



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2017  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 40 pages.**

**GENERAL NOTES TO MARKERS**

1. The marking guideline discussion forum cannot sufficiently predict all responses before marking commences. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner/candidate.
2. Spend the first day to unpack the quality and quantity of the evidence in the memorandum, standardise required responses and find common definitions and concepts.
3. If the memorandum does not give clear guidance a marker must indicate, with a short comment, why marks were awarded or not.
4. Tick clearly next to the relevant learning point when a mark is awarded. Markers should engage actively with the answer.
5. Chief markers must facilitate the following:
  - Expected responses for each question
  - The cognitive level of difficulty required from the candidate
  - The type of thinking process and complexity of thinking required from the candidate
  - Anderson and Krathwohl's revised Bloom's Taxonomy (cognitive process vs. thinking process)
  - Action verbs used at each of the cognitive levels and the types of evidence required (facts, concepts, processes and thinking)
6. During the marking process, have regular rounds of consultation to ensure marking is standardised.
7. In the case where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
8. Mark globally where possible. Markers accept other correct, relevant and well-motivated answers.
9. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics.

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FOUR sections:
- |   |      |
|---|------|
| SECTION A: 20 <sup>th</sup> Century Theatre Movements                     | (30) |
| SECTION B: South African Theatre: 1960–1994                               | (40) |
| SECTION C: South African Theatre: Post-1994 – Contemporary                | (40) |
| SECTION D: The History of Theatre, Practical Concepts, Content and Skills | (40) |

2. **SECTION A****QUESTION 1 is COMPULSORY.****Refer to the play text you have studied and the relevant 20<sup>th</sup> Century Theatre Movement.****EPIC THEATRE**

- |                                      |   |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i>      | Bertolt Brecht                          |
| • <i>Kaukasiese Krytsirkel</i>       | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i>              | Bertolt Brecht                          |
| • <i>Moeder Courage</i>              | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht                          |
| • <i>Kanna Hy Kô Hystoe</i>          | Adam Small                              |

**OR****THEATRE OF THE ABSURD**

- |                                 |  |
|---------------------------------|--|
| • <i>Waiting for Godot</i>      | <i>Samuel Beckett</i>                          |
| • <i>Afspraak met Godot</i>     | <i>Translation of Samuel Beckett play text</i> |
| • <i>Bagasie</i>                | <i>André P Brink</i>                           |
| • <i>The Bald Primadonna</i>    | <i>Eugene Ionesco</i>                          |
| • <i>Die Kaalkop Primadonna</i> | <i>Translation of Eugene Ionesco play text</i> |

**OR****POSTMODERN THEATRE**

- |                       |                        |
|-----------------------|------------------------|
| • <i>Skrapnel</i>     | <i>Willem Anker</i>    |
| • <i>Top Girls</i>    | <i>Carol Churchill</i> |
| • <i>Popcorn</i>      | <i>Ben Elton</i>       |
| • <i>Buried Child</i> | <i>Sam Shepard</i>     |

3. **SECTION B****This section consists of THREE questions. Answer only ONE question in this section.**

- |  |   |
|--|---|
| QUESTION 2: <i>Woza Albert!</i>          | Percy Mtwa, Mbongeni Ngema and Barney Simon <b>OR</b> |
| QUESTION 3: <i>Sophiatown</i>            | Junction Avenue Theatre Company <b>OR</b>             |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis   |

4. **SECTION C****This section consists of THREE questions. Answer only ONE question in this section.**

- |  |                     |
|--|---------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani <b>OR</b> |
| QUESTION 6: <i>Groundswell</i>           | Ian Bruce <b>OR</b> |
| QUESTION 7: <i>Missing</i>               | Reza de Wet         |

5. **SECTION D****This section consists of ONE question. QUESTION 8 is COMPULSORY.**

QUESTION 8: Theatre History, Practical Concepts, Content and Skills

**SECTION A: 20<sup>th</sup> CENTURY THEATRE MOVEMENTS****QUESTION 1****The candidate must:**

- Answer this question in the form of an essay
- Use the play text he/she has studied as an example
- Refer to either one of the three movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre, as well as the source, in his/her answer
- Demonstrate that the question and source have been analysed, understood and integrated in his/her essay

**The content of the essay must cover the following:**

1. ONE selected Theatre Movement:
  - Theatre of the Absurd OR
  - Epic Theatre OR
  - Postmodern Theatre
2. Play text studied
3. Question
4. Source

**Marker's note:**

- Candidate must demonstrate that the above have been understood and critically analysed
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- The following rubric is a guide to the marker to assess the:
  - Cognitive levels: knowledge  
understanding  
applying  
analysing  
evaluating  
creating
  - Thinking complexity: factual  
conceptual  
procedural  
meta-cognitive

## NSC – Memorandum

DESCRIPTOR	MARKS	THE CANDIDATE
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	27-30 90-100 A+	<ul style="list-style-type: none"> <li>Thinking process: Adapts factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated, interpretative, creative and original manner.</li> <li>Evaluates examples in the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content.</li> <li>Designs and creates an argument in a new and unique pattern that proposes reflexive creative, critical and analytical thinking.</li> <li>Cognitive level: Demonstrates an ability to create, reorganise, synthesize, discover, renew, change, elaborate, and improve.</li> </ul>
<b>Excellent</b> <b>Metacognitive Knowledge</b> <b>Evaluate</b>	24-26 80-89 A	<ul style="list-style-type: none"> <li>Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated, interpretative and interesting manner.</li> <li>Appraises/Assesses examples in the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content.</li> <li>Compiles an argument in an interesting pattern that proposes reflective critical and analytical thinking.</li> <li>Cognitive level: Demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, and propose.</li> </ul>
<b>Meritorious</b> <b>Procedural Knowledge</b> <b>Analyse</b>	21-23 70-79 B	<ul style="list-style-type: none"> <li>Thinking process: Analyses, distinguishes and explores factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question. Quotes in a differentiated and interpretative manner.</li> <li>Analyses/Dissects examples in the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content.</li> <li>Compiles an argument that proposes critical and analytical thinking.</li> <li>Cognitive level: Demonstrates an ability to analyse, infer, deconstruct concepts, interrelate, attribute, discover.</li> </ul>
<b>Substantial</b> <b>Procedural Knowledge</b> <b>Apply</b>	18-20 60-69 C	<ul style="list-style-type: none"> <li>Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question. Quotes in an organised, differentiated and interpretative manner.</li> <li>Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content.</li> <li>Provides an argument that proposes critical and analytical thinking.</li> <li>Cognitive level: Demonstrates an ability to apply, construct, integrate, simulate.</li> </ul>
<b>Adequate</b> <b>Conceptual Knowledge</b> <b>Understand</b>	15-17 50-59 D	<ul style="list-style-type: none"> <li>Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in the question and source and content and integrates the demands of the question. Quotes in a differentiated manner.</li> <li>Interprets examples in the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable.</li> <li>Provides an argument that proposes analytical thinking.</li> <li>Cognitive level: Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, and explain.</li> </ul>
<b>Moderate</b> <b>Conceptual Knowledge</b> <b>Understand</b>	12-14 40-49 E	<ul style="list-style-type: none"> <li>Thinking process: Explains and interprets factual and conceptual knowledge in the question, source and content and integrates the demands of the question and quotes in a differentiated and manner.</li> <li>Explains examples in the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content.</li> <li>Writes an explanation within a range of predictable/general thinking processes.</li> <li>Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, and explain.</li> </ul>
<b>Elementary</b> <b>Factual Knowledge</b> <b>Remember</b>	10-11 30-39 F	<ul style="list-style-type: none"> <li>Thinking process: Defines and applies knowledge from memory and integrates the demands of the question. Quotes in an uncomplicated/straightforward and fundamental manner.</li> <li>Selects examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content.</li> <li>Writes an explanation within a range of predictable thinking processes.</li> <li>Cognitive level: Demonstrates an elementary ability to problem solve, identify, list, relate, and define.</li> </ul>
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	1-10 20-29 G	<ul style="list-style-type: none"> <li>Thinking process: Remembers and applies disjointed/irrelevant knowledge. Demonstrates limited to basic ability to solve the demands of the question.</li> <li>Chooses examples from the play text, the theatre movement and other sources.</li> <li>Writes an explanation within a basic range of thinking processes that is decontextualised.</li> <li>Cognitive level: Demonstrates a limited ability to identify, list, relate, define, interpret and differentiate.</li> </ul>
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	0 H	<ul style="list-style-type: none"> <li>Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement. OR</li> <li>Presents a few facts, unrelated to the question. OR</li> <li>Unable to identify, list, relate, define. OR</li> <li>Presents memorised information and content that does not answer the question.</li> </ul>

The following is general information on the movements.

## **EPIC THEATRE**

### **Intention and purpose:**

- To distance the audience from the action
- Allow the audience to see the world in which they lived more clearly rather than take their beliefs for granted
- Make a clear distinction between a Theatre of Illusion ('Dramatic' Theatre) and Epic Theatre
- Is opposed to the idea of pretence (a typical feature of Realism)
- Expects spectators to be alert; realism had lost its worth – undermined the role of the spectator – reduced him to a passive onlooker
- Remove the 'illusion' of Realism
- Employ various techniques to "alienate" the audience – difference between what they saw on the stage and what was real

### **Techniques: Use of:**

- 'Verfremdungseffekt' or alienation to distance the audience from the action on the stage
- Purpose of music – to provide a noteworthy commentary on the action, e.g. in *Mother Courage* the ironically bitter words of a song which speak of the 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
- Songs placed between the scenes to tell what happened before it occurred
- Stage space is non-specific
- Set is simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – should highlight the 'pastness' of the events by separating them from the present

### **Audience response:**

- 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
- Spectators to then consider what he or she would have done to make a positive difference
- Spectator must be inspired to make similar valuable social improvements with regard to the current state of affairs
- Spectator is encouraged to bring about social reforms in his community or environment

## **THEATRE OF THE ABSURD**

### **Intention and purpose**

- The Absurdist world appears to have no true order or meaning
- Offers the audience an existentialist point of view of the outside world
- Forces the audience to consider their meaning in the world
- Nothing has a definite, specific or recognisable existence
- Human beings are what they make of themselves
- Human beings are determined by their actions and choices
- Human beings have a pessimistic outlook of the human struggle
- Human beings are mainly concerned with mankind's search for meaning

### **Characters**

- Not fixed
- Represent humanity
- Exists in a bleak world devoid of meaning
- Lost, confused
- All actions are worthless and absurd
- Clown-like
- Stays together as they are afraid to be alone in such an incomprehensible world
- Lacks identity – dull, uninteresting and lack dimension
- Flawed
- Not well-rounded – no past and given little indication of what the future may be
- Remains static and shows no development
- Comes across as being repulsive, pathetic, miserable and incapable
- Emotionally empty
- Qualities are exaggerated
- Used to express Absurdist's views on the human condition
- Mutually dependent
- 'Social puppets'
- Double acts

### **Language and dialogue**

- Humans are not adept at communication
- Acts as a barrier to communication
- Isolates the individual even more
- Speech is almost futile
- Questions the value of language
- Lost its ability to communicate
- Attempts at communication often 'disintegrate' from clichés to meaningless syllables
- Inability of language to bridge the gap between the characters
- Dehumanising, automatic and meaningless
- Presents the unexpected, the bizarre and the absurd
- Silence is also a means of communication
- Meaningless conversations
- 'Habitual' and superficial
- Is seen as an escape from tedious lives
- New words are created
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions which are interspersed with poetic language

- A repetitious style of dialogue is used to emphasise the cyclic nature of life

### **Themes**

- Temporality and evanescence (time)
- Tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs in life
- The change of time
- Difficulty of communication
- The unending quest for reality
- The tragic nature of relationships
- Man's terror in the face of total meaninglessness
- Anguish (Existential angst)
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory

### **POSTMODERNISM**

#### **Intention and purpose**

- Developed from the Absurdist point of view
- Rejects the certainties of the Modern Era
- No grand narrative or singular truth
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple view points, perspectives, realities
- Includes art, theatre, architecture, music, film, literature, fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces avant garde (forward thinking), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting them together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point of view or perspective
- Holds the notion that each individual viewer creates his/her own unique meaning
- Reflects and celebrates the madness and chaotic way of life in a popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen

#### **Pastiches**

- Visual Arts technique of different images, media forms, etc. are pasted together to create one piece
- References and layers of different texts and images



**Metatheatre/Text**

- Reminds viewers that they are in the theatre
- Contains characters that can step out of character and communicate with the audience
- Is the art work reflecting on itself

**Stories**

- Non-linear in construction
- Reflexive
- Peripheral, even not essential
- Theories or ideas
- Broken up
- Overlap with many points of view and conflicting voices

**Performances**

- The main focus
- The main process
- Not captured in a script because they consist of images, sounds and multimedia
- Have no guilty party - no one is guilty

**Rehearsal processes**

- Improvised
- Changed
- Revised
- Updated
- Continually transformed through performance

**Audience**

- Is very important
- Plays a part
- Is often included in the dialogue

**Play texts**

- Have no clear beginning, middle or end
- Make the script just the starting point
- Have unanswered questions

**Texts (visual, aural, the human body, etc.)**

- Look at themes or theatrical devices
- Leave the play open-ended
- Embrace the idea that the audience makes their own meaning
- Ask more questions than are answered
- Contain visual images and non-spoken actions
- Deconstruct a truth and do not accept only one reality
- Use time, space and structure to echo the deconstructed or defragmented story or plot
- Do not necessarily have real people
- Characters and people are merely a representation of fragmented ideas
- Often start at a realistic point, but unravel and the action become unreal as the play goes along

**TOTAL SECTION A: 30**

**SECTION B: SOUTH AFRICAN THEATRE: 1960-1994**

The candidate must answer only ONE question in this section.

**QUESTION 2: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON**

2.1 Markers accept other relevant and well-motivated answers.

**Props**

**Multi-functional** (one prop can serve many functions), e.g. a piece of cloth can become a :

- Shawl for Aunty Dudu
- Sheet for Barber
- Blanket in prison scene

(2)

2.2 Markers accept other relevant and well-motivated answers.

Award 2 marks for lighting.

Award 2 marks for costume.

The following is a guide:

**Lighting**

- Simple/basic
- Houselights
- No special lighting design, equipment or effects required.
- The action simply needs to be visible to the audience.
- If there is sufficient natural light then there is no need for any lighting.

**Costume**

- Simple costume.
- Not to detract from the actors and the acting.
- Track-suit bottoms or loose-fitting pants.
- A t-shirt

(4)

2.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Economic**

- It is affordable and inexpensive.
- The focus is on the actor and acting rather than on the technical aspects of the play.
- Can be staged in any venue, not necessarily a theatre.
- No costume changes are required.
- Costs are minimised.

(4)

## 2.4 Markers accept other relevant and well-motivated answers.

Candidates should select one scene and analyse the satirical elements.

The following is a guide:

### **Scene 1**

- The ping-pong ball noses reduce the white policeman to a clown-like character/a pig.
- The caricature performance of a policeman is humorous.
- The exaggeration of the policeman's status is comic reduction.
- The physical humour/slapstick of the policeman chasing the musician might elicit laughter from the audience – mimicry.
- The comic energy of the play is what carries the serious messages which underlie it.

(4)

## 2.5 Markers accept other correct, relevant and well-motivated answers.

Award full marks for:

- 3 well-motivated statements OR
- 6 separate ideas

The following is a guide:

### **Characterisation**

- Actors transform from one character into another character.
- Actors change accents, posture and gesture, e.g. from a toothless old man into Auntie Dudu, the helicopter, etc.

### **Physical transformation**

- The performance will require the actors to transform from one character into the next because there are only two actors who play a variety of characters in 26 scenes.
- Actors must be creative, energetic and physically skilled, trained, have stamina and endurance because the production is demanding in terms of the structure (changes of scene happen rapidly).
- Since there are only two actors, they must be able to comply with the demands of acting, singing and dancing.
- Actors must transform their bodies to represent objects, e.g. an instrumental jazz band.

### **Vocal variety**

- Actors have to be vocally skilled in articulation, resonance and projection using diaphragmatic intercostal breathing.
- They need to be able to sing, use various accents and vary vocal pitch, volume and pace to portray various characters.
- Actors also use their voices to make sound effects/idiophones, e.g. the siren or helicopter sounds.

(6)

2.6 Markers accept other relevant and well-motivated answers.

Award full marks for

- 2 well-motivated statements OR
- 4 separate ideas

The following is a guide:

**Comedy**

- Provides opportunity to be entertained through laughter.
- The audience is engaged in the performance through their laughter.
- The audience becomes open to receiving the serious messages of the play without being alienated from the action, which serves the overall purpose of the play.

(4)

2.7 Markers accept other relevant and well-motivated answers.

Award full marks for

- 3 well-motivated statements OR
- 6 separate ideas

Candidates' answers should reflect an understanding of Protest Theatre and its influence as a peaceful weapon for change in a South African society.

The following is a guide:

**Educate**

- Informs audiences about the socio-political situation in South Africa.
- Creates awareness of censored information.
- Highlights apartheid issues locally and overseas.

**Mobilise**

- Evokes an emotional response by making the people angry, sad and ready to participate in some kind of action.
- Advocated resistance by asking the oppressed to rise up and fight back.
- Because a political voice had been denied to the majority of the population and the only voice available was a cultural one.

(6)

2.8 Refer to the notes below and ANNEXURE A to guide your marking.

Markers accept other correct, relevant and well-motivated answers.

Credit answers which display levels of knowledge dimensions relating to themes and current issues in South Africa.

The following is a guide:

- The play is just as relevant for audiences today as it was when first performed, because it addresses universal issues

#### **Policing**

- There is still distrust of the police with many communities openly defying the police because of possible incompetence and lack of support to perform their duties effectively.
- Corruption within police ranks today has added to the fear and suspicion of the people.
- In many instances the police still use unnecessary force and brutality resulting in the deaths of civilians, e.g. Marikana massacre.

#### **Poverty**

- Promises of housing, basic service delivery needs, free education and health care have not materialized and so people live in difficult conditions.
- Many people still live in abject poverty and still do not have access to water, electricity, housing and sanitation facilities in 2017.
- This has given rise to service delivery protests in many areas and has also led to xenophobic attacks because people are forced to share scarce resources.
- Unfortunately many people resort to violence to vent their anger, often seen in acts of vandalism, looting and even killing innocent people.
- There is a growing divide between the rich and poor leading to anger, frustration and violence.
- The lack of jobs and the poor economic situation has added to the burden of the poor.

#### **Working conditions**

- Although all discriminatory laws have been removed and South Africa has an excellent constitution, working conditions for many remain unchanged.
- Many people are forced to work at low-paying jobs because of a lack of skills and education.
- Although we have unions fighting on behalf of workers and the basic conditions of service have improved, many struggle because of the lack of jobs due to the poor economic growth in the country.
- There is still an exploitation of workers by unscrupulous employers as there are fewer jobs and many seeking employment.

(10)  
[40]

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

3.1 Workshop Theatre (1)

3.2 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 2 well-motivated statements OR
- 4 separate ideas

The following is a guide:

- Sophiatown was a vibrant place where musicians, poets, writers etc. came together to share information and to entertain.
- People of different cultural backgrounds and races lived together in harmony without interference from the police or the government.
- People from all walks of life, such as gangsters, musicians, poets, journalists etc., could be found in Sophiatown.
- It was a place where people could meet and share their love of music, fashion, movies and writing.
- Overcrowding, crime and violence were present. (4)

3.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Sophiatown could be classified as a township musical because:**

- The play includes songs and dances.
- Scenes alternate between dialogue, singing and dancing.
- The play uses township language which is easy to identify, such as Tsotsi-taal.
- Has an energetic performance style.
- Uses stereotypes rather than well rounded, fully developed characters. (3)

3.4 Markers accept other relevant and well-motivated answers.

Apply the content below to link to the 'melting pot' aspect of the question.

Candidates may choose any TWO characters.

The following is a guide:

**Characters**

In general reflect a melting pot of cultural differences:

- Citizens of Sophiatown were allowed to engage on a multi-racial, multi-cultural and diverse level.
- Each character brings into the world of the play his or her own richness of cultural heritage.
- This is shared through the action of the drama, e.g. Ruth's Friday prayer.
- Each character represents the wider world view of Sophiatown, which is a beacon of hope for a divided South Africa.

**Mingus**

- Leader of the American gang.
- Models himself on the American gangs that he sees in movies.
- Sees himself as the 'Robin Hood' of Sophiatown.
- Represents the gang culture in Sophiatown.

**Ruth**

- A white, Jewish girl from Yeoville.
- Brave and adventurous because she leaves the comfort and security of her home to venture into the unknown.
- Shares part of her culture with the residents of Mamariti's Diamond Shebeen.
- Develops feelings for Jakes, a black journalist.

**Charlie**

- A coloured man who is Mingus' side-kick.
- Treats everyone, especially Mingus, as family.

**Mamariti**

- A larger than life 'shebeen queen' and landlady.
- Manages to support her family through the income from the shebeen and from renting out space in her home.
- Accepts Ruth as a tenant and learns from her.

**Fahfee**

- A numbers man.
- A fahfee runner. (Fahfee is a simple game using numbers, a very basic form of gambling.)
- Political activist and was well-informed about political issues.
- Informs everyone at Mamariti's shebeen of the latest events/news in the township.

**Princess**

- Mingus' girlfriend from the slums.
- Got recognition by being a gang leader's girlfriend.
- An aspiring model and receives lavish gifts from Mingus.
- Unafraid to voice her opinion, but is often silenced by Mingus who treats her as a possession.

**Jakes**

- An intellectual.
- Journalist for *Drum* magazine.
- Gives us information about Sophiatown and the people.
- Often seems to be on the outside, looking in.
- Has feelings for Ruth, but is afraid to act on them.
- Often the voice of reason, believing that he can make a difference through his words.

**Lulu**

- Represents the students.
- Feisty sixteen-year-old who is cheeky and speaks her mind.
- Refuses to go to school as she believed that 'Bantu education' did not prepare her for life.

(6)

3.5 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The actor could use:**

- Characterisation that is believable
- Acting that is truthful
- Vocal variety showing skills and creativity
- Physical variation through the use of gesture, facial expression, posture and movement
- Actions to reflect shifts in thought and feeling

(4)

3.6 Markers accept other relevant and well-motivated answers.

Award marks as follows:

- 3 marks for 'educate'
- 3 marks for 'entertain'

The following is a guide:

**Educate**

- The audience is given a glimpse of what Sophiatown was like in the 1950s.
- It shows one of the only places in South Africa that was multi-racial and multi-cultural.
- The play shows audiences how people of Sophiatown defied the government's policy of separate development as there were different racial groups living there, e.g. China man and the Indian trader.
- Teaches audiences about South Africa's history and forced removals.
- It makes the audience aware that Sophiatown was the home of many of our great politicians, musicians and writers.
- It shows us that creativity flourished there, giving birth to different kinds of music, such as Kwela and African jazz.
- Crime and violence was also a daily reality of the inhabitants of Sophiatown.
- Poverty and a lack of jobs led to the formation of gangs which terrorised the people.
- A lack of housing led to landlords exploiting the poor and also to overcrowding.
- It documents the history of Sophiatown and its subsequent destruction by the apartheid government.

**Entertain**

- The play text incorporates songs and dances in between the scenes.
- The storyline is interesting, e.g. a white Jewish girl responding to an advert in *Drum* magazine during the apartheid era, because it was unusual for a white woman to live in a township.
- Stereotyped characters, like Mamariti (a shebeen queen) and Princess (a jealous girlfriend), are recognizable and comical in their predictability.
- Humour, e.g. Ruth learning to adjust to life in Sophiatown (Charlie finding her a bath tub).



- Ruth's accent when she tries to learn Tsotsi-taal is humorous.
- Ruth's confusion and ignorance is humorous when she attempts to learn how to avoid the gangs.
- Mingus and Princess are portrayed as comic caricatures when they try to imitate the actors in the American movies.
- Mingus' attempt (his demanding and aggressive tone) at dictating a love letter for Princess to Jakes, which results in an unromantic and comic declaration of love.

(6)

3.7 Markers accept other relevant and well-motivated answers.  
Accept either a 'yes' or a 'no' answer or both only if well-motivated.  
No mark may be awarded for only the word 'yes' or 'no'.

The following is a guide:

**Yes**

- The story of a white Jewish girl who moves into a black township during apartheid would form the basis of a very good film, because it was unusual and against the law for a white woman to live in a township.
- The fact that different race groups co-existed peacefully may be used as an example for communities struggling with issues of xenophobia.
- The historical aspect of the play may be used to document the struggles of the people against forced removals.
- The vibrancy and creativity that existed and the lives of some of our iconic musicians, such as Miriam Makeba, Hugh Masekela, Dolly Rathebe and the Manhattan Brothers, provide an opportunity to explore other theatre genres such as dance and music.
- The various locations (Mamariti's shebeen, Yeoville, train station etc.) referred to in the play text may be utilised in a film which may provide a wide perspective of Johannesburg in the 1950s.
- The writers of the time, like Can Themba and Nat Nakasa, and the era of *Drum* magazine may also feature in the film which may provide a didactic and historical depth to the film.
- The crime and violence referred to in the play may appeal to a target market interested in action films.

**No**

- It is set in the past and we have moved on from the issues and concerns of the apartheid era.
- The story is not interesting and there isn't a substantial storyline, as it focuses on the inhabitants of a single household.
- The township environment and the violent apartheid backdrop is not a glamorous setting for a movie.
- People's interests have changed and instead they prefer to focus on a post-Apartheid South Africa.
- Would be very costly to produce, as the play consists of a large cast who would have to be paid.

(6)

3.8 Refer to the notes below and ANNEXURE A to guide your marking.

Markers accept other relevant and well-motivated answers.

Candidates should refer to and comment on the statement below:

'Our story was to dig out history that has been distorted by the apartheid regime and expose it. The relevance today is that anyone who has been denied that part of history gets to have a taste.'

The following is a guide:

- Importance of telling this story today to those who did not experience apartheid first hand.
- It provides a view of the apartheid government's brutal policies, attitudes and actions towards people that were not white.
- It tells the story of the forced removals of Sophiatown residents and similar occurrences in an apartheid South Africa.
- Importance of not forgetting our history, lest it happen again.
- Injustices of the apartheid regime: the denial of human rights, poverty, separation of different cultures and colours along racist lines.
- Sophiatown was a place where people mixed freely with all race groups.
- The Nationalist government felt threatened by this freedom amongst the residents of Sophiatown and decided that Sophiatown had to be destroyed.
- The Resettlement Board instructed the land owners of Sophiatown to sell their properties, which they refused to do.
- It shows the sequence of the events so that people today understand why no protest was possible.

In 1955 the government announced a date for evictions.

The government moved in four days earlier than the date they set.

The character Fahfee says, 'Four days earlier they came and we weren't prepared. There were two thousand G-men lining the street.'

The government wanted to be brutal and decided to start evictions earlier than the given date.

(10)  
**[40]**

**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

4.1.1 Southern suburbs of Johannesburg. (1)

4.1.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Universal**

- The play can be applied universally to anyone anywhere in the world.
- Themes and issues are relevant and applicable to all people e.g. the desire for a better life.
- The audience in any particular area would be able to relate to the subject matter and the plight of the characters, e.g. Jakes as the bully.
- By setting the play in a different environment (Cape Flats), the director shows the universality of the subject matter of the play. (3)

4.1.3 Markers accept other relevant and well-motivated answers.

Candidates should:

- Display an understanding of 'set' and 'setting'
- Be able to apply their knowledge of the play text creatively in creating, motivating and describing the set and setting of their own production
- Give reasons why they chose a particular setting for example the socio-political or historical significance
- Show how the set (furniture, props, décor, etc.) reflects the themes and issues and is relevant to the setting.

Award full marks for:

- 3 well-motivated statements OR
- 6 separate thoughts/ideas (6)

#### 4.2 Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of the importance of supporting characters in a realistic play.

Award full marks for:

- 2 well-motivated statements OR
- 4 separate thoughts/ideas

The following is a guide:

##### **Supporting actors**

- May add to the illusion of reality through creating believable detail in the world of the play.
- Complement the main characters to build relationships and tensions through realistic interactions.
- Provide sounding boards for dialogue.
- Provide additional information about other characters.
- May be catalysts for action in the play text.
- Are instrumental in the development of the plot or action. (4)

#### 4.3.1 Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of Giel's character and his role in the play as a whole.

Award full marks for:

- 3 well-motivated statements OR
- 6 separate ideas

The following is a guide:

##### **Giel carries the play because:**

- He initiates the action, e.g. he bets on the horses and wants Tjokkie to 'see' the numbers.
- Themes are reflected or developed through Giel's responses and actions, e.g. gambling, the desire for a 'better life'.
- Giel is instrumental in pressurising Tjokkie to 'see' which ultimately leads to the climax of the plot where Jakes confronts Tiemie about the paternity of her baby.
- It is through Giel's character that we learn that Pa disappeared.
- Giel decides to bet on the horse that Tjokkie identifies and immediately decides to leave when he comes into money.
- Giel shows that he had no intention of staying with Ma once he has money.
- He represents all those who want to escape the suburbs. (6)

## 4.3.2 Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of Giel's character when selecting his costume. Candidates may refer to specific items of clothing, as long as these choices are motivated

The following is a guide:

**Costume should reflect the following:**

- A middle-aged man from a poor white background
- His character as someone with insufficient economic means
- An attempt at formality and to rise above his socio-economic status
- 1950's style

(4)

## 4.3.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 3 well-motivated statements OR
- 6 separate thoughts/ideas

The following is a guide:

The actor could reflect an understanding of the following aspects of Stanislavski's System, e.g.:

**Physical score of actions**

- Actions and reactions should be realistic.
- Physical action (facial expression, gestures and movement) is used in the creation of the play's life on stage.

**Beat work**

- Shifts in thought, feeling, intention and motivation should be reflected effectively and realistically.
- Units and objectives should be reflected in the actor's physical and vocal expression.

**Vocal expression**

- The play is realistic, the actor should create the illusion of a real conversation.
- The actor should be guided in the understanding of the thoughts, feelings and emotions which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.

**Magic if**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance but will always be realistic.
- 'Acting is believing.'

**Circles of attention**

- Actor's focus should be on creating the believability of the "world of the play" and not on the audience.

**Emotional memory**

- Actor can draw on personal experiences to tap into emotional truth in performance.

(6)

4.4 Refer to the notes below and ANNEXURE A to guide your marking.

Candidates may reflect on the statement through an analysis of the characters and should display an understanding of how the characters, the setting, plot, themes, etc. sum up 'the essence of the working class communities'.

The following is a guide:

**Characters**

**Tjokkie**

- Works on cars in his backyard.
- Attempts to escape from the harsh realities of the suburbs.

**Ma**

- Lives out of wedlock with Giel.
- Her children accuse her of being a poor role model with hardly any moral values.
- Has a 'sinful lifestyle'.
- Struggles to make a meagre existence in the suburbs.

**Jakes**

- Works as 'operator'.
- Is manipulative, violent and tries to get his way by being abusive, aggressive and intimidating.
- Was married before now wants to marry Tiemie to escape his circumstances.
- Is angry at the world and takes it out on the people around him.
- Is a product of his environment.
- Is called a 'rogue' by Tjokkie.
- Is irresponsible, drinks and bullies Tjokkie into 'seeing'.

**Tiemie**

- Wants to escape her environment.
- Does not want to be stuck in the suburbs but says, 'Ek wil van geweet wees.'
- Does not want to make the same mistakes as Ma.
- Sums up the suburbs when she says that she does not want to be pregnant and waiting for a drunk and violent husband to return home at night.

**Characters' language**

- Reflects the 'working class' environment.
- Is abusive and boastful which points to their lack of values as well as their insecurities, e.g. Jakes.
- Is pathetic, e.g. Giel's constant whining about what will happen to him, the fact that he has no money.
- Is apologetic, desperate and pathetic (Ma) as she dreams of Pa's return.

**Set and staging**

- Highlight the 'working class' environment.
- The setting is a suburb in the south of Johannesburg.
- Depicts the backyard of a working class family.
- The focal point of the set is Tjokkie working on a car in his own backyard.

**Themes**

- Highlight specific 'working class' issues, e.g. escape, poverty, teenage pregnancy, alcoholism, gambling, unemployment, etc.

(10)  
[40]

**TOTAL SECTION B: 40**

**SECTION C: SOUTH AFRICAN THEATRE: POST-1994 – CONTEMPORARY**

The candidate must answer only ONE question in this section.

**QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

5.1 Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of an 'issue of great importance' and be able to identify any specific incident or theme.

The following is a guide:

**Issues**

- TRC cases and their importance in the process of forgiveness and reconciliation may make one cry.
- The dark humour of the unexpected arrival of Themba's ashes may make the audience laugh.
- They could also use examples that may make the audience 'laugh' or 'cry', such as:
  - Justice
  - Forgiveness
  - Sibling rivalry
  - Cultural differences
  - Themba's affair with Sindiswa

(2)

5.2 Markers accept other relevant and well-motivated answers.

Candidates should be able to justify the importance of the issue selected in QUESTION 5.1, by referring to the text and the implications of the issue.

The following is a guide:

- The TRC process in a peaceful way played an instrumental role in the transformation of South Africa from an apartheid government to a free and democratic society.

(2)

5.3 Markers accept other relevant and well-motivated answers.

Candidates should be able to motivate their ideas by recognising the universal nature of the play, but could also argue that 'middle Australia' might not fully grasp the specific socio-political context of the play.

The following is a guide:

**Comfortable Middle Australia would understand this play because of its universality**

- This play can apply to anyone anywhere.
- Themes and issues are universal, e.g. family dynamics, reconciling the past and psychology of the characters.
- The audience in any society would be able to relate to the subject matter and the plight of the characters, e.g. Thando searching for the truth about her mother and brother.

**Comfortable Middle Australia might not understand this play because of its specificity**

- A 'middle' Australian society may be unaware of the subject matter and issues arising from the play text, e.g. cultural issues of lobola and cremation.

(4)

5.4 Markers accept other relevant and well-motivated answers.

Credit insightful and creative ideas that reflects an understanding Sipho's character and of the nature of acting.

Award full marks for:

- 3 well-motivated statements OR
- 6 separate thoughts/ideas

The following is a guide:

**The actor's performance may reflect the following:**

**Personal dignity**

- The actor's performance should reflect an understanding of his character's thoughts and feelings which are, in turn, reflected in the actor's vocal and physical responses.
- Sipho is a dignified man whose traditions and honour are ingrained in his character, thus his demeanour will reflect this.
- When he has been drinking, however, his demeanour may change.

**Moral authority**

- As a paternalistic, traditional, conservative Xhosa man, Sipho's inherent belief in his moral authority should be expressed realistically by the actor through his actions, reactions and vocal expression e.g. (facial expression, gestures and movement, body posture, strength in stillness)
- If this is the character's personality, the actor playing Sipho should create the illusion of a real conversation.

**Stanislavski's method** may be used as a resource in this answer, e.g.:

**Physical score of actions**

- Actions and reactions should be realistic.
- Using physical action (facial expression, gestures and movement) in the creation of the play's life on stage.

**Beat work**

- Shifts in thought, feeling and emotion should be reflected effectively and realistically.
- Units and objectives should be reflected in the actor's physical and vocal expression.

**Vocal expression**

- As the play is realistic, the actor should create the illusion of a real conversation.
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume, etc.

**Magic if**

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance but will always be realistic.
- 'Acting is believing.'

**Circles of attention**

- Actor's focus should be on the world of the play and not on the audience.

**Emotional memory**

- Actor can draw on personal experiences to tap into emotional truth in performance.

(6)



5.5 Markers accept other relevant and well-motivated answers.

Candidates may answer the question in the first person, as Themba (I), and may express reasons and feelings about exile.

Award full marks for:

- 2 well-motivated statements OR
- 4 separate ideas

The following is a guide:

**Personal**

- His infidelity caused shame and guilt and so Themba left because he could not face his brother after sleeping with his brother's wife.

**Political**

- As an activist it was unsafe for Themba to remain in South Africa during the apartheid regime.

(4)

5.6 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 2 well-motivated statements OR
- 4 separate ideas

The following is a guide:

**Love**

- Siphso loves his brother in spite of the past and Mandisa's arrival triggers an emotional response from Siphso.

**Loss**

- Mandisa has lost her father and this highlights Siphso's sense of the loss of his brother, particularly as his ashes are all that remains of Themba.

**Envy**

- Mandisa's arrival is a catalyst for Siphso's heightened sense of sibling rivalry in his memory of his past with Themba.

**Outrage**

- Mandisa brings back her father's body in the unexpected form of ashes which incites a confused and outraged response from the traditional and conservative Siphso.

**Pain**

- The pain of losing Themba, the past, Thando's subsequent desire to leave, revelation of secrets, work issues, etc.

(6)

- 5.7 Markers accept relevant ideas that show an understanding of the nature and process of directing. Candidates may also refer to the development of the actor and elements.

Award 6 marks for 3 well-motivated ideas OR  
Award 3 marks if ideas have been merely listed

The following is a guide:

**Responsibilities and duties of the director, Janice Honeyman**

- Select a play for performance.
- Secure the legal and performance rights.
- Develop a conceptual vision for the play.
- Have auditions for the actors for the roles.
- Cast actors in appropriate roles.
- Select a suitable rehearsal and performance space.
- Rehearsals for actors and development of their performances, e.g. beat work, units and objectives in order to show shifts of thought and feeling.
- Employ a technical crew, e.g. designers (set, lighting, costume).
- Employ a stage manager.

(6)

- 5.8 Refer to the notes below and ANNEXURE A to guide your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

- The play must be performed well to be 'spellbinding'.
- This is achieved through the skills and craft of the actors that contribute to the building of the overall effect of the play.
- The realism of the play may engage the audience to empathise, because they are able to recognise the details of everyday life, as presented through real characters, situations, places and possessions.
- A play may engage the audience at an emotional level through the feelings portrayed by the characters.
- The subject matter of the play is universal and could be heart-wrenching because of the universal issues of love and pain that any family may experience.
- The horrors of the TRC, as discussed in the play, might cause a deep emotional response in the audience.
- The themes of justice, forgiveness, love, family, pain, degradation, disempowerment, as experienced by the characters, are all emotionally charged and may resonate emotionally with an audience.

(10)  
**[40]**

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Image of waves**

- The title refers to the dangerous wave swells in a rough ocean.
- Groundswell may also refer to the symbolic build-up of ideological waves of change which is washing over the people of South Africa, as represented by the waves.
- Represents rising and threatening tension in the world of the play through their motion and build up.

**Political context**

- The term 'groundswell' may also refer to a political wave of change or grass roots uprising.

**Play Structure**

- The rising tension of the plot is another reflection of a 'groundswell'. (2)

6.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

- Guest House – 'a lonely guesthouse on a remote coast of South Africa'
- Garnet Lodge
- Dining room
- Living room
- West Coast (2)

6.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 3 well-motivated ideas OR
- 6 separate ideas

The following is a guide:

**Johan**

- Trapped by the actions and guilt of his past.
- A policeman in the apartheid regime.
- Killed someone.
- Desperately trying to build a 'new life'.
- Does not have the financial means to do so.

**Thami**

- Trapped in his situation.
- Manager of the lodge.
- Desperately attempts to break free from his circumstances as manager in order to provide a better life for his children in the Eastern Cape.

**Smith**

- Trying to start a new life in retirement.
- Wants to break free from his previous role as a 'white' man in apartheid South Africa. (6)

## 6.4 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Knife pulled on Smith**

- This action embodies the build-up of dramatic tension and subsequent consequences.
- This is a moment of raw aggression.
- It may be shocking and frightening to watch.
- The audience may anticipate the murder of Smith, thus heightening the tension felt by the audience.
- The actors may express this through their body language, voices and facial expressions.
- Johan views Smith as an easy, weak target to elicit money for his diamond mining project.
- Johan tries to influence Thami to put pressure on Smith to invest in their scheme. This causes tension and inner conflict in Thami.
- As the play progresses, rising tension is built up by Johan's badgering of Smith, which develops into threats and ends in pulling out the knife.
- The tension and conflict results in Johan pulling out a knife and threatening Smith's life.
- Johan holds Smith hostage. This is a heightened dramatic moment. (4)

## 6.5 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Arena style space**

- Surrounded on all sides by the audience.
- Circular or square, similar to a boxing ring.
- Provides an intimacy between the actors and audience.
- Theatre-in-the-round (another name for Arena Stage). (2)

## 6.6 Markers accept other correct, relevant and well-motivated answers.

The following is a guide:

**Actor-audience relationship**

- Actors are surrounded by the audience which creates an atmosphere of intimacy.
- This may hinder entrances and exits as the acting space is surrounded by the audience and actors are in full view of the audience.
- Acting needs to be realistic and three dimensional to play to all areas of the audience space.
- This spatial relationship may make the audience feel as if they are also residents of the Garnet Lodge, as they co-inhabit the space and see each other surrounding the action.

**The set**

- Set requirements must take the space into account and avoid tall furniture which may restrict the audience's view of the action.
- The set and furniture needs to provide an interior environment for the action and the actors should work in the space around the set due to the spatial limitations of an arena stage.

**Acting**

- Actors' performances are being viewed from all angles.
- Actors need to be aware of their audience's point of view as they move through their space, as there needs to be an actor-audience relationship in any play.
- Intimacy is achieved through the spatial relationship between actor and audience.

Candidates may refer to the review which states: 'The intimacy of the arena-style White Theatre also magnifies an unsettling feel of confinement.'

(6)

6.7 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 2 well-motivated statements OR
- 4 separate thoughts/ideas

The following is a guide:

**The actor**

- Needs to make physical and vocal choices which reflect 'the pain behind the fury'. This requires an awareness of the complex psychological and emotional state of the character.
- Does not simply express fury but explores the truth of the emotion.
- Should show the emotional pain that drives his expression of fury.

**Physical expression could reflect**

- Shifts in thought, feeling and emotion.
- Facial expression, gestures and movement should reflect the character's emotional state.

**Vocal expression could reflect**

- The illusion of a real conversation through tone, pace, rate, volume etc.
- Clear and commanding conviction.
- Thoughts and feelings which are, in turn, reflected in the actor's vocal and physical responses.
- Variation from performance to performance, but will always be realistic and true to character.

**Stanislavski's** method may be included in this answer.

(4)

6.8 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 2 well-motivated statements
- 4 separate thoughts/ideas

The following is a guide:

**Tweeting**

- Could attract youthful audiences to watch this play.
- Is immediate publicity for the play.
- Has a worldwide following.
- Could reach a diverse audience.
- Is a new marketing strategy, short, immediate, sometimes witty. (4)

6.9 Refer to the notes below and ANNEXURE A to guide your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

**Symbols**

- Are concrete images that represent something abstract that has a larger significance than itself.
- Give deeper significance (meaning) to the play's semiotics/language.

**The fog**

- Suggest the impending doom of the play's outcome.
- Symbolises a net in which the players are trapped.

**The bell**

- Tolls as a warning of danger at sea.
- Warns of the danger within the guest house.

**The guest house**

- Symbolises the isolation of the inhabitants, as it is in an isolated setting.
- Is the microcosm which represents the tensions lying in the world beyond the guest house.
- Symbolises a lack of permanence or belonging. You stay there for a short time

**Barking dog**

- Shows the tension and 'animalistic' threat to the inhabitants.
- Suggest an approaching danger

**Characters**

- Are more than they seem on the surface.
  - Are representative of the macrocosm of South African society. (10)
- [40]**

**QUESTION 7: MISSING BY REZA DE WET**

7.1 Markers accept other relevant and well-motivated answers.

No marks are awarded for 'yes' or 'no' answers, however, full marks may be awarded when 'yes' or 'no' answers are motivated. Candidates may also argue both 'yes' and 'no'.

The following is a guide:

**Favourable**

- Gives it a rating of 4 out of 5 stars.
- Says Clyde Berning's performance is 'masterfully elaborated'.
- Calls the play a 'suspenseful drama'.

**Not favourable**

- Says the exposition is slow.
- Mentions that the direction 'does not maintain the action at an even pace'. (3)

7.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Opening of trapdoor**

- Gabriel is the one that opens and closes the 'trapdoor'. He is never seen by the audience.
- Gabriel lives in the attic, the audience only hears of him.
- He never descends from the attic, the audience only "sees" him through the other actors interacting with him.
- He uses the trapdoor to receive food and discard waste. (3)

7.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- 2 well-motivated observations OR
- 4 separate ideas

The following is a guide:

**Bizarre elements**

- Due to the Depression, the father has retired to the attic and no one has seen him ever since.
- Meisie is sheltered from the outside world by her mother who is paranoid and fearful of the evils of the world.
- They live a cyclic and repetitive existence where the same thing happens every day.
- E.g. Gabriel repetitively opens the trapdoor to lower his slop bucket. (4)

7.4 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Irony**

- The circus is associated with happiness, but each time the circus comes to town, something bad happens.
- Numbers of people in a crowd together usually imply safety, however, it is in this environment that someone disappears.
- Dramatic irony occurs when Gertie unwittingly visits the house where Meisie will eventually disappear from and where the threat is immediate in the form of Constable.

(2)

7.5.1 Markers accept other relevant and well-motivated answers.

Candidates must be able to identify the 'moments of dramatic tension'.

The following is a guide:

**Moments of dramatic tension**

**Sounds**

- From the external environment, e.g. dogs barking, circus music, owl, etc.
- From the opening of the trapdoor.

**Action**

- The arrival of Constable, as Meisie is unaware of his sinister intentions.
- The arrival of Gertie, as she is unaware of Constable's sinister intentions and is charmed by him.
- The final scene, i.e. Constable's transformation and Meisie's entrance in her confirmation dress, as Meisie does not see that Constable is not really blind.

(2)

7.5.2 Markers accept other relevant and well-motivated answers.

Candidates must describe how a director would emphasise both moments identified in QUESTION 7.5.1, however, candidates may describe one moment in more detail than the other.

Award full marks for 3 well-motivated ideas.

The following is a guide:

**Sound**

- To emphasise a moment of tension, e.g. the sound of a door slamming in a moment of silence after Constable captivates the three women with his story.

**Lighting**

- To emphasise a moment of tension, e.g. the transformation of Constable could be highlighted by red lights to emphasise danger.

**Theatrical Devices**

- To emphasise a moment of tension, e.g. the trapdoor opening at specific intervals.

(6)



7.6 Markers accept other relevant and well-motivated answers.

Candidates must display an understanding of the dramatic and theatrical significance of the circus in the play text.

Award full marks for:

- 2 well-motivated ideas OR
- 4 separate ideas.

The following is a guide:

**The circus, as a character, would need the following:**

**Presence**

- When it comes to town every year, a girl disappears.
- It is personified as an ominous creature which swallows up girls.

**Meaning**

- For Miem, it stands for everything that is evil in the world and tries to prevent Meisie from visiting.
- It fuels Miem's paranoia and further adds to her self-inflicted isolation.

**Effect**

- It lays bare the stifled and conservative world view of the characters.
- Meisie is fascinated by it and its promise of magic and fantasy and she also views it as an escape from her sheltered existence.
- Gertie is strangely attracted to and fascinated by it.

**The circus may not be 'a character in its own right' because:**

- It merely provides a backdrop against which the hopes and fears of the characters are revealed.
- It is never seen on stage.
- The play can exist without the circus.
- It is not a person/human.

(4)

## 7.7 Markers accept other relevant and well-motivated answers.

Candidates must display an understanding of characterisation as well as of an actor in performance. Candidates may refer to performance in a realist play.

Award full marks for:

- 3 well-motivated ideas OR
- 6 separate ideas

The following is a guide:

**Physical skills may reflect**

- Shifts in thought, feeling and emotion.
- The portrayal of a believable character in body
- Facial expression, gestures and movement to reflect the character's emotional state

**Vocal skills may reflect**

- The illusion of a real conversation through tone, pace, rate, volume, etc.
- A clear and commanding conviction
- Thoughts and feelings which are, in turn, reflected in the actor's vocal and physical responses effectively

**Stanislavski's** method may be included in this answer.

(6)

## 7.8 Refer to the notes below and ANNEXURE A to guide your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

**Sounds**

- May symbolise fear, isolation and loneliness and in turn creates a dark and eerie environment, e.g. the different types of wind.
- Dogs barking, the owl, the church bell that tolls, etc.

**Sinister fairy tales**

- Adds to the play's magical and mystical qualities, e.g. *Rapunzel* (Gabriel letting down the bucket), *The Pied Piper of Hamelin* (Constable luring the girls away from the town), *Little Red Riding Hood* (Constable represents the wolf) etc.

**Blindness and darkness**

- Represents fear, ignorance and isolation which are reflected through the various characters.

**Freak show of the circus**

- Shows the ignorance and repression of the inhabitants of the town which adds to the eeriness of the environment created by Reza de Wet.

**Characters**

- Miem is a symbol of Afrikaner Calvinism which in turn highlights the fear and paranoia of the town's people.

**Dung**

- Represents the oppressive, isolated and inhospitable environment of the house.

(10)  
[40]**TOTAL SECTION C: 40**

**SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS**

This section is COMPULSORY.

**QUESTION 8**

8.1.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Community Theatre**

- Theatre is by the community for the community
- Is goal orientated
- Provides solutions to community problems
- Provides skills and educates people
- Creates awareness of community issues
- Helps the community to become more proactive

(2)

8.1.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Theatre for Conservation**

- Deals with environmental issues.
- Aims at awareness and education around environmental issues.
- Helps to raise money for environmental agencies.
- Theatre is a vehicle through which the issues are conveyed.
- Theatre for Africa and Nicholas Ellenbogen are credited with the emergence of Environmental Theatre in South Africa.
- An example of this theatre form is *Horn of Sorrow*, about rhino poaching.

(2)

8.2 Markers accept other relevant and well-motivated answers.

Mark holistically.

Accept any 2 well-motivated answers.

Candidates may approach this question from different points of view or personal contextualisation, e.g. from a financial, theatrical, issue-based or personal perspective.

The following is a guide:

**To start a community theatre you need:**

- A space to rehearse
- A group of company members to perform/ manage/ support the process in any way
- Relevant issues to stimulate the creation of a performance
- Financial means to support the activities of the group
- Actors who possess performance skills
- Performance knowledge
- Creativity and imagination
- Conceptual thinking, etc.

(2)

- 8.3 Markers accept other relevant and well-motivated answers. Credit creative insights and choices of concept to educate the community on how to save water. The candidates have to give clear evidence that they understand what a storyline is and how it develops. (4)
- 8.4 Accept any suitable title. (1)
- 8.5 The candidate may choose either A or B in SOURCE I to use as a poster to advertise the production. The candidates must provide information relevant to marketing and advertising. (3)
- 8.6 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The value of the production for the community**

- Community awareness of the issues
- Community action to solve the issue of water shortage
- Community education on how to save water
- Possible job creation for those in the community who may begin to work on the problem
- Entertainment
- Bringing the community closer together over a common issue (3)

- 8.7 Markers accept other relevant and well-motivated answers. This answer requires personal reflection and a personal response to the question. Candidates must demonstrate a clear understanding of the benefits of Dramatic Arts.

The following is a guide:

- Encouragement that Dramatic Arts skills, learnt at school, may be used to initiate and create own work even if there are no funds to study.
- Introduction to an entrepreneurial approach to solve unemployment.
- Entrepreneurial skills, such as managing the budget of the community theatre group, may be used in the future.
- Workshop and improvisational skills may be used to reflect and develop own stories, issues and possible solutions.
- Avoid just sitting at home; rather implement Dramatic Arts education for the benefit of the self and the community.
- Taking responsibility for one's future/life/work/income instead of relying on others for your own well-being and further empowering others through your example. (3)

## 8.8.1 Accept any valid theatre movement.

The following are examples:

- Theatre of the Absurd
- Epic Theatre
- Postmodern Theatre
- Realism
- Poor Theatre
- Symbolism
- Theatre of Cruelty
- Expressionism
- Protest Theatre

(2)

## 8.8.2 Markers accept other relevant and well-motivated answers.

Accept 2 valid characteristics of a theatre movement.

The following is a guide:

**E.g. Theatre of the Absurd****Language/Dialogue**

- Inhibits communication.
- Satirises convention.
- It may be poetic.
- People may talk at cross purposes.

**Characters**

- Isolated in the universe.
- Attempt to make connections.
- Not fully developed.
- Stereotypes
- Exaggerated
- Grotesque

**Themes**

- Hopelessness and helplessness in a world devoid of meaning.
- Existential anguish of being alive.

**Space**

- Empty, bleak and desolate; seemingly lifeless.

(6)

- 8.8.3 Refer to the notes and the rubric below and the rubric on the next page (p. 39) to guide your marking.

Markers accept other relevant and well-motivated answers.

Accept valid application of characteristics of the chosen theatre movement to the production. Candidates should apply skills learnt in Dramatic Arts to their production.

The following is a guide:

**E.g. Poor Theatre**

- Ideal choice of space is within the community because of its availability and accessibility, e.g. a hall or any open space.
- Limited funds may require the group to use found objects for set and props.
- Costumes may be the performers' own clothes or simple representational items of clothing may be worn.
- Any number of performers might be selected and justified, considering the requirements of the performance.
- Grotowski's principles of Poor Theatre may be included in the candidates' answers when referring to theatre practitioners.
- The Holy Actor gives of himself completely and therefore actors should be deeply committed to all aspects of the process and performance.
- Via Negativa requires the stripping away of all unnecessary requirements and obstacles to a vulnerable performance.
- The stage is removed and an intimate actor-audience relationship is created.

(12)  
[40]

**RUBRIC FOR QUESTION 8**

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	11–12	<ul style="list-style-type: none"> <li>Thinking process: Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge.</li> <li>Explores, appraises and contextualises the question and quote in an original manner.</li> <li>Demonstrates an original understanding of the question, the quote, play text and dramatic movement.</li> <li>Makes value judgements based on a justifiable set of criteria.</li> <li>Produces a new perspective and creates original insights.</li> <li>Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to change, judge, argue, reorganise.</li> </ul>
<b>Meritorious</b> <b>Procedural Knowledge</b> <b>Evaluate</b>	9–10	<ul style="list-style-type: none"> <li>Thinking process: Presents factual, conceptual and procedural knowledge.</li> <li>Explores, and contextualises the question and quote in an interesting manner.</li> <li>Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement.</li> <li>Provides and analyses a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to explore, propose, appraise, evaluate and conclude.</li> </ul>
<b>Average</b> <b>Conceptual Knowledge</b> <b>Analyse</b>	7–8	<ul style="list-style-type: none"> <li>Thinking process: Presents factual and conceptual knowledge.</li> <li>Explores and contextualises the question and quote.</li> <li>Presents a suitable answer related the question, the quote, play text and dramatic movement.</li> <li>Provides and examines examples from the play text and the dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to inquire, contrast, distinguish, classify.</li> </ul>
<b>Elementary</b> <b>Factual Knowledge</b> <b>Apply</b>	5–6	<ul style="list-style-type: none"> <li>Thinking process: Presents factual knowledge.</li> <li>Understands the question and quote on an elementary level.</li> <li>Displays some factual knowledge.</li> <li>Produces a straightforward and predictable answer related to the question, the quote, play text and dramatic movement.</li> <li>Provides a few examples from the play text.</li> <li>Cognitive levels: Candidates show the ability to relate, organise, interpret, identify and integrate.</li> </ul>
<b>Achieved</b> <b>Factual Knowledge</b> <b>Understand</b>	3–4	<ul style="list-style-type: none"> <li>Thinking process: Presents disjointed factual knowledge.</li> <li>Demonstrates a basic understanding of the question and the quote.</li> <li>Provides a few straightforward/basic facts related to the question, the quote, play text and dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to identify, list, recognise, define and explain.</li> </ul>
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	0–2	<ul style="list-style-type: none"> <li>Thinking process: unrelated factual knowledge.</li> <li>Demonstrates no understanding of the question and the quote.</li> <li>Provides facts unrelated to the question, the quote, play text and dramatic movement.</li> <li>Provides no examples from the play text or the dramatic movement.</li> <li>Cognitive levels: Candidates are not able to identify, list, recognise or define.</li> </ul>

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

**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7**

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>Thinking process: Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge.</li> <li>Explores, appraises and contextualises the question and quote in an original manner.</li> <li>Demonstrates an original understanding of the question, the quote, play text and dramatic movement.</li> <li>Makes value judgements based on a justifiable set of criteria.</li> <li>Produces a new perspective and creates original insights.</li> <li>Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to change, judge, argue, reorganise and produce afresh.</li> </ul>
<b>Meritorious</b> <b>Procedural Knowledge</b> <b>Evaluate</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>Thinking process: Demonstrates factual, conceptual and procedural knowledge.</li> <li>Explores and contextualises the question and quote in an original manner.</li> <li>Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement.</li> <li>Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to explore, propose, appraise, evaluate, conclude.</li> </ul>
<b>Average</b> <b>Conceptual Knowledge</b> <b>Analyse</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Thinking process: Demonstrates factual and conceptual knowledge.</li> <li>Explores and contextualises the question and quote.</li> <li>Presents a suitable answer related the question, the quote, play text and dramatic movement.</li> <li>Provides and examines examples from the play text and the dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to inquire, contrast, distinguish and classify.</li> </ul>
<b>Elementary</b> <b>Factual Knowledge</b> <b>Apply</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>Thinking process: Demonstrates factual knowledge.</li> <li>Understands the question and quote on an elementary level.</li> <li>Displays some factual knowledge.</li> <li>Produces a straightforward and predictable answer related to the question, the quote, play text and dramatic movement.</li> <li>Provides a few examples from the play text.</li> <li>Cognitive levels: Candidates show the ability to relate, organise, interpret, identify and integrate.</li> </ul>
<b>Achieved</b> <b>Factual Knowledge</b> <b>Understand</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>Thinking process: Recalls factual knowledge.</li> <li>Demonstrates a basic understanding of the question and the quote.</li> <li>Provides a few straightforward/basic facts related to the question, the quote, play text and dramatic movement.</li> <li>Cognitive levels: Candidates show the ability to identify, list, define, compare and explain.</li> </ul>
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	<b>0</b>	<ul style="list-style-type: none"> <li>Thinking process: Presents disjointed, unrelated factual knowledge.</li> <li>Demonstrates no understanding of the question and the quote.</li> <li>Provides facts unrelated to the question, the quote, play text and dramatic movement.</li> <li>Provides no examples from the play text or the dramatic movement.</li> <li>Cognitive levels: Candidates are not able to identify, list, recognise or define.</li> </ul>