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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DRAMATIC ARTS
FEBRUARY/MARCH 2016
MEMORANDUM**

MARKS: 150

This memorandum consists of 36 pages.

GENERAL NOTES TO CHIEF MARKERS AND MARKERS

1. Write short comments, giving reasons why a point was marked up or down if the memorandum does not give a clear guideline and you have to use your own discretion.
2. Tick clearly to indicate that the learning point was achieved.
3. Engage actively with the answer.
4. In cases where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
5. The memo discussion forum cannot sufficiently predict all responses. Provincial markers need to take this into account and be open to candidates' responses. Ensure that different teaching styles do not disadvantage the candidate.
6. Spend the first day unpacking the quality and quantity of the evidence in the memorandum.
7. Standardise the required responses and find common definitions and concepts.
8. Check that the candidate's responses align with the CAPS document's Broad Topics and Topics.
9. Chief markers must facilitate rubrics with markers. Use the level descriptors of Dramatic Arts to guide the marking.
10. Chief markers must plan and have regular rounds of consultation to ensure that marking is standardised.
11. Words highlighted in bold are provided for easy reference.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections:

SECTION A:	20 th 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 20th 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, OR |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company, OR |
| 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, OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce, OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. **SECTION D**

This section consists of TWO questions. Both are COMPULSORY.

SECTION A: 20th CENTURY THEATRE MOVEMENTS**QUESTION 1**

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

The essays should be marked using the rubric grid consider the candidate's approach to the topic. Motivated, original answers that show insight should be given credit.

Descriptor	MARKS	THE CANDIDATE
Outstanding	24–30	<ul style="list-style-type: none"> Clearly understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. Is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples from the movement and play text. Discusses four of the bullets, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied. Focuses on the different purposes of theatre and clearly discusses how the play text studied is an example of a particular motivation.
	80–100 A	
Meritorious	21–23	<ul style="list-style-type: none"> Understands the quotation and can relate the play text and theatrical movement he/she has studied to the quotation. Constructs an argument supporting the truth of the quotation and uses examples from the movement and play text. Discusses four of the bullets, choosing suitable points from the bulleted list connecting to the play text and movement he/she has studied.
	70–79 B	
Substantial	18–20	<ul style="list-style-type: none"> Refers to the quotation and can connect the play text and theatrical movement he/she has studied to the quotation. Attempts to support the truth of the quotation, uses examples from the movement and play text. Discusses four of the bullets, choosing some suitable points from the bulleted list connecting to the play text and movement he/she has studied.
	60–69 C	
Adequate	15–17	<ul style="list-style-type: none"> May refer directly to the quotation but is likely to infer a connection Discusses the play text and theatrical movement. Attempts to connect the movement and play text. Discusses some of the bullets, choosing some points from the bulleted list connecting to the play text and movement he/she has studied. Covers more points from the bulleted list but at a superficial level.
	50–59 D	
Moderate	12–14	<ul style="list-style-type: none"> Infers a connection to the quotation rather than state it directly. Explains the play text and theatrical movement. Manages to give some example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. Gives some basic descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes broad statements that relate to three or more of the bullets.
	40–49 E	
Elementary	10–11	<ul style="list-style-type: none"> Is likely to ignore the quotation and connects by chance rather than design. He/she describes the play text and theatrical movement. Gives example(s) of dramatic theorists/practitioners, plays or texts, but rarely is able to relate this to the quotation. Gives some descriptions of bulleted points but lacks ability to connect the theatre movement, play text and quotation cohesively. Generally makes statements that relate to three or more of the bullets and is often plot focused in his/her answer.
	30–39 F	
Not Achieved	0–9	<ul style="list-style-type: none"> Ignores the question. Gives some descriptions of bulleted points but lacks the ability to connect the theatre movement, play text and quotation. Makes statements that relate to some of the bullets.
	0–29 G	

The following is merely an example.

EPIC THEATRE

- Bertolt Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors.
- The basic concepts on which his theory was based, reached maturity towards the end of the 1920s, but it was only in 1930 that he placed his emphasis on the idea of an epic theatre.
- His purpose was to distance the audience (emotionally) to enable them to see the world in which they lived more clearly.
- Being distanced makes the audience see more clearly, rather than take their beliefs for granted.
- The term 'epic' can be misleading, Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'Dramatic Theatre' and his Epic Theatre.
- Brecht was therefore strongly opposed to the idea of pretence. The latter was a typical feature of Realism.
- He claimed that the 'old theatre' (Realism) had lost its worth, because it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker.
- He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in real life.
- Brecht's main purpose was to remove the 'illusion' or the 'slice of life' depicted and presented by Realism.
- In order to do so he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-believe.
- Brecht intended to make his audience aware of the difference between what they saw on the stage and what was real.
- Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way.
- However, Brecht was never opposed to the idea of the theatre as a source of pleasure. Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre.
- This, however, would not be possible unless the spectator was alienated from the events of the play, according to Brecht.
- Also known as the 'verfremdungseffekt' or alienation, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of events that they were watching.
- To illustrate this idea: the purpose of music, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action.
- An example of this appears in *Mother Courage* where the ironically bitter words of a song which 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.

- *Caucasian Chalk Circle* and *Mother Courage* have songs amongst the scenes, often telling what was to happen before it occurred (thus eliminating the emotional involvement of tension and suspense), they commented directly on the action and the linked scenes.
- Thus through alienation thought is provoked.
- Unlike Realism Brecht's stage space was non-specific, the painted backdrops were suggestive. Rather than representational, e.g. scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurred in front of the audience.
- Sets were simple and symbolic for e.g. a sign could represent an Inn, a piece of blue cloth – a river. Musicians remained visible, and players could sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, and technical equipment.
- Through alienation then, the playwright intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what he (the audience) has previously taken for granted. Brecht's theories concerning the theatre were very different from those of the Realists.
- One such theory is based upon the idea that instead of dealing with current, modern-day issues in a lifelike, realistic manner, the theatre should 'make strange' the actions that are presented.
- Historification, which refers to the use of material taken from other times or places, was one means of achieving alienation, but as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present.
- He felt that it was up to the dramatist to encourage the spectator to think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way, because of the lessons learnt.
- The spectators would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.
- According to Brecht the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people's lives.

THEATRE OF THE ABSURD

- Theatre of the Absurd, appropriately labelled by Martin Esslin in 1961, offers the audience an existentialist point of view of the outside world and forces the audience to consider their meaning in a world where there appears to be no true order or meaning
- The underlying belief of this philosophy was that nothing has a definite, specific or recognisable existence
- Rather, it is based on the idea that human beings are what they make of themselves; they are determined by their actions and choices as they continue through life.

Characters

- According to the existentialists instead of having fixed characters, they simply exist in a bleak state of affairs. Humans themselves are nothing. Aware of their human condition, human beings exist in a bleak world devoid of meaning.
- They are therefore lost, confused and all their actions are then worthless, senseless, futile and even absurd.
- Dramatists such as Beckett and Ionesco shared this pessimistic outlook of the human struggle.
- Absurdist therefore are mainly concerned with mankind's search for meaning and try to make sense of their senseless position and to come to terms with their hopeless situation.
- We therefore find that absurdist drama creates an environment where people are isolated.
- They are clown-like characters blundering their way through life because they do not know what else to do.
- Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world, e.g. Estragon and Vladimir in *Waiting for Godot*.
- Unlike Realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack identity and are dull and uninteresting and lack dimension.
- Instead of having virtues the characters are flawed and because they are not well-rounded they remain static and show no development.
- They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and are representative of the human condition as defined by Theatre of the Absurd.
- The characters in Absurdist plays are representative of humanity, rather than an attempt to create a 'real' person on stage.
- Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future could be.
- Absurdist playwrights use characters to express their view on the human condition
- Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'.
- The characters are often presented in pairs or groups based on the double acts of vaudeville or music hall comedians.
- Absurdist characters often appear in pairs, as stated earlier, representing a unity or aspects of the same person and therefore mirror images of one another.
- The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time feel compelled to stay together. They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence.
- As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not come.
- Much like them, we are stuck in a world, where our actions dictate our survival.

Language and dialogue

- Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world.
- Language then acts as a barrier to communication which in turn isolates the individual even more, thus making speech almost futile.
- Beckett questions the value of language believing it lost its ability to communicate.
- Ionesco shows that attempts at communication often 'disintegrate' from clichés to meaningless syllables.
- In keeping with the existentialist idea that people feel isolated in a hostile world, Absurdist playwrights often focus on the inability of language to bridge the gap between the characters.
- Language is depersonalising, automatic and meaningless. Communication between characters may be sparse, or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd.
- The following are examples of how language can be used in Absurdist plays:
 - Silence is as great a means of communication as the spoken word, for example in *Waiting for Godot* there is long pauses and silences in which nothing happens.
 - There are meaningless conversations and 'habitual' superficial comments in which characters often engage. Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable.
 - New words are created to show people's attempts to communicate with one another. The attempt is doomed to fail.
 - Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language.
 - A repetitious style of dialogue is used to emphasise the cyclic nature of life.

Themes common to Theatre of the Absurd play texts reveal:

- The experience of temporality and evanescence (time)
- The sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs
- With the change of time (time)
- The difficulty of communication between human beings (language)
- The unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting
- The tragic nature of all love relationships and the self-deception of friendship
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory; nature has reaped its revenge

POSTMODERNISM

- It is not a genre that started at a specific time.
- It is a movement that emerged in the mid-1980s.
- Developed from the Absurdist point of view.
- Rejects the certainties of the Modern Era.
- Contains no grand narrative or singular truth from which to view the world in.
- Rejects the idea that there is a dominant set of beliefs or a neat solution.
- 'Destroys' the 'truth'.
- Embraces multiple view points, perspectives, and 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/activist), experimental theatre.
- Does not prescribe to '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 the together again in a new, disrupted and disjointed manner) ideas, images and constructs.
- Contradicts ideas, images and constructs.
- Does not prescribe a meaning, point or 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.
- Uses pastiches:
 - Visual arts technique of different images, media forms etc. pasted together to create one piece
 - References and layers different texts and images
- Meta-theatre/Text:
 - Reminds viewers that they are in the theatre
 - Contain characters that can step out of character and communicate with the audience
 - Is the artwork reflecting on itself
- Stories are:
 - Non-linear in construction
 - Reflexive
 - Peripheral, even nonessential
 - Theories or ideas
 - Broken up
 - 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 multi media
 - Have no guilty party – no one is guilty

- Rehearsal processes are:
 - Improvised
 - Changed
 - Revised
 - Updated
 - Transformed through performance continually
- The 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
 - Deconstructs a truth and does not accept only one reality
 - Use time, space and structure to echo the structure of the deconstructed or defragmented story or plot
 - Do not necessary have real people
 - Characters and people 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

Award marks as follows:

- A total of **6 marks** if each of the four required bullets are discussed in outstanding detail: (6 x 4 = **24**)
 - A total of **2 marks** for an outstanding essay structure (Introduction, body of content and conclusion)
 - A total **2 marks** for outstanding depth of reasoning, substantiating statements and crafting of the argument
 - A total of **2 marks** for relevant references to quotes from the play text
- Final total for an outstanding essay: 24 + 2 + 2 + 2 = **30 marks**

TOTAL SECTION A: 30

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

The candidate must answer only ONE question in this section.

2.1 The ping-pong balls represent:

- The 'white' policemen during apartheid
- Baas Kom
- Prime Minister
- Any 'white' character

Accept any ONE of the above. (2)

2.2.1 Satire is to ridicule/mock/undermine/make fun of serious socio-political issues/figures while raising awareness in society. (2)

2.2.2 The candidate may refer to any two scenes in the play.

Woza Albert! has two actors who portray various characters in apartheid South Africa. The actors play two races: black and white. The following are examples:

- In the opening scene: Percy has a ping-pong ball nose representing the white policeman during apartheid. He asks for a work permit from Mbongeni who portrays a black musician. The scene highlights how policemen demanded work permits from black workers during apartheid to check if they were working in the right area as stipulated in their permits. This was a control mechanism/measure used by the apartheid government.
- The character of Baas Kom has a ping-pong ball nose. Baas Kom ill-treats his workers by underpaying them, yet overworking them. He makes them work under poor conditions and turns them against each other, as seen in the characters of Bobejaan and Zuluboy at Coronation brickyard.

Accept other valid and relevant examples from scenes by the candidate. (3 x 2) (6)

2.3 The actors rely on the use of their voices to create sound effects.

The following are examples:

- Siren sounds are created to give the impression of the arrival of a white policeman, which results in a tense atmosphere because it usually meant trouble for the black community/people.
- The sound of passing cars in Albert Street as the two black men compete for employment by the people who are driving past them in the street.

Accept other valid and relevant examples by the candidate. (4)

- 2.4
- The actors focus on the same, fixed imaginary point.
 - Their eyes are wide open and they have a surprised look on their faces.
 - Their eye lines are on the same level and their eye positions focus in a similar direction.

Accept other valid and relevant ideas. (2)

- 2.5
- An actor would have to be physically fit as there is a lot of movement and physical action.
 - Flexible because the actors have to transform into different characters, both physically and vocally and use their bodies as props.
 - Use various accents to portray different characters, e.g. Auntie Dudu who is softly-spoken and Zuluboy who is arrogant and Baas Kom, who is white.
 - Control their breathing because of the fast movements, singing and dancing.
 - Mime is required to create imaginary objects and people.
 - To be good at focus, concentration and visualisation.

Accept other valid and relevant responses by candidate.

Accept:

- 3 well motivated points or
- 6 short points (6)

2.6 Accept any valid and relevant exercise linked to focus and concentration. (2)

2.7 A subjective answer is required as long as a candidate supports his/her answer with reference to the text and a valid motivation. (4)

2.8 Use the following pointers and rubric to guide your marking.

- *Woza Albert!* depicts the oppression of black people by the apartheid government.
- One of the tools of oppression was the pass book.
- No black man could do any work if he did not have a pass book.
- They had to wait in long queues in Albert Street for their documents.
- This was a dehumanising and humiliating experience for the men.
- E.g. the scene where they met with Morena and he suggested that they should throw their pass books away.
- The working conditions at the Coronation Brickyard were appalling.
- Workers were fired at any time.
- They worked long hours and received minimal wages.
- Salaries were never increased.
- The hard work was for the white people, their bosses.
- The white people lived in luxury in huge houses.
- Black people lived in 'sardine tins' built of corrugated iron, old wood, cardboard boxes and plastic.
- Poverty was a daily reality.
- E.g. Auntie Dudu looking for scraps in the rubbish bins.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Displays an excellent understanding of the life and social situation found in the play, e.g. poor education (meat vendor scene), poverty, hunger and homelessness (Auntie Dudu and old man). • Is able to write a well-integrated discussion on the sociopolitical context of the apartheid era. • Is able to fully discuss the issues and way of life. • Shows insight and is able to express himself/herself in a detailed manner. • Provides specific examples from the play text. • Answers all aspects of the question.
Meritorious	9–10	<ul style="list-style-type: none"> • Displays a good understanding of the life and social situation found in the play e.g. poor education (meat vendor scene), poverty, hunger and homelessness (Auntie Dudu and old man). • Is able to discuss the sociopolitical context of the apartheid era. • Is able to express himself/herself clearly.
Substantial	7–8	<ul style="list-style-type: none"> • Displays understanding of the question but his/her answer lacks detail. • Discusses some aspects of the question.
Adequate	5–6	<ul style="list-style-type: none"> • Displays some understanding of the question but his/her answer lacks detail. • Is often vague and generalises. • Lacks flair and provides a basic answer.
Elementary	3–4	<ul style="list-style-type: none"> • Displays little or no understanding of the question. • Could be haphazard, confused or simplistic. • Writes very little.
Not achieved	0–2	<ul style="list-style-type: none"> • Displays little or no understanding of the question. • Offers irrelevant information.

(12)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**3.1 Mingus:**

- Only wears the best.
- Only dresses in popular name brands of that time (Florsheims, Winthrops, Bostonians, Saxone and Manfield, Arrow shirts, suits from Simpsons, Hector Powe, Robert Hall, Dobbs, Woodrow, Borsalino hats).
- Dresses as the American gangsters of the 50s who were popular in the movies.
- Will wear expensive and will reflect his status as the leader of a gang. If those particular name brands are not available, current brands names such as Gucci, Pierre Cardin, Dolce and Gabana, Armani, Hugo Boss, Armani, etc. can be used if funds are available.

Accept candidate's response if it includes the wearing of gold chains and rings.

Princess:

- Wears a costume that will reflect the fact that she is Mingus' girlfriend.
- Is fashionable and wears very expensive clothing given to her by Mingus.
- She wears expensive jewellery provided by Mingus.
- Her costume may also include popular name brands.

Mark holistically and accept other valid, relevant and motivated fashion choices. (4)

3.2

- Mingus is the leader of the Americans, a gang very popular in Sophiatown in the 1950s.
- He is charismatic, loud, bold, brash, aggressive and desirable to many of the women who enjoy the status and power that he has in the community.
- As a gang leader he is able to provide the women with many of the material things that they lack, such as clothing, jewellery and perfumes.
- Mingus believes that he is in love and asks Jakes to write a love letter to Princess on his behalf.
- Princess, as his girlfriend, is the envy of many of the women because she has what they want.
- Her name also implies royalty. She is proud, haughty and arrogant.
- She feels that she is 'untouchable' in Sophiatown because she is a gang leader's girlfriend.
- She brags about this and uses it to her advantage.
- They both aspire to be like their role models Clark Gable and Marilyn Monroe in the American movies.

Mark holistically and accept other valid and relevant and motivated answers. (4)

- 3.3
- The reality of their relationship is that Mingus is a thief, murderer and a gangster.
 - He has to constantly be on his guard because the police could be out to catch him.
 - He is rude, arrogant and aggressive and treats Princess as one of his possessions.
 - He feels that he owns her, because he buys her expensive gifts and rescued her out of the slums.
 - He is extremely controlling and abusive towards Princess.
 - Princess is poor and has no choice but to accept his abuse because she wants to get out of the slums.

Mark holistically and accept other valid and well-motivated answers. (3)

- 3.4
- Mingus:**
- Is a gangster and this is reflected in his walk or swagger.
 - His posture may be upright or he may carry himself with a certain arrogance and pride.
 - His movements may be bold and exaggerated.
 - He may make threatening gestures, such as pointing rudely or throwing his hands up in the air.
 - His facial expressions may include raised eyebrows, flaring nostrils to show his anger etc.

Princess:

- Princess may strut about with her nose in the air.
- Her posture may reflect a superior and 'better than others' attitude.
- She may have a smirk on her face, especially when she is around Ruth.
- Her gestures may have her hands on her hips.
- Her arms may be folded as if she is unconcerned about what anyone else says or thinks.

Mark holistically and accept other valid and well-motivated answers. (6)

- 3.5
- Set:**
- Small, cramped living space in Mamariti's shebeen representing that they had to make do with very little.
 - A small living area for each character.
 - Partitions to represent each character's space.
 - Small desk for Jakes.
 - Couch and a side table for Mamariti to put her drink on.
 - Small space for Lulu to do her homework in.

Props:

- Typewriter for Jakes.
- Books scattered around the space to indicate Lulu's study space.
- Signs and slogans to indicate the environment.
- Bathtub for Ruth.

Mark holistically and accept other valid and well-motivated answers. (6)

3.6 Subjective answer required. Accept any appropriate slogan.
The following are some examples:

- 'Hell No We Won't Go!' 'I Stay You Go!' 'This Land is my Land!' 'You Have A Problem You Go!' 'Hands off Sophiatown!' 'Haretsamayi!' 'Hamba' 'Suka Wena!' 'Voetsek'

Accept other valid and appropriate slogans that capture the themes of the play text. (1)

3.7 The slogans may be:

- Used as part of the set or the backdrop. This would make the audience aware of the message of the play.
- Create the mood and atmosphere, especially in the last scene when each of the characters speaks of their experiences of being forcibly removed from their homes.
- Add to the suspense and tension of the scene.
- Capture the mood, the people's resistance to forced removals and enhances the despair and suffering endured by the people of Sophiatown.

Accept TWO well substantiated points or FOUR points briefly explained.
Accept other reasonable ideas. (4)

3.8 The following is merely an example:

- Candidate may reflect on the pain and suffering caused by discrimination and oppression of apartheid.
- This is relevant for audiences today, because it teaches them about the past so that they can move into the future.
- It teaches them never to repeat the mistakes of the past with regard to systematic discrimination based on the colour of their skin.
- The themes of poverty, crime, gangsterism faced by the people of Sophiatown are still prevalent today and audiences will be familiar with these issues.
- Forced removals still occur today, however, people have options and choices
- Human rights groups and lawyers do take up unfair practices and treatment by the Government or unscrupulous landlords, unlike in the 1950s, when people had no choice at all.
- Audiences will be made aware of the fact that, despite the strict apartheid laws, people of colour lived together in harmony and creativity blossomed
- Since Sophiatown was a freehold suburb, shebeens and dance halls flourished. Life here was vibrant and exciting.
- The introduction of jazz, the gramophone and radio to Sophiatown impacted positively because it led to local groups such as The Manhattan Brothers, The Jazz Maniacs and The Gay Gaieties being formed.
- It was in this culture that Dolly Rathebe and Miriam Makeba gained popularity. African artists blended indigenous music with American musical elements to form a new street music called the kwela.

- This was a very creative time in our history and many now famous musicians started performing in Sophiatown in the 1950s.
- It was also colourful and vibrant.
- It was linked with a flourishing period of creativity in writing (*Drum* magazine) music, politics and intellectual activity.
- There was a lively culture of parties and music, American jazz and the birth of kwêla, evenings at the Odin or Balansky cinemas.

Candidate may also discuss his/her view that the play is not relevant today. However, this must be well motivated and supported with examples from the play text. Use the following rubric to guide your marking.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Has an excellent understanding of the history of play and how this relates to, and is reflected by, its themes and messages. • Provides excellent reasoning and explains ways in which the play captures the sociopolitical context of the place. • Writes a well-integrated answer with reasoning and information on the play and the place. • Is able to support his/her answer, connecting the socio-political environment of the play using meaningful examples from the play.
Meritorious	9–10	<ul style="list-style-type: none"> • Has a very good understanding of the history of the play and the themes and messages. • Provides reasoning and explains some ways in which the play captures the sociopolitical context of the place. • Writes a fairly well-integrated answer. • Is able to support his/her answer using examples from the play.
Substantial	7–8	<ul style="list-style-type: none"> • Has some understanding of the history of the play and, although slightly flawed, shows some understanding of the sociopolitical context, themes and messages. • Could make some reference to the play but does not motivate his/her answer clearly.
Adequate	5–6	<ul style="list-style-type: none"> • Has a basic understanding of the play but is not able to link or motivate themes and messages and historical background. • Tends to make broad statements, many of which do not connect to the question clearly.
Elementary	3–4	<ul style="list-style-type: none"> • Has little or no understanding of the play or its themes and messages or historical background. • Could make inaccurate statements about the play. • Gives little or no reasoning for statements made.
Not achieved	0–2	<ul style="list-style-type: none"> • Has no understanding of the play or its themes and messages • Makes irrelevant rambling statements.

(12)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 4.1 The director's approach and point of view drives this answer:
- Shifts in thought and feeling are reflected truthfully through the actor's actions and reactions towards each other.
 - The scene is realistic and should reflect the illusion of a real conversation.
 - The director should facilitate the actor's understanding of the thoughts and feelings which reflect the character's relationship at this point in the play and elicit authentic responses from the actor.
 - The actor should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true.
 - Stanislavski's method can be included in this answer.
 - The candidate's choices must, however, be motivated by a context.

Mark holistically. Accept a valid response that links vocal and physical performances to Realism and the directing processes that drive the performance in order to achieve Tiemie's growing desperation. (6)

- 4.2
- Tiemie has finally decided that she does not want the kind of life that she is seemingly destined for: being stuck in the suburbs, pregnant and with a husband who beats her.
 - She is so determined and desperate to get out of the suburbs that she no longer feels intimidated by Jakes.

Accept any answer that refers to Tiemie's desperation or her hopes and dreams and how much they mean to her. (2)

- 4.3
- Tiemie wants to move to an area or suburb which is considered upper class and not the lower class suburb in which she currently lives.

Accept another relevant answer that explains why Tiemie wants to go to the 'dandies'. (2)

- 4.4
- This extract finally reveals Giel as a spineless hypocrite who uses people for his own gain.
 - Throughout the play, he tries to convince Ma, as well as the other characters, that he loves her and is not merely staying with her for financial security but, in this scene, after he wins money on the horses, he leaves Ma.
 - Even when Ma, Tiemie and Tjokkie's lives are in danger from Jakes, Giel makes no attempt to protect them

Credit any TWO well-motivated statements. (4)

- 4.5 **Ma:**
- Is impoverished
 - Scrapes by financially and this is reflected by her surroundings and the area that they live in.
 - Endured a lot of heartache with no support from her absent husband.
 - Wears worn-out and faded clothing.
 - Makes a half-hearted attempt to try and look respectable to keep Giel's attention.
 - Reflects the stereotypical impoverished suburban lifestyle with a doek on the head and wearing slippers around the house.
 - Wears some kind of dress that takes away from her femininity.
 - Walks around in an old garish looking dressing gown at some point.

Tiemie:

- Lives in the same house and suburb as Ma.
- Dresses much younger and more stylish.
- Reflects someone who is ambitious and desperately wants to leave the suburbs.
- Dresses more formally than Ma.
- Tries her best to look sophisticated with second-hand clothes to get noticed and to escape the suburbs.
- Wears a modern-looking spaghetti-strapped dress which reflects the fact that she is young and alluring.

Mark holistically. Credit any ideas that reflect knowledge of the characters. (6)

- 4.6
- Proscenium arch/box set
 - The genre of the play is Realism (2)

- 4.7 The play is realistic, therefore tries to get close to a reasonably accurate representation of the setting.
- The specific setting for the play is the backyard of the house in the suburbs. The characters visit on the porch while Tjokkie works on his car.
 - The environment depicted on the stage should be impoverished/poor.
 - The furniture on the porch should be kitsch and reflect deterioration and age.
 - It is important that the backdoor (entrance) of the house is visible because it is central to the action of the play.
 - The outside of the house could reflect a sense of neglect.
 - Tjokkie's car and mechanical equipment could be centre stage because this is where a lot of the action takes place.
 - The set could consist of a dustbin that spills over, a fence that needs mending and a variety of scrap metal lying around.

Mark holistically. Credit insightful ideas that support the text. (6)

4.8 Use the following points and rubric to guide your marking.

Theme of unrequited love

Ma:

- Wants someone to love her for herself.
- Giel only stays with Ma because he can live off her money.
- Is partly responsible for not finding love, because she chooses to stay with Giel and is dependent on him, because she is too scared to be on her own.

Tiemie:

- Wants someone to love and respect her.
- Endures Jake's emotional, psychological, verbal and physical abuse of her.
- Is responsible for not finding true love, because she stays with Jakes and even falls pregnant with his child.

Jakes:

- Is not interested in love.
- Merely wants a woman that will make him look good.
- Chooses Tiemie for this purpose because she is attractive and works with 'dandies'.
- Is the cause of his unrequited love, because he does not value Tiemie for the person she is.

Giel:

- May have the need to be loved, because he stays with the family.
- However, contradicts this need for love, because he leaves when Tiemie and Tjokkie die.
- Is the cause of his own unrequited love, because he does not respect Ma or support her with the household.

Tjokkie:

- Wants people to love him for himself, not for the ability to see into the future.
- He continues to obey their requests to predict the future and therefore allows them to only relate to him in this manner.
- Is the cause of his unrequited love, because he does not stop people from using him for their own selfish purposes.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Demonstrates an in-depth understanding of the environment, characters and context of <i>Siener in die Suburbs</i>. • Comprehensively examines the theme of unrequited love in a variety of aspects, including the majority of characters in the play but may also provide an in-depth discussion of a specific relationship with multiple references to the play text. • Supports the answer. • Connects the theme with the characters in the play. • Uses relevant examples from the play text.
Meritorious	9–10	<ul style="list-style-type: none"> • Has a good understanding of the environment, characters and context of <i>Siener in die Suburbs</i>. • Examines the theme of unrequited love in a variety of aspects including some of the characters in the play, but may also provide an in-depth discussion of a specific relationship with multiple references. • Supports the answer. • Connects the theme with the characters in the play. • Uses relevant examples from the play text.
Substantial	7–8	<ul style="list-style-type: none"> • Has a sound understanding of the environment, characters and context of <i>Siener in die Suburbs</i>. • Explains the environment of the play. • Refers to the characters but does not always connect the quotation and play text.
Adequate	5–6	<ul style="list-style-type: none"> • Has some understanding of the environment, characters and context of <i>Siener in die Suburbs</i>. • Writes in a simplistic and somewhat haphazard manner.
Elementary	3–4	<ul style="list-style-type: none"> • Has elementary understanding of the play. • Mentions the characters, but tends to make broad statements about the play text. • Does not necessarily link the answer to the quotation or theme.
Not achieved	0–2	<ul style="list-style-type: none"> • Has little or no understanding of the play. • May be able to mention one or two characters, but often nothing more. • Writes little or nothing.

(12)
[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 Sipho is:**

- 63-year-old assistant chief librarian.
- Hurt, bitter and angry.
- Traditional, conservative and a caring father.
- Carried the responsibility of raising his daughter single-handedly.
- A victim of apartheid and has lost his dignity/work opportunities/self-esteem as a result.
- Has hidden family secrets and pays the price for this.

These are only some of the possible ideas which markers could find in this answer. Candidates could only refer to the photograph: his expression, his clothing, his age or his mood. This is also acceptable.

Accept any other TWO well-motivated, valid and relevant descriptions of Sipho's character. (4)

5.2 The director's approach and point of view drives this answer:

- Shifts in thought and feeling are reflected truthfully through the actors' actions and reactions towards each other.
- The scene is realistic and should reflect the illusion of a real conversation.
- The director should facilitate the actor's understanding of the thoughts and feelings which reflect the character's relationship at this point in the play and elicit authentic responses from the actor.
- The actor should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance, but will always be realistic and true.
- Stanislavski's method can be included in this answer.
- The candidate's choices must, however, be motivated by a context.

Mark holistically. Accept valid responses that link vocal and physical performances to Realism. The directing processes drive the performance in order to express Sipho's emotions. (4)

- 5.3 The candidate may refer to any realistic aspects of the photograph:
- The attention to detail, e.g. books on the shelf to support the fact that both Siphso and Thando read and love books (Thando is a teacher and Siphso is assistant chief librarian).
 - The family photographs on the wall, to support the fact that this is a domestic drama and that family is important to the characters and the plot of the play.
 - The appropriateness of costume choices for characters.
 - Their realistic gestures and facial expressions and stances.
 - Any other element in the photograph which reflects the realism in this 46 Madala Street, New Brighton, home.

Accept any THREE well-motivated aspects or the brief mention of SIX aspects for six marks. (6)

- 5.4 The candidate:
- Should intrinsically show his/her understanding of the term 'blocking' as the placing of actors in space (and not the common misunderstanding of the term 'blocking' by confusing it with 'masking', which could 'block' the view of an actor).
 - Could mention the fact that Siphso dominates the space, while Thando and Mandisa look on tentatively, holding onto each other for mutual support and the fact that Siphso is separate from the two women.
 - Could mention the tension or any other aspect of their relationship even the father-daughter/daughter-in-law relationship or the 'sisterly' relationship of the women, which is physically portrayed.

Accept any reasonable answer supported by the visual stimuli in SOURCE E. (4)

- 5.5.1 The candidate could mention:
- Siphso's experience of personal liberation, both psychological and political, in putting to rest and letting go of past hurts, many of which were the result of apartheid.
 - His hurt experienced as a result of his brother, Themba's attitudes and actions.
 - Siphso's new freedom, found through forgiveness, allows him to think creatively, not destructively. He is able to envision his own 'better life' as chief librarian of the New African Public Library, yet to be created.
 - Siphso is able to let go of hurt, which damaged him.
 - He is able to reconcile with himself, with his dead brother, with society, with life and move on into a brighter future.

Accept any SIX thoughts, either THREE motivated ideas or SIX separate ones. (6)

5.5.2 The candidate may mention:

- Being able to let go and forgive past hurts, gives us the freedom to move on with our lives. We can forgive and not allow bitterness and hatred hold us back.

The candidate is expected to apply the value of this lesson to life in general and could also mention his/her personal experiences here.

Accept any meaningful answer which refers to the quote and supports the value of letting go of past hurts in order to move on with life. Personal or observed everyday life experiences should be acknowledged. (4)

5.6 Use the following points and rubric to guide the marking of this question.

- The action develops through the gradual revelations of the hidden details of the relationship between Siphso and his deceased brother Themba.
- The play is structured around the succession of stories in which Siphso identifies what has been taken from him by his brother, mostly prompted by sibling rivalry.
- Themba has taken his blazer and this establishes that he feels that this incident encapsulates the way in which Themba has dominated his parents' affections and attentions.
- Themba also took away his parents' affection and attention.
- When Thando informs him that she is going to Johannesburg and that she will let him know about London, Siphso recognises 'taking' as the pattern of his life.
- He sees it as the culmination of all the ways in which Themba has appropriated what he, Siphso, has valued and cherished.
- He feels cheated at his father's funeral and the last time that he saw his son, Luvuyo, because in both instances Themba's status as a 'Comrade' overshadowed him – the responsible, caring elder son who lacked the charisma of the younger brother.
- Siphso launches into a tirade about Themba's reputation as a political activist. Siphso also reveals the complex set of relations between him, his father, his son and Themba.
- Siphso has supported Themba all his life and Themba has repaid him by having an affair with his wife. It is natural therefore for Siphso to feel resentment and anger towards Themba.
- In facing and speaking the truth, Siphso is able to purge his demons and be free to move on.
- When Siphso's experience of personal betrayal, his decreasing self-worth, his dignity is shared, it is acknowledged and helps him come to terms with it.
- He no longer feels burdened by it because he has shared it with the girls.
- He finally forgives Siphso because the truth has set him free.
- It has made him realise the mistakes of the past and will establish the foundations for the future of the family, one that is free from the emotional baggage of the past.
- Confronting and dealing with the past is central to the process of healing so that he can now move into the future.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Displays an in-depth understanding of the theme of truth and reconciliation at personal and political levels in the play. • Discusses the TRC, Sipho's personal journey, the effects of apartheid and the realities of the new South Africa. • Shows an excellent understanding of the Sipho's painful journey towards healing. • Writes a well-integrated discussion on the significance of truth and reconciliation at a personal level.
Meritorious	9–10	<ul style="list-style-type: none"> • Displays a very good understanding of the theme of truth and reconciliation and Sipho's journey. • Refers to elements of the play and the statement. • Provides clear, insightful knowledge. • Connects the play as a whole in the answer.
Substantial	7–8	<ul style="list-style-type: none"> • Has a good understanding of the theme of truth and reconciliation and Sipho's journey. • Is able to refer to some aspects of the play but the answer is lacking in substance and detail. • Writes clearly but lacks detail.
Adequate	5–6	<ul style="list-style-type: none"> • Has some understanding of the theme of truth and reconciliation and Sipho's journey. • Writes in a simplistic and somewhat haphazard manner.
Elementary	3–4	<ul style="list-style-type: none"> • Makes little mention of the theme of truth and reconciliation and Sipho's journey. • Makes very little reference to the play, if at all. • Displays some confusion about the content.
Not achieved	0–2	<ul style="list-style-type: none"> • Displays little or no knowledge of the play. • Displays some confusion about the content. • Misinterprets the question.

(12)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

6.1 A=Johan, B=Thami, C=Smith. (3)

6.2 **Johan:**

- His drive to make money from diamonds creates his aggression and attack on Smith.

Smith:

- Brings financial opportunity into the play.

Thami:

- His desire to provide for his family and his distress about the failing diamond concession plans make him vulnerable to manipulation by Johan, who creates rising tension in the play through his threatening demeanour. Thus the plot develops to its climax and final denouement.

Accept another valid response that refers to the development of the plot and the role that each character plays in this. Mark holistically. (6)

6.3 The director's approach and point of view drives this answer:

- Shifts in thought and feeling are reflected authentically through the actor's motivation, dialogue, action, stage business, emotions, psychology, attitudes and actions and reactions towards each other in the scene is realistic and should reflect the illusion of a real conversation.
- The director should facilitate the actors' understanding of the thoughts and feelings which reflect the characters' relationship at this point in the play. Authentic responses must be solicited from the actors' in their interpretation and portrayal of their characters in terms of delivery of the following:
 - Vocal portrayal: Aspects such as pace, phrasing, intonation, pause, articulation, accent etc. need to be authentic and effective.
 - Physical portrayal: Gesture, movement, energy, use of the whole body etc. need to be authentic and effective.

The director cannot prescribe specific gesture or vocal interpretations, these need to be motivated and discovered by the actors in an authentic and individual manner.

- The actors should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true.
- Stanislavski's method can be included in this answer.
- The candidate's choices must, however, be motivated by a context.

Mark holistically. Accept another valid response linking vocal and physical performance to Realism, the directorial processes driving the performance in order to portray the characters. (6)

- 6.4 The staging of a typical production of *Groundswell* should reflect:
- New Realism and present a believable guesthouse with attention to detail on the set and props on stage.
 - The setting: Wild, sea-side environment on the barren Cape West Coast. This could be shown as a projection on the back wall or merely through lighting and sound effects.
 - A proscenium arch stage, the actor-audience relationship, the invisible fourth wall, the intimacy of only three characters on stage, enclosed by the set.

Accept another valid, relevant and well-motivated answer based on his/her knowledge of the play's realistic requirements.

FOUR marks awarded for a convincing description or ONE mark each for mentioning individual aspects identified as realist staging. (4)

- 6.5
- The new South Africa provides the 'space' for each of these characters to meet, physically, in the guesthouse and metaphorically, with the new democratic personal freedoms.
 - They are able to integrate and relate to each other on equal footing.
 - It also gives Thami a work opportunity (as manager) to further his career possibilities, more than during apartheid.
 - Smith is a 'has-been', retired from a career dominated by the old South Africa' (he too is old) and this renders him somewhat impotent in his relating to the others as a 'guest' in this new metaphorical space, which represents the new South Africa.
 - The socio-political setting provides both tension and opportunity, around which the action and plot develops.

Accept another valid, relevant and well-motivated answer based on his/her knowledge of the play text. (4)

- 6.6
- Diamonds drive the action of the play.
 - Diamonds drive the desires of Thami and Johan.
 - The diamond concession is an all-consuming passion, which ultimately, through their desperation, drives Johan to threaten Smith's life with a knife.
 - As a metaphor, it represents the hopes and dreams of a brighter, more sparkling future of wealth and its consequent freedoms and opportunities, securities and happiness.
 - The central themes of greed, hope for a bright future, dreams of wealth and success in business are all embodied in the lustrous, large, brilliantly sparkling diamond.

Mark holistically. Acknowledge references to themes and diamonds in the play, as well as sound thinking and analysis of the qualities of a diamond. (Perhaps Johan/Thami could even be seen as a 'diamond in the rough'.) (5)

6.7 The candidate should refer to Charles Isherwood's statement in his/her answer. Acknowledge references to Mamet, Fugard and Bruce's scriptwriting that reminds us of:

- The building of suspense, the desperation of the characters, the dangerous things they do (e.g. mining for diamonds in rough seas/threatening a guest with a knife).
- The fact that this could be their 'last chance' at the possibility of becoming wealthy and the fact that the play is engrossing and exciting to watch.
- All and any elements of the play, which the candidate could find engrossing, should be acceptable in this holistic answer.

Refer to the following rubric as a guide:

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Refers to the statement in detail and analyses all elements of it. • Makes detailed references to the play and relevant aspects of all theatrical elements. • Offers relevant quotes from the play to support his/her discussion. • Writes cohesively and develops to a conclusion, which supports the fact that <i>Groundswell</i> is an 'engrossing play'.
Meritorious	9–10	<ul style="list-style-type: none"> • Discusses the statement in a detailed, cohesive manner and refers to aspects of the quote and the play itself. • Gives examples from the play which are detailed and informative to enhance his/her discussion. • Reflects a thorough understanding of the play and its meaning.
Substantial	7–8	<ul style="list-style-type: none"> • Has a good understanding of the elements of the play and links to the instruction. • Refers to some aspects of the play but the answer is lacking in substance and detail. • Writes clearly but lacks detail.
Adequate	5–6	<ul style="list-style-type: none"> • Describes and discusses some aspects of the play and the quote, but there are some errors of omission. • Provides an answer that is flawed and less fluent and cohesive in expression.
Elementary	3–4	<ul style="list-style-type: none"> • Displays some knowledge of the play, but does not refer to the quote. • Provides reference to the quote is somewhat meaningless and irrelevant to his/ her discussion.
Not achieved	0–2	<ul style="list-style-type: none"> • Reflects almost no knowledge of the play or understanding of the quote. • Writes a very short or scrambled answer. • Makes errors in the interpretation of the question. • Writes very little.

(12)
[40]

QUESTION 7: MISSING BY REZA DE WET

7.1 Gabriel is Miem's husband and Meisie's father. (1)

- 7.2
- Since the Great Depression, which was seven years prior to the action, Gabriel withdrew to the attic and has stayed there ever since.
 - He does not look after his family.
 - Miem and Meisie take care of all his needs.
 - People may think that he has lost his mind as he does not behave like someone who is supposed to be the head of the household.
 - He does not communicate with anyone verbally and is almost phantom-like in his presence.

Mark holistically or award THREE marks for ONE substantiated idea. (3)

- 7.3
- It is ironic because Constable was in fact pretending to protect the women.
 - Miem merely says this out of anger.
 - She is right in her assessment of Constable.
 - He pretends to be a constable.
 - He has dark, dangerous ulterior motives.

Credit any idea that refers to the fact that Constable is not the person he pretends to be. Award only ONE mark if no reference is made to his true intention at the end of the play. (2)

- 7.4 Candidate must link his/her understanding of Stanislavski's techniques to the performance/portrayal of Miem and not merely list the techniques. Candidate may use any TWO of Stanislavski's techniques (emotional memory, the 'magic if', super objective, given circumstances, circles of attention, etc.) when answering the question. The following serves as an example:

The 'magic if':

- The actor who plays the role of Miem could ask herself: If I were in the same situation as Miem, how would I feel or think and what would I do, e.g. what if I suddenly had to support my family due to my husband having disappeared into the attic? I now have to support my family by sewing bags in which to store manure.
- The actor will establish an imagined but emotionally truthful connection to the role.

Mark holistically. (6)

- 7.5 The director's approach and point of view drives this answer.
- Shifts in thought and feeling are reflected truthfully through the actor's actions and reactions towards others:
 - Vocal portrayal: Aspects such as pace, phrasing, intonation, pause, articulation, accent etc. need to suit the above mentioned elements and be authentic and effective.
 - Physical portrayal: Gesture, movement, energy, use of the whole body etc. need to suit the above-mentioned elements and be authentic and effective.
 - The scene is realistic and should reflect the illusion of a real conversation.
 - The director should facilitate the actor's understanding of the thoughts and feelings which reflect the character's relationship at this point in the play. Authentic responses must be solicited from the actor in his/her interpretation and portrayal of his/her character in terms of delivery. The director may not prescribe outward manifestations of vocal and physical portrayals. These need to be motivated and discovered by the actor in an authentic and individual manner.
 - The actor should live 'in the moment' and vocal and physical responses could therefore vary from performance to performance but will always be realistic and true
 - Stanislavski's method/technique can be included in this answer
 - The candidate's choices must, however, be motivated by a context

Mark holistically. Accept another valid and relevant response linked to vocal and physical performances in Realism, to the directing processes driving the performance in order to portray the character.

(6)

- 7.6 The slop bucket is central to the action:
- It is the only immediate indication the audience has of Gabriel's presence.
 - The only link that Miem and Meisie have with Gabriel.
 - Miem asks Gabriel to send down his waste. Meisie has to detach the bucket from the rope and clear the waste. She is disgusted by this arrangement.
 - The waste in the slop bucket is in keeping with the smell of the manure which is a constant reminder of their impoverished lifestyle.
 - The slop bucket is a reminder of Gabriel's presence, which adds to the tension.
 - Constable is initially not aware of him and assumes that the women are all alone and vulnerable.

Accept THREE well-motivated ideas.

(6)

- 7.7 The slop bucket needs to ascend and descend as if from an attic. This could be challenging on a stage, because:
- The rope, with the bucket attached will have to be suspended from beams or some other kind of support.
 - Not all stages/spaces could have these available.
 - The theatrical effect of the rope and bucket will be spoiled if it is not hidden from the audience's view before it is revealed.
 - A stagehand will have to take charge of operating the ascent and descent of the bucket and the timing of cues could be problematic.

Mark holistically or accept any TWO substantiated ideas. Also credit the candidate if FOUR challenges are listed.

(4)

7.8 The following is a guide. Accept other well-motivated answers

Smell:

- Meisie and Miem make a living by selling manure to farmers.
- However, the manure also seems to be a great frustration for Meisie.
- She complains to Konstabel that it smells terrible and attracts flies.
- According to her, this is the reason why she does not have any boyfriends.
- She plants roses in front of her bedroom window in order to disguise the smell of the manure.

Sounds

- Whining wind that depicts Meisie's melancholic/sad state of mind and creates a ghost-like atmosphere.
- This wind sounds like whispering voices or luring calls from outside.
- Soft gusts of wind that coincide with the narration of Meisie about her secret visit to the circus. These gusts of wind sound like soft, luring calls from outside.
- This symbolises Meisie's need to be free, to go outside.
- The wind that blows in gusts indicates that her need appears occasionally.
- Hard gusts of wind during Konstabel's narration of the solar eclipse.
- This wind gives a bizarre emotional value to the narration.
- The falling quinces and flowers that fly away in the garden, give the narration a dream quality.

Touch:

- Constable touches the faces of the woman, he pretends to be blind.
- The women's hands are rough due to their stitching of the hessian sacks.

Refer to the rubric below to guide your marking.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	11–12	<ul style="list-style-type: none"> • Demonstrates an in depth knowledge of the play text. • Synthesises the information into an insightful commentary on the quotation. • Connects the quotation to the context, characters and action. • Refers extensively to examples from the play text. • Focuses on the reasons <i>Missing</i> may be considered to be an 'essential theatre experience' or 'magical realism'.
Meritorious	9–10	<ul style="list-style-type: none"> • Has an excellent understanding of the play. • Focuses on the reasons that the play <i>Missing</i> may be considered to be an 'essential theatre experience' or 'magical realism'. • Refers to the play text in support of his/her observations.
Substantial	7–8	<ul style="list-style-type: none"> • Has a good understanding of the play. • Refers to some examples from the play text to support the quote.
Adequate	5–6	<ul style="list-style-type: none"> • Has a sound understanding of the play. • Does not always support the answer. • Does not always connect the quotation with the context, characters and action. • Writes generalised examples.
Elementary	3–4	<ul style="list-style-type: none"> • Displays a very limited understanding of the play. • Mentions the characters but could make incorrect statements about the play text. • May not necessarily link his/her answer to the quotation.
Not achieved	0–2	<ul style="list-style-type: none"> • Has little or no understanding of the play. • May be able to state one or two characters but often nothing more. • Writes very little or nothing at all.

(12)
[40]

TOTAL SECTION C: 40

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

8.1 Accept valid definitions which reflect an understanding of Realism as a genre, for example Realism:

- Was a theatrical reaction against Romanticism.
- Depicts life as it is.
- Fused all elements of the theatre to create the illusion of reality.
- Represents a 'slice of life' on stage.

(2)

8.2 Candidate should explain the features of a realistic play. Below are some examples of features:

- Dialogue written as a spoken word
- Real life mirrored on stage
- Imaginary fourth wall
- Proscenium arch stage/theatre – box set
- Concealed lights
- Realistic sound effects
- All elements fuse to create illusion of reality
- Emergence of the director
- Themes and messages relevant to life and specific to an environment
- Heredity and environment were key influences on character and theme
- Life detailed through the five senses (Darwin)
- Audience's empathic response
- Auditorium darkened
- Intimate actor-audience relationship
- Characters have psychological realism.
- Characters are well-rounded. They have a past
- Characters develop and have a believable future beyond the play
- Well-made play form (Scribe) – Linear plot development (Exposition, development of plot, climax and denouement)
- Few characters on stage
- Text and sub-text
- Unity of time, place and action
- Detailed realistic set and props as an environment and not only as a backdrop

Candidate may list EIGHT different features or write FOUR well-motivated statements. Accept other valid features which reflect an understanding of a realistic play. Candidate may also refer to any realistic play text that he/she studied or saw.

(8)

8.3 Candidate must choose TWO of the following movements.

Acknowledge candidate's references to these movements as influences on the Theatre of the Absurd, Epic Theatre and/or Postmodernism.

Constructivism:

- The movement Constructivism began with Meyerhold in Russia.
- He developed an acting style called biomechanics.
- He believed that certain emotions may be elicited through the use of certain types of muscular movement.
- He challenged Stanislavski's belief that there should be internal motivation before an emotion is elicited.
- Constructivism is a term taken from a study of art.
- The theatrical realisation is one of utilitarian and non-decorative performances and staging.
- Sets consist of structures, platforms, wheels, steps and machinery parts.
- The grotesque is used to reflect the human condition.
- Multi-dimensional use of scaffolding and platforms.

Dadaism:

- This dramatic movement aims to create and explore madness and chaos.
- It is a reflection of the way people experience society.
- There is no truth or order to help create meaning out of existence. Performances are usually of poems (with no literal or intended meaning), using nonsense sounds strung together. Dadaism indicates there is no meaning in reality or in our interactions.
- The audience is unable to make sense of these performances.

Existentialism:

- A post-war philosophy.
- Not a movement but an eclectic train of thought amongst French philosophers, such as Jean-Paul Sartre and Albert Camus.
- Existence is questioned.
- Life is a meaningless, haphazard, chaotic stream of events.
- The logic of existentialism is illogic.
- Existence before essence.
- Nietzsche – 'God is Dead'.
- All existence was questioned and the meaning and purpose of life was put into question.
- The devastation of WWII led to nihilism.
- Existentialism has a very strong influence on the Theatre of the Absurd.

Expressionism:

- The focus is on emotions: of the audience and the artist.
- Objects that are responsible for arousing emotion were not the focus.
- There is a large amount of psychological introspection.
- The themes of Expressionism focus on people's dissatisfaction with authority and materialism.
- The tone of the plays is one of sarcasm or satire.
- The philosophy holds that there is no absolute – or even a notion of truth.
- The only truth is to be found inside each of us.
- Therefore truth becomes subjective.
- It is this subjective reality that Expressionism explores.

Futurism:

- Futurism began in Italy.
- Futurism wishes to transform reality. It rejects the past.
- The glorification of the machine age is the focus of Futurism.
- Time and space are compressed and multiple, unrelated scenes are performed in a single dramatic setting.
- Futurism seeks to break the traditional proscenium arch approach and include all the arts: circus, music hall and nightclub acts are integrated into performances.
- Multimedia techniques are used to jolt the audience into awareness.
- The overall performance and experience is sometimes chaotic with multimedia presentation and the use of multiple art styles.
- Actors break the fourth wall, even at times performing in the auditorium.

Surrealism:

- This movement began in France.
- Surrealism was also called super-realism and was also a revolt against Realism.
- Artistic truth was the aim of the Surrealist artists.
- Surrealists aimed to achieve a true state of reality.
- To achieve this, they juxtaposed familiar human conditions with unusual surroundings.
- The bond of ordinary reality was broken.
- Everyday logic was rejected.
- Jean Cocteau was the most important theatre practitioner of Surrealism.

Symbolism:

- One of the most influential of the early reactions against Realism was Symbolism.
- This dramatic movement had its roots in France in the 1880s and fizzled out early in the 20th century.
- Symbolism is anti-realistic in its denial that truth is to be found in the evidence supplied by the senses or by rational thought.
- It suggests that truth is to be grasped intuitively.
- It attempts to dramatize impressions and feelings – a subjective reality.
- Symbolic dramas tend to be mysterious and ambiguous.
- Productions are recognisable by their simplicity.
- Atmosphere and mood are created by lighting, colour, shapes and lines.
- Acting and directing were representational.
- Dialogue is delivered in a staccato manner.
- It attempts to aid the actors to reach the audience and share more, the proscenium is often removed.

Candidate must discuss any TWO Theatre Movements. Award marks as follows:

- 5 well motivated statements or
- 10 points briefly explained

(10)
[20]

QUESTION 9

- 9.1 Candidate may make any choice from the bulleted list, but must provide a good reason for his/her choice. Award ONE mark for the choice and TWO marks for the reason. (3)
- 9.2 The candidate will receive ONE mark for stating the stage type and TWO marks for the actor-audience relationship.
E.g. A theatre-in-round in order to create an intimate actor-audience relationship. The audience is seated very close to the action which will assist with the themes of embracing the various 'joys of the day'.

If the candidate chooses no stage, marks may be awarded based on the reasoning for this choice. (3)
- 9.3 Candidate may explain any theatrical elements for theatre-making, e.g.:
- Use of space
 - Lighting
 - Sound
 - Costume and make-up
 - Set and props
 - Movement
 - Dance
 - Vocal and physical features
 - Acting style
 - Number of performers (or no performers)
- Credit other reasonable elements. Accept SIX brief points or a holistic answer, which fulfils the requirements of the question. (6)

9.4 Refer to the rubric below to guide your marking. Mark holistically.

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding	7–8	<ul style="list-style-type: none"> Comprehensively covers relevant aspects of preparation for a final practical examination. Includes information on any of the bulleted items, as well as any of his/her own thoughts. Constructs an excellent, coherent, cohesive and persuasive speech.
Adequate	5–6	<ul style="list-style-type: none"> Covers some aspects of preparation for a final practical examination. Includes information on some of the bulleted items, as well as any of his/her own thoughts. Constructs a good speech that contains interesting points.
Elementary	3–4	<ul style="list-style-type: none"> Demonstrates little understanding of the requirements of the preparation process of a practical examination. Provides some ideas which are not necessarily relevant to the question. Constructs a poor speech that contains few interesting points.
Not achieved	0–2	<ul style="list-style-type: none"> Demonstrates little or no understanding of the question or the requirements of a practical examination. Provides a poorly written and short speech.

(8)
[20]

TOTAL SECTION D: 40
GRAND TOTAL: 150