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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2019**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 35 pages and 2 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 unpacking 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. If a candidate presents a creative even unexpected but relevant answer the marker must discuss these with other markers, the Chief Marker and the Internal Moderator. These answers, if relevant, must be credited appropriately.
8. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
9. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.
10. 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 ACROSS 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. Content difficulty:**

How complex is the design of the question? Is the content being assessed at the correct level?

**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 adhere to 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*

- Markers read the task required from the Item and summarise it.
- Markers read the Item and plan a response to the task.
- Markers 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*

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

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

The following is a guide:

**The candidate must:**

- Answer this question in the form of an essay
- Use examples from the play text he/she has studied to substantiate the argument
- Refer to either one of the three Theatre 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:**

- Examples of questions raised in the play text by the playwright on its relevant socio-political context, life and humanity
- Selected themes, characters or language from the play text that support the candidate's discussion
- The 20th Century Theatre Movement the candidate studied (Theatre of the Absurd OR Epic Theatre OR Post-Modern Theatre)
- The question
- The source

**Marker's note:**

- The 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 following:
  - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)

**QUESTION ONE- ESSAY RUBRIC****TOTAL SECTION A: 30**

COGNITIVE LEVELS	MARKS	DESCRIPTORS
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	<b>27–30</b> <b>90–100</b> <b>A+</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content.</li> <li>Designs and develops an argument that shows evidence of reflexive, creative, critical and analytical thinking</li> <li>Assesses examples from the play text, the theatre movement and additional sources in an insightful and evaluative manner</li> <li>Integrates the demands of the question and the source in a creative and innovative manner</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to create, evaluate, synthesize, deconstruct, make inferences.
<b>Excellent</b> <b>Metacognitive Knowledge</b> <b>Evaluate</b>	<b>24–26</b> <b>80–89</b> <b>A</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content.</li> <li>Creates an argument that shows evidence of reflective, critical and analytical thinking</li> <li>Analyses examples from the play text, the theatre movement and other additional sources in an insightful and critical manner.</li> <li>Integrates the demands of the question and the source in a creative and original manner</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to judge, critique, justify and infer.
<b>Meritorious</b> <b>Procedural Knowledge</b> <b>Analyse</b>	<b>21–23</b> <b>70–79</b> <b>B</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Analyses, and applies factual, conceptual and procedural knowledge in relation to the question, source and content.</li> <li>Compiles an argument that shows evidence of critical and analytical thinking</li> <li>Applies examples from the play text, the theatre movement in a discerning and thoughtful manner.</li> <li>Integrates the demands of the question and the source in an interesting and original manner</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to infer, justify, integrate, attribute, problem solve.
<b>Substantial</b> <b>Procedural Knowledge</b> <b>Apply</b>	<b>18–20</b> <b>60–69</b> <b>C</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Explains and interprets factual, conceptual and procedural knowledge in relation to the question, source and content</li> <li>Provides an argument that shows evidence of logical thinking</li> <li>Applies examples from the play text, the theatre movement</li> <li>Integrates the demands of the <b>question</b> and <b>source</b> in an organised and interpretative manner</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to apply, construct, attribute, discover, select, an elementary ability to problem solve
<b>Adequate</b> <b>Conceptual Knowledge</b> <b>Understand</b>	<b>15–17</b> <b>50–59</b> <b>D</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Explores and rephrases factual and conceptual knowledge in relation to the question, source, content</li> <li>Presents an essay that displays some clear thinking</li> <li>Interprets some examples from the play text and the theatre movement</li> <li>Integrates the demands of the <b>question</b> and <b>source</b> in a conventional manner</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to classify, summarise, compare, explain
<b>Moderate</b> <b>Conceptual Knowledge</b> <b>Understand</b>	<b>12–14</b> <b>40–49</b> <b>E</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Explains some factual and conceptual knowledge in relation to the question or source and/or content.</li> <li>Writes an account within predictable/generalised outlines</li> <li>Explains some examples from the play text or the theatre movement</li> <li>Refers briefly to the demands of the <b>question</b> or <b>source</b>.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to re-phrase classify, summarise, describe
<b>Elementary</b> <b>Factual Knowledge</b> <b>Remember</b>	<b>10–11</b> <b>30–39</b> <b>F</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Describes factual knowledge from memory.</li> <li>Writes a basic or predictable explanation.</li> <li>Gives poorly selected examples from the play text or the theatre movement.</li> <li>Refers to the demands of question or the <b>source</b> in a disorganised manner</li> </ul> <b>Cognitive level:</b> Demonstrates, identify, list, relate, define
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	<b>1–9</b> <b>20–29</b> <b>G</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Remembers some factual knowledge.</li> <li>Writes an unclear or disjointed explanation.</li> <li>Chooses irrelevant examples from the play text or the theatre movement.</li> <li>Attempts to relate to the <b>question</b> and <b>source</b></li> </ul> <b>Cognitive level:</b> Demonstrates a limited ability to identify, list, relate, define
<b>Not Achieved</b> <b>Factual Knowledge</b> <b>Remember</b>	<b>0</b> <b>H</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Demonstrates no understanding of the <b>question</b> or <b>source</b>,</li> <li>Unable to write an essay, OR</li> <li>Presents facts, unrelated to the question</li> <li>Provides no examples from the play text or the theatre movement</li> </ul> <b>Cognitive level:</b> Unable to identify, list, relate, define

**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. Mark holistically.

Award full marks for:

- One or two well-motivated statements OR
- Four separate thoughts/ideas

The answer could include:

- Knowledge and understanding of reasons why theatre can be viewed as 'a collaborative art form'
- Application of references to *Woza Albert!*

The following is a guide:

**Theatre can be viewed as a collaborative art form because:**

- Theatre makers have collaborated to create this piece of theatre
- Theatre is a fusion of different art forms, e.g. design, acting, directing, sound, lighting, multimedia etc.
- The cast works as an ensemble (group) in rehearsal and performance
- All artistic elements work together to create a piece of theatre

**References to *Woza Albert!* may include that:**

- The play was workshopped
- Ngema and Mtwa worked together with Barney Simon and others to create the production

(4)

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

Award full marks for:

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

The following is a guide:

**The play may be a suitable choice for a schools' play festival because:**

- It expresses aspirations and desires for a better life through the various characters, e.g. the barber wants a new barber shop, the meat vendor wants a better education
- It educates its audiences through its themes, e.g. freedom and equality for all
- Issues are relevant and topical for young people, e.g. the youth today aspire to be free politically, socially and financially
- The production is portable with minimum props which makes it easier to stage and keeps cost to a minimum
- There are only two actors to manage
- It is comically and visually exciting because of the use of physical theatre

(4)

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

Award full marks for:

- Three well-motivated statements

The answer could include:

- An understanding of the performance skills required
- A knowledge of the requirements of an audition process

The following is a guide:

**Skills required include:**

- Versatile acting skills to enable the actors to play multiple/different characters
- Strong vocal clarity and audibility – actors must use their voices correctly to communicate the messages of the play clearly
- Vocal variety – actors play characters of various ages and genders and their voices must be trained to play different characters
- Idiophones because the actors create all the sound effects themselves, e.g. a police siren, helicopter
- Relaxed physical presence to perform with ease, not allowing tension to inhibit performance effectiveness
- Performance energy and focus because the play is fast-paced and there are only two actors performing many different characters and concentration is required to keep up with the pace of performance
- Singing – the characters often break out into song to express their feelings
- Dancing is important to maintain the vitality and energy of the performance
- Mime because props are kept to a minimum and actors must mime missing props
- Timing and the use of pace to communicate different moods and meanings
- Comedy skills to effectively communicate the comedy in the script

(6)



2.4 Markers accept other relevant and well-motivated answers. Mark holistically.  
The answer could include:

- An understanding and application of an appropriate style of acting
- Application and reference to the selected scene

The following is a guide:

**Style of acting could include:**

- Any creative and well-motivated acting style
- Poor Theatre because it makes use of minimal props and costumes
- Brechtian style, e.g. gestus, masks (nose) to suggest stereotypical characters, e.g. the White Policeman
- Physical Theatre adds theatrical variety as it is highly energetic and more vibrant
- Mime adds to the visual impact of the performance and engages the audience in the imaginative theatrical process
- Subject to the type of scene, the style of acting might include realistic acting or characterisation to enhance the emotional connection the audience may have with the character(s) in the scene

**Reference to the scene could include:**

- A description of the scene
- An indication of the characters in the scene
- Clarity of the events portrayed in the scene

(4)

2.5 Markers accept other relevant and well-motivated answers. Mark holistically.  
For full marks, candidates should integrate their responses.

The answer should include:

- An evaluation how these incidents evoke responses from the audience

The following is a guide:

**Incidents could include:**

- The white policeman demanding to see Mbongeni's pass
- The strip search being done by the policemen in prison
- Aunty Dudu rummaging for food in the bins

**Audience responses may include:**

- Embarrassment from a previously advantaged audience because of apartheid policies which favoured whites
- Sympathy from an empathetic audience who will feel the pain and suffering of Aunty Dudu
- Mobilisation from an audience dissatisfied with the status quo who want to see real change and not lip service
- Laughter at the vernacular jokes from local residents because they can readily identify with it
- Anger at the lack of change in spite of demands for it

(8)

2.6 Markers accept other relevant and well-motivated answers. Mark holistically.

Award:

- One mark for identifying the space
- Three marks for the motivation of the space

The answer could include:

- An understanding and application of how a theatre space influences the style of a play

The following is a guide:

**Performance space could include:**

- Any found space inside or outside, e.g. tree school hall, classroom, prison, theatre foyer

(4)

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

Markers accept other relevant and well-motivated answers.

The answer should include:

- Knowledge of the ending of the original play OR an ending the candidate has chosen
- A creative evaluation of direction
- A creative evaluation of how production elements impact the audience
- Original staging and interpretation

The following is a guide:

**Direction of the ending of the play may include:**

- Motivating the actors to be highly energised and impassioned because this is the climactic moment of the play
- Dance as part of African culture and as a way to express joy at the resurrection of struggle heroes
- Singing as part of African culture as it is highly emotive and draws audiences into the action of the resurrection of the struggle heroes from their graves
- The use of chants and slogans to heighten the mood of celebration at this event
- Actors integrating the audience into the energy and action of the celebration of the heroes being resurrected
- Pre-recorded sound effects to add to the mood and atmosphere to create a theatrical and dramatic effect for the audience
- Physical style of acting that is energetic and vibrant to add to the climactic moment of resurrection
- Lighting effects to highlight the significance of the resurrection of the struggle heroes for the characters
- Traditional music will enhance the cultural context of the resurrection and the setting of the play
- Conceptualization of the overall style and impact of the last scene will powerfully communicate meaning to the audience
- Original tagging and directing interpretation e.g.: silent mime subdued Brechtian gestus etc.

(10)  
[40]

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

3.1 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The answer could include:

- Knowledge and understanding of reasons why theatre can be viewed as 'a collaborative art form'
- Application of references to *Sophiatown*

The following is a guide:

**Theatre can be viewed as a collaborative art form because:**

- Theatre makers have collaborated to create this piece of theatre
- Theatre is a fusion of different art forms e.g. design, acting, directing, sound, lighting, multimedia etc.
- The cast works as an ensemble (group) in rehearsal and performance
- All artistic elements work together to create a piece of theatre

**References to *Sophiatown* may include that:**

- The play was workshopped
- Junction Avenue Theatre Company worked together to create the production

(4)

3.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The following is a guide:

**The play may be a suitable choice for a schools' play festival because:**

- The performance deals with aspirations of young people, e.g. Ruth and Princess who are looking at expanding their life experiences
- It expresses aspirations and desires for a better life, e.g. Mamariti who becomes an entrepreneur by opening a shebeen
- It educates its audiences about our painful past, e.g. forced removals
- Issues are relevant and topical for young people, e.g. gangsterism, domestic violence

(4)

3.3 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Three well-motivated statements OR

The answer could include:

- An understanding of the performance skills required
- A knowledge of the requirements of an audition process

The following is a guide:

**Skills required include:**

- Acting – good acting skills required to portray the various characters realistically, e.g. portraying Mingus who is a leader of the American gang
- Strong vocal clarity and audibility to keep the audience engaged at all times
- Relaxed physical presence to perform so that tension does not inhibit performance effectiveness
- Performance energy and focus needed at all times to draw the audience into the action
- Versatility and ease of movement as actors move around the stage space and set, e.g. Mingus moving his 'stolen' goods to Mamariti's house
- Singing and dancing to convey the mood and atmosphere, e.g. when Ruth brought spirits from Yeoville, the cast celebrate in song and dance

(6)

3.4 Markers accept other relevant and well-motivated answers. Mark holistically.

The answer could include:

- An understanding and application of an appropriate style of acting
- Application and reference to the selected scene

The following is a guide:

**Style of acting could include:**

- Any creative and well-motivated acting style
- Brechtian, e.g. Jakes directly addressing the audience as narrator
- Musical elements e.g. singing because the characters often break out into song at important moments of the play, e.g. the final scene of the play when they are forcefully removed
- Dancing is a powerful means to communicate the message of the play through dynamic visual imagery
- Dancing keeps the audience engaged because it is used as a variation from the dialogue and communicates mood and atmosphere

**Reference to the scene should include:**

- A description of the scene
- An indication of the characters in the scene
- Clarity of the events portrayed in the scene

(4)

- 3.5 Markers accept other relevant and well-motivated answers. Mark holistically. For full marks, candidates should integrate incidents and audience response.

The answer could include:

- An evaluation of how the incidents evoke responses from the audience

The following is a guide:

**Incidents could include:**

- Mingus asking Jakes to write a love letter for him
- The arrival of Ruth in Sophiatown and the different reactions to her arrival
- Mingus' treatment of Princess and women in general
- Fahfee trying to teach Ruth Tsotsitaal
- The policemen arriving three days earlier to remove the people from their homes forcefully

**Audience responses may include:**

- Embarrassment from a previously advantaged audience who will be reminded of the injustice of apartheid
- Laughter at the vernacular jokes from local residents who will identify with it and understand every nuance, e.g. jokes about the policemen in Tsotsitaal
- Sympathy from an empathetic audience who will remember what it meant to be forcefully removed from their homes
- Mobilization from an audience dissatisfied with the status quo because people are hungry for change
- Anger at the lack of change despite the demands for it

(8)

- 3.6 Markers accept other relevant and well-motivated answers. Mark holistically.

Award:

- One mark for identifying the space
- Three marks for the motivation of the space

The answer could include:

- An understanding and application of how a theatre space influences a play
- An understanding and application of how the space affects the style of the play

The following is a guide:

**Performance space could include:**

- Any found space e.g. school hall, classroom, prison, theatre foyer, etc.

(4)

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

Markers accept other relevant and well-motivated answers. Mark holistically.

The answer could include:

- Knowledge of the ending of the original play OR an ending the candidate has chosen
- A creative evaluation of direction
- A creative evaluation of how production elements impact the audience
- Original staging and interpretation

The following is a guide:

**Direction of the ending of the play may include:**

- Blocking the actors in a manner that conveys the chaos and despair of the forced removals
- The creation of tableaux with a spotlight on each character as they deliver their monologues – this will focus the attention of the audience on the character's pain at being forcefully removed from Sophiatown
- Singing of appropriate songs that are soulful and will communicate the deep sadness of being forcibly removed from their homes
- Lighting effects to highlight the sombre mood and atmosphere, e.g. to highlight the effects of forced removals
- Sound effects such as the noise of sledge hammers in the background – to show that the demolition of houses has already begun and this will make the scene more painful
- The playing of traditional music of this diverse community which may provide the required mood and atmosphere
- The use of specific performance styles, e.g. Brecht to create a distance between the audience and the actors. This may encourage the audience to remain objective and interrogate the message being conveyed

(10)  
[40]

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

4.1 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The answer could include:

- Knowledge and understanding of reasons why theatre can be viewed as 'a collaborative art form'
- Application of references to *Siener in die Suburbs*

The following is a guide:

**It can be viewed as a collaborative art form because:**

- Theatre makers have collaborated to create this piece of theatre
- Theatre is a fusion of different art forms, e.g. design, acting, directing, sound, lighting, multimedia, etc.
- The cast works as an ensemble (group) in rehearsal and performance
- All artistic elements work together to create a piece of theatre

**References to *Siener in die Suburbs* may include that:**

- Realism requires theatre makers to work together to form a holistic picture of life through the use of set, lighting, sound effects, etc. to create the illusion of reality

(4)

4.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The following is a guide:

**The play may be a suitable choice for a schools' play festival because:**

- The performance deals with aspirations of young people as the characters hope and strive for a better life
- It educates its audiences by showing them a slice of the lives of the characters in the play, possibly mirroring their own lives, thereby giving the audience a better understanding of their own lives
- Issues are relevant and topical for young people, e.g. violence and bullying

(4)

4.3 Markers accept other relevant and well-motivated answers. Mark holistically. Award full marks for:

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

The following is a guide:

The answer should include:

- An understanding of the performance skills required
- A knowledge of the requirements of an audition process

**Skills required include:**

- Acting skills – to portray characters as realistically and truthfully as possible
- Vocal skills to communicate the messages and meaning of the play clearly
- Relaxed physical presence in order to enhance the clarity of communication
- Performance focus to embody all aspects of the character and not lose concentration
- Versatility and ease of movement to create the physical score of actions
- Listening skills to hear and respond to other characters on stage, in order to create a unified world which is realistic
- Emotional memory to portray truthful emotions
- Knowledge of Stanislavski's techniques/methods to portray characters realistically and truthfully

(6)

4.4 Markers accept other relevant and well-motivated answers. Mark holistically.

The answer should include:

- An understanding and application of an appropriate style of acting
- Application and reference to the selected scene

The following is a guide:

**Style of acting could include:**

- Any creative well motivated acting style
- The ability to play a character realistically
- Stanislavski's techniques/methods, e.g. Given Circumstances, Emotional Memory, Magic If

**Reference to the scene may include:**

- Specific character traits (habits in behaviour or speech)
- The context and information/given circumstances/description of the scene

(4)



- 4.5 Markers accept other relevant and well-motivated answers. Mark holistically. For full marks, candidates should integrate incidents and audience response.

The answer could include:

- An evaluation of the incidents of the play

The following is a guide:

**Incidents could include:**

- Giel and Jakes bullying and forcing Tjokkie to 'see'
- Ma explaining how she thought about aborting the baby by forcing a needle into her womb
- Tjokkie committing suicide by lowering the car onto himself

**Audience responses may include:**

- Embarrassment from an advantaged audience who may experience guilt at being rich
- Laughter at the slang from locals who would be able to identify with the characters in the play
- Sympathy from an empathetic audience who could relate to the realistic portrayal of character and situation e.g. Ma trying to abort her baby
- Outrage at the grip of poverty and violence and the issues of domestic abuse and the harmful effects of bullying
- Horror at the suicide at the end of the play

(8)

- 4.6 Markers accept other relevant and well-motivated answers. Mark holistically.

Award:

- One mark for identifying the space
- Three marks for the motivation of the space

The answer should include:

- An understanding and application of how a theatre space influences a play
- An understanding and application of how the space affects the style of the play

The following is a guide:

**Creative space could include:**

- Any found space e.g. school hall, classroom, workshop, theatre foyer

(4)

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

Markers accept other relevant and well-motivated answers. Mark holistically.

The answer could include:

- Knowledge of the ending of the original play OR an ending the candidate has chosen
- A creative evaluation of direction
- A creative evaluation of how production elements impact the audience
- Original staging and interpretation

The following is a guide:

**Direction of the ending of the play may include:**

- Special lighting to enhance the dramatic impact of Tjokkie committing suicide by lowering the rigged car onto himself
- Conceptualisation of the set and the placement of the motor garage to foreground the action for the audience to ensure maximum impact
- Sound effects to create a tragic and sombre mood and atmosphere

(10)  
**[40]**

**TOTAL SECTION B: 40**

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

- 5.1
- **Synopsis:** A summary of the events in the play (1)
  - **Cast:** The list of actors in the play (1)
  - **Script:** The written version<sub>[PG1]</sub> of the play (1)
  - **Director:** The person responsible for the overall creative vision of the play (1)

5.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The answer could include:

- A description of the characters' crisis
- A motivation why it creates a crisis

The following is a guide:

**The Makhaya family can be described as 'a family in crisis' because Sipho:**

- Mourns the loss of his brother, Themba
- Is angry with his brother and he did not get the opportunity to voice his bitterness about Themba's affair with his (Sipho's) wife
- Withholds the truth about Themba's affair with Sindiswa from Thando and Mandisa
- Does not understand Mandisa's Western customs e.g. he expects his brother's body; instead Mandisa arrives with his cremated ashes
- Did not receive justice for his son's death
- Is overlooked for the Chief Librarian's post
- Is a single parent whose wife had an affair with his brother

**Thando:**

- Questions and is concerned about Sipho's distress
- Misses her mother and questions why Sindiswa has left
- Works at the TRC and is deeply affected by the atrocities of the TRC cases
- Is a teacher who would love to break away and go to London with Mandisa but is torn because of her dutiful love of her father
- Welcomes Mandisa into the home but is concerned by the fact that Mandisa's Western culture is disrespectful of African traditions

**Mandisa:**

- Brings the ashes of Themba which shocks Sipho because he expected a body in a coffin
- Speaks her mind which is seen as rude and arrogant to Sipho who holds a traditional worldview
- Attempts to take Thando away from her father to experience more modern elements of society
- Challenges Sipho regarding her father's activism because in her eyes her father is a hero

(6)

5.3 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

The answer could include:

- An analysis and application of Realism as a genre
- Reference to costumes and subject matter

The following is a guide:

**Costumes:**

- Reflect character status, age and economic status
- Are realistic to the period e.g. year 2000

**Subject matter:**

- Reflects the socio-political context of the time
- Deals with the TRC
- Reflects real-life issues to which the audience can relate

(6)

5.4 Markers accept other relevant and well-motivated answers. Mark holistically.

Candidates should focus on an integrated analysis of how Realism in the theatre translates into a 'truthful and sincere' performance on stage.

The answer should include:

An analysis, application and evaluation of the purpose and effect of Stanislavski's System/Method/Techniques

- **Action**

Every action must have a purpose and motivation

- **Magic If**

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

- **Given circumstances**

All the details that affect the scene (when, how, why, where, who)

- **The imagination**

Use your imagination to create a believable character (who is my character, how old is my character, what does my character look like, what does my character do, where is my character going)

- **Circles of attention**

Think of a pebble being thrown into a pool. Focus on the smallest circle and slowly expand your circle of focus in ever-increasing circles. This will enable you to live in the created environment on stage and help you to relax

- **Units and Objectives**

The play can be broken down into scenes as well as smaller units of action defined by their own objective. It is useful to define the objectives with a verb

- **Super-objective and through-line of action**

The main overall objective in a play. It would be what a character wants to achieve at the end of a play. The continuous chain of smaller objectives that build towards the main overall objective is called the through line of action

- **Emotion memory**

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

- **Tempo-rhythm in movement**

Action has movement tempo and a specific rhythm. The differences in tempo and rhythm is determined by different characters' objectives, energy, desires and emotions

- **The method of physical action**

Physical action is determined by identifying the objectives and the through lines and physically embodying and interpreting the text

(8)

Candidates may also use other terminology to explain and describe methods/techniques such as: beat work, physical score of actions, vocal expression etc.

Candidates must refer to examples or moments from the play to substantiate their answer.

- 5.5 Markers accept other relevant and well-motivated answers. Mark holistically. Candidates may argue for or against the suitability of the set.

Award full marks for:

- Three well-motivated statements

The answer could include:

- An evaluation of the effectiveness of performance space and set
- An evaluation of why this is suitable for the play

The following is a guide:

**Performance space:**

- Provides an appropriate environment/context for the action
- Reflects the time period and setting of the play
- Creates areas through which actors can move around in a small house

**The set is suitable because:**

- It is realistic and depicts the type of home the Makhaya family would live in
- It contains bead curtains which suggest bedrooms off stage and give the home a traditional feel
- There is attention to detail, e.g. books in the bookshelf, family photographs, urn containing Themba's ashes

(6)

- 5.6 Refer to the notes below and ANNEXURE A to inform your marking. Mark holistically.

Markers accept other relevant and well-motivated answers.

Award marks for a well-integrated, creative response to the question, which refers to the title, *Nothing But The Truth*.

The answer must include:

- An evaluation of the question's elements (characters and incidents) and a creative approach to the answer

The following is a guide:

**The title is effective because:**

- The play is set in the genre of Realism in Theatre and deals with the truth of life
- The plot reveals the truth previously kept as a secret
- There is reference to the Truth and Reconciliation Commission (TRC) which plays a vital contextual and thematic role in the play
- Various cases from the TRC are referenced as part of the context
- The plot's development is a series of revelations of truths which leads to the final climax of the play and its resolution. Some examples to elaborate on: e.g.:
  - Themba's exile: The truth of Themba being in exile might not have been because he was a political struggle hero but because he had an affair with Sipho's wife Sindiswa and he left the country because he was caught out
  - Luvuyo's death: Sipho wants the police to find the killer of Luvuyo and the killer must be brought to justice
  - Sipho's lost opportunities: Sipho reveals the truth through telling the story of his past and how he was denied an opportunity for an education
- The play mirrors the TRC process because it also requires the revelation of the truth
- It refers to oath taken in a court of law where one swears to tell the truth, the whole truth and nothing but the truth

(10)  
[40]

**QUESTION 6: *GROUNDSWELL* BY IAN BRUCE**

- 6.1
- **Synopsis:** A summary of the events in the play (1)
  - **Cast:** The list of actors in the play (1)
  - **Script:** The written version of the play (1)
  - **Director:** The person responsible for the overall creative vision of the play (1)

6.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Three well-motivated statements

The answer should include:

- A description of the power struggle between the three men
- A motivation why they are caught in a power struggle

The following is a guide:

**The three men are caught in a power struggle because:**

- They are trapped in a situation which is hopeless and causes tension and conflict between the characters
- The only hope Johan and Thami had to fulfil their dreams lay in Smith and he has let them down
- Johan is ambitious to make money in a scheme with Thami but they depend on Smith to fund the purchase of the concession
- Their desperation leads to dramatic conflict which ends in Johan pulling out a knife and threatening Smith
- Smith has the power because he has the money vs. Johan and Thami who do not
- Johan has the power because he has the knife and is physically stronger than the other two men
- Thami is a victim of both Johan's and Smith's manipulation and so he is subjected to the power that Johan and Smith wield over him
- The plot is driven by this power struggle between the three men who have different goals, ambitions and desires to use each other to achieve these (6)

6.3 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Three well-motivated statements

The answer could include:

- An analysis and application of Realism in the theatre
- Reference to costumes and subject matter

The following is a guide:

**Costumes:**

- Reflect character status, age and economic status
- Are designed in the style of Realism in the theatre

**Subject matter:**

- Reflects the socio-political context of the time
- Deals with the changing world of post-apartheid South Africa
- Reflects real-life issues to which the audience can relate (6)

- 6.4 Markers accept other relevant and well-motivated answers. Mark holistically. Candidates should focus on an integrated analysis of how Realism in the theatre translates into a 'truthful and sincere' performance on stage.

The answer should include:

An analysis, application and evaluation of the purpose and effect of Stanislavski's System/Method/Techniques

- **Action**

Every action must have a purpose and motivation

- **Magic If**

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

'Acting is believing'

- **Given circumstances**

All the details that affect the scene (when, how, why, where, who)

- **The imagination**

Use your imagination to create a believable character (who is my character, how old is my character, what does my character look like, what does my character do, where is my character going)

- **Circles of attention**

Think of a pebble being thrown into a pool. Focus on the smallest circle and slowly expand your circle of focus in ever-increasing circles. This will enable you to live in the created environment on stage and help you to relax

- **Units and Objectives**

The play can be broken down into scenes as well as smaller units of action defined by their own objective. It is useful to define the objectives with a verb

- **Super-objective and through-line of action**

The main overall objective in a play. It would be what a character wants to achieve at the end of a play. The continuous chain of smaller objectives that build towards the main overall objective is called the through line of action

- **Emotion memory**

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

- **Tempo-rhythm in movement**

Action has movement tempo and a specific rhythm. The differences in tempo and rhythm is determined by different characters' objectives, energy, desires and emotions

- **The method of physical action**

Physical action is determined by identifying the objectives and the through lines and physically embodying and interpreting the text

Candidates may also use other terminology to explain and describe methods/techniques such as: beat work, physical score of actions, vocal expression etc.

Candidates must refer to examples or moments from the play to substantiate their answer.

(8)



- 6.5 Markers accept other relevant and well-motivated answers. Mark holistically. Candidates may argue for or against the suitability of the set.

Award full marks for:

- Three well-motivated statements

The answer could include:

- An evaluation of the effectiveness of performance space and set
- An evaluation of why this is suitable for the play

The following is a guide:

**Performance space:**

- Provides an appropriate environment/context for the action
- Reflects the time period and setting of the play
- Creates areas through which actors can move around

**The set is suitable because:**

- It is realistic and depicts the Garnet Lodge set on the West Coast, which is the setting that the playwright requires
- It contains all the details of set and props required for the lodge including a zebra skin carpet which gives the space an African feel as this play is set in South Africa
- There is also a display of fishing tackle on the walls, suggesting a seaside location as this play is set on the West Coast at the sea
- Real chandelier lights are shining, to enhance the illusion of reality of the lighting effects in the guest house

(6)

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

Markers accept other relevant and well-motivated answers. Mark holistically. Award marks for a well-integrated, creative response to the question, which refers to the title, *Groundswell*.

The answer must include:

- An evaluation of the question's elements (characters and events) and a creative approach to the answer

The following is a guide:

**The title is effective because:**

- The subject matter of the play revolves around a physical and metaphorical groundswell, e.g. characters are threatened by an apartheid history that could flood and drown their current dreams and lives
- This groundswell is both personal and political
- Each character experiences an inner groundswell
- The country is in the same turmoil as it moves into the new South Africa
- Physically there is reference to the deep sea on the West Coast which is a potential source of income for the characters in their diamond mining ventures

(10)  
[40]

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

- 7.1
- **Synopsis:** A summary of the events in the play (1)
  - **Cast:** The list of actors in the play (1)
  - **Script:** The written version of the play (1)
  - **Director:** The person responsible for the overall creative vision of the play (1)

- 7.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Two OR three well-motivated statements

The answer could include:

- A description of the family as dysfunctional and or functional
- A motivation why they are dysfunctional and or functional

The following is a guide:

**The family can be described as dysfunctional because:**

- Gabriel lives in the attic, never appears but sends a slop bucket down to the kitchen to be cleaned by the women
- There is a power struggle between Miem and Gertie because they are both attracted to Constable
- Meisie is held virtually hostage in the house and not allowed to live as a normal young person
- The women are forced to work long hours to make ends meet due to the father's absence and incapacity
- The family is conservative, paranoid and narrow-minded and this restricts and affects their interactions with each other and with the outside world, e.g. Meisie is treated as a child
- The women throw themselves at a stranger who enters the house and this makes their interactions with each other dysfunctional

(6)

- 7.3 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Three well-motivated statements

The answer could include:

- An analysis and application of Realism as a genre
- Reference to costumes and subject matter

The following is a guide:

**Costumes:**

- Reflect character status, age and economic status
- Are designed in the style of Realism in the theatre

**Subject matter:**

- Reflects the socio-political context of the time
- Deals with the changing world of post-apartheid South Africa
- Reflects real-life issues to which the audience can relate

(6)

- 7.4 Markers accept other relevant and well-motivated answers. Mark holistically. Candidates should focus on an integrated analysis of how Realism in the theatre translates into a 'truthful and sincere' performance on stage.

The answer should include:

An analysis, application and evaluation of the purpose and effect of Stanislavski's System/Method/Techniques

- **Action**  
Every action must have a purpose and motivation
- **Magic If**  
The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic  
'Acting is believing'
- **Given circumstances**  
All the details that affect the scene (when, how, why, where, who)
- **The imagination**  
Use your imagination to create a believable character (who is my character, how old is my character, what does my character look like, what does my character do, where is my character going)
- **Circles of attention**  
Think of a pebble being thrown into a pool. Focus on the smallest circle and slowly expand your circle of focus in ever-increasing circles. This will enable you to live in the created environment on stage and help you to relax
- **Units and Objectives**  
The play can be broken down into scenes as well as smaller units of action defined by their own objective. It is useful to define the objectives with a verb
- **Super-objective and through-line of action**  
The main overall objective in a play. It would be what a character wants to achieve at the end of a play. The continuous chain of smaller objectives that build towards the main overall objective is called the through line of action
- **Emotion memory**  
The actor can draw on personal experiences to tap into the emotional reality in performance
- **Tempo-rhythm in movement**  
Action has movement tempo and a specific rhythm. The differences in tempo and rhythm is determined by different characters' objectives, energy, desires and emotions
- **The method of physical action**  
Physical action is determined by identifying the objectives and the through lines and physically embodying and interpreting the text

Candidates may also use other terminology to explain and describe methods/techniques such as: beat work, physical score of actions, vocal expression etc.

Candidates must refer to examples or moments from the play to substantiate their answer.

(8)

- 7.5 Markers accept other relevant and well-motivated answers. Mark holistically. Candidates may argue for or against the suitability of the set.

Award full marks for:

- Three well-motivated statements

The answer could include:

- An evaluation of the effectiveness of performance space and set
- An evaluation of why this is suitable for the play

The following is a guide:

**Performance space:**

- Provides an appropriate environment/context for the action
- Reflects the time period and setting of the play
- Creates areas through which actors can move around

**The set is suitable because:**

- It depicts a typical home of a family during the Great Depression
- There is no carpet on the floor which suggests a cold and barren environment
- Hessian sacks are used as a table cloth and as a functional prop because the family makes these for sale and they are too poor to buy other fabric for their home, so they use what they have
- The stage is lit with a single paraffin lamp and a single overhead light bulb which suggests simplicity of living
- The bench and table are bare and simple because they have little in the way of material possessions

(6)

- 7.6 Refer to the notes below and ANNEXURE A to inform your marking. Markers accept other relevant and well-motivated answers. Award marks for a well-integrated, creative response to the question, which refers to the title, *Missing*.

The answer must include:

- An evaluation of the question's elements (themes and interpretation of 'missing') and a creative approach to the answer

The following is a guide:

**The title is effective because:**

- Girls have gone 'missing'
- The characters are all 'missing' something: Miem 'misses' Gabriel, Gertie 'misses' her youth and sexual liberation and Meisie 'misses' her freedom
- The truth is 'missing' from the house
- We are aware of the absence of Gabriel - he is 'missing'
- Joy, love and warmth are 'missing' in the house

The following themes could be included:

- Oppression
- Transformation
- Calvinism

(10)  
[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. Mark Holistically.

Award full marks for:

- Four separate thoughts/ideas

The following is a guide:

Answers could indicate the following:

- An understanding of the suitability and requirements of the practical examinations
- An understanding of appropriate Dramatic Items for the theme

**The following ideas may be considered:**

- Choose a variety of Dramatic Items that are also varied in style
- Make sure scripts are published and of a good quality
- Ensure the length of Dramatic Items are appropriate for performance
- Find Dramatic Items that work individually and work for a group
- Choose Dramatic Items where the context is understood

(4)

8.2 Markers accept other relevant answers.

Answers should include:

- An understanding of the requirements of a rehearsal process
- An understanding of the benefits of the rehearsal process

The following is a guide:

**Regular rehearsals assist with:**

- Development of the quality of the work
- Discipline
- Understanding of pieces
- Developing characterisation
- A timeframe for staging
- Develops performance muscle, stamina and confidence

(2)

8.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements

Answers must show an understanding of:

- An analysis of the challenges of working in a group

The following is a guide:

**Challenges may include:**

- Some group members may not respect each person's different roles, functions and responsibilities which may cause confusion and tension
- Some group members may be less committed to the process than others which will affect the group morale
- Absence of members may hamper the process which will affect the quality or progression of rehearsals
- Conflicting ideas, within the group, may result in uncreative tension if members are not skilled in communication
- Some individuals may want to dominate the process which will cause less outspoken individuals' ideas not be included

(4)

8.4 Markers accept other relevant and well-motivated answers. Mark holistically.

Candidates may provide an answer that focuses on the actual performance day itself OR on the process towards the performance/final day

The following is a guide:

**Suggestions may include:**

- Be on time
- Have clear colours for easy identification of each group member
- Wear the correct clothing
- Ensure that props and set are organised
- Rest well the night before
- Do a substantial warm-up before the performance
- Do a run-through of your performance with your group before the final performance examination
- Present a hard copy programme of all the Dramatic Items in the running order of the examination

(6)

8.5 Markers accept other relevant and well-motivated answers. Mark holistically.

Candidates should demonstrate knowledge, an evaluation and a creative application of:

- The principles of Jerzy Grotowski
- The influence that this theory of performance has had on practical work
- An analysis of theory applied to performance

The following is a guide:

**Jerzy Grotowski's influence may include:**

- Poor Theatre principles, the Holy Actor, Via Negativa, the actor as instrument, etc. which may influence physical work
- The use of an empty stage and minimal props to ensure the focus is on the authenticity/spiritual nature of the performance
- The multiple use of a prop, e.g. a piece of black cloth which could be used as a table cloth, a shawl
- The use of black coloured neutral clothing
- Actors creating their own sound effects, e.g. the sound of a police siren

(8)

8.6 Markers accept other relevant and well-motivated answers. Mark holistically.

The answer should include:

- A selection of one entertainment form
- A list of skills and techniques
- Knowledge of the skills used in multimedia to create an effective product

The following is a guide:

**Vocal Skills and Techniques**

- Correct breathing techniques – intercostal breathing, articulation, projection, resonance etc.

**Physical**

- Body awareness, creating meaning through the use of gesture and the creative use of the body

**Characterisation**

- Vocal and physical transformation e.g. the use of accents, style, rhythm, tone to create a specific character from a specific country or region

**Visual**

- The use of lighting to create effects, mood and atmosphere
- The use of sets to indicate geographical location
- The use of makeup and costume to indicate character, social standing etc.

**Auditory**

- The use of sound to create effects, mood and atmosphere
- The use of music to set the tone and create meaning

(8)

## 8.7 Markers accept other relevant and well-motivated answers. Mark holistically

The answer should include:

- An understanding and a mention of drama products, such as Street Theatre, stage production, TV drama series
- Examples of challenges and a discussion on how these prevent easy access to drama and theatre productions
- Examples and a discussion on how different modes of technology provide easier access to drama and theatre productions

The following is a guide:

**Challenge:**

- Poorer communities may not have the finances to buy tickets to go to the theatre to see a live drama production

**Technological innovation:**

- Learners could look at YouTube videos of recorded drama productions or short video clips of the same production

**Challenge:**

- The lack of multi-media learning and teaching support materials (LTSM) at the school

**Technological innovation:**

- Cell phones could be used to access the internet to download relevant content material

(8)  
[40]

OR

**QUESTION 9**

## 9.1 Markers accept other relevant answers.

The answer should include:

- A list of at least four factors
- Knowledge of the basic requirements for the creation of a technical theatre programme

The following is a guide:

**Set Design:**

- Your teacher must have sound (solid) knowledge, training and experience in how to design for the stage and theatre
- Sound content material must be available for you to learn from
- An appropriate published Dramatic Item must be available for selection, e.g. poem, scene, prose
- An appropriate space should be available for the set-up and placement of the set
- Set items, such as chairs, doors, windows should be available
- Ensure the available space and the set items suit the content/theme/sub-text of the selected Dramatic Item
- Your teacher must have knowledge, training and experience in how to keep a set designer notebook to teach you how to keep your own notebook

OR



**Stage Management:**

- Your teacher must have sound (solid) knowledge, training and experience of Stage Management
- Sound content material must be available for you to learn from
- An appropriate published Dramatic Item must be available for selection, e.g. poem, scene, prose
- An appropriate space should be available for the set-up and placement of basic set pieces
- Your teacher must be able to teach you how to draw a ground plan
- Your teacher must be able to teach you to make a props list
- Your teacher must have knowledge, training and experience in how to keep a stage management prompt book to teach you how to keep your own prompt book

**OR**

**Film:**

- Your teacher must have sound knowledge of how to make a short film
- Sound content material must be available for you to learn from
- An appropriate published Dramatic Item must be available for selection, e.g. poem, scene, prose
- A suitable setting, location must be identified and be available for the shoot
- A recording device such as a cellphone or small digital camera must be available
- Software, for editing of your short film, must be available
- Your teacher must have knowledge, training and experience in how to keep a film making notebook to teach you how to keep your own notebook

**OR**

**Directing:**

- Your teacher must have sound (solid) knowledge of how to direct for theatre
- Sound content material must be available for you to learn from
- An appropriate published Dramatic Item must be selected, e.g. poem, scene, prose
- Your teacher must be able to teach you how to create an appropriate director's concept
- Your teacher must be able to teach you how to identify and research the given circumstances
- Your teacher must have knowledge, training and experience in how to keep a director's notebook to teach you how to keep your own notebook

(4)

9.2 Markers accept other relevant and well-motivated answers.

Answers should include:

- A knowledge and understanding of the benefits of the rehearsal process
- A reference to either set design or stage management or film making or directing skill and creative insight

The following is a guide:

Regular rehearsals assist with the:

- Development of the quality of the work
- Development of discipline
- Understanding of the Dramatic Items (prose, poem, etc.)
- Development of the characterisation
- Timeframe for the progress and completion of the creation process (2)

9.3 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Two well-motivated statements

Answers must show an understanding of:

- An analysis of group work
- An analysis of the challenges of working in a group

The following is a guide:

**Challenges may include:**

- Some group members may not respect each person's different roles, functions and responsibilities which may cause confusion and tension
- Some group members may be less committed to the process than others which will affect the group morale
- Absence of members may hamper the process which will affect the quality or progression of rehearsals
- Conflicting ideas, within the group, may result in uncreative tension if members are not skilled in communication
- Some individuals may want to dominate the process which will cause less outspoken individuals' ideas not be included (4)

9.4 Markers accept other relevant and well-motivated answers. Mark holistically.

Candidates may provide an answer that focuses on the actual performance day itself OR on the process towards the performance.

Answers should include:

- An understanding of the final phase of the chosen Technical Theatre programme
- An understanding of the requirements of the final phase of the selected Technical Theatre programme

The following is a guide:

- Practice your presentation regularly
- Research how to prepare for an interview
- Be on time
- Rest well the night before
- Read through the notebook you kept over three years, to prepare yourself for the panel interview
- Set up all the requirements for the presentation of your selected programme
- Do a substantial mental focus before your presentation and interview
- Present your note book to the examination panel

(6)

9.5 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

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

Answers should include:

- An understanding of what given circumstances are
- An understanding of how given circumstances are used to create a visual world on stage OR in film

The following is a guide, e.g.:

- The geographical environment in the Dramatic Item selected, e.g. prose, is set in the desert. The set design's colour could be brown and beige
- The Dramatic Item, e.g. a poem, is of a picnic under a tree on the grass. The stage manager could prepare the following props: picnic basket, blanket, plastic glasses etc.
- The Dramatic Item selected, e.g. prose, could be on 11 February when Nelson Mandela was released. The film footage could be of the masses of people gathering outside Victor Verster prison
- The Dramatic Item selected, e.g. a monologue, could be set in an asylum. The director could decide to mark off the performance space with a thick chain to 'lock' the performers in

(8)

9.6 Markers accept other relevant and well-motivated answers. Mark holistically.

The answer should include:

- Knowledge of the skills used in multimedia to create an effective product

The following is a guide:

**Vocal Skills and Techniques**

- Correct breathing techniques – intercostal breathing, articulation, projection, resonance etc.

**Physical**

- Body awareness, creating meaning through the use of gesture and the creative use of the body

**Characterisation**

- Vocal and physical transformation e.g.: the use of accents, style, rhythm, tone etc. to create a specific character from a specific country or region

**Visual**

- The use of lighting to create effects, mood and atmosphere
- The use of sets to indicate geographical location
- The use of makeup and costume to indicate character, social standing etc.

**Auditory**

- The use of sound to create effects, mood and atmosphere
- The use of music to set the tone and create meaning

(8)

9.7 Markers accept other relevant and well-motivated answers. Mark holistically

The answer should include:

- An understanding and a mention of Drama products such as: Street Theatre, Stage production, TV Drama series
- A discussion and examples of challenges that prevent easy access to Drama and Theatre productions
- A discussion and examples of how different modes of Technology provide easier access to Drama and Theatre productions

The following is a guide:

**Challenge:**

- Poorer communities may not have the finances to buy tickets to go to the theatre to see a live Drama production

**Technological innovation:**

- Learners could look at YouTube videos of recorded Drama productions or short video clips of the same production

**Challenge:**

- The lack of multi-media Learning and Teaching Support Materials (LTSM) at the school

**Technological innovation:**

- Cell phones could be used to access the internet to download relevant content material

(8)  
[40]

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

**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6 and 7: 10 MARKS**

DESCRIPTOR	MARK	THE CANDIDATE
<b>Outstanding</b>  <b>Metacognitive Knowledge</b>  <b>Create</b>	<b>9–10</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Develops and sustains an argument with substantial examples</li> <li>Demonstrates an original understanding of the question, the quote, play text and context and makes connections between them.</li> <li>Produces a new perspective and creates original insights.</li> </ul> <b>Cognitive levels:</b> <ul style="list-style-type: none"> <li>Candidates show the ability to distinguish, argue, evaluate and create</li> </ul>
<b>Meritorious</b>  <b>Procedural Knowledge</b>  <b>Evaluate</b>	<b>7–8</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Develops and sustains an argument with well-chosen examples</li> <li>Demonstrates an insightful understanding of the question, the quote, play text and context and makes connections between them</li> <li>Develops discussion that shows insightful thinking</li> </ul> <b>Cognitive levels:</b> <ul style="list-style-type: none"> <li>Candidates show the ability to explore, propose, appraise and integrate.</li> </ul>
<b>Average</b>  <b>Conceptual Knowledge</b>  <b>Analyse</b>	<b>5–6</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Develops an argument with some appropriate examples</li> <li>Explores the question, the quote, play text and context; connections may not be developed fully.</li> <li>The discussion is predictable and pedestrian</li> </ul> <b>Cognitive levels:</b> <ul style="list-style-type: none"> <li>Candidates show the ability to compare, explain, inquire, contrast, and classify.</li> </ul>
<b>Elementary</b>  <b>Factual Knowledge</b>  <b>Apply</b>	<b>3–4</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Demonstrates some factual knowledge with examples.</li> <li>Produces a straightforward and predictable answer related to the question, the quote, play text and context.</li> </ul> <b>Cognitive levels:</b> <ul style="list-style-type: none"> <li>Candidates show the ability to relate, organise, interpret, identify</li> </ul>
<b>Achieved</b>  <b>Factual Knowledge</b>  <b>Understand</b>	<b>1–2</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Demonstrates a superficial understanding of the question and the quote.</li> <li>Provides a few basic facts that relate to the question, the quote, play text and context.</li> </ul> <b>Cognitive levels:</b> <ul style="list-style-type: none"> <li>Candidates show the ability to identify, list, define</li> </ul>
<b>Not Achieved</b>  <b>Factual Knowledge</b>  <b>Remember</b>	<b>0</b>	<b>Thinking process:</b> <ul style="list-style-type: none"> <li>Presents disjointed, irrelevant factual knowledge.</li> <li>Demonstrates no understanding of the question and the quote. play text and context.</li> <li>Is unable to answer the requirements of the question</li> </ul> <b>Cognitive levels:</b> <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 recognize 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** Provide 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