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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2021**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 39 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 candidate's content knowledge, but 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.
2. 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
3. Spend the first day to unpack the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the:
  - Expected responses for each question
  - The cognitive level of difficulty required from the candidate
  - The type of thinking process and complexity of thinking required from the candidate
  - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking)
4. 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
5. During the marking process, have regular rounds of consultation to ensure marking is standardised.
6. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
7. Mark holistically.
8. Markers must accept any correct, relevant, well-motivated, focussed answers which reflect the candidates' knowledge, understanding and application of Dramatic Arts content, concepts and skills to the question.
9. The marking guideline cannot predict all responses. Provincial markers need to take this into account, be open to candidates' responses. Refer to the annexures at the end of the marking guidelines to assess rubric-based 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) and with the specific question asked.

## 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
- Write this answer with reference to the play text he/she has studied as an example
- Refer to either one of the three Dramatic Theatre Movements as the context: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the source material in their answer
- Demonstrate that the question and source have been understood, analysed, evaluated and integrated in their essay

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

- How theatre is a reflection of the candidate's personal life, the lives of other people and society as a whole and how the play/genre encourages you to see life in a different way
- For *Waiting for Godot* specifically: Candidates may identify with their own personal feelings of angst and feelings of hopelessness – depending on their life experiences
- Select characters and themes from the play text to support their Dramatic 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:**

- 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 is a guide to the marker to assess the:
  - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- Consider all instructions when marking the essay
- Markers must be competent in the meaning and application of Blooms Taxonomy as well as the use of a Rubric's criteria, level descriptors, cognitive levels and thinking processes to award a mark
- Markers must train how to use and apply all six of the cognitive levels as well as the four thinking processes to measure candidates' achievement.

Markers must apply both the six levels of cognition and the four levels of thinking to measure a candidate's performance and award a mark.

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
<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> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question in a new, creative and original manner.</li> <li>Evaluates examples, from the play text, the theatre movement or other additional sources within an expansive range of insightfully chosen content.</li> <li>Designs and creates an argument in a new and unique pattern that shows evidence of reflexive, creative, critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to create, reorganise, discover, renew, change
<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> Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a differentiated, interpretative and interesting manner.</li> <li>Assesses examples from the play text, the theatre movement or other additional sources within a significant range of appropriately chosen content.</li> <li>Compiles an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to judge, critique, recommend, evaluate
<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> Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question and source in a differentiated and interpretative manner.</li> <li>Analyses examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content.</li> <li>Compiles an argument that shows evidence of critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to infer, deconstruct concepts, attribute, discover.
<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> Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question in an organised manner.</li> <li>Integrates examples from the play text, the theatre movement or other additional sources within a wide range of appropriately chosen content.</li> <li>Provides an argument that shows evidence of critical and analytical thinking.</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to apply, construct, integrate.
<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> Explains, interprets and rephrases factual and conceptual knowledge in relation to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question in a conventional manner.</li> <li>Interprets examples from the play text within a general range of predictable content</li> <li>Provides a limited argument that points at an understanding of the topic</li> </ul> <b>Cognitive level:</b> Demonstrates an ability to interpret, exemplify, classify, summarise, 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> Explains and interprets factual and conceptual knowledge to the question. <ul style="list-style-type: none"> <li>Integrates the demands of the question in a basic manner, if at all.</li> <li>Explains examples from the play text, the theatre movement or other additional sources within a limited range of content.</li> <li>Writes an explanation within predictable thinking processes.</li> </ul> <b>Cognitive level:</b> Demonstrates a limited ability to exemplify, summarise, explain.
<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> Defines and applies knowledge from memory. <ul style="list-style-type: none"> <li>Little or no integration of the demands of the question</li> <li>Selects very few or no examples from the play text, the theatre movement or other additional sources.</li> <li>Writes an explanation within predictable thinking processes.</li> </ul> <b>Cognitive level:</b> Demonstrates an elementary ability to identify, list, 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> Remembers and applies very little knowledge from memory. <ul style="list-style-type: none"> <li>Little or no attempt to answer the question.</li> <li>Very limited ability to express ideas or information in words</li> <li>Shows evidence of disjointed or limited thinking processes</li> </ul> <b>Cognitive level:</b> Demonstrates little or no ability to identify, list.
<b>Not Achieved</b>  <b>Factual Knowledge</b>  <b>Remember</b>	<b>0</b> <b>H</b>	<b>Thinking process:</b> Demonstrates no understanding of the question, unable answer the question. Presents very few facts, unrelated to the question. <ul style="list-style-type: none"> <li>Unable to identify, list, relate, define.</li> <li>Unable to express thoughts in words</li> </ul> <b>Cognitive level:</b> Presents very little or no information

**TOTAL SECTION A: 30**

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

The candidate must answer only ONE question in this section.

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

- 2.1 Markers accept relevant and well-motivated answers which demonstrate knowledge and an understanding of the plot of the play.

Award full marks for:

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

The following is a guide:

**A summary of the plot might be as follows:**

- The plot is a 'translation of the New Testament' into the world of South Africa during apartheid

**Plot per scene**

- The hardships of the people are played out in each scene
- We see the stories and actions of the meat vendor, the barber, the men in the prison, men on the train, the coal vendors, the man sewing the coat, the Albert Street scene, Coronation Brickyard, Robben Island reflecting facets of South African society

**Plot per action**

- The characters are waiting for Morena to come to South Africa
- Morena arrives, appears in Albert Street and is invited to Coronation Brickyard
- Morena is betrayed, captured, escapes, is recaptured and imprisoned on Robben Island
- Morena walks on water to Cape Town when he is bombed and killed but rises again on the third day and appears to Zuluboy at the graveyard
- Morena resurrected struggle leaders, e.g. Hector Peterson, Robert Sobukwe and Albert Luthuli (which is the origin of the title *Woza Albert!*)
- The audience is left with inspiration and hope for change in society

(4)

- 2.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and an understanding of the scene and the impact that it might have on an audience.

Award full marks for:

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

The following is a guide:

**The impact on an audience might be:**

- Anger that an old woman is scouring through a dustbin looking for food
- Empathy with her situation
- Motivation to help people like her in their communities

(4)

- 2.3 Markers accept relevant and well-motivated answers which demonstrate an understanding and analysis of the apartheid system.

Award full marks for:

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

The following is a guide:

**Some of the consequences of the apartheid system as seen through the character of Auntie Dudu who:**

- Is very old, poverty stricken and has no means to support herself because the government did not make provision for old black people
- Is very hungry and has no money to buy food. She rummages in the bins to find food which is a daily occurrence for people of colour
- Has been oppressed for so long she believes that white people having huge parties is her solution to finding food
- Represents the majority of Black people living under harsh conditions
- Shows the difficulties experienced by many people living under the harsh apartheid laws with no access to jobs, housing and other amenities
- Highlights the difficulties of people living under the Pass Law system which severely restricted the movement of Black people

(4)

- 2.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of EITHER OR BOTH vocal or physical skills in portraying a character.

Award full marks for:

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

The following is a guide:

**Mbongeni might use:**

**Vocal Skills:**

- Vary his pitch to transform into the character of Auntie Dudu
- Use the attributes of speech such as volume, pace, emphasis, intonation etc. to portray an old female

**Physical Skills:**

- Reflect his character's age through his movement and gestures
- Reflect his interpretation of an old woman through his posture
- Transform his voice and body to his interpretation of an old woman through her gait, mannerisms and way of speaking

(4)



- 2.5 Markers accept relevant and well-motivated answers which display a clear knowledge and understanding of the Poor Theatre elements used.

Award full marks for:

- Two well motivated statements

The following is a guide:

**Poor Theatre elements might include:**

- The actor had to lay himself bare by tearing off the mask of daily life to reveal himself
- The use of *via – negativa* to unlearn any artificial methods or habits
- The actor would have to free himself emotionally, psychologically, physically and spiritually
- The actor has to be fit and use his body as tool for communication

(4)

- 2.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge, evaluation, empathy and creativity in assessing the importance of the themes and issues reflected in characters like Auntie Dudu.

Award full marks for:

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

The following is a guide:

**Daily experiences of characters like Auntie Dudu might be:**

- Poverty: Our world is filled with people who are poor and it is important to be aware of this to be motivated to do something about it
- Homelessness: South Africa still has a high percentage of homeless people and a social conscience is needed to effect change
- Lack of basic human rights (e.g. food, shelter, running water) are issues which still need to be solved
- Classmates might become more aware of the plight of those in need in the world
- A debate gives everyone in the class an opportunity to voice their opinions and ideas for solutions to take action in society
- *Woza Albert!*, as a piece of Protest Theatre, aims to change society for the better and the play is still able to educate, inspire, sensitise and mobilise its audiences to desire and effect changes in our world

(6)

- 2.7 Markers accept relevant and well-motivated answers which demonstrate knowledge and analysis of the advantages of the skills learnt in the subject Dramatic Arts, which might enhance the presentation of a dynamic and effective lesson. It could be an online lesson presented virtually.

Award full marks for:

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

The following is a guide:

**The skills you have learnt:**

**Physical:**

- An energetic way of presenting, which might capture the audience's attention
- The use of animated facial expressions to underpin meaning and message
- The use of a clear well-modulated voice
- Confidence to talk to an audience and control the class dynamic

**Acting skills:**

- The ability to focus and to elicit focus from the class
- Listening skills for questions from the participants and class discussion
- Creative thinking to incorporate new ways of presenting and solutions to issues brought up in discussion
- Dramatization of a character while presenting the scene from the prescribed text will entertain and inspire the imaginations of the class

(4)

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

Markers accept answers that compare and evaluate experiences of the characters and themes in *Woza Albert!* to present and future South Africa.

The following is a guide:

**Interpretation of past, present day and future South Africa might include a discussion of the following:**

- Poverty
- Unequal distribution of wealth
- Homelessness
- Unemployment and working conditions
- State of emergency
- Freedom of movement
- Police brutality
- Loss of lives
- Education
- Social and geographical isolation
- Psychological and social impact

Do NOT accept a list of words. Candidates must substantiate their points

(10)  
**[40]**

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

- 3.1 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the plot of the play.

Award full marks for:

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

The following is a guide:

**A summary of the plot might be as follows:**

- The play deals with the forced removals experienced in Sophiatown
- Jakes acts as the narrator of events
- Ruth Golden arrives in response to an advertisement placed in *Drum Magazine* by Jakes and moves into Mamariti's home
- Life and relationships in Sophiatown are reflected through the comings and goings in the house
- An eviction notice creates tension and distress and protest 'We Won't Move'
- The G-men's arrival a few days earlier than was stipulated in the notice causes havoc and destruction
- The play ends with the characters narrating the events and effects of the forced removals on them

(4)

- 3.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the scene and the impact it might have on an audience.

Award full marks for:

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

The following is a guide:

**The impact of this scene:**

- Mingus is trying to convince Charlie to remain behind, and not follow him because he must go to the new location as stipulated by the government. This causes distress and anxiety for Charlie and this might cause the audience members to react strongly at the injustice
- Charlie does not want to remain behind and wants to go with Mingus
- Mingus is trying to convince him to stay and for the first time makes him aware that they are not the same, as Mingus is Black and Charlie is Coloured which might anger or upset audience members because of the racism and discrimination of the apartheid government
- Audience members might empathise with Charlie who is forced to break all ties with Mingus and family

(4)

- 3.3 Markers accept relevant and well-motivated answers which demonstrate an understanding and analysis of the consequences of the apartheid system.

Award full marks for:

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

The following is a guide:

**The consequences of the apartheid system might be:**

- The system separated people according to their races. People were removed forcibly by the apartheid government and placed in separate locations (segregation)
- Restrictions on freedom of movement affected people
- Bonds between people, who were close to each other, were broken, as in the case of Charlie and Mingus, and Ruth and Jakes
- The apartheid government did not want to acknowledge that people from various cultural backgrounds and different races could live together in harmony
- Imposed superiority of a certain group of people, white people, over other people, black people, created racial, socio-political and economic divisions in South Africa

(4)

- 3.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of EITHER OR BOTH vocal or physical skills in portraying a character.

Award full marks for:

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

The following is a guide:

**The actor portraying Mingus could show his compassion towards Charlie through:**

**Vocal:**

- Variation of his vocal dynamics to illustrate the various emotions that Mingus experiences
- Using the attributes of speech such as volume, pace, emphasis, intonation etc. to portray compassion and his relationship with Charlie

**Physical:**

- Reflecting his character's distress and care in his movement and gestures
- Appropriate facial expressions to show how he is feeling

(4)

- 3.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of Stanislavski's technique/method.

Award full marks for:

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

The following is a guide:

**Stanislavski's technique/method might help the actor using:**

- **Authentic interpretation:** Of intention, emotion, physicality and vocal attributes for a specific character to create believability
- **Emotional memory:** The actor playing Mingus can draw on personal experiences to tap into this emotional reality in performance
- **Magic if:** The actor should live as if he is the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- **Circles of attention:** The actor's focus should be on the world of the play and not on the audience
- **Motivation:** The actor must have a reason for each action (line, behaviour, attitude, emotion). The dialogue of the characters is relevant to their socio-economic background
- **Given circumstances:** The characters speak and listen to each other and react as a result of what the other character has done/said. Characters have a past and future before and after the play opens and closes. Therefore, a slice of life is portrayed on stage and the play is seen to be only a portion of the whole
- **Realism in the Theatre:** Real events, emotions, situations, dialogue and characters are presented. The characters are all fully developed with a socio-economic-political-personal-psychological-emotional background

(4)

- 3.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, evaluation, empathy and creativity in assessing the importance of the themes and issues reflected in characters, for example Mingus and Charlie.

Award full marks for:

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

The following is a guide:

- A debate gives everyone in the class an opportunity to voice their opinions and ideas for solutions to take action in society
- *Sophiatown*, as a piece of Protest Theatre, aims to change society for the better and the play is still able to educate, inspire, sensitise and mobilise its audiences to desire and effect changes in our world

**Issues:**

- **Poverty:** Our world is filled with people who are poor and it is important to be aware of this to be motivated to do something about it
- **Homelessness:** South Africa still has a high percentage of homeless people and a social conscience is needed to effect change
- **The struggle for survival:** Characters like Mingus and Charlie will do whatever they can to survive, whether it is legal or illegal
- **Lack of basic human rights** (e.g. food, shelter, running water) are issues which still need to be addressed
- Classmates might become more aware of the plight of those in need in the world

(6)

- 3.7 Markers accept relevant and well-motivated answers which demonstrate knowledge and analysis of the advantages of the skills learnt in the subject Dramatic Arts, which might enhance the presentation of a dynamic and effective lesson. It could be an online lesson presented virtually.

Award full marks for:

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

The following is a guide:

**The skills you have learnt:**

**Physical:**

- An energetic way of presenting, which might capture the audience's attention
- The use of a clear well-modulated voice
- The use of animated facial expressions to underpin meaning and message

**Performance:**

- The ability to focus and to elicit focus from the class
- Listening skills for questions from the participants and class discussion
- Confidence to talk to an audience and control the class dynamic
- Creative thinking to incorporate new ways of presenting and give solutions to issues brought up in discussion
- Dramatisation of the character while presenting the scene from the prescribed text will entertain and inspire the imaginations of the class

(4)

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

Markers accept answers that compare and evaluate experiences of the characters and themes in *Sophiatown*, to present and future South Africa.

The following is a guide:

**Interpretation of past, present day and future South Africa might include a discussion of the following:**

- Poverty
- Unequal distribution of wealth
- Homelessness
- Unemployment and working conditions
- State of emergency
- Freedom of movement
- Police brutality
- Loss of lives
- Education
- Social and geographical isolation
- Psychological and emotional impact

Do NOT accept a list of words. Candidates must substantiate their points

(10)  
**[40]**

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

- 4.1 Markers accept relevant and well-motivated answers which demonstrate knowledge and an understanding of the plot of the play.

Award full marks for:

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

The following is a guide:

**A summary of the plot might be as follows:**

- Tjokkie, Tiemie and Ma live in the Suburbs
- Tjokkie has a gift – he can predict the future, but it hurts him
- Tiemie may be pregnant with Jake's child, but does not want to marry him
- Fé suggests that Tjokkie should pretend to see and say that Jakes is not the father of Tiemie's child
- Giel wants to bet money on the horses and asks Tjokkie to see which horse wins
- Jakes and Giel force Tjokkie to see by giving him dagga and torturing him (4)

- 4.2 Markers accept relevant and well-motivated answers which demonstrate an understanding of the chosen scene and the impact it might have on an audience.

Award full marks for:

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

The following is a guide:

**The impact of this scene:**

- Ma is worried and protective of Tjokkie because she knows he gets hurt when he 'sees' (is in a trance)
- The audience would feel Ma's distress and pain
- Giel uses Ma and Tjokkie which might cause the audience to feel upset by his manipulation and the pain he causes Tjokkie
- Tjokkie does not like to see into the future and becomes distressed by the prediction that he makes. This resistance and confusion that he feels will be shared by the audience who will empathise with his situation (4)

- 4.3 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the tragedy of Tjokkie in SOURCE D.

Award full marks for:

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

The following is a guide:

**Tjokkie's tragedy might be that:**

- Giel and Jakes force him to see by giving him dagga and torturing him
- Tjokkie sees his ability to predict the future as a curse
- Other people want to use this ability to predict the future for their own benefit
- Tjokkie wants Tiemie to get rid of Jakes and he predicts that Jakes is not the father, and this leads to the tragic ending of the play
- After his fit/prediction, Tjokkie is in a trance for a day

(4)

- 4.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of EITHER OR BOTH vocal or physical skills in portraying a character.

Award full marks for:

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

The following is a guide:

**The actor portraying Tjokkie might use vocal OR physical skills by:**

**Vocal:**

- Variation of his vocal dynamics to illustrate the various emotions that he goes through
- Using the attributes of speech such as volume, pace, emphasis, intonation, etc. to portray his emotional state and the psychic effort to predict and 'see'

**Physical:**

- Reflecting his character's state of being chained and exhausted through his movement and gestures
- Appropriate facial expressions to show how he is feeling

(4)



- 4.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of Stanislavski's technique/method.

Award full marks for:

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

The following is a guide:

**Stanislavski's technique/method might help the actor through the use of:**

- **Authentic interpretation:** Of intention, emotion, physicality and vocal attributes for a specific character to create believability
- **Emotional memory:** The actor playing Tjokkie can draw on personal experiences to tap into this emotional reality in performance
- **Magic if:** The actor should live as if he is the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- **Circles of attention:** The actor's focus should be on the world of the play and not on the audience
- **Motivation:** The actor must have a reason for each action (line, behaviour, attitude, emotion). The dialogue of the characters is typical of their socio-economic background
- **Given circumstances:** The characters speak and listen to each other and react as a result of what the other character has done/said. Characters have a past and future before and after the play opens and closes. Therefore, a slice of life is portrayed on stage and the play is seen to be only a portion of the whole
- **Realism in the Theatre:** Real events, emotions, situations, dialogue and characters are presented. The characters are all fully developed with a socio-economic-political-personal-psychological-emotional background. (4)

- 4.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, evaluation, empathy and creativity in assessing the importance of the themes and issues reflected in characters like Tjokkie.

Award full marks for:

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

The following is a guide:

- Classmates might become more aware of the plight of those in the world who might be different, abused or being taken advantage of
- A debate gives everyone in the class an opportunity to voice their opinions and ideas for solutions to take action in society

**Daily experiences of characters like Tjokkie might be:**

- **Victimisation:** Humans tend to marginalise and bully those who are 'different' whether is it racial, physical, cultural, psychological, economical
- **The struggle for acceptance:** Characters like Tjokkie battle to be accepted and are often bullied (6)

- 4.7 Markers accept relevant and well-motivated answers which demonstrate knowledge and analysis of the advantages of the skills learnt in the subject Dramatic Arts, which might enhance the presentation of a dynamic and effective lesson. It could be an online lesson presented virtually.

Award full marks for:

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

The following is a guide:

**The skills you have learnt:**

**Physical:**

- An energetic way of presenting, which might capture the online audience's attention
- The use of a clear well-modulated voice
- The use of animated facial expressions to underpin meaning and message

**Performance:**

- The ability to focus and to elicit focus from the class
- Listening skills for questions from the participants and class discussion
- Confidence to talk to an audience and control the class dynamic
- Creative thinking to incorporate new ways of presenting and solutions to issues brought up in discussion
- Dramatisation of the character while presenting the scene from the prescribed text will entertain and inspire the imaginations of the class

(4)

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

Markers accept answers that compare and evaluate experiences of the characters and themes of *Siener in die Suburbs* to present and future South Africa.

The following is a guide:

**Interpretation of past, present day and future South Africa might include a discussion of the following:**

- Poverty
- Life in the suburbs – living wrong side of the train track, substance abuse and gambling
- Unemployment and difficult working conditions
- Many young people did not pursue further education
- Social and geographical isolation
- Psychological and emotional impact
- Limited employment opportunities
- Abuse (physical/verbal/substance)
- Desire for a better life

Do NOT accept a list of words. Candidates must substantiate their points

(10)  
[40]

**TOTAL SECTION B: 40**

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

- 5.1 Markers accept other relevant and well-motivated answers which demonstrate knowledge, understanding and factually/historically correct information of the background of the play and the reasons why the playwright wrote it. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The inspiration for the play is the following:**

**The TRC:** amongst other issues, inspired the birth of the play

- Having seen and heard about the events and stories that were told at the TRC and what the Commission stood for, reminded me about my own life experiences and therefore I decided to write my play
- I wanted to relate my own personal story of growing up in New Brighton
- John Kani paid homage to his younger brother who passed away

(2)

- 5.2 Markers accept relevant and well-motivated answers which demonstrate an understanding of the relations of the characters. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The relationship between the characters:**

- Thando is Sipho's daughter, however there is uncertainty about Thando's real paternity because her mother had an affair with Sipho's younger brother, Themba
- Sipho had kept the affair a secret until he was confronted by Mandisa and Thando to tell the whole truth
- He raised Thando as his own child even though he knew that there was a possibility that she might not be his
- Thando is submissive towards her father, which symbolises cultural respect
- Thando puts his needs before her own as she is worried about him staying alone should she get married
- Sipho is Mandisa's uncle because he is the elder brother to her father, Themba. Mandisa's arrival upsets the status quo in the Makhaya's household as she brings with her a contrasting life style, which is at first glance considered rebellious. She does not take orders/instruction without questioning them first e.g. she suggests to Thando that they should go out to town on an evening, while Thando argues that they can't because they as a family are still mourning the death of Themba
- Mandisa and Thando are cousins based on the fact that their fathers are brothers. This is the modern view of their relationship, however according to the context of the African culture they actually are sisters because they have the same bloodline

(6)

- 5.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of the character of Themba and his importance in the play. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Themba is an important offstage character because:**

- He is the catalyst in the play because the play revolves around him
- The arrival of his ashes set up the actions and emotions of the play. Siphso, Themba's brother, is upset that there is no corpse (body) instead it is ashes in an urn. Siphso is worried that there is nothing to bury and that he cannot speak to the body as is customary in some African cultures
- Because Themba has died, Mandisa and Thando get to know the truth about Siphso and Themba and how their relationship was
- Siphso's emotional state results in his outbursts

(4)

- 5.4 Markers accept relevant and well-motivated answers which demonstrate an understanding of the chosen setting. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas
- In the case where a candidate might confuse 'set' with 'setting'. However the factual content provided for the 'set' has to be correct and relevant

The following is a guide:

**The choice of setting:**

- The play is set in New Brighton, a township in Port Elizabeth, in the Eastern Cape in the year 2000
- This marks the beginning of a new millennium and a point of reference between the past and the future
- Love drives the play to its positive and hopeful conclusion. This is the time of the TRC, which mirrors the process of the characters in the play, as this also requires a process of facing the past to find truth and healing for the future
- The play's setting reflects the socio-political events and movement in South Africa's history, as well as a psychological and spiritual need to move on with one's life, through forgiveness and love

(4)

- 5.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how specific events in South Africa's history influence the plot of the play. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Specific events in South Africa's history that influence the plot:**

**Truth and Reconciliation Commission:**

- The play revolves around the TRC and what happened during the apartheid era which led to the formation of the commission. It informs the audience of the horrors of apartheid. The plot of the play mirrors the TRC process of revealing the truth, facing the past and moving on into the future
- The title of the play is *Nothing But The Truth*, which is part of what is said in both a court of law and in the TRC before victims and perpetrators told their stories
- Sipho wants justice for Luvuyo, the same way the other many family members want justice for their loved ones. He wants Luvuyo's murderers found and brought to justice. This will bring closure on Luvuyo's death. Sipho's desire for this creates tension in the plot and this contributes to Sipho's outburst and the climax of the play

**Apartheid:**

- Sipho's telling of his personal story, experienced in the apartheid era, also drives the plot to its conclusion

**Democracy 1994:**

- The freeing of Nelson Mandela, the new South Africa and a democratic nation all inspire Sipho to aspire to the 'Better Life for All' that the ANC promised in their political slogans at the time of the creation of the new South Africa. Sipho mentions this 'better life for all' in the play as he wants this

**Exile:**

- Many people fled the country going into exile during apartheid, seeking refuge in other countries around the world. This is evident in the case of Themba who fled to London because he was a political activist. He felt that it was no longer safe for him to continue living in South Africa for both political and personal reasons. His actions and death are a catalyst for the development of the plot as it is his death that triggers the events which follow, which are the events in the play

(6)

- 5.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the workings of technical aspects of the play that enhance the Realism. Candidates must refer to sound, lighting, costumes and set in their answer to achieve full marks. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response. Mark holistically.

Award full marks for:

- Four well-motivated statements for lighting, sound, costume and set OR
- Eight separate statements for lighting, sound, costume and set
- A maximum of four marks to be awarded for only a description of the lighting, sound, costume design and set design
- NOTE: If one/two or three of the four technical elements are left out a candidate may not be awarded full marks

The following is a guide:

**Realism in the Theatre:**

- Characters have a past and future before and after the play opens and closes, therefore the '*slice of life*' is portrayed on stage and the play is seen to be only a portion of the whole
- Realism exposes life as it is, without embellishment, as a mirror (illusion) of reality
- All elements of the drama work together to serve this illusion of reality, e.g. staging, costume, props, lighting, sound, setting, action, language, characterisation, plot, etc.
- Realism follows the well-made play format, with a clear exposition, logical cause to effect development, climax and resolution
- Is driven by the dramatic tension built through the conflicts which are evident within the characters
- The essence of realistic drama is conflict. It is the fuel that drives the plot and keeps the through line of tension strong

**Realism in the Theatre is enhanced through:**

**Lighting:**

- The play is set over two consecutive evenings. The lighting is used to create the realistic effect, mood and atmosphere of an afternoon when Sipho comes home from work in Act 1. When Thando and Mandisa arrive home after the TRC in Act 2, the lighting design will show a different type of late afternoon
- As they enter the kitchen they 'switch on the lights in the house' and the concealed stage lights brighten
- The lighting around the house creates the illusion of an outside area in the street. This might be dimmer than the interior space to create a focus on the house
- The cyclorama is also lit to create a sense of distant space and the evening sky which could slowly grow dimmer as each act progresses
- All technical lights are hidden from the audience's view, thereby creating the illusion of a real home on a real street

**Sound effects could include:**

- The realistic sound of seagulls results in the distance creates the illusion, mood and atmosphere of the area in the township, which is near the sea
- There is the sound of a telephone ringing, which is a landline, typical of the times of the play
- The sound of a car in the street which brings the arrival of Mandisa, as well as the hooting of a car are sound effects that enhance the illusion of reality

**Costume:**

- Each character wears a costume that is appropriate for the character they portray, e.g. Sipho wears formal clothes because he works as Assistant Chief Librarian and is an old, conservative man
- Mandisa wears fancy clothes because she is a fashion designer from London
- Thando wears conservative clothes because she is a teacher, she also works at the TRC and is also raised by Sipho who is rooted in his Xhosa cultural background

**Set Design:**

- Is designed to fit into a proscenium arch stage
- The box set is an exact replica of a typical township house
- The same dimensions and furniture is typical of a township house and detailed props complete the realistic visual picture

(8)

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

Markers accept relevant and well-motivated answers which display knowledge, understanding, analysis and evaluation of the themes and socio-political circumstances of the play text which might also be relevant to the audiences in the 2020s. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

The following is a guide:

**It is important for the youth in South Africa to watch this play because of the following:****Family dynamics:**

- The subject matter is relevant as it deals with detailed accounts of family life and life outside the home in the new South Africa
- The play develops around complex family relationships which are made up of secrets, jealousy, separation, loss and love and are universal family issues

**Truth and Reconciliation Commission:**

- The subject matter around the TRC is accurate and detailed and informs the youth of issues and events which took place in South Africa. This can be equated to the current commissions set up to address issues of corruption in South Africa
- Sipho wants justice for Luvuyo. He wants Luvuyo's murderers brought to justice. Mandisa wants TRC perpetrators brought to justice. The world is rife with corruption and the lack of accountability for one's actions

**Meaning of truth:**

- The subject matter unpacks the 'universal notion of truth' and its importance, how each character experiences his or her own personal truth

**African culture:**

- The theme of identity is explored through culture. Mandisa Makhaya has changed her name to McKay to make it more British and less African. A person's name is fundamental to their identity. With the myriad (many) cultural backgrounds in South Africa, the issue of identity can be confusing for some of the people as they may find themselves belonging to more than one cultural background, due to parents coming from different cultures. It sometimes creates confusion as to which culture one should follow. This is relevant to the youth today
- Sipho's identity is rooted in his traditional Xhosa culture. This is mostly the case with our elderly people because they are rooted in their own cultures and are not as disaffected by their culture as the current younger generation. The generation gap is a universal problem

**Freedom and forgiveness:**

- In finding his own voice, Sipho is liberated and freed from his distresses, through having the freedom to express himself, facing the truth, taking responsibility and choosing to forgive his brother, his wife and his employers for all the pain and distress they caused him, for all the things, for example: wire bus, school blazer and his wife's loyalty, which he desired that they took away from him. Psychologically, everyone can relate to the pain of such losses

(10)  
[40]



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

- 6.1 Markers accept other relevant and well-motivated answers which demonstrate knowledge and an understanding of the background of the play and the reasons why the playwright wrote it. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The inspiration for the play is the following:**

- For a few years, in the 1990s, I lived and worked in and around Port Nolloth, a small West Coast town near the Namibian border. It's on a fairly desolate shoreline, surrounded by the Namaqualand semi-desert
- Off-shore diamond mining attracted fortune seekers and drifters. These were the people I got to know. Among them was a young diver who had been a policeman. He had accidentally shot an unarmed man and had been thrown out of the police force
- There was a gardener from Queenstown who hoped to get his hands on a parcel of illegal rough diamonds
- I ran a guest lodge for a while and entertained many a wealthy guest with a story of their own
- I became keenly aware of the differences, not only of the backgrounds we came from, but also of the way this influenced how we saw the new South Africa's future and our own place in it
- These things, mostly below the surface of our awareness, would shape the way we went forward and could bring us together or keep us apart

(4)

- 6.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and an understanding of the relationships between the characters. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The relationship between the characters:**

- The situation between these men is extreme and filled with tension and suspicion. To connect these attitudes and behaviours must change
- They can't accept that a step into the unknown future of race relations, identity, belonging and possibilities in the new South Africa. The way these aspects are dealt with could bring them closer to each other and to the doorway of a real future none of them can yet picture

- Unresolved issues from the past are brought up by Johan when he confronts Mr Smith. There are 'storms' e.g: Smith and his fellow white South African sending training and requiring from Johan to kill his fellow black South Africans, of the past that will not allow them to find agreement or ease with each other as evident in the relationship between Johan and Thami
- Johan exposes Smith as a person who benefitted from the unjust and brutal apartheid laws and oppression of 'non-white' people
- Johan manipulates Thami by forcing him to commit and invest in a diamond dealings
- Johan and Mr Smith argue about the cheque and corruption is displayed through them
- Johan and Thami share similar dreams for 'A better life for all'
- There is distrust amongst all three characters

(6)

6.3 Markers accept relevant and well-motivated answers which demonstrate an understanding and analysis of the content of the play and the characters. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Thami's wife is an important off-stage character because:**

- She is the reason Thami works far from his home
- Thami has to provide for her
- His love for her forces him to lie about his life and his dishonest earnings
- She adds to the theme of corruption as Thami is willing to engage in unlawful actions to please his wife
- Thami communicates with his wife through letters telling her about his achievement and wealth but the content of these letters is dishonest. These letters tell us about Thami

(4)

- 6.4 Markers accept relevant and well-motivated answers that demonstrate an understanding of the chosen setting. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

- Two marks for the description of the setting AND
- Two marks for the motivation
- In the case where a candidate might confuse 'set' with 'setting'. However the factual content provided for the 'set' has to be correct and relevant

The following is a guide:

**The choice of setting:**

- The characters find themselves in a real as well as a metaphorical unknown space.

**Real:**

- The situation plays out in a guesthouse

**Metaphorical:**

- The relationship issues and themes are universal
- The setting is within a socio-political context of change and transformation from the old to the new. This reflects the current South African context
- The remoteness of the setting of the guesthouse in a small diamond mining and fishing village up the West Coast of South Africa creates an environment which is isolated and therefore the audience can focus on this as a microcosm of the world beyond the guesthouse: one of furtive lack of trust and their selfish desires to their own personal 'Better life for All'.
- The stormy weather and sea are symbolic of the relationships inside the guesthouse
- The remote location is ideal for three strangers to meet
- Nobody will arrive to interfere
- It adds to the brooding atmosphere

(4)

- 6.5 Markers accept relevant and well-motivated answers which demonstrate an understanding of the pre and post-apartheid eras. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Specific events in South Africa's history that influence the plot:**

- The play is set in post-apartheid South Africa which is a new, dynamic and eventful time

**This creates animosity:**

- Johan exposes Smith as a person who benefitted from the unjust and brutal apartheid past

**This creates dramatic action:**

- Unresolved issues from the past are brought up by Johan when he confronts Mr Smith. There are storms of the past that will not allow them to find agreement or ease with each other as evident in the relationship between Johan and Thami
- The politics and government of the country have been changed for almost twenty years, but certain sensitive issues e.g: race relations, distribution of wealth, land ownership etc., are still found to be close to the surface
- The citizens of South Africa are supposed to interact freely. They find it difficult to forget the past and move on. Currently there are race related protests across the country and the escalating violence in schools relate to socio-economic problems, people killing for money and fraud and corruption are still happening
- People from all races are superficially trying to make amends for the past
- The theme of identity also remains a problem. The past has shaped our lives and identities and the society is struggling to find themselves in a new South Africa
- We are all trying to find out who we are in this new world and this influences all our actions, as is the case with Mr Smith, Johan and Thami
- In the 2020s we, just like the characters, are suffering from guilt on a number of levels seen by Mr Smith when he is accused of benefitting from apartheid.

(4)

- 6.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the workings of technical aspects of the play that enhance the Realism. Candidates must refer to sound, lighting, costumes and set in their answer to achieve full marks. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response. Mark holistically.

**Award full marks for:**

- Four well-motivated statements for lighting, sound, costume and set OR
- Eight separate statements for lighting, sound, costume and set
- A maximum of four marks to be awarded for only a description of the lighting, sound, costume design and set design
- NOTE: If one/two or three of the four technical elements are left out a candidate may not be awarded full marks

**The following is a guide:**

**Realism in the Theatre:** Characters have a past and future before and after the play opens and closes, therefore the slice of life is portrayed on stage and the play is seen to be only a portion of the whole

- Realism exposes life as it is, without embellishment, as a mirror (illusion) of reality
- All elements of the drama work together to serve this illusion of reality e.g. staging, costume, props, lighting, sound, setting, action, language, characterisation, plot etc.

- Realism follows the well-made play format, with a clear exposition, logical cause to effect development, climax and resolution
- Is driven by the dramatic tension built through the conflicts which are evident within the characters
- The essence of realistic drama is conflict. It is the fuel that drives the plot and keeps the through line of tension strong

**Realism in the Theatre is enhanced through the use of:**

**Lighting:**

- The lighting is used to create the realistic mood at the Garnet Lodge on a wet, windy evening
- The lighting could be designed to give the illusion of an outside area at the coast. This might be dimmer than the interior space to create a focus on the house
- All lighting rigs with mounted lights are hidden from the audience's view, thereby creating the illusion of a real home on a real street

**Sound:**

- The realistic sound of seagulls and the bell in the distance creates the illusion of a remote coastal guest house
- The sound of a car in the street which brings the arrival of Smith enhances the illusion of reality
- The sound of the sea-bell adds to the rising tension
- The wind and the stormy sea sounds makes this remote location real

**Costume:**

- Each character wears a costume that is appropriate for their specific character, e.g.

**Mr Smith wears:**

- A collared shirt with a tie because he is a retired businessman
- Formal expensive shoes because he is rich
- Neat pants because he is conservative

**Thami wears:**

- Wears worn but smart clothes because he is the manager of the Garnet Lodge but doesn't spend money on clothes
- Long pants because he is at work
- A formal shirt and shoes because he is professional

**Johan wears:**

- A T-shirt for work conditions
- Jeans for work
- Takkies which are comfortable for his job
- Leather jacket to keep out the wind chill

**Set:**

- The box set is an exact replica of a typical guesthouse on the West Coast of South Africa
- The furniture is typical of a coastal guesthouse and detailed props complete the realistic visual picture
- It is a box set and is designed to fit into a proscenium arch stage

(8)

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

Markers accept relevant and well-motivated answers which display an understanding of the themes and relationships in a pre- and post-apartheid era. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

- Five well-motivated statements OR
- Ten separate thoughts/ideas

The following is a guide:

**It is important for the youth in South Africa to watch this play because:**

- We are all trying to find out who we are in this new world and this influences all our actions, as is the case with Mr Smith, Johan and Thami
- Today, we, just like the characters, are suffering from guilt on a number of levels seen by Mr Smith when he is accused of benefitting from apartheid. By denying the guilt we deny ourselves an opportunity of redemption
- We all have dreams and hopes that are not always fulfilled
- The play teaches us about temptations e.g. to get rich unlawfully
- Guilt is not a good emotion to feel, it causes one to act irrationally
- It shows that the past will always have a hold on you
- Values are taught
- Corruption is part of mankind
- The plot is modern and contemporary and also timeless in its themes

(10)  
[40]

**QUESTION 7: MISSING – REZA DE WET**

- 7.1 Markers accept relevant and well-motivated answers which demonstrate an understanding of the inspiration for the creation of the play. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The inspiration for the play:**

- Afrikaner Calvinism inspired a deeper look into the world of belief in the unknown
- The Afrikaner's possible need to change from a conservative view to a more open mind set
- To explore the influence of new ideas e.g.: young people are more free in their curiosity of the world and they question more without there being punishing consequences etc.
- The changing landscape of South African life and presumed 'threats' to the known world e.g.: poor white dilemma, the depression and unemployment

(4)

- 7.2 Markers accept relevant and well-motivated answers which demonstrate an analysis of the varying relationships between the characters. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**The relationship between the characters:**

- Miem is Meisie's mother
- Miem has taken over the patriarchal role, because Gabriel hides away in the attic
- Miem manipulates and controls Meisie but, as the play develops and Constable's influence becomes stronger, this relationship shifts and as Meisie becomes more entranced by him. She rebels more and more against Miem
- Gertie is Miem's friend and she is there to support her because of the evil in town
- Constable is supposedly there to protect the three ladies but he is a stranger to them with ulterior motives
- All the ladies enjoy the attention of Constable because they have a longing for a man in their lives
- Gertie becomes aunt Hannie, Constable's aunt
- Miem enjoyed being 'greeted' by a man at night
- Constable liberated Meisie. She experiences a catharsis and shift from being a little girl to being a woman
- Relationships shift and change as the plot develops

(6)

- 7.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of the influence of the off stage character. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Gabriël is an important off-stage character because:**

- He is Miem's husband and Meisie's father. His absence creates dramatic tension for the characters
- He went to the attic after they lost their farm due to the Depression. His off stage presence creates mystery
- He has been there for the past seven years. He is an established character which enables themes to be communicated
- Miem and Meisie must send him food up to the loft and clean his excrement from the bucket that he lowers into the room below. This signifies a certain status and meaning in the relationship which help with dramatic meaning
- The audience is aware of Gabriël even if he is not on stage, because they can hear him coughing and walking. This creates an uncomfortable mood, which adds to the dramatic tension
- His name refers to the angel Gabriel and he also went 'up' (like an angel would rise to heaven). This signifies that he is no longer of this earth. The effect is dramatic tension
- He is the father who cannot provide for his family anymore and that is an insult to his manhood so this influences the desperation of his family to survive on their own and make ends meet by sewing hessian sacks. He represents the theme of poor Afrikaner during the Depression
- Miem still thinks that he is the head of their family and that he must be respected and so she is not able to function and develop independently of Gabriël. This represents the Afrikaner Calvinistic belief that the man must be the head of the household
- Miem also thought that he would be able to protect them from evil but when Constable threatens them, he is absent. He seems to be ineffective, but manipulates the action. This represents the absence of protection during the Depression years when men lost their jobs
- Gabriel and his 'slopsemmer' represents the title of the play text as well as the subservient role of the white Afrikaner of taking continuous abuse from other people without protesting or asserting themselves

(4)



- 7.4 Markers accept relevant and well-motivated answers which demonstrate an understanding of the chosen setting. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

- Two well-motivated statement OR
- Four separate thoughts/ideas
- In the case where a candidate might confuse 'set' with 'setting'. However the factual content provided for the 'set' has to be correct and relevant

The following is a guide:

**The setting:**

- 1936 South Africa, post-Depression
- A smallholding near a remote village
- A corrugated small house for poor white people in 1936
- The house and farm is typical of the Poor White problem in 1936
- A lot of rich Afrikaner farmers lost their big farms due to the Depression
- The remoteness emphasises the lack of contact with new ideas and the rest of the world

(4)

- 7.5 Markers accept relevant and well-motivated answers which demonstrate an understanding of specific events in South Africa's history drive the plot of the play. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

Award full marks for:

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

The following is a guide:

**Specific events in South Africa's history that influence the plot:**

- The Battle of Blood River created a feeling of guilt towards God because white people do not celebrate the covenant they made with God
- The Anglo Boer war contributed to the damage of the Afrikaner belonging, identity and general survival
- The fall of the Wall Street Stock Exchange in New York led to a worldwide Depression
- In South Africa there was a severe drought that added to the Depression
- The farmers became insolvent and lost their farms
- The bank recalled their loans
- That led to the 'Poor White Problem'
- Farmers migrated to the cities to find work
- Gabriel lost his farm and Miem had to make a living by selling manure to the farmers
- Miem became the bread winner and that led to Gabriel's depression and his escape to the loft

(4)

- 7.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the workings of technical aspects of the play that enhance the Realism. Candidates must refer to sound, lighting, costumes and set in their answer to achieve full marks. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response. Mark holistically.

Award full marks for:

- Four well-motivated statements for lighting, sound, costume and set OR
- Eight separate statements for lighting, sound, costume and set
- A maximum of four marks to be awarded for only a description of the lighting, sound, costume design and set design
- NOTE: If one/two or three of the four technical elements are left out a candidate may not be awarded full marks

The following is a guide:

**Realism in the theatre:**

- Characters have a past and future before and after the play opens and closes, therefore the slice of life is portrayed on stage and the play is seen to be only a portion of the whole
- Realism exposes life as it is, without embellishment, as an illusion of reality
- All aspects of the drama fuse to serve this illusion of reality e.g. staging, costume, props, lighting, sound, setting, action, language, characterisation, plot etc.
- Realism follows the well-made play format, with a clear exposition, logical cause to effect development, climax and resolution
- Is driven by the dramatic tension built through the conflicts which are evident within the characters
- The essence of realistic drama is conflict. It is the fuel that drives the plot and keeps the arc of tension tight
- Magical Realism in *Missing* extends the realism into a realm where anything can happen

**Realism in the Theatre is enhanced through the use of:**

**Lighting:**

- It is in the evening and there is no electricity. Only candles and lamps are used to enhance the Realism and this enhances the mood and atmosphere of the play adding to the Magical Realism
- The darkness of the house emphasises the imprisonment of Meisie as well as the evil outside
- The bright lights of the circus symbolise the new beginning and excitement for Meisie but the glaring threat of evil for Miem

**Sound:**

- The different sounds of the wind enhance the eeriness
- The barking of the dog and the sound of Gertie's car emphasise the unknown world outside of the house
- Gabriel's coughing and walking indicates to the audience that he is in the attic
- The sound of the circus might be louder when they open the door because the outside world is let in realistically through the variation of the volume of the sound

**Costumes:**

- Must be authentic to 1936, research is therefore very important
- Constable's uniform could be reversible with the clown's costume inside of the jacket
- Miem and Meisie should have conservative and old, worn dresses which reflect their loss of wealth as these clothes were bought before the Depression

**Set:**

- The furniture should be authentic to 1936; it is important for a set designer to research the era to create a truthful environment for the play
- The dining room might be that of an old house belonging to poor white people with an outside door and a passage to the rest of the house
- A window is needed, with a faded curtain through which you can see the circus lights
- The furniture might show that they once were rich but now it is a bit tatty and worn
- The set is an old kitchen that shows the lack of money
- There is a need for a table and chairs, these look dilapidated
- There is a coal stove which signifies it is a kitchen
- A table with a plastic cover shows the poverty
- The ceiling shows the trap door behind which Gabriel lives
- Other spaces, e.g. the bedrooms, are suggested through closed doors placed in strategic places on the set

(8)

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

Markers accept relevant and well-motivated answers which display an understanding of the universal themes and the relevance of the play for the rest of the world. Candidates might write their responses in the first person as the playwright, but might also answer objectively. Accept both types of response.

The following is a guide:

**It is good for the youth of South Africa to watch the play, because:**

- The play is an excellent example of Magical Realism in the Theatre
- The youth can learn from history how poverty can affect a country and a family and this is a universal situation
- They can be made aware of the strain on relationships in times of hardship
- The constraining and conservative influence of the driving forces of fear, guilt and fanatical religiosity of Calvinism can be seen and experienced
- The importance of changing your views on life is needed at times in order to survive
- Parents relationships with their children can often be manipulative but children somehow obtain their independence
- Fear of the unknown (e.g. the circus) is seen as a threat and evil
- There is a universal longing for liberation

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

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

- 8.1 Markers accept relevant and well-motivated answers which reflect an understanding and analysis of why it was important to 'rethink the way we make theatre'.

**Award full marks for:**

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

The following is a guide:

**It was important to 'rethink the way we make theatre' because:**

- The Covid-19 pandemic required physical distancing
- Theatre is a live art form and requires physical interaction and due to Covid-19 protocols physical distancing of 1.5 meters, the wearing of a mask, the avoidance of crowded spaces and regular hand washing and surface/object sanitising were legally enforced
- Without theatre performances actors and performers would be unemployed leaving them cash strapped
- Theatres which rely on live audiences had to close their doors
- It is a way to attract new audiences
- It gives traditional audiences a whole new experience

(4)

- 8.2 Markers accept relevant and well-motivated answers which demonstrate a knowledge and an understanding of how the South Easter Festival organisers created a new way of producing theatre.

Award full marks for:

- Two well-motivated statements OR
  - Four separate thoughts/ideas
- Note: Accept quotations from the extract

The following is a guide:

**The South Easter Festival organisers created a new way of producing theatre by:**

- Creating *Drive-In Theatre*
- Making audiences stay in their cars and in that way maintain physical distance
- Actors performing on an open air stage with a big screen
- Using amplified sound, but it is also broadcast on the car radios
- Allowing families to go out and stay safe because they were able to watch live theatre without interacting in one space with other audience members

(4)

- 8.3 Markers accept relevant and well-motivated answers which display an analysis and evaluation of the advantages and disadvantages of staging a live theatre performance in a drive-in or open air theatre setting.

Award full marks for:

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

The following is a guide:

**Advantages:**

- More audiences are introduced and exposed to watching live theatre
- Scenes with an outside setting could be more realistic
- The distance between the stage and the audience keeps a physical distance of 1.5 meters between each person
- Audiences are therefore able to watch a live theatre performance, despite mainstream theatres being closed
- Technology would support singing and dancing as part of the entertainment of a live theatre experience

**Disadvantages:**

- The actors must use microphones and that asks for a different type of acting technique
- Actors can leave the stage but the audience can see them, thus destroying the willing suspension of disbelief
- Actors might need to project more and use bigger gestures and that might not always be an appropriate acting style
- It is costly to stage an open air event because of the need for technical support, dressing rooms, an outside generator, portable toilets etc.
- Inclement (bad) weather might hamper the staging of plays

(6)

- 8.4 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of the skills and technical requirements actors might need to perform effectively in a drive-in or open air theatre space.

Award full marks for:

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

The following is a guide:

**Skills:**

- Actors might need to project more and therefore extensive warm-ups and vocal exercises to support breath, resonance and articulation are very important
- Actors might need to use bigger body movements and gestures because of the size of the space
- Actors would need to keep their focus because there are many outside distractions because it is not a confined space as in the theatre

**Technical requirements:**

- Actors must adapt their voices in the event of the use of the microphones
- Hair, make-up and other accessories like hats and headpieces might need to be adapted to the weather conditions outside
- Actors might need to act for the live audience but also for the camera

(6)

- 8.5 Markers accept relevant and well-motivated answers which demonstrate synthesis and creativity when rethinking the way we make theatre in the 21<sup>st</sup> Century.

Award full marks for:

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

The following is a guide:

- Site-specific theatre where the audience go to a specific site (outside) and can be in limited numbers
- Online pre-recorded live theatre performances can be downloaded and watched
- Live streaming theatre where the audience pay and watch the theatre online at their homes
- WhatsApp live theatre performances can be accessed and viewed
- Immersive one on one theatre can be performed and viewed
- Performers can record live performance in suitable venue and upload it to various platforms
- Limited numbers of people allowed into theatres so that there are open spaces between seats to allow for physical distancing.

(4)  
[24]

## QUESTION 9

- 9.1 Markers accept relevant and well-motivated answers that demonstrate an understanding and evaluation of the links used in the Individual Adapted Audition or Individual Adapted Theme programme and its effectiveness.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas
- The interpretation of 'links' by candidates who performed either an Individual Adapted Audition or Individual Adapted Theme programme
- Any valid and motivated interpretation of what a link is

The following is a guide:

### **Links:**

The purposes of links are to integrate the three dramatic items, e.g. poetry, prose, movement) to:

- Provide a dramatic transition between the three individual dramatic items
- Highlight the variation in genre, style and performance between the three dramatic items to create a succinct programme
- Create a through line (continuity) from item one to three
- Offer opportunities for candidates to demonstrate additional acting, vocal and physical skills
- Form a cohesive final performance

Candidates may describe the link used and its relevance to a specific dramatic item.

(6)

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

Markers accept relevant and well-motivated answers which display knowledge, understanding, analysis and creativity in the form of self-study notes. Accept a mind map/spider diagram/summary/bullet point/any other form of notes where information on the selected topic is evident.

Award a mark for every new thought evident in the candidate's response, i.e. acknowledge the thinking skills evident in the answer. This is an unconventional way of answering a question and unconventional answers must be credited. It is not required for candidates' to write full sentences. It does not matter if the answers are written in a haphazard way. Acknowledge the factual evidence and understanding of the topic.

The following is a guide to information that might be included on the candidate's notes, irrespective of the format of the answer:

### **Poor Theatre:**

- Jerzy Grotowski was the founder
- Started in Poland
- Actor is the main focus
- Actor physically, mentally, emotionally, spiritually alert – holy actor
- Actor's entire body and voice trained for flexibility
- Actor's voice used in a variety of ways, e.g. body percussion, vocal and verbal dynamics
- Via Negativa
- Can be performed in any open space
- Elimination of stage, lights, costumes and make-up
- Audience is immersed in the action
- Multi-functional props
- Was cost effective and easy to stage
- Kordian and Dr Faustus productions
- Influenced the creation of *Woza Albert!*

### **Protest Theatre:**

- Began in South Africa
- Protested against apartheid
- 1960–1994
- 1948 Hendrik Verwoerd establishes apartheid
- 1960 Union of SA becomes Republic of SA
- Equity ban
- Local playwrights fight apartheid, e.g. Fugard, Maponya
- The Space Theatre, Market Theatre unsubsidised
- Aims to mobilise, conscientise, educate about apartheid
- Many plays were workshopped and accessible to all
- Staged in communities, utilising simple, cost-effective sets
- Influenced by Poor Theatre
- Examples: *Woza Albert!*, *The Hungry Earth*
- Used language of the people and aimed for effect beyond the theatre into society
- Theatre for the oppressed
- Theatre for change

**Workshop Theatre:**

Markers:

Award full marks for:

- General fact being mentioned for Workshop Theatre OR
  - The Workshop Theatre process being discussed
- 
- Theatre-making process
  - Often created by a group of people together
  - Democratic process of theatre-making
  - Steps in the process: idea, brainstorm, research, improvisation, selection, editing, rehearsal, refining (polishing), scripting or recording, e.g. *langa*, *Woza Albert!*
  - Accessible to all, even illiterate due to poor education system in SA
  - Creative process
  - Subject matter topical, aimed at education and mobilisation,
  - Community issues workshopped to find solutions
  - Process used in Protest, Community, Environmental, Workers' and Educational Theatre in SA (10)
  - Could be performed anywhere, community halls, etc. [16]

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



**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7 AND 9: 10 MARKS**

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement		
DESCRIPTOR	MARK	THE CANDIDATE DEMONSTRATES AN ABILITY TO
<b>Outstanding</b>  <b>Metacognitive Thinking About Knowledge</b>  <b>Create</b>	9–10	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Change, judge, argue, reorganise, produce afresh on an outstanding level with thinking on a meta cognitive level</li> <li>• <b>The question:</b> Explore, appraise and contextualise in an original manner and on an outstanding level</li> <li>• <b>The answer:</b> Produce a new perspective and creates original insights</li> <li>• <b>Examples:</b> Provide and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Meritorious</b>  <b>Procedural Thinking About Knowledge</b>  <b>Evaluate</b>	7–8	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> explore, propose, appraise, evaluate, conclude on a meritorious level with thinking on a procedural level</li> <li>• <b>The question:</b> Explore and contextualise the question in an original manner on a meritorious level</li> <li>• <b>The answer:</b> Provide an insightful understanding of the question</li> <li>• <b>Examples:</b> Provide an analysis of a wide range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Average</b>  <b>Conceptual Thinking About Knowledge</b>  <b>Analyse</b>	5–6	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Inquire, contrast, distinguish, classify an average level with thinking on a conceptual level</li> <li>• <b>The question:</b> Explore and contextualise the question on an average level</li> <li>• <b>The answer:</b> Present a suitable answer related the question</li> <li>• <b>Examples:</b> Provide and examine examples</li> </ul>
<b>Elementary</b>  <b>Factual Thinking About Knowledge</b>  <b>Apply</b>	3–4	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Relate, organise, interpret, identify, integrate on an elementary level with thinking on a factual level</li> <li>• <b>The question:</b> Understand the question on an elementary level</li> <li>• <b>The answer:</b> Display some factual knowledge. Produces a straightforward and predictable answer related to the question</li> <li>• <b>Examples:</b> Provide a few examples</li> </ul>
<b>Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Understand</b>	1–2	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Basically identify, list, define, compare, explain; with basic thinking on a factual level</li> <li>• <b>The question:</b> Understand the question on a basic level</li> <li>• <b>The answer:</b> Provide a few straightforward basic facts</li> <li>• <b>Examples:</b> Provide incorrect or inability to provide examples</li> </ul>
<b>Not Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Remember</b>	0	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> No evidence identify, list, recognise, define; without thinking on a factual level</li> <li>• <b>The question:</b> No understanding of the question</li> <li>• <b>The answer:</b> Provides facts unrelated to the question</li> <li>• <b>Examples:</b> Provide no examples</li> </ul>

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

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

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