



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2014**

**DRAMATIC ARTS  
MEMORANDUM**

**MARKS: 150**

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This memorandum consists of 42 pages.

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**GENERAL COMMENT FOR EXAMINERS/EDUCATORS:**

1. As a marker, write a short comments why a point was marked up or down if the memorandum does not give a clear guideline and the marker has to use own discretion.
2. Tick clearly to indicate the learning which is being assessed. Markers should engage actively with the answers.
3. Chief markers must facilitate rubrics with markers. Use the level descriptors of Dramatic Arts 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 (e.g. essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers need to take this into account and be open to candidates' responses. They have to make sure that different teaching styles do not disadvantage the candidate.
7. Spend the first day to unpack the quality and quantity of the evidence in the memorandum, standardise the required responses and find common definitions and concepts.
8. Markers must check that candidates' responses align with the CAPS document Broad Topics and Topics.
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 markers.

## SECTION A: 20<sup>TH</sup> CENTURY THEATRE MOVEMENTS

### QUESTION 1

The candidate must answer this question in the form of an essay and use the play text he/she has studied as an example. Theatre of the Absurd, Epic Theatre OR Postmodern Theatre.

*The essay should be marked using the rubric grid and take into consideration the candidate's approach to topic. Motivated, original answers that show insight should be given credit.*

	MARKS	DESCRIPTOR
Excellent	27–30	The candidate clearly understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses concrete, specific examples from the movement and play text. The candidate discusses a minimum of three of the bullets and a maximum of five, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she focuses on the different purposes of theatre and clearly discusses how the play text studied is an example of a particular motivation.
Very Good	24–26	The candidate understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. The candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she discusses how the play text studied is an example of a particular playwright's motivation and theatrical movement.
Good	21–23	The candidate refers to the quotation and can connect the play text and theatrical movement he/she has studied to the quotation. The candidate attempts to support the truth of the quotation and uses examples from the movement and play text. The candidate discusses a minimum of three of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied. He/she considers how the play text studied is an example of a particular playwright's motivation and theatrical movement.

Satisfactory	18–20	The candidate may refer directly to the quotation but is more likely to infer a connection rather than state it directly. He/she discusses the play text and theatrical movement. The candidate attempts to connect the movement and play text. The candidate discusses some of the bullets, choosing some points from the bulleted list connecting to the play text and movement he/she has studied. He/she may cover more points from the bulleted list but at a superficial level.
Average	15–17	The candidate is likely to infer a connection to the quotation rather than state it directly. He/she explains the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/ practitioners, plays or texts, but rarely is able to relate this to the quotation. He/she gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.
Elementary	11–14	The candidate is likely to ignore the quotation and connects by chance rather than design. He/she describes the play text and theatrical movement. The candidate manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. The candidate gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer.
Weak	0–10	The candidate is likely to ignore the quotation and connects by chance rather than design. The candidate gives some descriptions of bulleted points but lacks the ability to connect the theatre movement, play text and quotation. Generally makes general statements that relate to some of the bullets.

The following should serve as the guidelines that should be specified to each play the candidate has studied. Note that the following should be what the marker must look for in candidate's response. The notes are general to Epic Theatre and markers are advised to subject their marking to a play studied under this movement.

**About Brecht and Epic Theatre:**

- Epic Theatre is a form of theatre that is not tied to time.
- It was influenced by the works of Piscator.
- Thesis and anti-thesis are resolved into a new thesis.
- Brecht rejected Wagner's influential concept of a unified production or "total theatre" since it sought to make music, scenery, lighting, costume, and acting (and singing) all convey the same impression (illusion).
- Brecht wanted each element to comment in a different way. In a satirical song, for example, the music need not be satirical since the words or acting might convey that quality. Rather, by contradicting expectations and by juxtaposing two contrary moods it could create conflict in the mind of the spectator and force him/her to reconcile the two elements.
- He rejected catharsis, empathy and imitation in Aristotle's terms in favour of the "alienation effect".

**Epic Theatre includes:**

- Plays are usually political and didactic in nature.
- Brecht's plays also draws from other past dramatists such as the Greeks and the Elizabethans.
- These plays are translations of the Noh Theatre of Japan with unemotional prose.
- He uses satire by combining blank verse and songs.
- Plays that are written for social action such as '*Theatre of Social Action*'.
- Brecht's plays have a passion embedded in the need to bring change – theatre as a space on which to express opinions and attitudes that could initiate change in ideas, thoughts and action.
- He wanted his audience to leave the theatre with a new form of awareness to consider the problems in his play and do something about these problems in reality.
- He believed that emotions in theatre overshadow reason when you are watching a sentimental drama.
- The play becomes a montage with a series of independent incidents developed to shock the people into new recognitions and understandings.
- There's always a narrator/storyteller who addresses the audience directly – thus breaking the fourth wall created in realist theatre.
- An entire historical event can be covered in one sentence.
- The audience must remain constantly critical.
- Each scene is given a subtitle that would be removed only to be replaced by a new one when the scene changed.
- He defies linear dramatic structure of a well-made play which involves continuity from one scene to the next and the building of suspense towards a climax.
- Scenes are linked through thematic threads, rather than the structure and the unfolding of events as in the realist theatre.
- Theatre as a spectacle, with subject matter and audience participation or involvement.
- Plays are created in a style that is commentary to society for the sake of social change.

- The author is producer, and maker as of any other product
- Destroy theatrical illusion.
- Music versus text or commentary by actors.
- The audience should be involved in the performance to observe objectively, think, and develop critical detachment to influence social action.
- Epic Theatre appeals less to the feelings than to the spectator's reason.
- Brecht developed the Verfremdungseffekt or "Alienation-effect".

**Other techniques that could be found in Epic Theatre plays can include:**

- Signs, placards or projections which tell us what's going to happen before each scene, to disrupt the illusion, give us a context or message on which to base our observations.
- Masks and puppetry
- Visible stage machinery (expose the technology of theatre)
- The play as the "parable play" or that which is known as "Lehrstück."
- Use of music to interrupt and comment on action
- Acting in the third person
- Having actors describe their moves and gestures outside the written dialogue
- Exploring the "gest" of character. "Gest" meaning both gesture and gist.

Candidate may mention any of the above in line to the play that they have studied. Markers are advised to look at candidate's response in relation to whether it shows knowledge of Epic Theatre from its intentions, its structural purpose, the relationship between text, performance and audience as a didactic platform where the audience is given the opportunity to criticise both political and social issues for the sake of action and social reform; from this knowledge, markers are also advised to assess whether candidate was able to fuse this knowledge as resultant to a play that they have studied through their level of application.

It should be noted that there will be some candidates who will show an extended knowledge through knowledge, application and the capability to synthesise these features together as a lesson that is accurate to the complete outcomes aimed at by Epic Theatre.

**OR**

**THEATRE OF THE ABSURD**

The following should serve as the guidelines that should be specified to each play the candidate has studied. Note that the following should be what the marker must look for in candidate's response. The notes are general to Theatre of the Absurd and markers are advised to subject their marking to a play studied under this movement.

These are some of the facts that may appear in a candidate's response:

- The Theatre of the Absurd moves away from realistic characters, situations and all of the associated theatrical conventions.
- Time, place and identity are ambiguous and fluid, and even basic causality frequently breaks down.
- Meaningless plots, repetitive or nonsensical dialogue and dramatic non-sequiturs are often used to create dream-like, or even nightmare-like moods.
- There is a fine line, however, between the careful and artful use of chaos and non-realistic elements and true, meaningless chaos. While many of the plays described by this title seem to be quite random and meaningless on the surface, an underlying structure and meaning is usually found in the midst of the chaos.
- Human condition is meaningless, absurd, illogical
- Language: Words often appear to have lost their denotative function, thus creating misunderstanding among the characters. Instead, language frequently gains a certain phonetic, rhythmical, almost musical quality, opening up a wide range of toying with it, sometimes for the mere purpose of whiling away the time of waiting for something that is not to come (as in Beckett's *Waiting for Godot*).

#### **Some of the characteristics of Theatre of the Absurd:**

- No plot, minimal staging, babbling; abstract setting, arbitrary illogical action
- Absurdism is the inevitable devaluation of ideals, purity and purpose
- The language and poetry of Absurdist Theatre emerges from concrete and objectified images of the stage
- Absurdist Dramas asks its audience to "draw his own conclusions, make their own errors."
- Though Theatre of the Absurd may be seen as nonsense, they have the most of something to say and can be understood.
- Absurd is that which is devoid of purpose ... Cut off from his religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd and useless.
- The use of roleplaying, plays within plays and the flexible sense of the limits of stage illusion, identity is theatricalised.

#### **Language, rhythm and characters**

- Language is often fragmented/non-sequiturs.
- Word play – new meaning or double meaning
- Pauses
- Audience relationship
- Audience often alienated, teased, puzzled, and disturbed.
- Audience questions existence and absurdity of life
- Play structure
- Plot may be illogical
- Often no resolution at the end.

- Relationships are nebulous and audience wonders about the characters' relationships
- Juxtaposition of contradictory elements, e.g friends who destroy each other.
- Plot is both comic and tragic – two aspects of the same situation.
- Playwright's intention
- Intends to disturb and surprise by creating a new unpredictable form
- Intends to shatter preconceived notions of theatre conventions
- Creation: Acting requirements, types of characters, vocal requirements such as pitch, pace and volume
- Range from clowns to realistic characters.
- Since the dialogue is sometimes illogical, it is critical that the actors speak very clearly.
- Physical requirements: Gestures, movement and pace
- Contrasts of extremes are often employed in characterisation and pace
- Pauses are used to heighten tensions.
- Whereas traditional theatre attempts to create a photographic representation of life as we see it, the Theatre of the Absurd aims to create a ritual-like, mythological, archetypal, allegorical vision, closely related to the world of dreams.
- The focal point of these dreams is often man's fundamental bewilderment and confusion, stemming from the fact that he has no answers to the basic existential questions: why we are alive, why we have to die, why there is injustice and suffering, etc.
- One of the most important aspects of absurd drama is its distrust of language as a means of communication.
- Language, it seems to say, has become nothing but a vehicle for stereotyped, meaningless exchanges.
- Absurdist theatre shows that words cannot go beyond the surface; they cannot express the meaning of human existence.
- Often there is a menacing outside force that remains a mystery
- Absence, emptiness, nothingness, and unresolved mysteries are central features in many Absurdist plots
- Often the action is cyclical (repeats itself), or ends exactly where it began.

Candidates may mention any of the above in line to the play that they have studied. Markers are advised to look at the candidate's response in relation to whether it shows knowledge of Epic Theatre from its intentions, its structural purpose, the relationship between text, performance and audience as a didactic platform where the audience is given the opportunity to criticise both political and social issues for the sake of action and social reform. From this knowledge, markers are also advised to assess whether a candidate was able to fuse this knowledge as resultant to a play that they have studied through their level of application. It should be noted that there will be some candidates who will show an extended knowledge through knowledge, application and the capability to synthesise these features together as a lesson that is accurate to the complete outcomes aimed at by the Theatre of the Absurd.

## POSTMODERN THEATRE

The following should serve as the guidelines that should be specified to each play the candidate has studied. Note that the following should be what the marker must look for in the candidate's response. The notes are general to Postmodern Theatre and markers are advised to subject their marking to a play studied under this movement.

Markers to consider the following from candidate's response:

- Postmodern theatre serves a primary purpose to deconstruct a number of core ideas associated with Modernist theatre.
- The truth is unverifiable
- The audience are confronted with a decision to make up their own truth about productions
- The use of media forms
- Experimentations in language and thought
- A pastiche of different textual and historical sources
- The inclusion of sources taken from popular culture
- Non-linear storytelling conventions
- No attempt to duplicate reality
- A combination of wild humour with terrible tragedy

## Characters in Postmodern Theatre

### Characters in *Buried child*:

- Characters tell us about themselves rather than having other characters tell about themselves. We see this through many uncertainties that lie in the character relationships in *Buried Child*. No one seem to know anything about anyone in the play, thus take whatever the character says about themselves. For instance, Shelly arrives with Vince to a shock containing a series of misunderstanding. If Shelly knew about Vince and reported it through her lines, then the truth might have been believable as the opinions would be from two sources.
- Characters are metaphors and archetypes
- Dodge usually for instance, dissociates himself from his family and all affection.
- Notice how every member of the family usually dissociates themselves from the family throughout the play.
- Halie is a hypocrite, hiding behind religion, yet having an affair with the minister and at least one other man. She lives with a secret and that cripples her and makes her abusive in nature.
- Characters are dark, unhappy, terse, alienated, secretive, violent, and often one-dimensional.
- Characterisation includes role-playing and sudden transitions – whom do we believe and when.
- We are not sure if Halie is telling the truth when she remembers her happy past and trips to the racetrack in the sunshine.
- Is Ansel a real hero?
- Does Dodge remember Vince or not?

**Dialogue and language in *Buried Child*:**

- Language is natural, filled with repetition, fragments and emotions.
- Language fits the characters – there is evidence of a few gaps between the characters and what they say.

**Themes in *Buried Child*:**

- **Family corruption:**

Alienation and dissociation are experienced by all family members as they suffer for the sin of their father, Dodge. They are all denying reality, and therefore their true identity. Characters are crippled in one way or another. They are unable to recognise Vince, one of their own who has arrived to seek his own identity/truth. All characters need the purifying rain and action that takes place. Dodge (dodging the truth) dies as Tilden (the tiller) tells the truth of the past, and the earth gives up its dead.

- **American Dream:**

The values of the Dream, that include independence and a belief in might taking the law into its own hands, have ruined this family. This is a tale of America and its use of land and force.

- **Organised Religion has no answers:**

Organised religion does not answer any of man's troubles. Father Dewis is shown to be weak and cowardly, immoral; totally unable to help with the needs of the family.

- **Past and Present:**

The problems of the past are always with us in the present, and we pay for the sins of our fathers forever. The past has somewhat made the present. Vince lies like Dodge on the sofa in the end of the play. The play ends with a return to the beginning hinting that the past will always be with the families.

**Characters in *Top Girls*:**

- **Marlene:** Is happy with her achievements and knows what she wants. She has fought for her right to achieve as a woman in the workplace and spends her life escaping from the standards she grew to resent as a child. Her life is determined by her own ambitions and assumes others should share her outlook.
- **Joyce:** Is a doggedly loyal, independent, very bitter and transfers this negative attitude onto others and she does not realise how she might affect others.
- **Angie:** Is an independent thinker, intelligent, has no real direction in life and she is a pessimist.

**Language in *Top Girls*:**

- Characters are portrayed by their use of language.
- Short sentences are loaded with a lot of meaning. The clarity of speech does not mean that there are fewer issues by implication.
- The use of strong language is to shock.
- Some characters' use of Latin is to indicate education and learning
- Joan uses Latin in the presence of other characters as a form of alienation in itself.

### The use of misogyny by women

- There are subsequent feminist commentary in the play.
- A speech follows the one before it but when one character starts speaking before the other finished, the point of disruption is marked.
- A character sometimes continues to speak right through another's speech
- The characters' speeches indicate the postmodernist displacement of time.
- Speeches overlap each other
- Language in *Top Girls* is idiomatic of humankind

### Themes in *Top Girls*:

- **Choices and Consequence**

Act 1: At the dinner party; all characters present had to make a particularly hard decision to have been where they are. Pope Joan chose to live like a boy, then a man in public. She fell pregnant by her secret lover for which consequentially she had to be stoned. Joyce chose to adopt Angie and this brought a certain life path which she had to follow. Marlene also made several choices. She became a career woman as a result estranged herself from her family.

Marlene is alone because of the choices that she has made. Angie chose to drop out of school and went to live in London with her aunt and for this the consequences are not yet clear.

- **Success and Failure**

Success is an important aspect of Marlene's life in *Top Girls*, who she is and whose company she keeps. The dinner party is in place to celebrate Marlene's promotion to managing director as well as the successes of her guests. Joan became pope, Isabella travelled the world, Gret fought the devils in hell, Griselda survived her husband's extraordinary test of loyalty. It should be noted that Marlene sees these women as successful even though they are not in her actual life. Again, Marlene's personal life is a failure due to her success in business. She does not have any real friends in the play and she has not seen her biological daughter in seven years.

Marlene believes that Joyce is a failure because she did not grow beyond her neighbourhood. Joyce cleans houses for a living and she also is not impressed at Marlene's life. However, Marlene and Joyce believe that Angie has no chance of success due to her lack of education, ambition and her rather dumb nature. They agree that one should support oneself to be successful.

- **Class Conflict**

We see the conflict in class through Marlene and Joyce's different definitions of success. Marlene has education and persistence, hence her success from working-class to middle-class. She holds a management position in a demanding field. Marlene supports the philosophies of the female prime minister of Britain, Margaret Thatcher even though perceived as anti-working class.

Joyce works as a cleaning lady to support Angie. Joyce thinks of Margaret Thatcher as evil and compares her to Adolf Hitler due to her attitude towards the working-class people. Joyce thinks Marlene is too good for her. Marlene does not like working-class people; but she does not regard her sister as one of them. The two never see eye to eye in terms of class.

- **Sex Roles and Sexism**

*Top Girls* deals with society's expectations of what women should be and do. The guests at the dinner party define womanhood in a particular era, with regard to what they already are or that which they are not. Isabella could not live up to the standards of femininity defined by her sister, Hennie. Yet Isabella is a well-travelled woman who saw more of the world than most men. Marlene's career sets her apart as a woman and the roles that she now has to perform.

Even though Marlene has benefited economically from her career, her disregard towards sex roles proves to be a problem. She is not married, and it does not seem like she is in any long-term relationship with anyone. Joyce does not like her. Mrs Kidd, the wife of a man over whom Marlene got the promotion begs Marlene not to take it. Mrs Kidd believes that Howard must not answer to a woman in terms of work. Mrs Kidd believes that Marlene should give up her promotion so that Howard can obtain it and be able to support his family as per stereotype. She calls Marlene unnatural for standing on the promotion and her commitment to her job. Sexism does not make Marlene's life and choices any easy.

Candidates may mention any of the above in line to the play that they have studied. Markers are advised to look at candidate's response in relation to whether it shows knowledge of Postmodern Theatre from its intentions, its structural purpose, the relationship between text, performance and audience as a didactic platform where the audience is given the opportunity to criticise both political and social issues for the sake of action and social reform; from this knowledge, markers are also advised to assess whether candidate was able to fuse this knowledge as resultant to a play that they have studied through their level of application. It should be noted that there will be some candidates who will show an extended knowledge through knowledge, application and the capability to synthesise these features together as a lesson that is accurate to the complete outcomes aimed at by Theatre of the Absurd.

[30]

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE (1960–1994)****QUESTION 2: WOZA ALBERT! BY PRECY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

2.1 Agitprop: “Agitation” and “propaganda” – is theatre usually in a political context. In theatre it could be a play that tackles the governing politics in a form of performance and subject matter for the sake of social awareness and mobilisation. (2)

- 2.2 Candidate may mention ANY TWO of the following laws.
- 1950 – Act No 41, Group Areas Act: Forced separation between races through the creation of residential areas designated for certain races.
  - 1952 – Natives Laws Amendment Act: Limited the amount of blacks who could have permanent residence in towns to those who had been born in a town and had lived or been employed there continuously for no less than 15 years.
  - 1952 – Act No 67, Natives (Abolition of Passes and Co-ordination of Documents) Act: Forced black people to carry identification (which included a photograph, place of origin, employment record, tax payments, and encounters with the police) at all times.
  - 1953 – Act No 47, Bantu Education Act: Established a Black Education Department that compiled a curriculum suited to the “nature and requirements of the black people”. The aim of this law was to prevent black Africans from receiving an education that would allow them to work in positions that they were not allowed to hold under the previous apartheid laws.
  - 1959 – Act No.45, Extension of University Education Act: Prevented black students from attending white universities.
  - 1970 – Bantu Homelands Citizens Act: Removed black South African citizenship and required all black people to become a citizen of the homeland designated for his/her ethnic group.

Markers should note that there are many other unfair apartheid laws; the ones mentioned in this marking guideline are issues that are mostly contributing to the themes of South African texts that are studied in Dramatic Arts. (10)

- 2.3 Workshopping refers to a method or process of creating a piece rather than indicating a specific genre. It includes:
- Phase 1: Selecting a concept or idea as the basis for a play
  - Phase 2: Research, using archives, books, online resources, personal interviews to explore the idea.
  - Phase 3: Creating and questioning the material, improvising and exploring possible images, characters and scenes
  - Phase 4: Selecting, editing and shaping the improvised scenes to create the final script or structure of the play

- Phase 5: Rehearsing, bringing all elements together so as to be ready for final performance
- Phase 6: Recording the final performance in a written script

Markers must be aware that the candidate may mention the three phases that they have studied in Grade 10. In such a case, markers should look at candidate's knowledge of the stages of workshoping and what the different stages entail to the making of a performance. (10)

2.4 Study an extract from *Woza Albert!* to answer the following questions.

2.4.1 It could be for the sake of universality. The play is about real issues in the society and it involves real people. The marking suggests that Mbongeni and Percy are also not excluding themselves from the people that are faced with these problems. This might be another feature influenced by Brecht theatre as a learning tool to spectators, the alienation effect.

Mark according to candidate's understanding. (3)

2.4.2 Yes: *Woza Albert!* is a revolt against the laws of the previous dispensation. It challenges, through scenes at different problem areas, the political unfairness of apartheid and the hopes for change. It challenges the restrictive laws, poverty and censorship and the abstract effects of apartheid.

Consider candidates' understanding and ability to relate a text to a movement or idea or agenda. (5)

2.4.3 You may use the following rubric plus the notes that follow to help you assess this question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding structure.</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of fact.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	8	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure.</li> <li>• Displays a high level of competence and careful selection of facts for information sake.</li> <li>• Candidate uses a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge are well expressed.</li> </ul>

Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough. Some logic statements.</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>Adequate selection of dramatic references.</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.</li> </ul>
Moderate achievement	4	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed.</li> <li>Limited selection of information, poor language skills might be a contributing factor.</li> <li>Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul>
Elementary achievement	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>Very little information, jumbled, not easy to follow, often irrelevant</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–2	<ul style="list-style-type: none"> <li>Incoherent very little work, limited skills, in need of support</li> <li>Irrelevant</li> <li>Simple phrases or words written down that indicate that the candidate have learnt, but does not understand</li> </ul>

2.4.4 Candidate's own answer. Marker must assess whether candidate understands the implications of the different themes narrated in plays pre-994 and whether they understand them in the context of the now.

(5)  
[20]

OR

**QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY**

- 3.1 Group Areas Act entailed that: Forced separation between races through the creation of residential areas designated for certain races. (4)
- 3.2 This entailed an outright ownership of the property and land on which it stands. (2)
- 3.3 Study the extract from *Sophiatown*.
- 3.3.1 An inventor named Tobiansky named it after his wife Sophia. (2)
- 3.3.2 Ruth is a white Jewish girl from Yeoville. In this regard and in pertinence to the times of Sophiatown, this was a strange move. It has never been seen in Sophiatown that someone white (a sort of the representation of the antagonists in the narrative of apartheid) moves in with a black family at Mamariti's. (2)
- 3.3.3 TRUE: Candidate may mention Fahfee's knowledge of the political situation around Sophiatown. This is evident in the play through his consistent commentary and report of the current politics and news around the forced removals and his involvement in the resistance movement against the forced removals. (5)
- 3.4 Candidate may identify ANY TWO characters from the play and discuss how their relationship was affected by the forced removals. For instance, Charlie and Mingus as accomplices and how their history of loyalty is all of a sudden challenged by having to move to a new environment. It is not clear to both of them whether what they have been doing all their lives as gangsters may hold water at this new place they are being relocated to.
- Jakes seem to have something in the pipelines with Ruth Golden and their future is now questioned by the forced removals. They are now expected to go a settle at places that are occupied by people who are of the same race as each one of them.
- Use discretion when marking this question. There could be many relationships that candidate may identify from the play and thus use it to answer this question. It is in this regard where you have to look at whether candidates understand the implications of a relationship and what it stands for, while showing an understanding of what is taken away from them as a result of the forced removals. (6)
- 3.5 Military occupation of black townships: there are police and military everywhere harassing the people of Sophiatown and bulldozing down their houses. Crime and violence: through the character of Mingus and the stories that he usually tells about the 'job' and the violence pertaining to that. This kind of violence is also hinted at the way he acquired a relationship with Princess and the consistent threats to beat her up. Inefficient education: Lulu represents the ones who are able to notice the poor quality of education offered to black through a Bantu education system. The Group Areas Act: the ultimate reason behind the pain that the residents of Sophiatown have to endure due to the forced removals. Overcrowding: the reason why we see so many people living at Mamariti's house and the unexpected decision where Ruth had to share a room with Jakes.

Poverty: to escape poverty, Sophiatown comprises of a lot of gangs who seek to make a living through crime. Their main aim being to have a good live so they go out to rob people and most of the industrial areas.

Candidate may mention any of the above points or more. Consider how candidate justifies the validity of these points as indications within the text itself/the ability to draw examples from the text to justify their choice.

- 3.6 You may use the following rubric and suggested notes that follow to help you asses this question.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding structure</li> <li>Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	8	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure</li> <li>Displays a high level of competence and careful selection of facts for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>

Moderate achievement	4	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed</li> <li>• Limited selection of information, poor language skills might be a contributing factor</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Elementary achievement	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–2	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understand</li> </ul>

Candidate may agree to Sophiatown as an example of the realist theatre. The argument may be around:

**Setting:** The box-set. Sophiatown appears to be of a realistic nature in terms of the setting. A comfortable armchair and side table, a kitchen recess and exits to various parts of the house. Lulu's school books, pencils and pens, a broken car seat with a steering wheel, typewriter and books, etc. this is true to the realist theatre because the properties on stage do not serve a symbolic purpose, but a rather realistic purpose, even though they are representational of each character.

**The structure of the play:** The events in the play follow a logic found in the conventions of many realist plays, the well-made play, even though there's no evidence of any resolution. In the end the people of Sophiatown are ultimately moved to meadowlands and other areas. This has been the battle faced by the people of Sophiatown throughout the play and they meet the enemy face on when they had no other choice but to move.

**Characters:** are types of people we can find in the society, particular types to be in Sophiatown with specific costumes suited to the 1950s. Mingus and Charlie represent the gangsters, Lulu a school girl, Jakes, the journalist, Fahfee, a common gambler found in the townships during the previous times and a socially informed political representation, Mamariti is the type shebeen queen in totality etc. Characters are not symbolic to anything but real and true to the people that may be found in any township during the times of Sophiatown.

(10)  
[40]

**QUESTION 4: SIENER IN DIE SUBURBS BY P.G. Du PLESSIS**

- 4.1 He wants to sell her paintings. (1)
- 4.2 No, Giel and Ma are not married. In the above extract Giel expresses his need to get married to Ma. Giel even explains how the marriage would be helpful to the family, especially to Ma's children. He explains that family is important and that each and every household must have a father to take care of the family. (3)
- 4.3 Tjokkie's sister is Tiemie. (1)
- 4.4 Giel is not treated according to the father figure role by Ma's children. They see him as the extra baggage that Ma has introduced into their lives. They find him useless as a father and they believe he's sticking around only for Ma's pension money. He does not offer any financial contribution to the family and he can't even show any fatherly attitude. Ma's children complain about the noises he and Ma makes in the house and how disturbing that is to the peace in the house. The other example is the fact that the children, even Ma, keep on mentioning their father who is nowhere to be found. We see in Tjokkie's vision that the family does have a need for a father figure, but they can only accept their real father whom his whereabouts they do not know. They want to get rid of Giel from Ma's household entirely. (4)
- 4.5 4.5.1 A father is the head of the family. A father must be able to make fatherly decisions in his home and support the family in all respects: financially and also in matters of safety. Consider candidate's response as it may be different from the suggestion. However, candidate's response has to be in proximity to the suggestion as given above.
- 4.5.2 There are many instances in the play where Giel's fatherly capabilities are challenged. Instead of solving the family problems, Giel brings more of his problems back to the family. His action of selling paintings to Ma indicates his parasitic reliance on the family; instead of bringing money into the family, he takes money from the family. His actions, when with Ma, are of total disregard to the children in the house and that promotes the lack of respect from the children. His abuse on Tjokkie's talent of seeing into the future is also contradictory of what a father should be to his children, especially if he demands to be treated like a father by them. Award full marks if candidate indicates knowledge of the text by extracting an incident in the play where Giel's fatherliness is at question. (2)
- 4.6 Consider the following suggestions in candidate's response.
- Tjokkie and Giel: Tjokkie is Ma's son and Giel is Ma's "boyfriend". Tjokkie does not like Giel at all. He finds Giel to be a pest in the house and Giel's lack of any substantial contribution to the family makes the detest worse. Tjokkie wants to get rid of Giel. He does not show any kind of respect to him at all. Giel on the other hand sees Tjokkie as a useless child and thus abuse him for his talent. Giel wants to use Tjokkie only because he can predict which horse will win the race so that he can bet for the horse.

Ma and Giel are a stay together couple and they constantly announce each other's love for each. Ma is scared that Giel may leave her after the pension money is finished. Giel insists that he loves Ma regardless the pension fund. Giel wants to make it official and get married to Ma. They, however, keep each other sane; Giel is without a clear background and has no home and Ma is lonely since the disappearance of her husband. Ma is lawfully married and that also hinders Giel's effort at marrying her. The children believe that Giel and Ma's relationship centres itself only on sexual satisfaction than anything else. Ma feels sorry for Giel; the children believe that Ma and Giel find all sorts of solution only in the bedroom and nowhere else.

Consider the relevance of the answers to the text. Candidate has to draw valid reasons from the play to support their take on the relationships as asked in the question. Award THREE marks for each relationship discussed by candidate.

(6)

- 4.7 Candidate must show the relevance of the characters' costumes in terms of the play. Consider candidate's innovation and accuracy with the placement of costumes for the characters.

Ma can be in conventional housewife costume; a dress, a doek and/or an apron. She is not going anywhere and this could be the manner in which she dresses up when she is around the household.

Tjokkie is busy working on his car throughout the play and he could be dressed in a cap, work overalls and boots, all which may be brownish in colour due to his earthliness. His costume is covered in oil due the car that he is working on.

Accept candidate's response with valid and sound reasons.

- 4.8 Fatherhood, the importance of family, poverty, abuse, alcoholism, moving to greener pastures, etc. Candidate may mention any TWO problems that they have discussed in the lesson.
- 4.9 You may use the following rubric and suggested notes that follow to help you to assess the candidate's response.

Consider this suggestion from candidate's response:

Giel is seen as an attempt to replace the missing father in Ma's household. He, however, does not meet the expectations of what a father should be; a common society worldview. The family has been labelled for the fact that Ma has no real man in her house. Even the children have been teased at school for that matter. The playwright uses the character of Jakes to address domestic violence and alcohol abuse. Jakes is trouble and he drinks all his money; we see this later when he comes to ask for a place to stay if he marries Tiemie. It seems like the problem of a child born without a father figure will soon re-emerge through Tiemie. She does not want to get married to Jakes and this in turn suggests that her child will grow up without a father; same as her.

The family seem to deteriorate more due the absence of a father in the house, the result being, Jakes doing as he pleases and actually intimidating the family with his violent nature. Giel moving in with Ma and creating yet another conflict between Ma and her children.

Consider candidate's knowledge of the play text and also the understanding of the messages of the play. Give marks for every theme explained and the example thereof from the play itself.

(6)

4.10 You may use the following rubric and suggested notes to help you to assess the candidate.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	6–7	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding structure</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	5	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure</li> <li>• Displays a high level of competence and careful selection of facts for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	4	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language.</li> <li>• Uses a select relevant dramatic reference</li> <li>• Shows some insight but not enough Some logic statements</li> </ul>
Adequate achievement	3	<ul style="list-style-type: none"> <li>• Structure not always logical</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>• Adequate selection of dramatic references</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>

Moderate achievement	2	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed</li> <li>• Limited selection of information, poor language skills might be a contributing factor</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Elementary achievement	1	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understand</li> </ul>

[40]

**TOTAL SECTION B: 40**

**SECTION C: SOUTH AFRICAN THEATRE (POST 1994)****QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

5.1 5.1.1 The statement is TRUE.

5.1.2 *Nothing but the Truth* follows a typical box-set, a realist theatre trait of representing the slice of life as it is on a daily basis. The fourth wall is removed so that we may see the inside happenings of any room. Box sets also create an illusion of a room on stage.

Candidate may mention the following in attempt to justify that *Nothing but Truth's* setting is reflective of the Realist theatre setting conventions.

Typical of a box-set, *Nothing but the truth* is set at a simple four-roomed house in New Brighton, PE. The house is constructed with grey blocks or wind bricks. It has a front living area, divided into kitchen and living room by means of a partition, and two bedrooms accessed via the living room. Both kitchen and living room open into the yard, etc.

The above is an example and candidate may respond in a way that is different than the above. As long as candidate indicates the link between the set in *Nothing but the Truth* and the conventions of the Realist theatre; award that candidate with such considerations. (8)

5.1.3 Anyone: Realism, Expressionism, Existentialism, Dadaism, Postmodernism, Futurism, Surrealism, Absurdism, etc. (1)

5.1.4 The Truth and Reconciliation Commission (TRC) was a type of court-like/hearing team assembled in South Africa after the end of Apartheid. The public was given the opportunity to come forward and be heard at the TRC. The victims and perpetrators were brought together in public to give their testimony. Perpetrators seeking amnesty. (2)

5.2.1 Any three points for each character multiplied by two.

Thando:

- A teacher and an interpreter at the TRC
- An epitome of a dutiful daughter
- Sensitive to cultural issues
- Her attitude towards her father is respectful and subservient
- She appears to be loving and caring (Any 3) (3)

Sipho:

- A traditional man who holds culture in high regards
- He feels like he has always come second to Themba
- He feels angry, hurt, rejected, inferior, betrayed, bitter and resentful
- He always redraws to himself, an indication of too much thinking
- He is a loyal family man
- His fear emanates from the losses that he has experienced

(Any 3) (3)  
(3 + 3 = 6 x 2) (12)

5.2.2 Thando's speech in line 9. "Don't start! Don't start!" She is trying to stop her father from entertaining a topic for which she already know his opinion about, indicating that they have spoken about it before. (2)

5.2.3 After and during the pause Sipho undergoes a thought process and therefore what he will say next should align itself to the thought carried by the words in themselves. The tone changes from his previous speech into an escape type of tone. He is now changing the subject and for that a new tone and rhythm is to be seen in performance.

This is a suggestion. Marker should look at tone and what candidate writes thereabout. (4)

5.2.4 You may use the following rubric and suggested notes that follow to help you to assess this question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding structure</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	8	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure</li> <li>• Displays a high level of competence and careful selection of facts for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>

Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed</li> <li>Limited selection of information, poor language skills might be a contributing factor</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Elementary achievement	3	<ul style="list-style-type: none"> <li>Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>Very little information, jumbled, not easy to follow, often irrelevant</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–2	<ul style="list-style-type: none"> <li>Incoherent very little work, limited skills, in need of support</li> <li>Irrelevant</li> <li>Simple phrases or words written down that candidate have learnt, but does not understanding.</li> </ul>

Truth can be central to the idea of the Truth and Reconciliation Commission; some academics have argued that the TRC was just a publicity stunt and that it did not live up to the main intension of its inception. This is argued to say the perpetrators and the victims could have behaved in a reconciliation manner for the sake of the public. Yes the truth and the honesty of these hearings may have been a bit close to accurate or honesty but no one can really qualify them as actual 'truths'. Note that I have used truth in many ways in the previous sentence and here is the breakdown of truth in this argument:

- Truth as what the people see
- Truth as what the TRC expects in terms of public satisfaction of the commissions primary intentions
- Truth as what the victim and perpetrator actually feel about the hurt that they have felt and instigated

Sipho's character becomes another example of the truth; he does not understand the intentions of the commission and he thinks that they make the public hear a filtered kind of information instead of the truth. His character, on the other hand, also suffers from the realities of his past (his truths) and these are the truths that we hear towards the end of the play. Truth is seen in contrast to what the word itself entails. Sipho's truth seems to be the only thing that's holding him back from relief and freedom from self. We get a sense of relief from Sipho after he had spoken his truth.

The overall theme if truth could be centred on the famous oath "nothing but the truth" and the play questions its validity. It wonders whether the statement of oath fully lives up to its intention with truth. Did the perpetrators really apologise and did the victims really forgive; truth will set everyone free if spoken as truthful as should.

Markers to consider candidates take and the understanding of the concept of truth and how the play carries this message.

(10)  
[40]

OR

#### QUESTION 6: *MISSING* BY REZA DE WET

- 6.1 The circus has set up a station and are performing in the village.
- 6.2 It is the notorious last night of August in the environment of the play. It is reported, through the characters' speeches, that young girls, annually on this night of the month, when the circus come to the village and the eerie moon is full, go missing.

Candidate may respond in any other manner that is not far from the suggested answer. Give full marks if candidate mentions; the night, annually and girls missing.

(4)

- 6.3 Markers must use discretion in this question. Candidates are not always spot on in response to questions of this nature. Look at candidate's knowledge of environment of the play and the socio-political contexts that determine the themes of a typical Afrikaans theatre play. If candidate is able to detract situations, characters even aspects of the setting to emphasize the presence of poverty within the world of the play; award that candidate enough marks. The following is a suggestion:

The character of Gabriël represents the jobless man. In most Afrikaans theatre, even in the Afrikaner society, a man is seen as the bread winner in all form. Gabriël is jobless and his frustrations have imprisoned him in his own home due to his fear of judgements from the society. Miem and Meisie sell manure for a living and this also represents poverty and the lack of proper income into the family. Meisie has had only one new dress since the previous year in the world of the play.

The above is a suggested response.

(6)

- 6.4 The irony of the Constable's visit maybe looked at in many ways. This suggestion will discuss two which seem prominent when aligned to the themes in the play.

The first irony may be seen in this way: the three women are all locked up in the house for the fear of the implications and reputation of the last night of August. They are scared and cautious that none of them become victim of this notorious night. These women allow the constable, a blind stranger into thier house. Their reasons could be seeking protection and someone to "look out" for them, a blind man. The constable is blind but he's entrusted to look out for and protect these women.

The other irony is that; the one person who was supposed to be their protector, the constable, is the ultimate antagonist in his own right. He is the one who makes one of them disappear. The women did not see beyond what their eyes could see, they missed out on seeing the truth of the character of the constable.

(5)

- 6.5 Markers to use discretion. Use the following suggestion to assess this question.

The manner by which Miem and Meisie serve Gabriël is similar to the manner in which an archangel should be served. The family needs a certain value to be added by a male person into the family. The importance of a male figure in the Afrikaner identity is further addressed by representations of Gabriël's belongings that are visible in the play. The subservience by Miem and Meisie also addresses the level of inferiority that the women suffered due to this patriarchal ideology.

(6)

6.6 You may use the following rubric and notes that follow to help you to assess this question.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding structure</li> <li>Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	8	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure</li> <li>Displays a high level of competence and careful selection of facts for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed</li> <li>Limited selection of information, poor language skills might be a contributing factor</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>

Elementary achievement	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–2	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understand</li> </ul>

Candidate has to be awarded marks on the basis of text knowledge, the play, and also knowledge of the conventions of a Realist Theatre. Candidate can be further awarded marks for extra knowledge in terms of association, how effective is candidate's ability to identify and associate certain aspects of a play of any kind to styles and movements within the course of Dramatic Arts.

Candidate may comment on the setting of the play. *Missing* takes place in the kitchen of a not-well-off household and the description that goes with it, form exits to entrances and the window through which Meisie consistently peeps to the outside. Candidate may also comment on the characters in the play, the manner in which the playwright has presented them to the readers and audiences. A housewife, a teacher and a girl, Meisie; these are familiar characters that are derived from actual society and this can be tightly associated to the intentions of the realist character.

Award good marks if candidate displays some of the above suggestions in their response.

(10)

6.7 Use the following rubric and guidelines to assess this question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding structure</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Insightful, fluent, observation and knowledge authoritatively</li> </ul>

Meritorious achievement	8	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure</li> <li>• Displays a high level of competence and careful selection of facts for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	6–7	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language</li> <li>• Uses a select relevant dramatic reference</li> <li>• Shows some insight but not enough. Some logic statements</li> </ul>
Adequate achievement	5	<ul style="list-style-type: none"> <li>• Structure not always logical</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times.</li> <li>• Adequate selection of dramatic references</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	4	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed</li> <li>• Limited selection of information, poor language skills might be a contributing factor</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Elementary achievement	3	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–2	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understanding</li> </ul>

Markers to determine the following from candidate's response.

- The actual character of Miem as learned and described through actions and dialogue in the play
- The age of the character
- The given circumstance and how it could be expressed effectively through performance
- The implications of characterisation and the relationship with the audience
- Playing the shock or surprise factor, its physical implications to an actor/actress
- The tempo and the beats (how does a character grow within an emotion or how does her attitude change after the realisation)
- The believability and practically from the direction given by candidate

Award good marks for a good and reasonable response with substantiate justifications.

(10)

**[40]**

**TOTAL SECTION C: 40**

## SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

SECTION D is COMPULSARY.

### QUESTION 7: THEATRE HISTORY (COMPULSORY)

- 7.1 Candidate may mention any two philosophers and their work as studied in Dramatic Arts' 20<sup>th</sup> century-isms.

Candidate response may contain Friedrich Nietzsche was against nihilism, Charles Darwin and evolution, Karl Marx and capitalism and communism,

Award a mark for the name and a mark for knowledge of a philosopher's work.

(4)

- 7.2 Adolphe Appia influenced the symbolists through his designs.

(1)

- 7.3 Candidate may mention any three and more of the following. One mark multiplied by two should be awarded for one correct difference mentioned by candidate.

Realism	Expressionism
The plays are usually structured fit to "a well-made play."	Presents only heightened points of the action
Everything has to be kept as close to reality as possible	Facts and the real are rejected in favour of exaggeration distortion
Cause and effect	Not concern much with cause and effect but the effect of certain moments
Clear exposition	No exposition
Scenes follow each other logically	Fragmentary series of scenes to reveal the chaotic nature of the inner reality of the main character
Characters have names and a historical background so as justification to their actions in the world of the play	Characters are nameless and depersonalised

(6)

- 7.4 For every era there's a philosophy dominant in the thoughts of the people of that time. What is the main narrative of that time? How does politics affect the mind-set of the people? Is the community happy or not? How do they raise their concerns using art?

Candidates need to show an understanding of how social issues may be of concern to a particular playwright that much that he wished to address the issues in his play.

*Woza Albert!* for instance, politics, unfair to the blacks of the time; social problems include hunger and poverty and these issues are addressed through certain characters in the play.

Markers to use discretion when assessing candidate for this question.

(3)

- 7.5 Candidate may mention any ONE of the 20<sup>th</sup> century theatre movements. Award a mark for that.

Candidate may say: Realism: because I felt like it was the only movement that addressed real social issues as may be seen in the actual society. The actor training and the Stanislavski's system, also the setting and the idea of having a problem resolved through drama rather than left to the audience to decide.

Award candidate by looking at the choice they made and the facts surrounding the choice within their justification.

(6)  
[20]

### QUESTION 8: VOCAL WORK

- 8.1 It's TRUE. Candidate must be awarded for giving any ONE of the following suggested reasons:

- There is a script for a reason and people come to hear the show just as much as they came to see it.
- Speech helps the actor to achieve an objective in a scene even the whole play
- For the sake of getting the meaning across on a vocal level.

Candidate's answer may be totally different from the suggestion above, markers should give full marks if candidate mentions anything about audibility.

(2)

- 8.2 To enhance audibility, to enable accurate voice characterization, to learn the importance of accurate speech in a production, learn how to use tone to depict a certain emotion. To also learn the techniques used to gain a good voice production for an actor.

Award full-marks for any TWO accurate reasons along the lines of the above suggestions.

(4)

- 8.3 Candidate gets full marks if they mention any TWO valid voice exercises. Below are suggestions to be considered by marker. However, marker should consider the exercises that might be familiar to candidate from their learning experience at his/her school.

- Make the sounding from the word hung. This sound is produced with the tongue and soft palate together. This again provides backpressure, while also making the transition between the lower and upper registers (chest voice and head voice) easier.
- Get into the basic stance, keeping your eyes closed. Inhale, through your mouth into your relaxed stomach. Exhale through your mouth and as you do so, say your vocal check. Make a mental note of how relaxed your voice sounded, where it was placed, and how rich it was. Slowly inhale and exhale.

- Ewy Chewy Toffee
- Chew! Explore all the possible movements: up and down, side to side, chin out/chin in, toffee stuck, a huge toffee piece that dissolves to a tiny piece, different areas of the mouth.
- Candidate must be awarded full marks for giving a full description of a voice exercise.

(6)

8.4 Use the following rubric to assess this question.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	6–8	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, outstanding structure.</li> <li>• Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	5	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure</li> <li>• Displays a high level of competence and careful selection of facts for information sake</li> <li>• Candidate uses a selection of relevant dramatic references</li> <li>• Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	4	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>• Interesting read, clear statements, convincing, and simple direct language.</li> <li>• Uses a select relevant dramatic reference</li> <li>• Shows some insight but not enough Some logic statements</li> </ul>
Adequate achievement	3	<ul style="list-style-type: none"> <li>• Structure not always logical</li> <li>• Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>• Adequate selection of dramatic references</li> <li>• Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>

Moderate achievement	2	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed</li> <li>• Limited selection of information, poor language skills might be a contributing factor</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Elementary achievement	1	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understand</li> </ul>

Candidate reports on their experience and their practical performance as an example. Markers to mark with discretion concerned with candidate's application of voice techniques in response to the question.

(8)  
[20]

OR

### QUESTION 9: PHYSICAL WORK

9.1 Yes, the image does exemplify physical theatre. There seem to be a need for physical flexibility in order to perform the shown move. The performers seem to have undergone a certain form of physical training and that's evident from their physical construct. The image shows a rigorous use of the body which qualifies the image as a frozen form of physical performance.

Candidates should be awarded full marks if they give a good reason for their answer. Do not award a mark in a case where candidate just agrees to the image as physical theatre but do not provide any reason.

(3)

9.2 Candidate must be awarded full marks for giving any TWO purposes of warming up before a physical theatre. The reasons may be:

- To prepare the body for the physical implications of the performance
- To get ready both physically and mentally
- To prevent injuries, etc.

Award two marks for every correct reason.

(4)

9.3 Candidate may mention any TWO.

- Both mentally and physically healthy
- Good problem solving skills and the ability to work with people
- Physical stamina
- Good flexibility
- Be able to co-ordinate
- Agility
- A good sense of rhythm
- Creative ability to use movement as a form of expression

ONE mark per valid point given by candidate.

(4)

9.4 Candidate names a warm-up exercise and explains it for full marks. Below are a few examples:

- Shake and Stretch:

Shaking is a great way to get moving in place. Create your own routine: move methodically from the top of the head to the tip of the toes, shaking each body part individually. Once you've done that, start shaking in pairs: head and knees, shoulders and torso, legs and head. Then do all over body shake.

Have the group shake their body in a high space (reaching to the ceiling), a medium space and a low space (as low to the floor as they can get). Have them shake wide and skinny. Vary the speed. Try to shake without bending at the elbows and knees.

- Greeting Walks:

Everyone moves around the space, walking at a brisk pace trying to use all corners of the room. Everyone should focus on walking so they don't bump into anyone. There should be no talking.

As they walk, give instructions to the group that at the count of three, they have to interact with the next person they make eye contact with.

Example interactions are:

- The person is your best friend who you haven't seen in years
- The person is your worst enemy (stress no physical violence)
- The person is someone you know a secret about

In between each interaction have the group go back neutral walking.

- Made You Look:

Form a circle. Everyone has their head down and their eyes closed. On the count of three, everyone looks up and at another person in the circle. If two people make eye contact they have to point directly at each other and cry out 'Made you look!' These two are out and the circle closes in for another round. Certainly, you can have the two making eye contact cry out anything you like. Just make it clear and loud. Also, draw out the suspense of the count to three. Again, it doesn't have to be numbers, you can say anything!

**No** marks will be awarded if candidate only mentions the name of a warm up exercise without describing it. (3)

9.5 Here markers are to assess the following:

- Candidate's creative skills
- Candidate's ability to analyse a physical theatre performance and what it means
- The writing skills
- Logic in the story if related in terms of the image

**OR**

#### **QUESTION 10: LIVE PERFORMANCE**

10.1 There can be many reasons why we prepare for performances. The reasons can range from physical to vocal preparations as well as getting the intention of the play right.

Vocal preparations are important to tune ones voice to live up to the needs of a performance. Anxiety and nerves have a bad impact on the total physicality of any person. Other aspects of the physique that may be affected are the vocal cords and the voice box itself. If a performer does not activate these organs before a performance as preparation, there will be negative connotations to his vocal presentation on stage. Problems will include, shortage of breath or vocal sustenance, voice may be squeaky and seem shaky throughout performer's speech.

Other preparations are strictly for physical capabilities, particularly for physical characterisation's sake. If you are not physically prepared you stand a chance of injuring yourself because your muscles have not been prepared to do the required physical tasks as demanded by the type of your performance.

Other preparations are duly for the play as a whole, to get the intentions of the play right and to play your part in the performance. For this, many techniques of script analysis may be applied for the impact required by the script.

Markers to be considerate. Candidate may use any form of writing to respond to this question. If candidate mentions TWO aspects and you are satisfied with the justification, then you may award full marks. (5)

10.2 Use the following rubric to assess this question.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	12–15	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding structure</li> <li>Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	10–11	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure</li> <li>Displays a high level of competence and careful selection of facts for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	9	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language.</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough Some logic statements</li> </ul>
Adequate achievement	7–8	<ul style="list-style-type: none"> <li>Structure not always logical.</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	6	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed</li> <li>Limited selection of information, poor language skills might be a contributing factor</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>

Elementary achievement	4–5	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not achieved	0–3	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate have learnt, but does not understand</li> </ul>

Candidates write on account of the practical performance they have been part of. Consider how candidate reports the **process**.

From brainstorming; what was the idea or concept and how did they come up with a particular concept, what was the spring board to their concept.

After conceptualisation: how did candidates prepare within the confines of their concept and what challenges did they meet in the process. If it was a workshop piece, how did they start and which improvisation material did they find appropriate for their final performance.

Which styles did they choose as a presentation method in their performance, was it physical theatre, musical theatre or any one of the styles that are studied at this level.

How was the performance and did it meet the goals that candidates set in their concept? If not, what went wrong or what was the downfall?

(15)  
[20]

OR

**QUESTION 11: CULTURAL PERFORMANCES AND RITUALS**

11.1 Use the following rubric and notes to assess this question.

<b>CATEGORY</b>	<b>MARKS</b>	<b>DESCRIPTORS (EVIDENCE)</b>
Outstanding achievement	16–20	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, outstanding structure</li> <li>Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Insightful, fluent, observation and knowledge authoritatively</li> </ul>
Meritorious achievement	14–15	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure</li> <li>Displays a high level of competence and careful selection of facts for information sake</li> <li>Candidate uses a selection of relevant dramatic references</li> <li>Shows insight, observation and knowledge are well expressed</li> </ul>
Substantial achievement	12–13	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure</li> <li>Interesting read, clear statements, convincing, and simple direct language</li> <li>Uses a select relevant dramatic reference</li> <li>Shows some insight but not enough/some logic statements</li> </ul>
Adequate achievement	10–11	<ul style="list-style-type: none"> <li>Structure not always logical</li> <li>Displays a basic understanding but tends towards mechanic and stereotype responses at times</li> <li>Adequate selection of dramatic references</li> <li>Adequate reading but feels memorised. Not always a high level of insight and lack of imagination</li> </ul>
Moderate achievement	8–9	<ul style="list-style-type: none"> <li>Not always organised, not logically constructed</li> <li>Limited selection of information, poor language skills might be a contributing factor</li> <li>Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>

Elementary achievement	6–7	<ul style="list-style-type: none"> <li>• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples</li> </ul>
Not Achieved	0–5	<ul style="list-style-type: none"> <li>• Incoherent very little work, limited skills, in need of support</li> <li>• Irrelevant</li> <li>• Simple phrases or words written down that candidate has learnt, but does not understanding</li> </ul>

Consider candidate's knowledge and understanding of drama elements in connection to how they could be extracted from a cultural practice in order to assimilate performance.

The following drama elements must be considered from candidate's response:

- **Focus:** This is the frame that directs attention to what is most significant and intensifies the dramatic meaning. A strong performance piece will have a clear intent which influences the performers' motivation and channels the attention of the audience.
- **Tension:** The force that engages the performers and audience in the dramatic action.
- **Space:** The personal and general space used by the actors. It focuses on the meaning of the size and shape of distances between actor and actor, actor and objects (props and sets) and actor and audience.
- **Mood:** The atmosphere created. Mood concentrates the dramatic action and moves the audience in emotionally appropriate directions.
- **Contrast:** The use of difference to create dramatic meaning. Contrast is an effective means to emphasise, heighten or intensify. Contrasting colours stand out on the stage. Contrasting sizes, shapes and sounds draw attention.
- **Symbol:** The use of objects, gestures or persons to represent meaning beyond the literal. Every culture has developed an elaborate series of signals where objects are endowed with meaning. It is possible to signal complex ideas through commonly recognised symbols.
- **Role:** Taking on a role requires performers to accept the physicality, attitudes and beliefs of the characters they are playing.

Candidate will use any of the cultural events in their community to respond to this question. Candidate's choice may range from funerals, wedding both traditional and western, traditional ancestral ceremonies, the coming of age, etc.

Candidate is allowed to respond from any of their cultural background as many students are from many different areas of tradition and ritual. It is for these reasons that the marker needs to look at whether candidate stands in line with the known drama elements and the ability to analyse a traditional event by breaking down its elements to parallel those of drama.

For instance: At a Basotho's "mpho ya badimo" before everything else begins, the family takes start with the proceedings, the **space** usually at the back of the yard or a special hut if it's in the village. The **focus** in the event is placed on the thanksgiving for the ancestors for certain achievements by a family member. The general **mood** is happiness due to the availability of alcohol in this event and the **tension** may also rise due to that. If you see a smoke made on the hearth, a **symbol** of this event; the rituals of spilling a little alcohol on the floor as a symbol of thanks and the willingly sharing of ones fortunes with the forefathers. Women cook and men slaughter, the **roles** of the members of the family in the event; the great uncle takes care of the proceedings and if there's any big decision to be made; then the uncle will make that decision.

Candidate may report about any of their cultural events and sensitivity should be applied in viewing the validity of the report.

[20]

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**