

SA's Leading Past Year

Exam Paper Portal

STUDY

You have Downloaded, yet Another Great Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ [www.saexampapers.co.za](http://www.saexampapers.co.za)



SA EXAM  
PAPERS



# basic education

---

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

## SENIOR CERTIFICATE EXAMINATIONS

**DRAMATIC ARTS**

**2018**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 35 pages and 3 annexures.**

**GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS**

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt at each of the 6 cognitive levels of knowledge, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory. The tool to assess these two components is Anderson and Krathwohl's revised Blooms' Taxonomy.
  - 6 cognitive levels of difficulty
  - 4 thinking processes of complexity
2. The marking guideline discussion forum, before marking commences, cannot sufficiently predict all responses. 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.
3. Spend the first day to unpack the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the
  - 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
  - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking).
  - Refer to the annexures at the end of the marking guidelines
4. If the marking guidelines do not give clear guidance, a marker must indicate, with a short comment, why marks were awarded or not.
5. Tick clearly next to the required cognitive level/thinking process of complexity/ concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.
  - Refer to rubrics in the annexure at the end of the marking guidelines
6. During the marking process, have regular rounds of consultation to ensure marking is standardised.
7. 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 any 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, Content (concepts, skills and knowledge).

**STANDARDISATION OF MARKING IN ALL THE PROVINCES****Rating of Essay and Response Questions**

The chief marker in each province must clarify the paradigm from which the questions and the accompanying marking guidelines were designed and set:

- 1. Item difficulty:**  
How complex is the design of the question?
- 2. Task difficulty:**  
What is the cognitive level and thinking process required from the candidate?
- 3. Stimulus difficulty:**  
How difficult or easy is it to understand and apply the source?
- 4. Expected response difficulty:**  
What is the quantity (how much) and quality (how well) of the expected response, required from the candidate, as provided in the marking guidelines?  
Does it align with the item, task and stimulus?  
Are the marks appropriately weighted and allocated?

–Leong: 2002

In the training of markers at the beginning of the marking process, the chief marker in each province should follow the following procedure. This will assist with the standardisation of the scoring of candidate's essays and responses for each part of the examination. It will also standardise national marking procedures, processes and results.

*Introduction to the Task*

- Raters read the task required from the Item and summarise it.
- Raters read the Item and plan a response to the task.
- Raters share response plans and summarise expectations for student responses/share not just the quantity of evidence (how much) but the quality of evidence (How well).

*Introduction to the Rubric and Anchor Papers*

- Trainer reviews rubric with reference to the task.
- Trainer reviews procedures for assigning holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- Trainer leads review of each anchor paper and commentary. (**NOTE:** Anchor papers are ordered from high to low within each score level.)

*Practise Scoring Individually*

- Raters score a set of practice papers individually. Raters should score the papers independently.
- Trainer records scores and leads discussion. (Practice papers should contain scores and commentaries.)

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

**OR**

**POSTMODERN THEATRE**

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

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) which is COMPULSORY.**

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

Quality Level	Mark allocation	Quality of evidence
High End	Score point	The response indicates application of a reasonable strategy that leads to a correct solution in the context of the problem. The procedural representations are correct. The explanation and/or justification is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant conceptual errors. The response demonstrates a complete understanding and analysis of the problem.
	24–30	
Average and Above Average	Score point	The response indicates application of a reasonable strategy that may or may not lead to a correct solution. The use of content/skill is essentially correct. The explanation and/or justification is generally well developed, feasible, and supports the solution. The response demonstrates a clear understanding and analysis of the problem.
	15–23	
Achieved	Score point	The response indicates an incomplete application of a reasonable strategy that may or may not lead to a fit-for-purpose solution. The use of content/skill is fundamentally correct. The explanation and/or justification support the solution and are plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and analysis of the problem.
	11–14	
Weak	Score point	The response indicates little or no application of a reasonable strategy. It may or may not have the correct answer. The use of content/skill is incomplete or missing. The explanation and/or justification reveal serious flaws in reasoning. The explanation and/or justification may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem.
	1–10	
Not Achieved	Score point	The response is completely incorrect or irrelevant. There may be no response, or the response may state, 'I don't know.'
	0	

The following is a guide:

**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 in their answer
- Refer to the Source in their answer
- Demonstrate the question and source have been analysed, understood and integrated in their 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

**Markers note:**

- Candidate must demonstrate that the above has been understood and critically analysed and applied in the essay
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- The rubric on the next page is a guide to the marker to assess the:
  - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- Responses may be in the form of notes

## SCE – Marking Guidelines

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	27–30 90–100 A+	<b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content. <ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a new, creative and original manner</li> <li>Evaluates examples, from 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 shows evidence of reflexive, creative, critical and analytical thinking</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to create, reorganise, discover, renew, change, improve
Excellent Metacognitive Knowledge Evaluate	24–26 80–89 A	<b>Thinking process:</b> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content and integrates the demands of the <b>question</b> and <b>source</b> in a differentiated, interpretative and interesting manner <ul style="list-style-type: none"> <li>Appraises/Assesses examples from 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 shows evidence of reflective, critical and analytical thinking</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to judge, critique, recommend, evaluate, propose
Meritorious Procedural Knowledge Analyse	21–23 70–79 B	<b>Thinking process:</b> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question, source and content. and integrates the demands of the <b>question</b> and <b>source</b> in an differentiated and interpretative manner <ul style="list-style-type: none"> <li>Analyses/Dissects examples from 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 shows evidence of critical and analytical thinking</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to infer, deconstruct concepts, interrelate, attribute, discover
Substantial Procedural Knowledge Apply	18–20 60–69 C	<b>Thinking process:</b> Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in an organised, differentiated and interpretative manner <ul style="list-style-type: none"> <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 shows evidence of critical and analytical thinking</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to apply, construct, integrate
Adequate Conceptual Knowledge Understand	15–17 50–59 D	<b>Thinking process:</b> Explains, interprets and rephrases factual and conceptual knowledge in relation to the question, source, content and integrates the demands of the <b>question</b> and <b>source</b> in a conventional manner <ul style="list-style-type: none"> <li>Interprets examples from 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 points analytical thinking</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain
Moderate Conceptual Knowledge Understand	12–14 40–49 E	<b>Thinking process:</b> Explains and interprets factual and conceptual knowledge to the question, source and content. Integrates the demands of the <b>question</b> and <b>source</b> in a differentiated manner <ul style="list-style-type: none"> <li>Explains examples from 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 predictable/general thinking processes</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain,
Elementary Factual Knowledge Remember	10–11 30–39 F	<b>Thinking process:</b> Defines and applies knowledge from memory. Integrates the demands in relation to the <b>question</b> and <b>source</b> in an uncomplicated/straight forward/fundamental level within a common manner <ul style="list-style-type: none"> <li>Selects examples from 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 predictable thinking processes</li> </ul> <b>Cognitive level:</b> Demonstrates an elementary ability to problem solve, identify, list, relate, define
Not Achieved Factual Knowledge Remember	1–9 20–29 G	<b>Thinking process:</b> Remembers and applies knowledge from memory. Attempts to integrate the <b>question</b> and <b>source</b> but demonstrates a limited, to basic ability, to solve the demands of the question and quote <ul style="list-style-type: none"> <li>Chooses examples from the play text, the theatre movement and other additional sources within a constricted, predictable range of theoretical, practical and aesthetic content</li> <li>Writes an explanation within a basic range of thinking processes</li> </ul> <b>Cognitive level:</b> Demonstrates a limited ability to identify, list, relate, define
Not Achieved Factual Knowledge Remember	0 H	<b>Thinking process:</b> Demonstrates no understanding of the <b>question</b> or <b>source</b> , unable to write an essay, provides no examples from the play text or the theatre movement OR <ul style="list-style-type: none"> <li>Presents facts, unrelated to the question OR</li> <li>Unable to identify, list, relate, define OR</li> </ul> <b>Cognitive level:</b> Presents memorised information and content that does not answer the question

The following is general information on the movements:

## **EPIC THEATRE**

### **Intention is to:**

- Distance the audience (emotionally)
- Encourage the audience to see the world in which they lived more critically and clearly rather than take their beliefs for granted
- Make a clear distinction between a Theatre of Illusion, ('Dramatic' Theatre) and Epic Theatre
- Be opposed to the idea of pretence (a typical feature of Realism), but rather portrays the harshness of real life
- Keep spectators to alert throughout the play
- 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**

- 'Verfremdungseffekt' or alienation distances the audience from the action on the stage
- Music should provide a noteworthy commentary on the action e.g. in Mother Courage where the ironically bitter words of a song which speaks 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 amongst the scenes tell the audience what was to happen before it occurred
- Stage space is non-specific
- Sets are simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – the playwright should highlight the 'pastness' of the events by separating them from the present

### **Audience should:**

- 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
- Consider what he or she would have done to make a positive difference
- Be inspired to make similar valuable social improvements with regard to the current state of affairs
- Be encouraged to bring about social reforms in his community or environment

## **THEATRE OF THE ABSURD**

### **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
- Has no definite, specific or recognisable existence
- Proposes that human beings are what they make of themselves
- Proposes that human beings are determined by their actions and choices
- Has a pessimistic outlook of the human struggle
- Mainly concerned itself with mankind's search for meaning

### **Characters:**

- Are not fixed
- Represent humanity who themselves are nothing



## SCE – Marking Guidelines

- Exist in a bleak world devoid of meaning
- Are lost, confused
- Their actions are worthless and absurd
- Are clown-like
- Stay together as they are afraid to be alone in such an incomprehensible world
- Lack identity – dull, uninteresting and lack dimension
- Flawed
- Are not well-rounded – no past and we are given little indication what the future might be
- Remain static and show no development
- Come across as being repulsive, pathetic, miserable and incapable
- Are emotionally empty
- Their qualities are exaggerated
- Are used to express Absurdists' views on the human condition
- Are mutually dependent
- Are 'Social puppets'
- Perform double acts

**Language and dialogue:**

- Shows that humans are not adept at communication
- Acts as a barrier to communication
- Isolates the individual even more
- Shows that 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
- Dehumanises and makes existence automatic and meaningless
- Presents the unexpected, the bizarre and the absurd
- Uses silence rather than the spoken word
- Contains meaningless conversations
- Are habitual and superficial
- Are seen as an escape from the tedium of life
- Create new words
- Contain banal daily conversations mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language
- Displays a repetitious style of dialogue to emphasise the cyclic nature of life

**Themes explore and demonstrate the:**

- 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
- Change of time
- Difficulty of communication
- 
- Unending quest for reality
- Tragic nature of relationships
- Terror of man in the face of total meaninglessness
- Anguish (Existential angst)
- Isolation and loneliness of man lost in a world in which God has deserted him
- Illusion that science and reason provide answers or meaning

**POSTMODERNISM****The Postmodern world:**

- Rejects the certainties of the Modern Era
- Contains 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 their 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

**Pastiche:**

- Is a Visual Arts technique of different images, media forms etc. pasted together to create one piece
- Uses references and layers, different texts and images
- Uses Meta Theatre/Text
- Reminds the viewer 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
- Is non-linear in construction
- Is reflexive
- Is peripheral even not essential
- Contains theories or ideas
- Is broken up
- May overlap with many points of view and conflicting voices

**Performances are:**

- The main focus
- The main process
- Not captured in a script because they consist of images, sounds and multimedia

**Rehearsal processes are:**

- Improvised
- Changed
- Revised
- Updated
- Transformed through performance continually

**Audience is:**

- An important active element
- 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
- Contain characters and people who are merely a representation of fragmented ideas
- Often start at a realistic point but unravel and the action becomes 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. Candidates need only mention one representation.

The following is a guide:

**Pink noses are used to represent:**

- White characters, e.g. Baas Kom, the white policeman
- A miner's lamp (2)

- 2.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

- Actors are portraying many characters through transformation techniques
- It is easier to use their real names on the script
- The play was workshopped with the two actors whose names are used (2)

- 2.3 Markers accept other relevant and well-motivated answers. Mark globally.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**Use of voice:**

- Actors should have the ability to use various accents as they are switching from one character to the other, e.g. Bobbejaan transforming into being Baas Kom
- They should be able to produce sound effects using their voices e.g. the sound of a siren in jail

**Use of body:**

- Stand upright
- Chests out
- Legs slightly apart
- The above physical characteristics give them a sense of authority

**Use of performance space/blocking:**

- Actors might enter and move through the audience
- The whole performance space could be used for the military parade (6)

2.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Actors may:**

- Find it difficult to portray multiple roles because it is both physically and vocally demanding to transform from one character to another
- Not be able to play all the different accents of the various characters
- Struggle with physical and vocal transformation of characters because each character must have their own unique physical and vocal characteristics
- Struggle with breath control because the performance demands are physically challenging

(4)

2.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ideas

The following is a guide:

**The stage directions are necessary for the success of the scene because:**

- The audience would recognise them as military men and their rank through their gestures, military hats and pink noses
- The audience would also recognise them as wounded through their bandages
- The style of performance is Poor Theatre and the effectiveness of Poor Theatre is to strip away any unnecessary costumes or props which focuses the audience on what is important

(2)

2.6 Markers accept other relevant answers.

The following is a guide:

**The events leading up to Operation Coronation are:**

- Bobbejaan and Zuluboy await Morena's arrival
- They want Morena to make more bricks
- Morena arrives and they offer him food and drink
- Bobbejaan betrays Morena to the police
- The police raid Coronation Brickyard
- Zuluboy hits a policeman with a knobkierie
- Morena is arrested

(4)

2.7 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements which reflect evaluation OR
- Six separate thoughts/ideas

The following is a guide:

**Physical comedy:**

**Characters:**

- Use exaggerated movements and gestures to mimic and make fun of characters and actions e.g. marching as soldiers

**Vocal comedy:**

**Characters:**

- Use exaggeration of accent to poke fun and create humour
- Use vocal mimicry of stereotypes (a sergeant) for recognition and cause laughter
- Use of hyperbole e.g. 'He struck me with a branch of a tree'

(6)

2.8 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Woza Albert! can be described as Protest Theatre because the play:**

- Protests against apartheid
- Deals with sociopolitical issues that needed change e.g. poverty, Bantu education system, poor working conditions
- Aims to change society outside the territory of theatre
- Was used to mobilise the masses of oppressed people against Apartheid

(4)

2.9 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

**Education and mobilisation occurred through:**

**Content that:**

- Highlighted relevant socio-political issues, e.g. poor working conditions, poverty, Bantu Education
- Made the issues of the struggle familiar to the audience
- Created an awareness of the atrocities committed by the apartheid government
- Made the characters recognisable so that audiences could relate to them e.g. Auntie Dudu and the meat vendor
- Made places recognisable and which evoked strong feelings of anger and sadness, e.g. Albert Street, Regina Mundi Church and Coronation Brickyard
- Made situations familiar to the audience members e.g. the musician and the pass book, Auntie Dudu searching for food etc.

**Performance style that:**

- Made use of various South African languages, such as isiZulu, Afrikaans and English to include all South Africans
- Included interactive singing, dancing and storytelling which captivated audiences
- Demonstrated a physical style of acting which was energetic and vibrant
- Created an intimate actor-audience relationship e.g. breaking the fourth wall
- Used mime, which was universally recognisable
- Used ideophones to create the world of the play and evoke responses

(10)  
**[40]**

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

3.1 Mingus is illiterate, he cannot read or write. (2)

3.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The ending might be funny because:**

- The phrase 'Yours in loving memory' is used to refer to people who have died, not in a love letter. Mingus probably heard it at the funeral he had attended earlier on
- It is not romantic to say 'Yours in loving memory' (2)

3.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**The characters relate to one another in this scene as people:**

- Who are familiar with one another; with the exception of Fahfee, they all live in the same house
- Who get along with each other most of the time
- Who are protective of each other, especially Mingus of his younger sister Lulu
- Who are concerned about the wellbeing of each other, e.g. Jakes and Mingus both wish for Lulu to remain at school and become educated
- Who would argue and disagree about some matters but who would defend each other in times of crisis (4)

3.4 Markers accept other relevant and well-motivated answers.

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**The scene should be blocked to reflect the following physical and emotional relationships between characters:**

- Mingus is desperate for Jakes to write his letter so he may stand very close to Jakes to see what he writes on the page (line 1)
- Fahfee could enter from upstage left and walk across the stage quite fast in an animated fashion with news of the day (lines 3 to 5)
- Jakes could approach Fahfee (line 6) because he is curious to know if Fahfee has brought Lulu's books
- Mingus could move between Fahfee and Jakes in an aggressive stance (lines 7 to 9) because he is being protective of his sister, Lulu (6)



## 3.5 Markers accept other relevant answers.

- Two well-motivated statement OR
- Four separate thoughts/ideas

The following is a guide:

**Jakes wants to:**

- Write about a white girl who might be willing to live in Mamariti's house
- Prove that people from different cultural backgrounds can live together in harmony and defy apartheid laws
- Focus on a human story which would be more universally relevant

(4)

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

- Three well-motivated statements OR
- Six separate thoughts/ideas

Candidates should focus on an integrated analysis of preparation and performance of the character. Mention could be made of Stanislavski's' System/Method. Other authentic, original approaches to characterisation and acting would be acknowledged.

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 and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- The illusion of a real conversation is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

**Magic if:**

- The actor should live as if he/she is the character
- Vocal and physical responses would vary from performance to performance, but will always be experienced as truthful and as real as possible
- 'Acting is believing'

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences to tap into emotional reality in performance

(6)

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

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

#### **Elements of Protest Theatre found in the play:**

- Protests against Apartheid
- Deals with socio-political issues that need change e.g. poverty, Bantu Education system, crime and forced removals
- Aims to change society outside of the theatre by evoking an emotional response in the audience
- Was used to mobilise the masses against apartheid
- Uses slogans, songs and narration to evoke a response of protest from the audience
- Has the actors address the audience at times
- Is a living newspaper documenting the forced removals, demolition and ultimate destruction of Sophiatown, the place
- A record of the defiance of the residents of Sophiatown

(6)

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

Markers accept other relevant and well-motivated answers.

The candidate should express their point of view in the form of a reflection. The candidate should document the life in Sophiatown, comment on personal experiences of forced removals as well as the effects of forced removals on the people living in Mamariti's house.

The following is a guide:

#### **Personal experiences of life in Sophiatown:**

- We lived in an overcrowded, small space. We shared the space with other people and did not have personal space as I was used to more space back home in Yeoville. In Mamariti's house there is no privacy and I could not have a bedroom to myself as I had to share it with the other female occupants of the house
- It was difficult yet interesting to learn a different way of life. I had to learn Tsotsitaal and communicate with gang members for the first time in my life. I had to be able to be in control of the situation and use not only the correct language/lingo but also body language and keep eye contact to show my seriousness
- I wanted to experience a different kind of life than the one I was used to. I ended up falling in love with Jakes but we could not pursue the relationship due to the Apartheid laws that prohibited inter-racial relationships

**Personal experiences of forced removals:**

- I found myself displaced both physically and emotionally as a result of the forced removals. I had to decide where I should go as I had closed the door back home in Yeoville. Staying in Sophiatown was not an option as I was now faced with the reality that I did not belong there even though my heart was now rooted there and I had found love
- Moving out of Sophiatown with my lover was not an option either. We were both afraid to explore the relationship any further and rebel against the Immorality Act

**Effects of forced removals:**

- Mamariti was heartbroken as she had to leave her house and it meant a loss of income for her as she could not continue operating her shebeen and renting out the rooms in her house for extra income. It was illegal to own a shebeen and sell liquor
- Some of Mamariti's belongings were destroyed while loading them onto the truck and not all of her belongings could be loaded
- Lulu's schooling was disrupted
- Mingus finally accepted the fact that he had to move to Meadowlands and willingly did so

(10)  
[40]

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

4.1 Tjokkie was born with the caul therefore he has the ability to 'see'. (1)

4.2 Giel and Jakes. (2)

4.3 Markers accept other relevant answers.

The following is a guide:

**The two characters force Tjokkie to see by:**

- Pulling Tjokkie up by his overall with the block-and-tackle while
- they lower the lifting-jack onto his legs
- Forcing him to smoke a joint (marijuana) (2)

4.4 Markers accept other relevant and well-motivated answers. Candidates must mention TWO of the visions to get full marks. Mark globally.

The following is a guide:

**Vision 1:****The vision could refer to:**

- Tiemie who is compared to a garden
- Jakes who appears to see if the seed in the garden is growing
- The question of paternity of the child Tiemie carries
- Jakes who wants to find out if he is the father of the child

**Vision 2:****In the vision the:**

- Ducks could represent horses in a race
- Less colourful duck could refer to the grey horse, Nattie Tatty, who wins the race later in the play

**Vision 3:****The vision could refer to:**

- Tjokkie's desire to re-unite with his dead father
- Giel leaving Ma at the end of the play
- The death of both Tjokkie and Tiemie
- Jakes who runs away after he kills Tiemie
- Ma who stands motionless in a state of shock (6)

4.5 Markers accept other relevant answers.

Award full marks for:

- Three separate thoughts/statements

The following is a guide:

**The play is a 'must see' because:**

- It is a domestic drama about the lives of ordinary people
- Its themes are universal
- It has interesting and intriguing characters
- It has a dramatic plot and outcome
- Many can relate to the issue of being 'stuck' in their circumstances (3)

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

Candidates should focus on an integrated analysis of how realism in the theatre translated into preparation and performance of the character. Mention could be made of Stanislavski's System/Method. An authentic, original approach to characterisation and acting would be acknowledged.

The following is a guide:

**The actor playing Tjokkie 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 and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- The illusion of experiencing a real 'vision' is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

**Magic if:**

- The actor should live as if he is the character seeing these 'visions'

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences to tap into emotional reality in performance

(8)

## 4.7 Markers accept other relevant and well-motivated answers based on the candidate's knowledge of applying sound and lighting design.

Award full marks for:

- Four well-motivated statements

The following is a guide:

**Sound effects could include the use of:**

- A song to increase the tension and to create a mysterious atmosphere
- Mechanical sounds to emphasise Tjokkie's struggle
- Silence to reinforce the importance of the moment

**Lighting effects could include the use of:**

- Red lighting to foreshadow the danger of the visions
- Flashing lights to reinforce the supernatural nature of the visions

(8)

4.8 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of how central ideas are highlighted through the characters in the play.

The following is a guide:

- It is believed that Tjokkie can predict the future when he has visions
- Tjokkie's visions of the future serve as a catalyst for the dramatic action in the play
- Tjokkie believes Tiemie has potential and should escape the Suburbs in order to have a better future
- Tiemie dreams of a future away from the Suburbs
- Tiemie does not want to be stuck in a house with children and a husband who comes home drunk every evening
- Jakes dreams of a future in which he and Tiemie are married and have a son
- Giel gambles to improve his own future
- Ma does not want her children to make the same mistakes she made

(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.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**The placement of the characters on stage reflects a relationship:**

- In which Siphso is in command of the space, seated on the chair, whilst Thando kneels on the floor cleaning the coffee table as a dutiful daughter might do
- Of the closeness of a father and daughter as they are physically close to each other

**The dialogue reflects:**

- Caring questioning as to her father's well-being
- A depth of relationship in the communication and qualification of what is troubling Siphso
- That Thando is close to her father as she is sensitive to his mood and feelings

(6)

5.2 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

**Direction of the lines might take into account:**

- Character and situation, e.g. anxiety of waiting for the body to arrive
- Mood and feeling, e.g.: sombre, sadness, grief
- Motivation and tension, e.g. relationship with the deceased

**Candidates might mention the following aspects of vocal delivery:**

- Volume, e.g. Siphso's volume might be loud as his anxiety might take the form of aggression
- Pitch, e.g. Thando's pitch might be higher to reflect her anxiety
- Inflection, e.g. Thando's question might end in a rising inflection
- Pause, e.g. a dramatic pause to emphasis the issue that the nervousness is about 'this evening'

(4)

5.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

**Sipho's costume is suitable because it:**

- Reflects his position as assistant chief librarian, wearing a suit and tie which is somewhat dishevelled after a long day's work and the prospect of Mandisa's arrival
- Is appropriate for his age
- Is conservative like his character

**Thando's costume is suitable because:**

- She is cleaning the house and she wears an apron
- Her headdress shows her respectful and conservative nature
- She has just returned from work so she is still wearing her work jacket (4)

5.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Thando might be worried that Sipho is nervous about:**

- Mandisa's arrival from England
- The arrival of Themba's body from England
- The funeral arrangements for Themba
- Meeting Reverend Haya and Mr Kahla to make funeral arrangements (2)

5.5 Markers accept other relevant and well-motivated answers. Mark globally.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**Events might include:**

- Mandisa's arrival with ashes rather than a body
- Mandisa's flippant and somewhat disrespectful attitude towards Sipho because of her Western upbringing
- The constant questioning about Themba by Thando and Mandisa in order to find out the truth
- The withholding of the truth from Mandisa and Thando because of Themba's affair
- The worry about the funeral
- Not being appointed as chief librarian which would cause Sipho to be angry and disappointed
- Sipho going to a shebeen and getting drunk as an emotional reaction to the bad news that he was not appointed chief librarian

All these events build up as fuel for Sipho's climactic outburst (6)



5.6 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**The set design is effective for the action of the play because it:**

- Pays attention to detail, e.g. the bead curtains, furnishings, kitchen and lounge
- Includes a bookshelf which is filled with books that look well-used
- Displays photographs on the counter which reflect the warmth of family life
- Allows the characters to be comfortable in the set and use it in a realistic manner e.g. Thando kneels comfortably on the carpet, Siphso sits anxiously on the edge of his chair
- Reflects the socio-economic environment which the characters inhabit, e.g. two rooms, beaded curtains
- Allows the characters space to move

(6)

5.7 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

**Nothing But The Truth is a good example of personal and universal reconciliation because the play's action aims to:**

- Reconcile many divergent elements: traditional and modern; old and young; male and female; exiled South Africans abroad and the people left behind in Apartheid South Africa
- Unite families: father and daughter; husband and wife; brother and brother; cousin and cousin
- Heal the Makhaya family from the pain they suffered during Apartheid
- Show how traditional and modern values seem to clash as in the case of Mandisa being opposed to the idea of not being able to go out before the burial of her father. It is customary that the family of the deceased cannot socialise as they are still mourning. This is finally resolved
- Reveal how the young and old generations understand life differently, but Siphso as the elder has the final word in the affairs of the household
- Restore the broken relationship between brothers as in the case of Siphso and Themba. Siphso manages to finally forgive his brother for all the wrongs that he has done him. He acknowledges that he did not want to admit the truth and instead blamed his brother for the death of his son, Luvuyo, even though he knew that he was not responsible
- Reconcile characters (e.g. Siphso with himself), between characters (e.g. Siphso, Thando and Mandisa), and with the future (Siphso releases the past and focuses on future plans)
- Have universal significance for reconciliation of all kinds because the play reflects the human condition

(12)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Markers accept other relevant answers.

The following is a guide:

**The setting is:**

- Post-apartheid South Africa
- A remote guest house on the west coast.

(2)

6.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The mood is:**

- Tense because Johan is about to strike Smith
- Threatening because Johan is being physically aggressive towards Smith
- Serious because someone could be hurt
- Volatile because it shows Johan's quick temper

(2)

6.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

**The inclusion of isiXhosa:**

- Gives the play a distinctly South African character because isiXhosa is a language spoken in South Africa
- Makes the play more inclusive of isiXhosa-speaking people
- Adds to the realism of the characters and situation because Thami is a Xhosa-speaking man

(2)

6.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two motivated statements

The following is a guide:

**The positioning of the characters reflect:****Their relationship:**

- Shows Johan's dominance over Smith
- Johan's aggressiveness as he has Smith by the collar
- Highlights Smith's fear of Johan

**Mood:**

- Is threatening and violent
- Is full of aggression

(4)

6.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Johan:**

- As a policeman, he became the ultimate victim and/or perpetrator because he killed another man
- This affected the rest of his life from that point onward as he carries guilt and remorse
- His guilt and shame has trapped him in a negative cycle of self-destruction e.g.: he experiences hopelessness and abuses alcohol

**Thami:**

- As a black man he is classified racially and is viewed as inferior, he is disenfranchised, is denied opportunities available to those privileged white people enjoying the freedom of movement
- He is denied the freedom to vote, live and do dignified work
- Although Apartheid is dead, he remains desperate to change his socio-economic circumstances

**Smith:**

- Smith believes he has never hurt anyone and is blind to the fact that, despite having shaken the hand of Tutu, and despite the fact that his wife belonged to the Black Sash movement, his contribution to the struggle against Apartheid was passive, insignificant and worthless
- He has, as a white business man, enjoyed the indulgences of wealth in a country where the divide between the haves and the have-nots was extreme
- His blindness to the fact that Apartheid affected him makes the possibility for him to change very unlikely, if at all. He has become selfish, egotistical, hedonistic, seeking pleasure for himself. His refusal to sponsor the business opportunity which might bring the three men together, emphasises this fact

(4)

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

Candidates should focus on an integrated analysis of how realism in the theatre translated into preparation and performance of the character that they have been cast to play. Mention could be made of Stanislavski's' System/ Method. An authentic, original approach to characterisation and acting would be acknowledged.

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 and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- The illusion of a real conversation is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

**Magic if:**

- The actor should live as if he/she is the character
- Vocal and physical responses would vary from performance to performance, but will always be experienced as truthful and as real as possible
- 'Acting is believing'

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences to tap into emotional reality in performance

**Backstage before a performance the actor may choose to do:**

- Vocal and physical warm ups (examples of warm ups may be offered by the candidate)
- Relaxation exercises (examples may be given)
- Make-up and costume relevant to the character
- Focus and concentration exercises in order to recall preparation and work in rehearsal according to Stanislavski's method

(6)

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

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Candidates might describe detail of the set or describe abstract qualities of the set, e.g.:**

**The set:**

- Garnet Lodge is the name of the lodge
- Is a beachfront guest house by the seaside
- Is in a small port town on the west coast
- Choice of décor is of absent owners not being there often
- Is a large old room with predominantly wooden walls
- Is an accumulation of second-hand furniture, which is not very upmarket
- A dining room with a table and four chairs gives the actors a space in which to interact because it is a dining area in the lodge
- Has a modern music centre to show the era and also perhaps play songs which tie into the mood and messages of the play
- Has an entrance to kitchen with beaded curtain to allow for believable entrances and exits
- Has a sitting area with two armchairs and coffee table for the characters to interact
- Has an appropriate nautically themed interior because it is on the West Coast
- Creates the illusion of reality through its attention to detail
- Is a no-man's land because it isn't anyone's home

(4)

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

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**The director chose to produce this play at my school because:**

- The play deals with relevant personal, interpersonal and social issues from which we can all learn as they are universally relevant
- The characters are three-dimensional, we can relate to them as real people
- The psychological realism in the play enables the audience to empathise and sympathise with the characters
- The situations are universal: guilt, remorse over past actions, anger and bitterness at being failed or disappointed by a system or institution is still experienced today
- It may help audiences to recognise the racism and choices the characters make and learn from their responses

(4)

6.9 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

**Conflict:**

- Is both internal and external e.g. Johan is unable to fulfil his dreams which causes inner conflict as to how to solve this problem
- Thami has experienced the inner conflict of being away from his family whilst wanting to make money to support them and Smith finds himself in conflict enmeshed in Johan's aggression and conflict with him against his decision not to invest in Johan's scheme
- Could be between man and God, man and man and within man according to Aristotelian definition of dramatic conflict
- In this play is also with the environment and society through the characters, their situations and the socio-political context
- Drives the action of the plot in a clear cause-to-effect arrangement typical of a well-made play, to its climax and ultimate denouement (conclusion)
- Is a universal phenomenon and keeps the audience interested to see how these conflicts are resolved (or not)

**Plot:**

- The build-up of tension is driven by the clear cause-to-effect structure of the plot
- Johan's anger from the past is heightened by the current situation of desperation for funding for their business ventures
- The possibilities and potential of a better future are frustrated by the obstacle of Smith refusing funding for the diamond concession, thereby causing tension and driving the plot to its climax and conclusion

**Socio-political context:**

- The New South Africa should offer possibilities for change but sadly these characters are not able to grab hold of this and make it a reality
- Apartheid has affected each character. Smith is blind to the fact that, despite his family's involvement in The Black Sash etc., his contribution to The Struggle was impotent. Johan is a victim of his past as a policeman, having killed a man. Thami has been dehumanised and disadvantaged by the Apartheid system
- The human condition is exposed through the characters and how they respond to their situations, e.g. Johan's desperation to escape from his past and create a better future
- Lack of funds has sabotaged Thami's and Johan's attempts to free themselves from their current socio-economic situation

**Subject matter:**

- The diamond concession is an intriguing and exciting prospect which would draw and hold the attention of the audience
- The illicit nature of many diamond deals might create attention and a tension in the audience
- The violent outburst of Johan drives the action of the play to its climax and conclusion
- Conflicting hopes and dreams ultimately separate Thami and Johan and leads to Johan's hopelessness as he finally leaves the guest house
- Immediate involvement with the subject matter through the actor-audience relationship, e.g. characters are psychologically realistic, therefore the audience identifies with them and their situations

(12)  
[40]

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

7.1 Markers accept other relevant.

The following is a guide:

**The mood might be mysterious, tense and ominous because:**

- It is dark and dangerous outside
- There are rumours of a murder and a rapist'
- The characters discuss the girls that have gone missing
- The use of the words 'softly, ' glances quickly', 'suddenly'
- The characters are afraid to speak loudly

(2)

7.2 Markers accept other relevant answers based on the candidate's knowledge of applying sound design.

Award full marks for:

- Four separate thoughts/ideas.

The following is a guide:

**Sound design could include:**

- Barking dogs to create a mood of possibly intrusion
- Policemen calling to create a mood of possible danger
- Circus music in the distance to create a mood of mystery and allure
- Owls hooting to create an ominous atmosphere

(4)

7.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

The irony is that Miem berates the people of the town who do not see the danger of the Circus but she herself does not see the danger when she allows Constable into the house.

(2)

7.4 Markers accept other relevant and well-motivated answers.

The following is a guide:

Despite Miem's warnings about the dangers of the Circus, Meisie is still both curious and excited.

(2)

7.5 Markers accept other relevant answers based on the candidate's knowledge of light as a symbol in the play.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**Light in the play symbolises:**

- Truth or the absence of truth
- Enlightenment or the lack thereof
- Constable hiding the truth from the other characters because he pretends to be blind and poses as a policeman
- Repression of Miem's and Gertie's religious beliefs which is represented by the dim lights of the oil lamps
- The excitement of the mystical through the bright and colourful circus lights

(6)

7.6 Markers accept other relevant and well-motivated answers.

Award full marks for three well-motivated statements.

The following is a guide:

**Miem:**

- Lives her life in fear of the unknown
- Is paranoid about what she does not understand
- Sees herself as the moral conscience of the community and feels she has to warn them about the dangers of the Circus
- Is judgemental when she refers to the people as 'dreadful'
- Feels that she must protect Meisie from the evils of the world
- Ironically hides Meisie from the world in the same way as her husband hides from the world

(4)

7.7 Markers accept other relevant and well-motivated answers.

Candidates should focus on an integrated analysis of how realism in the theatre translated into preparation and performance of the character. Mention could be made of Stanislavski's' System / Method. Other authentic, original approaches to characterisation and acting would be acknowledged.

The following is a guide:

The stage direction, in line 15, describes Miem's response to Gertie as 'angrily'. This guides the actor as to which emotional state he/she should be in. The actor should find and express truthful emotions and feelings from this angry state of mind. The actor's vocal performance (pitch, tone, volume etc.) and the physical performance (body posture, gesture and movements) should authentically and truthfully correspond with this angry state and emotion.

**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 and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

**Vocal expression:**

- The illusion of a real conversation is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.



**Magic if:**

- The actor should live as if he/she is the character
- Vocal and physical responses would vary from performance to performance, but will always be experienced as truthful and as real as possible
- 'Acting is believing'

**Circles of attention:**

- The actor's focus should be on the world of the play and not on the audience

**Emotional memory:**

- The actor can draw on personal experiences to tap into emotional reality in performance

**Backstage before a performance the actor may choose to do:**

- Vocal and physical warm ups (examples of warm ups may be offered by the candidate)
- Relaxation exercises (examples may be given)
- Make-up and costume relevant to the character
- Focus and concentration exercises in order to recall preparation and work in rehearsal according to Stanislavski's method

(8)

7.8 Refer to the notes below and the rubric in ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of how the supernatural is depicted in the play.

The following is a guide:

**The supernatural in the play is depicted and created by the:**

- Bizarre household of Miem and Meisie e.g. the father in the attic, the manure on the lawn outside and the isolation of the house from the rest of the town
- Description of the unknown external environment, which is ominous and mysterious and adds to the mood of the play
- Mysterious and inexplicable incidences of the girls who disappear at midnight every spring, representing and symbolising the stolen emergence from youth into maturity
- Use of unrealistic circus music which both lures and threatens, excites and tempts, creating animated tension in the characters and audiences alike
- Presence of the different types of wind, which symbolise threats from the outside world and an evil presence
- Presence of superstition and dreams which influence the mood and actions of the characters in the play
- Description of the freaks described by Gertie at the circus, which characterises the grotesque, yet mesmerising nature of any evil or temptation, which is what the circus may represent
- The unseen presence of Gabriel in the attic also adds a supernatural element, because we never see him, although we, from time to time, hear his moans and see buckets of his excrement lowered onto the stage

(12)  
[40]**TOTAL SECTION C: 40**

**SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS****QUESTION 8**

8.1 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Poor Theatre.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Poor Theatre:**

- Strips theatre from external technical elements and support, e.g.: lighting, sound, costume etc.
- Requires the actors to use their own personal resources to create the environment

(2)

8.2 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Grotowski's 'Holy Actor'.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Grotowski's views on actors and acting:**

- The actor is 'holy' and is a vehicle (body, voice, imagination, emotions) to communicate with the audience
- The role of an actor was the 'Act of laying oneself bare, of tearing off the mask of daily life...' in order to be vulnerable and open to the experience of the play and the audience
- The actor must remain 'organic' in his/her reactions. Action and reaction should be instantaneous, there should be no time-lapse between action and reaction
- Actors need to be highly trained physically and vocally in order to be able to respond to the gruelling demands of playing Poor Theatre
- Plastiques challenge the actor physically and psychologically, by creating an external 'mask' using the entire body to express the deepest emotions
- The perfect actor 'sacrifices' his body to acting by making an offering of him or herself to the audience, laying himself or herself completely open to the audience
- Via Negativa – removal of emotional blocks by the systematic elimination of any psychological barrier to expression

(4)

8.3 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of how Poor Theatre was influential in apartheid South Africa.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

- During apartheid the majority of South Africans did not have access to theatre spaces and budgets to produce plays, so Poor Theatre provided an alternative means of producing plays without a big budget and because the majority of the population were banned from attending state-owned theatres, performances took place anywhere, including on the street, in township halls, in churches, etc.
- The ideas of Poor Theatre was introduced to the likes of Mbongeni Ngema and Percy Mtwa by being exposed to Grotowski's 'Towards a Poor Theatre', which explained his principles of performance
- Plays were easier to stage and tour with minimal props, set and costumes (4)

8.4 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Stanislavski's influence as a theatre practitioner.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

- Stanislavski created techniques for actors in order to portray their characters more realistically
- He demanded more discipline from his actors
- He transformed the art of acting into a more professional discipline (4)

8.5 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of Grotowski's and Stanislavski's use of theatre space.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**The actor-audience relationship:**

- Stanislavski created an invisible fourth wall between the actor and the audience, although the relationship was intimate and empathic
- Grotowski eliminated the distance between actor and audience in terms of the spatial relationship by including both actor and audience in the same 'room', thus the audience was part of the production
- Actors and audiences were transformed by the experience of Grotowski's experimental theatre, whereas in the darkened auditorium of Stanislavski's theatre, the audience could be lulled into a false sense of security (6)

8.6 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

**Theatre could not compete with film because:**

- Film used technology which was not possible in theatre e.g.: celluloid capturing of scenes which could be edited and retained for posterity
- Theatre was a temporary experience, whereas film could be stored and watched again and again
- Film could utilise numerous locations and time frames
- Film was popular and had large budgets available
- Theatre is experienced by a restricted number of audience members in a specific time and place and once it is over, it is gone

(4)

8.7 Markers accept other relevant and well-motivated answers. Candidates should display an understanding of the experience of watching a live performance and watching a film.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

**Watching a live performance:**

- Is a personal and immediate experience
- An audience member 'interacts' with the actors in a live manner
- It is possible to respond by clapping, verbalising, crying or laughing, which might also, in turn, influence the acting

**Watching a film:**

- Is impersonal in terms of any actor-audience relationship as the actors in a film are not 'present' in the experience
- One can be caught up in the hyper-realism and special effects of film in a way that is not possible in the theatre
- One can rewind, stop, watch a film over and over again and experience the same performances at any given time

(6)

8.8 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should display an application of Stanislavski **OR** Grotowski **OR** Film in practice. Award marks for responses that show an understanding of principles in practice.

(10)  
[40]

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

**ANNEXURE A: RUBRIC FOR QUESTIONS: 2, 3, 4, 8: 10 MARKS**

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	<b>9–10</b>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• 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>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• Candidates show the ability to explore, propose, appraise, evaluate, and conclude.</li> </ul>
<b>Average</b> <b>Conceptual Knowledge</b> <b>Analyse</b>	<b>5–6</b>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• 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>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• 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>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• 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>	Thinking process: <ul style="list-style-type: none"> <li>• 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> </ul> Cognitive levels: <ul style="list-style-type: none"> <li>• Candidates are not able to identify, list, recognise or define.</li> </ul>

**ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7: 12 MARKS**

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

## BLOOMS' TAXONOMY

**Classification system to define and distinguish different levels of human cognition**

THE KNOWLEDGE DIMENSION 4 LEVELS OF THINKING PROCESSES	↓	THE COGNITIVE PROCESS DIMENSION: 6 COGNITIVE LEVELS					
	→	Remembering	Understanding	Applying	Analysing	Evaluating	Creating
	Factual	List	Summarise	Respond	Select	Check for	Generate
	Conceptual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
	Procedural	Recall	Clarify	Carry out	Integrate	Judge	Design
Meta cognitive	Identify	Predict	Use	Deconstruct	Reflect	Create	

### 1. Remembering

Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria, methodology and ways and means of dealing with specifics of the universals, abstractions principles, generalisations, theories and structure

**Name** Specify (time, or place) as something desired, suggested, or decided on  
To identify, specify, or mention by name

**Identify** To recognise a problem, need, fact, etc. and to show what it is and that it exists  
To prove who or what someone or something is

**Select** Carefully choose, determine or decide as being the best or most suitable

### 2. Understanding

Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate

**Explain** Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it  
give a reason so as to justify or excuse (an action or event)

**Describe** To give, narrate, relate, tell, describe, express a detailed account of

**Motivate** Give a reason, present facts and arguments in support of doing, stating something

### 3. Applying

Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules

**Suggest** Cause, argue, demonstrate, show that (something) exists or is the case  
Put forward for consideration  
To mention an idea, possible plan, or action for other people to consider  
To produce an idea in the mind

### 4. Analysing

Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations.

**Respond** Reply react or answer in words

**Discuss** Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it

**Write** Compose, write, produce

**Analyse** Examine, study something methodically and in detail, typically in order to discover, explain and interpret it

**Consider** Think carefully about something, typically before making a decision, judgment, choice.

### 5. Evaluating

Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing

**Evaluate** To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.

### 6. Creating

Use of creative individual insight and thoughts to reorganising and compile information through generating, planning and creating a new pattern, product or structure

**Create** Evolve from one's own thought or imagination, as a work of art, an invention or something new  
Cause to come into being.