ritual/traditional ceremony. Motivate according to content of text. (3 x 3) (9)

- 4.3 Mark according to candidate's choice, but the following may be a guideline; the play:

- Has a mythical structure
- Embodies history, is legendary, and has national aspirations
- Is sacred, spiritual and religious
- And its storyline is sacred, episodic and adventurous
- Speaks about the supernatural and an imaginative future
- Not limited in time and space
- Complex non-realistic (genre) storyline

(2 x 3) (6)

[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	10	4.1.3 (2) 4.1.4 (8)
Application	Middle Order	40	12	4.1.2 (3) 4.2 (6/9) 4.3.1 (3/6)
Knowledge and Comprehension	Lower Order	30	8	4.1.1 (2) 4.2 (3/9) 4.3.1 (3/6)

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1 Physically – He would adopt a different posture, movements, energy, pace and gestures of e.g. an old woman (Dudu). Simple costume changes could also assist in the change of characters: The coat becomes a shawl which Mbongeni wraps around his shoulders. Clowns Red Nose transforms them into white characters.

Vocally – Actors could change pitch, pace, energy and accents to create the different characters. Women characters might be a challenge as it would be difficult for a male to speak like a woman because men generally use a deeper range of vocal production. Certain feminine gestures might be exaggerated when performed by a male to assist in characterisation.

(Markers to accept TWO physical or TWO vocal examples.)

(2 x 3) (6)

- 5.2 5.2.1 The structure of the play is made up of a series of short episodes/scenarios that link together in theme/plot rather than a dramatic structure which build one plot/storyline to a climax.

(2)

- 5.2.2 Candidates own motivated opinion.

One mark only if candidate simply states an opinion. Full marks for a well-motivated opinion.

(3)

- 5.3 Candidates may refer to the following but accept candidates response referring to examples from the play:

The use of cardboard cut-out type characters (two-dimensional) making them comical in their simplicity but exposing real experiences – candidate must refer to one of the characterisations illustrating two-dimensionality.

Use of costume to create comedy such as the clown's noses when acting white policemen/characters. Making the oppressors seem comical highlights the serious issues in the play.

Creating laughter or comedy around serious scenes forces the audience to focus more on the message of commonality in all human experience: all people could have a Christ of their own colour. A potentially controversial and alienating idea becomes more accessible through the use of humour. (5)

- 5.4 Candidates may refer to the following with reference to specific examples from the text:

The Pass Law system required all non-white South Africans to carry a passbook which included all their personal information as well as permission stamps to be in a certain area for work or travelling purposes – the system restricted the free movement of non-white citizens:

TWO marks for a clear description of the Pass Law system and TWO marks for a clear example from the text. (4)

- 5.5 5.5.1 The actor becomes 'holy' in the respect that he becomes the most important ingredient in the play. As a 'full-organism' the actor must strip himself of all pretence and reveal the truth of his own nature to the audience in order for them to be prompted to also discover their inner truth as human beings. 'The actor is reborn – not only as an actor but as a man – and with him, I am reborn'. (4)
- 5.5.2 Grotowsky's system is not aimed at acquiring skills, but eliminating the muscular/physical and mental blockages that inhibit free, creative reactions. It implies stripping down, removing all physical and mental blocks (inhibitions), so that the actor's true impulses could be discovered when exploring a role. (3)
- 5.5.3 Exercises geared at making the body malleable and every muscle and limb able to express emotion. Exercises included exciting leg movement combined with a sluggish upper body. Happiness on one side of the face and sadness on the other. Also the cat exercise. (3)
- [30]**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	8	5.2.2 (1/3)5.3 (5) 5.1 (2/6)
Application	Middle Order	40	11	5.1 (4/6)5.4 (2) 5.5.1 (2/4) 5.2.2 (2/3) 5.5.3 (1/3)
Knowledge and Comprehension	Lower Order	30	8	5.2.1 (2) 5.4 (2) 5.5.1 (2/4) 5.5.3 (2/3)

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

- 6.1 6.1.1 Candidates own response showing insight into Mingus' character:
 Mingus was a gangster and a violent person. He is aggressive and does not hesitate to use his weapons. His scars prove that he has been involved in criminal activity and fighting or as he says, 'wars'. He is arrogant, shrewd and very tough, A no – nonsense kind of a guy. Mingus is very rude to Ruth and to women in general. This rudeness might extend to white people in general but Mingus reaction is geared more at Ruth as a white women and women in general. He is arrogant and thinks that he can have any woman he wants at any time; he does not respect them. He feels that if he buys them things, he owns them and that they must do as they are told. He is aggressive towards women and often violent as seen in his relationship with Princess. He thinks nothing of being verbally abusive to both Princess and Ruth and uses his 'power' to threaten and bully them. (4)
- 6.1.2 Mingus reveals his frustration at the oppressed life he has to live because of a system that takes away his own will and freedom. He reveals here that he does blame Ruth's 'family' the silent white minority that seem to rule over his (3)
- 6.1.3 Jakes represents the more intellectual, objective character in the play. Especially as a reporter he seems to understand the violence and frustration in Mingus as well as the fear Ruth might have. She feels he will protect her as she also knows him and has more of a romantic/love relationship with Jakes which might be the real truth behind Mingus' reaction in this scene. (2)
- 6.2 Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished. It was also a place where all races were allowed to mix and move freely because there was freedom of movement. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist in Sophiatown. According to Es'kia Mphahlele, 'what made Sophiatown so special was the freedom of spirit amongst the people who lived there'. They didn't feel constrained by boundaries and it showed in their easy-going lifestyle." It was the only black township that was not surrounded by a fence as other townships. Since Sophiatown was a freehold suburb, shebeens and dance halls flourished. Life here was vibrant and exciting. However, all three sources highlight the forced removals of Sophiatown. When the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and the then apartheid government decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land-owners of Sophiatown to sell their properties, but the residents refused to do so.

In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However, the government moved in four days earlier than the date they set. As Fahfee says, "Three days earlier they came and we weren't prepared. There were two thousand G-men lining the street." This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this they started to move their furniture and belongings to the schools and community halls. So without warning, heavily-armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends. The creators of the play show the pain, agony and despair that the people felt through the various characters at the end. Mamariti says, "I'd rather die. Dump me anywhere, I'd rather die." Jakes says, "This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble."

(12)

(Markers to accept other valid and relevant responses by candidates.)

MARKS	CATEGORY	DESCRIPTOR
10 – 12	Very Good	Candidate clearly understands how the source material and the play relate to the theme of forced removals. He/She includes a discussion on the hardships experienced by the people and explains the effect it had on all characters. In his/her answer concrete examples are given.
7 – 9	Good	Candidate understands how the source material relates to forced removals. He/She includes concrete examples and explains the effect it had on all characters.
4 – 6	Average	Candidate merely reproduces the story of the play. He/She may use the source material and relate to the theme and the play but often ignores them. He/She includes some examples but is fragmented in response often using lists or phrases to explain instead of a paragraph.
0 – 3	Weak	Candidate only tells the story of the play or uses lists or phrases to explain his/her ideas. He/She generally ignores the source material and the play. Answer is fragmented and superficial.

- 6.3 The main reason that it was the best of times was because Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could actually own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished. It was also a place where all races were allowed to mix and move freely because they had freedom of movement. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist here. According to Es'kia Mphahlele, "what made Sophiatown so special was the freedom of spirit amongst the people who lived there. They did not feel constrained by boundaries and it showed their easy going lifestyle. A reason for this as well was that it was the only black township that was not surrounded by a fence as other townships. Since Sophiatown was a freehold suburb shebeens and dance halls flourished. Life here was vibrant and exciting. The introduction of jazz, the gramophone and radio to Sophiatown impacted positively because it led to local groups such as The Manhattan Brothers, The Jazz Maniacs and The Gay Gaieties being formed. It was in this culture that Dolly Rathebe and Miriam Makeba gained popularity. African artists blended indigenous music with American musical elements to form a new street music called the Kwela. This was a very creative time in our history and many now famous musicians started initially performing in Sophiatown in the 1950s.

It was also colourful and vibrant. It was linked with a flourishing period of creativity in writing (Drum magazine) music, politics and intellectual activity. There was a lively culture of parties and music, American Jazz and the birth of kwela, evenings at the Odin or Balansky cinemas.

It was the worst of times because of the forced removals.

When the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and the state decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land owners of Sophiatown to sell their properties but the residents refused to do so. In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However the government moved in four days earlier than the date they set. This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this they started to move their furniture and belongings to the schools and community halls. So without warning heavily armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends.

(6)

(Accept other valid responses by candidates.)

- 6.4 Accept according to your own discretion candidate showing an awareness of the political situation as well as the lively cultural aspect of the time. Refer to the background in QUESTION 6.4 to assess the candidate's ideas for the set. (3)
[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	10	6.1.1(2), 6.1.2(3), 6.3 (3) 6.4 (2)
Application	Middle Order	40	12	6.1.1 (2), 6.1.3(2), 6.2 (6) 6.4 (2)
Knowledge and Comprehension	Lower Order	30	8	6.2 (6) 6.3 (2)

QUESTION 7: *NOTHING BUT THE TRUTH* BY JOHN KANI

- 7.1 They are father and daughter (possibly uncle and niece because of the affair between Sipho's wife and his brother). (2)
- 7.2 Sipho has told her that Themba is his brother and he left the country as a political exile. He was a ladies' man. He says very little about the man. (3)
- 7.3 Thando has a father who adores her, Grandfather who clearly showed her affection, a boyfriend with whom she shares a good relationship. Her Mother, though, has been absent since she was a toddler. Sipho is close to his daughter and she loves him very much but the secret he hides stands between them. His parents apparently favoured his brother Themba and made Sipho feel less loved. His father was not one for outward signs of affection. Sipho's wife (Thando's mother) had an affair over many years with Themba and this betrayal is difficult for Sipho to recover from. (8)
- 7.4 Accept candidates response according to the following:
- Candidate must show an understanding of creating realistic characters
 - Psychological make-up of characters (background, motivation)
 - Use of Stanislavsky techniques: what if, emotional memory, circle of attention, units of action, through line of action, physicality of character. (4)

- 7.5 The content is below but the candidates will answer in a variety of ways. Use the rubric as a tool to assist in the marking. The issue of truth and reconciliation is portrayed both on a public level and a personal level. Sipho has been in competition and conflict with his brother since they were young. He has been betrayed by his brother's affair with his wife and struggles to talk about his feelings of loss. He faces the fact that he is too old to be appointed to the chief Librarian. He eventually comes to terms with his situation and accepts what he cannot change and creates a new challenge for his personal future at work and at home.

MARKS	CATEGORY	DESCRIPTOR
12 – 13	Excellent	Candidate clearly understands the statement and can relate issues in the play to the statement. Candidate is able to construct a discussion using the storyline and the characters' dilemmas as a basis. Reference in detail to the private conflict and the betrayal that Sipho experiences.
8 – 11	Good	Candidate understands the statement and can relate issues in the play to the statement. Candidate is able to explain using the storyline and the characters' dilemma's as a basis. Reference to the private conflict and the betrayal that Sipho experiences.
6 – 7	Average	Candidate uses the statement to explain the storyline and Sipho's circumstances. Does refer to examples of the private conflict and the betrayal that Sipho experiences. He/she has some concrete examples but is not always able to write holistically around the topic.
3 – 5	Elementary	Candidate explains the basic storyline. Does refer to examples of Sipho's experiences. He/she has some examples but is not able to support statements.
0 – 2	Weak	Candidate gives a basic description of the storyline, but lacks ability to connect with a discussion of the statement.

(13)
[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	9	7.4 (2) 7.5 (7)
Application	Middle Order	40	12	7.3 (4) 7.4 (2) 7.5 (6)
Knowledge and comprehension	Lower Order	30	9	7.1 (2) 7.2 (3) 7.3 (4)

QUESTION 8: *GROUNDSWELL* BY IAN BRUCE

8.1

MARKS	CATEGORY	DESCRIPTOR
7 – 8	Very good	Candidate is able to answer clearly and directly referring to both characters and their attitudes and experience/use of power. He/she links his/her discussion to Source A. The candidate focuses on the contrast between Johan's desire to have more power and Thami's non-resistance to Johan's ideas.
4 – 6	Average	Candidate explains both characters' attitude to personal power. The answer is sound giving some detail. Candidate is less concerned with motive but looks at what is said.
0 – 3	Weak	Candidate writes a few sentences briefly stating things like: Johan wants to live with Thami; Thami wants a small farm. Often just uses phrases from the sources.

(8)

8.2 Johan wants a farm to share with Thami. He is hoping to make Thami successful and thereby get rid of his guilt over a past event. He wants to be a part of Thami's life and assumes that Thami wants that too. Thami uses passive resistance. He does not agree with Johan but simply does not enter into a discussion about the future until this scene. He has got on with his life and is less of a dreamer and more pragmatic. His desire is a small piece of land where he can do subsistence farming and have a good family life.

(4)

8.3 The style of writing suggests a realistic play. The characters appear fully developed with a past life that affects their present life. The dialogue is written to mimic real conversations between people. The words and phrases each character uses are typical of where they come from. Candidate may use examples from the text to support answer.

(3)

- 8.4 This is open-ended and the candidate's may use their own life experience to answer. Naturally the candidates' opinion must be supported by reference to the play text.

MARKS	CATEGORY	DESCRIPTOR
11 – 15	Very Good	Candidate discusses playwright's intention clearly with close reference to the text. Candidate refers to content, message and style of play in answer.
8 – 10	Good	Candidate discusses playwright's intention with some reference to the text. Candidate refers to one of the following: content, message or style of play in answer (probably message). Answer shows candidate understands play well but not the more sophisticated undertones.
4 – 7	Average	Candidate discusses what happens in play. Candidate refers to one of the following: Answer shows candidate understands the storyline of the play and can comment on the action. Lacks ability to focus on playwright's intention. May do it by accident.
0 – 3	Weak	Candidate does not have clear idea of the storyline of the play but makes simple comments about moments of action. Probably linked to the sources rather than the play as a whole. Lacks ability to focus on playwright's intention.

(15)
[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	10	8.4 (10)
Application	Middle Order	40	11	8.1(2), 8.2(3), 8.3(3), 8.4 (3)
Knowledge and Comprehension	Lower Order	30	9	8.1(6), 8.2(1), 8.4 (2)

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

The memorandum for his play has not been translated into English as the play is only available in Afrikaans.

9.1 Die tema van die liefde is die futiele gegryp na geluk en ontsnapping uit 'n troostelose situasie. Dit word geklee in verskillende liefdesverhoudings:

9.1.1 Fé en Tjokkie:

Fé het Tjokkie lief. Sy glo sy verstaan hom. Sy wil graag 'n baba van hom verwag. Giel sê ook dat Fé 'vrek oor Tjokkie'. Tjokkie voel dat Fé hom nie werklik verstaan nie. Tjokkie is van mening dat sy talent (om te sien) mooi is en hy eerder daaraan moet vashou – dit is belangriker vir hom as sy verhouding met Fé. Hierdie liefde wat Fé koester vir Tjokkie is dus in 'n groot mate onbeantwoorde liefde.

(2)

9.1.2 Ma en Tjokkie en Tiemie:

Ma het haar kinders lief. Sy sal nooit vir Tjokkie ter wille van haar laat sien nie – sy weet die sienery maak hom seer. Sy probeer hom beskerm teen Giel en Jakes en vermaan hulle gereeld om hom te los. Ma het ook vir Tiemie lief, sy glo sy het haar goed grootgemaak. Sy droom daarvan dat Tiemie kan wegkom van die suburbs en gelukkig sal wees. Ma se dubbele standaarde maak haar liefde vir haar kinders meer kompleks. Sy het 'n sekere stel standaarde vir haarself en 'n ander stel standaarde vir haar dogter. Sy veroorsaak pyn vir haar kinders oor haar 'losbandige' lewensstyl. Tiemie verduur baie beledigings en verwyte. Ma se sedeloosheid lei daartoe dat haar kinders haar verwerp. Tjokkie sê dat hy liever by die skool gespot word oor sy klere as oor sy ma.

(6)

9.1.3 Tiemie en Tjokkie:

Tjokkie het 'n sagte plek vir sy suster, Tiemie. Hy hoop dat sy dit sal regry om uit die Suburbs te ontsnap. Hy is baie bitter wanneer hy hoor dat sy Jakes se kind verwag. Dit is asof sy hom persoonlik teleurgestel het.

(2)

9.1.4 Jakes en Tiemie:

Jakes sê hy is 'bok vir love'. Hy beweer dat hy vir Tiemie omgee. Die liefde gaan vir Jakes eerder daaroor dat hy soos 'n man voel wanneer hy en Tiemie intiem verkeer. Die liefde verseker ook dat hy klas het en sorg dus dat hy opgehef kan word uit sy 'low class' bestaan. Jakes wil 'n kind hê om te bewys dat hy 'n regte man is'. Hy wil hê dat sy kind kan opkyk na hom, hy kies Tiemie as ma vir sy 'laaitie', want Tiemie het klas volgens hom. Tiemie as mens is dus minder belangrik vir hom.

(4)

- 9.2 Kandidaat sal heel moontlik Stanislavski se metode beskryf omdat die spel realisties van aard is. Gee krediet vir toepaslike antwoorde wat gemotiveer word. Om die rol van die karakters te vertolk, moet die akteurs gebruik maak van die 'emosionele geheue'. Die akteur dink terug aan 'n tyd toe sy/hy dieselfde emosies as hierdie karakters gevoel het. Gebruik hierdie gevoel in die opvoering van die toneel. Of gebruik die 'magic if' waar die akteur nie dieselfde gevoel ervaar het nie, maar verbeel dan hoe dit moet voel deur te sê, 'Wat as ek so behandel was? Wat as dit met my gebeur het? Wat sou ek doen?' Die akteurs moet goed verstaan wat hul doel, houding, bydrae en status tot mekaar is in die drama. Stanislavski se sisteem kan ook soos volg beskryf word deur candidate:

Die Sisteem:

Handeling het 'n doel

- Hoekom doen ek dit? Wat is die rede vir elke handeling op die verhoog? Magic 'if' / Magiese 'asof'
- Help jou om in die rol te glo – dit is asof ... wat sou ek doen?
- 'Leef in die situasie' en reageer op 'n manier wat die werklikheid uitspeel/uitbeeld.

Gegewe omstandighede: wat die akteur op die verhoog sien, is werklik:

- Hoe pas hierdie toneel in die res van die intrige?
- Die tyd en plek van die toneel
- Wat is die motivering vir die handeling?
- Hoe voel die karakter oor die handeling? Wat is sy/haar houding?
- Die stel, kostuums, rekwisiete wat in die toneel gebruik word
- Die beligting, klank wat gebruik word

Verbeelding

Glo in die karakter, maak seker dat jy 'n duidelike prentjie, 'n gedetailleerde geskiedenis van die karakter het. Vra die volgende vrae:

- Wie is my karakter?
- Hoe oud is my karakter?
- Waar het my karakter vandaan gekom?
- Wat wil my karakter hê, waarom wil hy/sy dit hê?
- Waarheen gaan my karakter?
- Wat sal my karakter doen wanneer hy/sy daar kom?

Sirkels van aandag

- Help om jou te laat ontspan en fokus
- Dink aan 'n klippe wat jy in 'n poel water gooi
- Daar is golfies wat uitwaarts sirkel
- Fokus jou aandag op die kleinste 'sirkel' wat jou omring
- Verbreed jou aandag stadig om uiteindelik op alle areas en aspekte te fokus

Eenhede en doelstellings

- Deel die drama in kleiner eenhede van handeling, elk word deur sy eie doelstelling gedefinieer
- Definieer die doelstellings deur 'n werkwoord

Super-objective (oorheersende doelwit) / hoof-doelstelling en deurlopende handeling

- Die hoof- en oorkoepelende doelstelling van die drama
- Wat die protagonis wil bereik teen die einde van die drama
- Die sekondêre doelstelling bou op tot die oorkoepelende en hoofdoelstelling

Emosionele geheue

- Gebruik en delf in jou eie ervarings en emosies
- Tempo-ritme in beweging
- Handeling het altyd beweging, tempo en 'n spesifieke ritme.
- Teenstrydige ritmes kan spanning skep ('n gespanne karakter teenoor 'n kalm karakter)
- Kan ook dramatiese konflik binne 'n karakter veroorsaak ('n gespanne karakter probeer om dit van ander weg te steek)
- Lei tot subteks van die karakter en die drama

Metode van fisiese handeling

- Werk fisies aan die teks
- Gebruik improvisasie as 'n manier om te verstaan – groter diepte en begrip.

(6)

Punte		Beskrywer
5 – 6	Uitstekend	Kandidaat beantwoord die vraag direk en op 'n duidelike manier. 'n Volledige en gedetailleerde bespreking van die karaktervoorbereiding wat toepaslik is tot die styl van die produksie.
3 – 4	Gemiddeld	Kandidaat gee 'n beperkte bespreking van die karaktervoorbereiding wat toepaslik is tot die styl van die produksie. Daar is gapings in die antwoord wat kennis betref.
0 – 2	Swak	Kandidaat maak veralgemenings, maak nie duidelike verbinding met enige karaktervoorbereiding, maar maak 'n stelling of twee oor die karakters.

- 9.3 Die uitwerking van die sosiale en ekonomiese agtergrond op die karakters word duidelik gesien deur die probleme wat ontstaan uit die verhoudinge tussen mense. Volgens Tiemie is daar twee groepe mense: diegene in die Suburbs, en diegene buite die Suburbs, anderkant die spoor – die ‘dandies’ by Tiemie se werk. Hierdie mense weet nie wat in die suburbs aangaan nie.

Die mense in die suburbs se lewens bestaan uit ‘dwarsklappe en kleintjies’ en mans wat dronk by die huis aankom. In die suburbs word ’n vrou in ’n semi gestop vir die uitsluitlike doel om daar kinders te kry. In die suburbs is daar sterk klasbewustheid. Die subkultuur van die suburbs bestaan uit twee dele: dié waarin Tiemie, Ma, Giel, Tjokkie, Fé en Albertus beweeg en die onderste ‘tang’ wêreld van Sybil en Jakes.

Geldsug word baie sterk by Giel gesien. In sy geldsug steek iets van die maatskaplike strewe om beter as die mense te wees. Wanneer hy verwys na die moontlikheid dat hy ’n groot bedrag geld kan wen, sê hy dat hy dan ver bo hulle verhewe sal kan wees.

Tiemie is in opstand teen haar verstikkende omgewing. Haar mense is sosiale uitgeworpenes en dit voel vir haar asof hulle nie bestaan in die denke van die gemeenskap nie.

Jakes voel minderwaardig teenoor die ‘dandies’ by Tiemie se werk. Hy word deur Tjokkie uitgeskel as ’n ‘tang en ’n nobody’. Hy word beskou as nie goed genoeg vir Tiemie nie ten spyte van Tiemie se ma se losse sedes. Jakes wil ‘klas’ kry deur met ’n meisie van stand te trou. Hy soek ’n ‘klas’ ma vir sy kinders.

PUNTE	KATEGORIE	BESKRYWER
8 – 10	Uitstekend	Antwoord is gefokus, die kandidaat ken en verstaan die sosiopolitieke agtergrond en hoe dit in die karakters weerspieël word. Antwoord is goed gestruktureerd. In die bespreking, toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
6 – 7	Goed	Kandidaat gee 'n volledige beskrywing van die sosiopolitieke agtergrond en hoe dit in die karakters weerspieël word. Antwoord toon 'n mate van kreatiwiteit en insig. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer.
5	Bevredigend	Kandidaat gee 'n basiese beskrywing van die sosiopolitieke agtergrond en hoe dit in die karakters weerspieël word maar kort inligting in die antwoord. Die belangrikste aspekte van die temas word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks.
3 – 4	Elementêr	Die kandidaat gee 'n baie kortlikse beskrywing van die sosiopolitieke agtergrond, maar verduidelik nie werklik hoe dit in die karakters weerspieël word nie; kern idees kom kort. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit.
0 – 2	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(10)
[30]

BESKRYWER	MOEILIKHEIDS -GRAAD	PERSENTASIE	PUNTE	VRAE EN PUNTE
Analise/Sintese/ Evaluerend	Hoër Orde	30	10	9.1.2 (2/6) 9.3 (2/15) 9.2 (1) 9.1.4 (2/4)
Toepassing	Middel Orde	40	13	9.1.2 (4/6), 9.1.3 (2) 9.2 (3), 9.3 (4/15),
Kennis en begrip	Laer Orde	30	10	9.1.1 (2) 9.1.4 (2/4) 9.2 (2) 9.3(4/15)

QUESTION 10: MISSING BY REZA DE WET

- 10.1 10.1.1 'Mis' as fertiliser in Afrikaans
 'Mis' can also refer to mistiness/fogginess in Afrikaans
 The expression "Jy het dit mis" (you are mistaken).
 'Mis' can also refer to Holy Communion or Roman Catholic Mass.
 ("Roomse Mis").
 'Mis' can also point to what is banal such as the human excretion
 spilt from the pale. (4)

- 10.1.2 Mis as fertiliser is a most conspicuous meaning. Meisie and Miem make a living by selling the manure to the farmers. But the manure also seems to be a great frustration for Meisie, because she complains to Konstabel that it smells terrible and attracts flies. According to her, this is the reason why she does not have any boyfriends. She plants roses in front of her bedroom window in order to disguise the smell of the manure. The manure can also imply fertility. Miem, for instance, says that because it is early spring, all people want to cultivate their soil. As a flower, Meisie grows to liberation from this manure.

Mis can also mean mistiness/fogginess – something that prevents one to see clearly. This is symbolic of the inability of Miem and Gertie to see the reality. They live in their own constrictive little world in which everything poses a threat to them, and if there is something that they do not understand (like the disappearance of the girls), they soon interpret it in their own way. They are blind to everything but the facts/realities, just like someone who stares at something through the mistiness.

The expression "Jy het dit mis" (you are mistaken) can be applicable in this case. Both Miem and Gertie are mistaken when they think that the other girls were murdered. They are also mistaken when they think that, by bolting doors and windows, they can really exorcise the "evil" that terrifies them so much. They are mistaken when they think Konstabel will really protect them. It is about a "mis verstaan" (misunderstanding) of matters.

Mis can also point to what is earthy-banal, even boorish. The pale that spills human excretion, is symbolic of this. It contaminates their entire world of existence.

Mis can also refer to Holy Communion (“Roomse Mis”). The meaning of Meisie’s confirmation dress is relevant. After her confirmation, the church accepts her as a grown-up, and she is allowed to participate in the Holy Communion. She is now regarded as an adult in the eyes of the church. Ironically, her mother does not see it in the same way. The pureness suggested by the white dress may point to marriage, which, in itself, is the beginning of a new life. For the Christian, Holy Communion is the beginning of a new life (the death and resurrection of Christ, and life for us). Perhaps it is sensible to reflect now on Miem’s saying that her husband, Gabriël, “opgegaan het” (ascended). This gives the impression of some type of ascension. Interesting, too, is the reference that she believes he will not let them down, should something go wrong.

(8)

MARKS	CATEGORY	DESCRIPTOR
6 – 8	Excellent	The candidate demonstrates an excellent understanding of how the title contributes to the dramatic tension. The answer is clear and direct. Reference is made to examples from the text. The candidate displays insight.
3 – 5	Average	The candidate demonstrates a limited to good understanding of how the title contributes to the dramatic tension. The answer shows basic knowledge, but lacks insight and creativity. For 3 marks: answer is simplistic and basic.
0 – 2	Weak	The candidate’s answer is a generalisation, with vague reference to the question. Some reference to required answer, without any examples from the play.

- 10.2 Gertie pretends to be narrow-minded, conservative, and to have a dislike of the circus. However, she goes to the circus and is ready with an excuse when she is confronted by Miem (who is very much shocked that Gertie could dare to do something like that). Although Miem pretends that she will not hear of it, she encourages Gertie to tell her about the clowning she saw – only to make Meisie satisfied with her appearance, because she complains all the time. This, however, is only an excuse to hide her hypocrisy. She has just as much a longing for the outside world. In other words, the evil is just as much part of her also, even if she tries to exorcise it in this manner.

Meisie's memories of the girl and the magician at the circus:

At the circus, the magician and the girl (his assistant) fascinated Meisie. She tells Konstabel of this experience. For her it was something frightening, and fascinating. She experienced it as a magical spectacle in which play and reality, by means of skilful optic delusion, merge into a dream world in which the impossible becomes possible. (This optic delusion again, links up with the idea of blindness.) The magician's conjuring can work only if he handles the girl in a merciless way, and "mends" again afterwards. He, therefore, becomes symbolic of Konstabel as the clown, luring Meisie away in a cruel manner to make her a liberated person.

(8)

MARKS	CATEGORY	DESCRIPTOR
6 – 8	Excellent	The candidate demonstrates an excellent understanding of the effect of the circus on the female characters' aspirations and beliefs. The answer is clear with examples from the play to motivate. Candidate displays insight.
3 – 5	Average	The candidate shows a limited to good understanding of the effect of the circus on the female characters' aspirations and beliefs. The answer shows basic knowledge, but lacks insight and creativity. The answer is simplistic and basic for 3 marks.
0 – 2	Weak	The candidate's answer is a generalisation, with vague reference to the question. Some reference to required answer, without any examples from the play.

- 10.3 10.3.1 The play is set in the Depression years when the Afrikaner experienced extreme poverty. We hear Miem telling how they lost their farm, and about their present precarious existence on the small holding. She and Meisie sell manure to the farmers in bags that they made from hessian. We get this information from what Miem tells Konstabel. It is due to the Depression that Gabriël remains sitting in the loft. This is his way of liberation/escapement.

Another important aspect of time is the exact time mentioned, namely 31 August. It is the evening before 1 September – spring day. Spring implies new life, beginning, growth. The fact that both previous mysterious disappearances occurred during the same night, implies that those girls were liberated from their oppressive existence, and then advanced towards a new way of living. Meisie, for example, leaves the house, all the way dancing in her white confirmation dress. In other words, she starts a new way of living. White suggests innocence and pureness; at the same time it is associated with a wedding dress – which in itself also implies new life. There are numerous references to flowers and growth. The trees are budding already, and the people need manure because they want to start planting.

Night: It is quite significant that the chain of events takes place during the evening and later that night at 12:00 – the evil hour of the night. However, it is also the time of the magic world. In this connection, one could refer to Cinderella whose coach and horses would change/transform at 12:00 precisely – and so it fits in with the idea of a fairylike landscape.

(8)

MARKS	CATEGORY	DESCRIPTOR
6 – 8	Excellent	The candidate demonstrates an excellent understanding of how the time period contributes to the meaning of the play. The answer is clear with examples from the play to motivate. Candidate displays insight.
3 – 5	Average	The candidate shows a limited to good understanding of how the time period contributes to the meaning of the play. The answer shows basic knowledge, but lacks insight and creativity. The answer is simplistic and basic for 3 marks.
0 – 2	Weak	The candidate's answer is a generalisation, with vague reference to the question. Some reference to required answer, without any examples from the play.

- 10.3.2 The message is universal and contains the same value and meaning for audience beyond time. In *Missing* the main theme deals with exorcism (where people live in fear of things) and liberation (where people get rid of their fears and narrow-mindedness). It is concerned with an individual liberation, rather than a social liberation. The plays address the general audience, because each individual can identify with the problems. Individuals are confronted with themselves during the painful liberation process.

(2)
[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	10	10.1.2 (8) 10.3.2 (2)
Application	Middle Order	40	12	10.1 (8) 10.3.1 (4)
Knowledge and Comprehension	Lower Order	30	8	10.1.1 (4) 10.3.1 (4)

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**QUESTION 11**

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that.

- 11.1 Two words that describe tone need to be written down. Examples are given but answers should not be limited to those that follow as the tone has got a decidedly ambiguous tone: resolute, strong, longing, searching, painful, sorrowful, and resigned. (2)
- 11.2 Strong/high volume as the poet comes to a realization about his ancestry and uses the word survived which indicates a victory. (2)
- 11.3 Each word has a strong 'a' or 'o' sound. I would get the group to put a sharp emphasis on the 'a' by pushing the air through harder with the diaphragm (sudden loud volume) and dropping the tone lower on each of these words. The word loss is approached in the same way with maybe a lingering ssss behind the other voices to add to the focus on the vowels. The consonant 'ck' must be stressed and sharp to contrast with the vowel sounds – this will also exaggerate the vowel sounds. (4)
- 11.4 Pace 2 marks, Pause 2 marks.

E.g. answer:

Pace picks up from beginning of line 9 "... Something hard, ungracious", faster and faster until "...Obdurate..." signifying a climax in the poem. Then a sudden slowing down as the resolution of the extract slowly sinks in. Long pauses to emphasise the realisation of something lost in line 15: "Of the mind; // (long pause) a loss /// (very long pause) a lack. (4)

- 11.5 Vocal dynamics would be the sound of the flood created by the a shhhh sound by the group. The end of line 7 could be well enhanced by the group with their bodies (stomping the ground, or falling noises by bringing the fist down on the floor) . Extending the sound aiiiii in the word strain in line 12: “A strain of the very earth” could aid the feeling of frustration and effort to find meaning in existence. Some learners may simply refer to sound effects in general and that must be marked accordingly.

(3)
[15]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/ Evaluation	Higher Order	30	4	11.3(4)
Application	Middle Order	40	6	11.2(2) 11.4 (2) 11.5 (2)
Knowledge and comprehension	Lower Order	30	5	11.1(2) 11.4 (2) 11.5 (1)

QUESTION 12

The following are suggestions. The candidates bring their own experience and opinions to the answers and recognition must be given to that. Acknowledgement must be given to creative, motivated answers. The sources are there for the candidates to refer to but they may often answer beyond the sources.

- 12.1 The mask gives a clear expression to represent the character's emotions and type of personality.
The actor is free to concentrate on physical aspects of performance.
The actor can play more than one role (facilitated by another mask).
Some of the creation of the character comes from the mask.
Masks allow actors to physically hide themselves. This often delivers better performance as the actor becomes free to express him/herself through the mask. (4)
- 12.2 Any three practical or stylistic disadvantages the director might feel such as:
- The mask can block projection of the actor's voice unless he/she uses a half mask, and this would make the actor inaudible.
 - The mask hides the actors own facial expression that would often add to the role.
 - Masks can be big and clumsy and a great deal of rehearsal time is needed to work smoothly with the masks.
 - Some masks can frighten audience members (e.g. children). Actors need to be respectful of the masks as they are an age old tradition – if treated with disrespect they do not work well as performance tools.
 - The masks might not be appropriate for the style of the production that the director is involved in. (6)
- 12.3 Answers must include two exercises focused on improving physical control, co-ordination, flexibility and strength. 4 marks per exercise. Any dance/movement related activity would be suitable. (8)

MARKS	LEVEL	DESCRIPTOR
7 – 8	Very good	The candidate describes two exercises in enough detail to allow a fellow learner to do the exercise from the description. Often (but not always) these candidates mention why the exercise is suitable.
5 – 6	Good	The candidate describes two exercises in some detail. Often (but not always) one is very well explained and the other rather briefly. The candidate is more mechanical about the description than the very good category.
3 – 4	Average	The candidate describes two exercises briefly. Simply writes down a warm up exercise but it is clear that no detail is given and the candidate does not really understand why the exercise is necessary.
0 – 2	Weak	The candidate is unable to give detail of exercises and just basic statements, e.g. I would roll my head from side to side.

- 12.4 Candidates create any two characters that can be related to the two actors in the photo. They describe the movement of these characters using the physical theatre/movement practitioner he/she has studied to support and clarify the movements they envision. He/she could use a specialised movement practitioner (e.g. Laban), a theatre practitioner with a special interest in the body (e.g. Grotowski/Boal) or even a mime specialist (e.g. Marceau).

(12)

MARKS	CATEGORY	DESCRIPTOR
10 – 12	Excellent	Candidate creates two characters suitable to the photo and can link a movement practitioner to the discussion of their movements. Candidate uses vocabulary / methodology from the movement practitioner to describe a sequence of creative original movements that show characterisation and meaning.
8 – 9	Good	Candidate creates two characters suitable to the photo but does not necessarily link a movement practitioner to the discussion of their movements. Candidate describes movements clearly but does not use vocabulary/methodology from the movement practitioner to describe clear movements but not necessary character or meaning orientated movements. There is an awareness of dramatic intention through.
6 – 7	Average	Candidate describes two characters suitable to the photo but does not necessarily link a movement practitioner to the discussion of their movements. Candidate describes simple movements that do not show characterisation or meaning clearly. There might be slight awareness of dramatic intention of the movements.
4 – 5	Elementary	Candidate describes two characters not necessarily suitable to the photo or merely describes the figures in the photo. He/she does not link with a movement practitioner in the discussion of movements. Vague attempt at describing movements that is unclear. No awareness of character or meaning in movements for dramatic intent.
0 – 3	Weak	Candidate makes vague attempt to describe two characters or not at all. No link with a practitioner of movement evident. Lacks ability to connect with the sense of the question but has a comment on the physical nature of performance in a vague manner.

[30]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/ Evaluation	Higher Order	30	8	12.3(2), 12.4(6)
Application	Middle Order	40	13	12.2(3), 12.3(4), 12.4(6)
Knowledge and Comprehension	Lower Order	30	9	12.1(4), 12.2(3), 12.3(2)

QUESTION 13

Candidates choose ONE of the THREE questions below.

QUESTION 13.1

- 13.1 The following content is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that. Creative and motivated answers must be acknowledged.

Some suggested content for question.

- 13.1.1 The director has to lead his actors into their own best interpretation of the words on the page to become real, believable characters on stage. He has to make the actor aware of his own overall vision for the production and how the actor's interpretation of a role fits into that whole. He helps the actor find motivations for emotions and actions from moment to moment in the play and becomes a sounding board for characterisation by feedback to the actor about how an audience might perceive or experience his interpretation. The director has a strongly interpretative position. The director may use creative interpretation to radically change the script and performance. (4)
- 13.1.2 Candidates own ideas but based on the basic understanding that dialogue spoken in performance must be the result of a thought pattern which is in turn rooted in some psychological or emotional motivation. Awareness of the subtext is most important in the prevention of a mere mouthing of words. (3)

13.1.3 Open-ended question. Use rubric and look carefully that candidate's response uses dramatic knowledge.

(8)

MARKS	CATEGORY	DESCRIPTOR
7 – 8	Very Good	Candidate clearly understands the relationship between material (whether good quality material such as published works by reputed writers or original work or internet published material which could be of dubious quality) and the pros and cons of the performance of the chosen material. Candidate's opinion as to the success or problematic interpretation for performance is well described and insightful. Candidate is able to connect his/her opinion to his/her own experience in preparing for the practical examination and uses clear, appropriate examples.
5 – 6	Good	Candidate understands the relationship between written material and performance and the relative pros and cons of the performance thereof. Candidate is able to describe problems in interpretation and connects his/her discussion to own experience.
3 – 4	Average	Candidate describes performing different material but does not completely understand the relationship between material and performance success or failure. Candidate refers to simple problems in performance suggesting own experience.
0 – 2	Weak	Candidate describes material and/or performance without understanding or interpreting the question.

[15]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	4	13.1.3 (4)
Application	Middle Order	40	6	13.1.1 (2), 13.1.2 (2), 13.1.3 (2)
Knowledge and comprehension	Lower Order	30	5	13.1.1 (2), 13.1.2 (1), 13.1.3 (2)

QUESTION 13.2: MEDIA STUDIES

13.2 The following content is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that. Creative en motivated answers must be acknowledged.

13.2.1 The editor is essential because he/she decides and records/cuts and splices the sequence of the different shots taken by the production crew together to create a logical succession of shots into scenes and finally into the end product whether it is a programme, feature film or media presentation. The editor has considerable power in interpretation of scenes concerning their pace and meaning by the way they are cut together. Directors would normally work closely with editors in order for films/media productions to have the desired effect. An editor is dependent on the shots he is provided with from the cameraman and may sometimes have to add 'stock shots' to flesh out a scene or add meaning or effect such as the classic 'cut-away to seagull' shot to create a transition to a different scene or shot that would otherwise be a problematic cut.

(5)

13.2.2

MARKS	CATEGORY	DESCRIPTOR
8 – 10	Very Good	Candidate clearly understands how the technical and creative team is part of the making of the media production and discusses this connecting it to productions seen, plays studied or own performance experience. Candidate is able to construct an argument around the topic and uses clear appropriate examples.
6 – 7	Good	Candidate understands how the technical and creative team is part of the making of the media production and explains this connecting it to productions seen. Candidate is able to explain the topic and uses concrete examples.
4 – 5	Average	Candidate does not understand fully what the technical and creative teams add to the media production. Candidate explains some situations using simple examples or writes generally around the topic answering by chance rather than design.
0 – 3	Weak	Candidate makes general statements about the jobs that these teams do but does not demonstrate understanding. Uses phrases like the lighting technician is important so we can see what the actors are doing. He/she lacks the ability to support any ideas.

(10)
[15]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	4	13.2.2(4)
Application	Middle Order	40	6	13.2.1(3), 13.2.2(3)
Knowledge and Comprehension	Lower Order	30	5	13.2.1(2), 13.2.2(3)

QUESTION 13.3: CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTIONS)

The following content is a guideline. The candidates bring their own experience and opinions to the answer and recognition must be given to that. Creative en motivated answers must be acknowledged.

- 13.3 13.3.1 E.g. *Umemulo* (amaZulu), *Umhlomyane* (amaZulu), *Ukuthomba* (amaZulu), *intonjane* (amaXhosa), *Komeng* (Basotho), *Vhusha* (VhaVenda), *Kutfonjiswa* (emaSwati), *Ichude* (amaNdebele).

Also accept other ceremonies from other cultures such as the barmitzvah, christening, holy communion, etc.

(1)

- 13.3.2 Any TWO examples.

Costume is used to reflect the stage and state of the performance. Props and symbols reflect non-oral narratives e.g. the spear in *umemulo* symbolises that the pubescent is prepared to fight the challenges she might meet in this new stage. The Seclusion structure (e.g. seclusion hut) is part of the 'set' which is destroyed after the ceremony. The space between the seclusion hut and the space of the final performance is used symbolically to explain the concept of 'coming out' of a certain stage and 'moving in' to another, it symbolises a journey.

Language that the participants use is formal 'theatrical' language; there is a passive approach to physical language.

(4)

- 13.3.3 Use the answer provided and the rubric below to guide you in marking the response.

The hierarchy of participatory directorship will be (but may not be limited to):

Depending on the gender of the pubescent; the overall organisation of the ceremony is controlled by the Supreme Progenitor/God. She/He delegates duties to ancestors (human's emissaries). Ancestors then delegate elders in the community (the Grandmother – irrespective of the gender, the child assumes a main role) who choose, depending on the gender of the pubescent, eldest brother or sister/ headboy or girl [e.g. *izingqwele* or *amaqhikiza* (amaZulu)] tasked to watch over him/her and offer direction and advice on what to do and how to do it. Before seclusion, depending on gender, the maternal uncle often directs the performance.

Within the seclusion structure there is also a hierarchy of directorship such as, but not limited to, *ingcibi* (amaXhosa), *gobela* (emaSwati) etc. The pubescent goes into the seclusion structure with other co-actors (e.g. *izimpelesi* (amaZulu) those that accompany her/supporting cast).

There will be the headboy or headgirl amongst them who will act as a link between the elder assigned to the seclusion structure and the pubescent. The elder reports to the mother who directs proceedings and reports to the Grandmother.

When the pubescent comes out of seclusion into *eshashalazini* performance space directorship is assumed by the father of the pubescent.

The father assumes directorship until the end of the performance. He directs the performance on behalf of the King of the area. The King is under the directorship of the royal Grandmother/Queen-Mother who falls under the directorship of the royal ancestors and back to God/appropriate Supreme Progenitor. [e.g. *uNomkhubulwana* (God's Princess), *Mvelincanti* (emaSwati) – 'Supreme Progenitor that came first'). Also accept directorship of the priest, rabbi, elder, imam, etc. if it applies to the candidate's choice of ceremony.

(10)

MARKS	CATEGORY	DESCRIPTOR
8 – 10	Very Good	Candidate clearly understands how a figure/s takes on the 'directorship' role. Discusses this connecting it to at least one an indigenous ceremony he/she has experienced/learnt about. Candidate is able to construct an argument around the topic and uses clear appropriate examples.
6 – 7	Good	Candidate understands how a figure/s takes on the 'directorship' role. Explains it connecting it to one indigenous ceremony he/she has experienced/learnt about. Candidate is able to explain the topic and uses concrete examples.
4 – 5	Average	Candidate does not understand fully how a figure/s takes on the 'directorship' role. Candidate explains an indigenous ceremony using simple examples or writes generally around the topic answering by chance rather than design.
0 – 3	Weak	Candidate makes general statements. Candidate explains something about an indigenous ceremony but does not fully understand how a figure/s takes on the 'directorship' role. Uses phrases like the participants know what they have to do. He/she lacks the ability to support any ideas.

[15]

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS AND MARKS
Analysis/Synthesis/Evaluation	Higher Order	30	4	13.3.2
Application	Middle Order	40	10	13.3.3
Knowledge and Comprehension	Lower Order	30	1	13.3.1

TOTAL SECTION C: 60
GRAND TOTAL: 150