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Department:
Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 150

This memorandum consists of 26 pages.

GENERAL NOTES TO MARKERS

1. As a marker, make short comments why a point was marked up or down if the memorandum does not give a clear guideline and the marker has to use his/her own discretion.
2. Tick clearly to indicate the learning point which is being assessed. Markers should engage actively with the answer.
3. Chief markers to facilitate the rubric with markers. The level descriptors in each rubric must guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers have to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memorandum and standardise and find common definitions and concepts.
8. Markers are to check that candidate's responses align with the Assessment Standards required for that question.

INSTRUCTIONS TO DRAMATIC ARTS MARKERS FOR THE GRADE 12 QUESTION PAPER

1. The question paper is THREE hours long.
2. The TOTAL marks for the question paper is 150.
3. Reading time of FIFTEEN minutes has been allocated before the start of the examination. This is necessary to provide candidates with the opportunity to make the required choices.
4. The question paper consists of THREE sections: SECTION A, SECTION B and SECTION C.
5. SECTION A counts 30 marks, SECTION B counts 60 marks, SECTION C counts 60 marks.
6. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also assessed directly and indirectly:
 - QUESTION 1: Epic Theatre
 - *Caucasian Chalk Circle* OR
 - *Mother Courage* OR
 - *Kanna Hy Kô Hystoe*
 - QUESTION 2: Absurd Theatre
 - *Waiting for Godot* OR
 - *The Bald Soprano* OR
 - *Bagasie*

Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also assessed directly and indirectly) and specific plays from the South African theatre movement:
 - QUESTION 3: *Boesman and Lena*
 - QUESTION 4: *uNosilimela*
 - QUESTION 5: *Woza Albert!*
 - QUESTION 6: *Sophiatown*
 - QUESTION 7: *Nothing but the Truth*
 - QUESTION 8: *Groundswell*
 - QUESTION 9: *Siener in die Suburbs*
 - QUESTION 10: *Missing*

Candidates must answer TWO of the eight questions.

8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also assessed directly and indirectly. This section is COMPULSORY.
9. The weighting of the LOs for the question paper as per the SAG document is as follows:
 - LO1 – 20% (30 marks)
 - LO3 – 60% (90 marks)
 - LO4 – 20% (30 marks)

SECTION A: UNDERSTAND AND ANALYSE**Candidates answered ONE of the two question:****QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD**

The essays should be marked using the rubric grid. Take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit/acknowledged.

QUESTION 1: EPIC THEATRE

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED:

CAUCASIAN CHALK CIRCLE OR MOTHER COURAGE OR KANNA HY KÔ HYSTOE

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26–30	<p>Candidate is able to construct an argument. Well-organised, comprehensive and coherent, practised structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Selections of relevant dramatic references and examples are used. Insightful, fluent, observation and knowledge powerfully expressed.</p> <p>Candidate clearly discusses Epic techniques and how these techniques are used so that the audience is allowed to maintain objectivity and how they encouraged the audience to reason out solutions and promote social change. The candidate shows an excellent understanding of Epic Theatre, Brecht's philosophy and the actor-audience relationship. He/She supports arguments by referring to relevant examples from play/text studied.</p>
Meritorious achievement	22–25	<p>Well-organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Selections of relevant dramatic references and examples are used. Shows insight, observation and knowledge well expressed.</p> <p>The candidate has a similar level of knowledge of Epic Theatre, Brecht's philosophy, the actor-audience relationship and the play studied as the Outstanding candidate. The main difference is the ability to connect to the topic, discuss the topic and use language effectively. Often this candidate overwrites, putting down correct but often unnecessary information.</p>
Substantial achievement	18–21	<p>Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear and logical statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and examples. Shows good grasp of the topic.</p> <p>EITHER: Candidate attempts to discuss the Epic or Brechtian techniques and how these techniques encourage the audience to think. He/She refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and Brecht's philosophy.</p> <p>OR: Excellent analysis of Epic Theatre, Brechtian techniques and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.</p>

Adequate achievement	14–17	<p>Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant dramatic references and examples. Adequate reading but seems memorised. Not always a high level of insight.</p> <p>Candidate well prepared and can give details about Epic Theatre, Brechtian techniques and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.</p>
Moderate achievement	10–13	<p>Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.</p> <p>Candidate has knowledge of Epic Theatre, Brechtian techniques and of the play studied but tends to write down anything and everything he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play texts but may not always give relevant examples.</p>
Elementary achievement	6–9	<p>Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples. Often a narration of plot.</p> <p>Candidate has some knowledge of Epic Theatre, Brechtian techniques and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history). The marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.</p>
Not achieved	0–5	<p>Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand. Often jumbled and difficult to read.</p> <p>The candidate's knowledge of Epic Theatre, Brechtian techniques and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers content.</p>

OR

QUESTION 2: THEATRE OF THE ABSURD

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED:
WAITING FOR GODOT OR THE BALD SOPRANO OR BAGASIE

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26–30	<p>Candidate is able to construct an argument. Well-organised, comprehensive and coherent structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Selections of relevant dramatic references and examples are used. Insightful, fluent, observation and knowledge powerfully expressed.</p> <p>Candidate discusses the absurdist view; existence is pointless and people attempt to make meaning of the world around them by creating some sense of order and structure. Existentialist characters and their actions in the play that he/she has studied are discussed fully. He/She refers to techniques of Theatre of the Absurd and gives specific examples from the play. The candidate shows an excellent understanding of Theatre of the Absurd and the play studied.</p>
Meritorious achievement	22–25	<p>Well-organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.</p> <p>The candidate has a similar level of knowledge of Theatre of the Absurd and the play studied as the Outstanding candidate. The main difference is the ability to connect to the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct but additional information.</p>
Substantial achievement	18–21	<p>Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and examples. Shows good grasp of the theme/task, some logical statements.</p> <p>EITHER: Candidate attempts to discuss the characters and their actions and the absurdist philosophy. He/She refers to some techniques of Theatre of the Absurd but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of the characters, Theatre of the Absurd and the play studied.</p> <p>OR: Excellent analysis of Theatre of the Absurd and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.</p>
Adequate achievement	14–17	<p>Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant dramatic references and examples. Adequate reading but seems memorised. Not always a high level of insight.</p> <p>Candidate well prepared and can give details about Theatre of the Absurd, characters and the play studied, but lacks ability to apply to topic. Often work seems to be a repetition of notes/character sketches supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content. Often the characters are merely listed and a brief character sketch of each is given.</p>

Moderate achievement	10–13	<p>Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable dramatic references and examples.</p> <p>Candidate has knowledge of Theatre of the Absurd, characters and of the play studied but tends to write down anything and everything about the characters he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Candidate knows the content of the play studied.</p>
Elementary achievement	6–9	<p>Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable dramatic references and examples. There is no connection in the answer to the topic.</p> <p>Candidate has some knowledge of Theatre of the Absurd, characters and of the play studied but tends to write down short phrases about the characters, content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history). The marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.</p>
Not achieved	0–5	<p>Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand. An attempt to tell the story. Very vague and jumbled.</p> <p>The candidate's knowledge of Theatre of the Absurd, characters and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers content. Candidate often rambles on, confusing terminology and practitioners.</p>

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE**QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD**

- 3.1.1 The rope is symbolic of the hangman's noose/death penalty/hanging. Boesman is afraid of being put to death by hanging – a method used by the South African government at that time for all prisoners who were sentenced to death. The reason why he stops beating Lena is because he is afraid of getting out of control and would have to face the death sentence. (4)

- 3.1.2 Markers should award 3 marks for vocal and 3 marks for physical.
(1 mark for the attribute and 2 marks for reasoning)
Accept other valid answers.

The following is merely a suggestion:

Vocally – Lena will start off using a medium to loud volume. Her tone will be mocking/sarcastic – she is goading Boesman in these lines because he is the one who always has the upper hand. She knows Boesman very well and knows his fears and weakness. She also knows that Boesman only hits her up to a certain point and then stops. He will not go beyond that because he doesn't want to end up in jail. Her pace of speaking will be medium to fast in lines 1–2.

A pause is used for dramatic effect.

In lines 4–8 her pace of speaking gets slower as she recalls the beating she got from Boesman.

Her tone of voice in these lines would be reflective.

Physical – She will be standing and will use gestures to point to him and wag her fingers at him when she says, 'You're frightened of the rope.' She can probably sit down when she remembers her recent beating. She can shake her head and shrug her shoulders in lines 4–8. She can also point to the areas on her body that are bruised.

Her facial expressions can change from happy with a smile on her face when she is laughing at him to a much sadder expression as she remembers the pain she feels when being beaten. She can wince as she recalls the beating. (3 x 2)

(6)

- 3.1.3 Accept candidates' points of view if substantiated – 8 short relevant statements, or 4 more detailed or 2 very well discussed.

The theme of abuse is very prominent in the play. Lena has been with Boesman for many years and has borne the brunt of his anger many times. Boesman has been abusive to Lena in many ways. He beats her regularly with his fists, he abuses her verbally, taunting her and making her doubt herself. For example, (1) he makes her believe that she broke three bottles that they were going to sell at an exchange when he, in fact, broke them. Lena is covered in bruises from all the beatings that she received from Boesman but she still stays with him. What other alternative does she have? This is the only life she knows – she knows no better. She talks about leaving him several times but doesn't, because for her the unknown is scarier than the known.

More importantly, (2) Boesman is the only link to her past. Boesman cannot vent his anger on the whites who were destroying his pondoks so he takes it out on Lena, someone he can control and whom he has power over.

He neglects her and refuses to talk to her and tells her several times that he wishes that she would leave him, but he still needs her in a twisted sort of way. She is always there with him and he expects her to be there. He can take his frustrations out on her – be his 'punching bag'. But in a sick sort of way they both depend on each other for companionship, security and an affirmation that they are human and alive, rather than being alone.

MARKS 3.1.3**DESCRIPTOR**

Very good	7–8	Candidate connects and integrates both the question and knowledge of the play. Is able to support the answer with relevant examples of the character's history, personality and actions and is able to clearly discuss how Boesman abuses Lena physically, mentally and emotionally.
Good	5–6	Candidate is able to describe the characters, plot and theme of abuse and relate it to the question. However, the description of the characters is more detailed than the connection to the question.
Average	3–4	Candidate EITHER has a grasp of the question and is able to describe it in some detail but lacks the ability to relate the character to the theme of abuse OR describes character/plot in a sketchy manner and fails to relate to the question.
Weak	0–2	Candidate gives a basic description of a character and abuse but fails to connect to process except to tell the story.

(8)

- 3.2 It suggests that there was a time when they were both happier and in a more loving relationship. She will speak fast to begin with to try to make her point and slow down in the second sentence as she is more thoughtful. Her tone will be firm and verging on anger as she says the first sentence, then changing to reminiscence and warmth in the second sentence. It also suggests that life for them was not as harsh as it was now. That there was a time when Boesman had actually been loving and kind and not as grumpy, moody and aggressive as he is now. She also remembers a time when they actually had a room with a door, suggesting privacy and comfort unlike the harsh conditions under which they now live.

(4)

- 3.3 Accept TWO points discussed very well or FOUR points briefly explained.

This phrase (when interpreted/translated, it means another old rotten house for rotten people) aptly describes Boesman and Lena's life and living conditions. Their lives are bleak and harsh. There is nothing to look forward to because of the poverty and discrimination. They are discarded by society like old, unwanted rubbish.

They have nothing to really call their own except for a few basic possessions, due to poverty. Boesman builds a makeshift house called a pondok but it is destroyed by the white men and their bulldozers. When that happens, Boesman and Lena have to move to another area where the process happens all over again. So effectively, all that Boesman and Lena have is a hastily built shelter, with corrugated iron and cardboard that barely offers them some protection from the elements. There is hardly any space to move and in another scene Boesman compares them to baboons crawling in and out of their cave.

(4)

- 3.4 The play is set in South Africa and most of the action takes place in the mudflats of Swartkop, outside Port Elizabeth. Fugard was very familiar with this area, the environment and the people, thus it was easier for him to write about it. This setting allows Fugard to focus on the relationship between two people who have nothing to lose except each other.

(4)

[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

- 4.1 The process of indigenous African storytelling begins with an appropriate timeless space, setting, peculiar characters (which includes children) and peculiar language. In the beginning the mood is tranquil, becomes disturbed as the story unfolds, and tranquillity is restored at the end of the story. [Order to disorder and the restoration of order] Language is peculiar, e.g. '*Alishone ilanga bantwabami*', which in essence means: 'Peace be unto you my children' or 'Bless you my children'. In indigenous African culture the setting of the sun denotes peace and coming together (unity) in the family. (4)
- 4.2 In indigenous African Theatre the story begins with tranquillity, e.g. 'Kwasukasukela (IsiZulu, Siswati)/Ukusukela kwentsomi (IsiXhosa) ['The story begins with/In the beginning', i.e. from order to disorder and the restoration of order]. The core of the story is a lesson learnt. A central force holds the story together, this is represented by a fire in the middle of the characters/audience.
- In Western culture tranquillity is disturbed at the beginning of the story: 'Once upon a time on a dark and stormy night/It was a dark and stormy night ...' [from disorder to order. The climax of the story is the attainment of happiness (e.g. '... and they lived happily ever after.' There is a driving force behind the story, which is represented by a character(s) that are separated from the audience. What is common with indigenous African, Western and Indian storytelling is that good triumphs over evil. (4)
- 4.3 The storyteller shows more love and respect to the children. However, she or he is firm and commands respect and authority from the children/audience. He engages the children and part of the audience and characters within the story. This helps with understanding the play better as the dancers are understood to be the children (audience) whom the storyteller (king) has told to gather around him. (4)
- 4.4 Good triumphs over evil. The children have to go out and spread the good message, compensating it with good deeds as well. (2)
- 4.5 **Vocally**
The voice of the storyteller fluctuates (intonation) according to the mood of the storyline, e.g. the voice will be calmer and lighter in the beginning (during tranquillity/when order is maintained) with a slower pace of speech, but changes to be deeper and a faster pace of speech when tranquillity is disturbed, and back to be lighter (voice) and slower in pace (speech) once order or tranquillity is restored.
- Physically**
Body language is slow, 'crouchy' (bending slightly), looking down, calm. Once order has been disturbed, the body is more active, with pace, and (depending on the character in question) either aggressive or assertive, and once order and tranquillity are restored, back to being slow and calmer and reflecting humility. (3 x 2) (4)

- 4.6 The candidate should give at least ONE specific example from the play. The play as a whole is about how black African people come to understand their past way of life and how they respected each other. It helps people to live with each other and co-exist. It gave black African people the opportunity to respect each other and to understand that central to all of the above is God. (4)
- 4.7 The question is fairly open-ended and requires original thought. This should be given recognition in the marking. The play provides a bridge between African ceremony and ritual and Western theatre structures. It offers an opportunity to present a variety of traditional African themes, images and ideas to an audience more familiar with traditional theatre. This allows South Africans to appreciate the fact that Africa, contrary to widespread belief, has a well-organised theatre spanning over at least 20 centuries. This is helpful not only to black African people in general but to every person of any race who lives in Africa and beyond, for it also dispels the myth that black African people 'worship ancestors'. The play offers opportunities to integrate various performance elements using movement, masks, sound effects etc. and connects indigenous performance with Western performance. This will encourage the audience to further investigate performances involving ritual and ceremony. (6)
[30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1 5.1.1 With their bodies they create their totem and become an instrumental jazz band. With their voices they create the sounds of double bass, saxophone, flute, drums, bongos and trumpet. Each one created in a different way. They clap at the end, transforming into the audience. Percy puts on the nose and a simple white jacket to create another character. (4)
- 5.1.2 The actors need to perform at a very high level of energy. Often the characters are stylistic or caricatured. By using sound effects and using the boxes in their setting up of a scene, it shows what the boxes have now become. They have to use their bodies and vocals to compensate for the limited set design, costume and props. Using their bodies helps the actors to interact with the audience more, invoking hilarious moments at times, thus sustaining interest and introspection in the audience. They do not use elaborate costumes so it is easier to move from character to character. Props have multifunctions assisting in the flow of movement from one scene to another. (2)
- 5.2 5.2.1 'Excuse my boss ... Yes, my boss'. It was socially acceptable in the time of apartheid that black people could get away or get more of what they wanted just by mentioning these words to white people, to make them feel superior or important. However, it was demeaning for black people because it relegated them to the status of beggars who grovelled for the rest of their lives. (4)

5.2.2 Politically circumstances have changed but economically not so much. Although the previously disadvantaged do have access to housing, service delivery etc. the problem is with implementation and to a large degree corruption by government officials. Whereas during apartheid their needs were ignored and they didn't have a say, they are now more vocal about their rights. However, there are many issues that still need to be addressed because of the huge backlog. Socially, there are tremendous improvements with black and white people having forged a better understanding of each other. It is important to understand that white people, to a certain extent, were also victims of apartheid. As a case in point, there were a lot of truths that were hidden from them and they were given a false sense of security.

(4)

5.3 The actors who created this play had invested of themselves in the play. An actor now would be studying the past and it would not have the immediacy of previous productions. Many physical performance movements in the play would not have been documented as the starting point was improvisation and the actors might need to improvise around ideas. Many of the characters were based on people the actors had met and studied. The conditions under which the workshopped play developed might not be properly understood by the contemporary audience. Modernity has come with a lot of gadgets that the contemporary audience is used to, which they expect to be used in the play, so the ethos of an unscripted/workshopped play may be lost or unappreciated by the contemporary audience.

(4)

5.4 The candidate must say where the play is to be performed and explain why he/she chose that space. Example: I would use the area outside my tuck shop. There is a circular space with some benches for people to sit on. We do not need lighting or a special stage to perform the play. I will use two benches on top of each other to be the rail and two black bins for the boxes. The audience can sit in a semicircle around the actors.

(4)

5.5 Accept other valid answers. The following is merely a guide:

Allow the Dramatic Arts class to act out the extract so they can experience the conditions under which the people lived. By so doing they will understand the importance of fighting against xenophobia and racial discrimination. They may also experience the pain and heartache caused by these abuses. They might understand the pain and suffering their parents went through so that they can enjoy freedom today. Role-playing would help them understand what it feels like to be unfairly treated and to identify with those who are in similar situations. It could also prevent them from discriminating against others. They could dramatise this and other scenes from the play depicting oppression and/or racial disharmony. This would enable them to step into the characters' shoes and experience first-hand discrimination, injustice and inequality. The learners performing could also perform for other learners in the school, thus passing the message on. The main challenge is that the subject matter has changed and there are other more pressing concerns today. Some audiences may not want to be reminded of the past while others might want to watch more relevant plays. On the other hand, it may be possible to use the play to warn and guard against repeating the mistakes of the past. Thus the director could use the play as a whole as a teaching tool. This could be extended to a discussion of a movement piece or any alternate style of performance.

(8)
[30]

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

- 6.1 Candidates can choose ANY TWO characters. The following is merely a guide:

Jakes represents the educated and the intellectual. A man of words rather than deeds. He is a kind and helpful individual, especially to Ruth. He is a passive man who does not like interfering with other people's problems. Although he cares for Ruth, he does not show her how he really feels.

Mingus – represents the pseudo-American gangster. He is an intriguing and arrogant individual who feels that he can buy his way through life. He earns a living by stealing – if he wants something, he just takes it. The other characters do what he says or try to ignore him to keep the peace, except for Ruth who challenges him. He sees himself as a modern-day Robin Hood who steals goods from the railways and sells it at a reasonable price to the poor people in Sophiatown.

Lulu – represents the black youth and the thousands of schoolchildren who were disillusioned with 'Bantu Education'. She has a mind of her own, and is not afraid to speak out, as evident in her discussions with Ruth. She is cheeky and fun-loving. She tries to challenge authority but Mamariti and Mingus keep her in line.

(3 x 2) (6)

- 6.2 It was a very unusual thing for a Jewish white girl to read the *Drum* magazine, especially during the apartheid era. Replying to the advert would be even stranger because it would then mean that she would be leaving the comfort of her own home to go into an unknown black area which most conservative white girls would have been afraid to do at that time.

(3)

- 6.3 It makes for interesting dynamics in the house as everyone, except Princess, compete for Ruth's attention. They try to please her and accommodate her to the extent of finding a bath tub for her. Princess sees her as competition and is jealous and very suspicious of her. Mamariti sees the chance of making more money.

(3)

- 6.4 Accept other valid answers.

It is an accurate representation of the place Sophiatown because it deals with the Resettlement Act of 1954. The black residents of Sophiatown were to be removed to Meadowlands – the Indians and Chinese to their own group areas. Forced removals are a major theme in the play.

The play also highlights the socio-economic status of the place. The crime and violence are highlighted by Mingus and the gangs. Overcrowding was a major problem in Sophiatown at that time and is seen in Mamariti's household where every available space is either used by family members or rented out. The vibrancy and unity of Sophiatown is highlighted through the characters.

(4)

- 6.5 It is a democratic and collaborative method of creating a play. It allowed people who were illiterate to contribute to the creation of a topical, thought-provoking performance. It begins in performance rather than script.

(2)

- 6.6 It does not need elaborate sets or lighting so costs of production are low. No special venue is required. It is fairly easy to stage as costumes, props and scenery are kept to a minimum. Everyone involved could have a say in the creation process. (4)
- 6.7 The following is a guideline. Accept other terminology used as long as the main ideas are contained in the answer. (Candidates can only be awarded full marks if they have connected the workshop process with the JATC. Award 5 marks only if they have just stated the workshop process.)

The Idea/Intention

The process begins with an idea for a performance or a need for an issue or educational matter to be explored – in this case the advert for a Jewish girl to come and live in Sophiatown.

Observation/Research

This is the research section that draws on traditional research methods, like interviews, observing people as they go about their daily business or personal experience. The Junction Avenue Theatre Company started a series of interviews with representative figures from that period such as Don Mattera who gave them wonderful insight into Tsotsitaal, the language of the streets. Kort Boy, leader of the American gang, taught them how to capture the language and gesture of rival gangs – how to capture the peculiar mix of politeness and extreme violence. He provided information on the obsession with dress and fancy shoes as well as the power of American movies on the gangsters and their attitude to women. They also researched the period using past *Drum* magazines.

Improvisation

The group decide on a skeletal structure or basic theme for the improvisation. The actors improvise within this structure, drawing on their observations and research to create characters and respond to situations. The rest of the group watch and respond and give advice. The improvisation often includes song and dance. Using the information gained from their research phase, the actors then workshop their ideas. Here they gain insight into the Jewish tradition of Bar mitzvah and how Jewish boys had to learn the scriptures.

Selection

The various 'bits of action' (scenes) that were created by the actors are selected, rejected or adapted by members of the group. Not everything is included; they must choose what best suits their subject and what works dramatically. The selected scenes are then joined together by linking devices to form the framework of a performance. The JATC tried different structures, different beginnings and endings to reach their final aim of telling the story about the destruction of Sophiatown. A single person controlled the process after improvisation to shape the material into a working script.

Recording

The final phase might be a recording of the production either as a script or a video recording.

(8)
[30]

QUESTION 7: *NOTHING BUT THE TRUTH* BY JOHN KANI

7.1 Markers must accept TWO points that are well substantiated.

Candidates may focus on all the things that Themba has 'taken' or supposed to have taken from Sipho that has caused him misery over the years, for example:

His wire bus

His blazer

His parents' love and attention

Tuition fees for him to go to university

Death of his son Luvuyo

Affair with Sindisiwa

(2)

7.2 This extract shows that he finally accepts Themba's death and cremation. He admits to being angry with Themba but also acknowledges his love for him. He finally manages to come to terms with all that has happened in his life and releases all those things that were keeping him in bondage. All he really wanted was for Themba to love him and apologise for the pain that he caused.

(3)

7.3 This is true of Sipho and his family. His parents hurt him by showing favouritism to Themba as the younger son. Themba hurt Sipho by taking everything that Sipho loved and cherished. The most hurtful being the affair with Sindisiwa, Sipho's wife. What caused more pain was the fact that they didn't talk about their feelings, thus matters were unresolved. Themba left the country without apologising to Sipho, causing Sipho to live in anger and bitterness for most of his adult life. Themba had hurt Sipho, the one person who had loved and supported him for most of his life in South Africa.

(4)

7.4 In contrast with the previous loud and emotional performance from Mandiso and Sipho, here Sipho must be more softly spoken and introspective. He could play quite still as if he, too, has suddenly had an epiphany and the worries of the past have lifted from his shoulders. Sipho had known all along that Themba could not be blamed for Luvuyo's death but being angry with him helped Sipho to cope with his son's death. It was as if he had channelled all his grief into blaming Themba which somehow eased his pain. It provided an outlet for his grief.

(6)

7.5 The play is set in the year 2000 and written in two acts. It takes place in the late afternoon and early evening of two consecutive days. The structure of the play is linear, based on sequential action. There are no flashbacks; the past is introduced through stories told in the present. There are no shifts in location. It conforms to the principles of realistic writing in terms of characterisation and dialogue. It follows the structure of the well-made play with an exposition, developing tension, complication, climax and resolution. Also a beginning, middle and end.

(6)

- 7.6 The candidate must refer to **THREE** incidents to get full marks but it does not require 3 x 3 in marking. Look holistically at the answer.

In facing and speaking the truth, Sipho is able to purge his demons and be free to move on. He opens up about all the issues that he has kept bottled up inside over the years – his wife, his brother, his daughter. He admits to being jealous of his brother yet at the same time loving him and missing him very much. After experiencing the anger and pain of having all these emotions and feelings bottled up for so many years and not being able to speak about it, he finally acknowledges what happened and realises that he can do nothing about it but forgive.

He accepts the events of the past and accepts that he will never get his brother back, nor will he get true justice for his son or his wife. All he knows is that speaking about it and getting rid of all his feelings of anger and bitterness will give him the peace of mind to admit that he was wrong. It allows him the opportunity to come to terms with the fact that he will never see his brother again, but he realises that his brother loved him and that is all that finally matters. When Sipho shares his personal betrayal, his loss of self-esteem, pride and dignity with the girls, he feels a sense of release. It is almost as if a burden has been lifted off his shoulders. All the hurt, pain and anger that he has carried around with him for years have dissipated and he feels relief. In letting go he can finally free himself of all the baggage that he has been holding on to for all his life. Once he has forgiven his brother and his wife, he can forgive himself and reconcile with Thando and Mandisa. With no more secrets he is free to follow his dreams at last and live his life in peace.

MARKS 7.6**DESCRIPTOR**

Very good	8–9	Candidate is able to give a clear and concise answer showing knowledge of theme of truth, forgiveness and reconciliation. Connects and integrates both quotation and knowledge of theme and character and is able to fluently express how Sipho can now move forward with his life now that he has rid himself of all bitterness and anger through forgiveness.
Good	6–7	Candidate is able to discuss the theme of truth, forgiveness and reconciliation in detail. Does attempt to connect with the question and tries to say how Sipho can finally move on with his own life.
Average	4–5	Candidate has a grasp of the theme of truth, forgiveness and reconciliation and is able to describe it in some detail but lacks the ability to relate to the question and say how Sipho is finally free. Makes broad and generalised statements.
Weak	0–3	Candidate gives a basic discussion of themes but fails to connect to the quotation and question. Answer may be very vague and jumbled.

(9)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

- 8.1 Smith's words are very appropriate for Johan as he is tormented by memories of the past injustices he was a part of. He is not completely clear about the details of his memories and the images returning to haunt him. He is also affected by regular diving and not decompressing properly when he returns to the surface. He is irrational and erratic and somewhat of a loose cannon. He is hoping to salve his conscience and thus dull his memories. (3)
- 8.2 In lines 2 and 3 his tone is thoughtful and reminiscent, speaking naturally. To recite the poem in lines 4–7 he would drop his pitch, increase his volume almost as if he (as a realistic character) is performing. His tone would be dramatic and heightened and he would convey an exaggerated sense of importance. (4)
- 8.3 8.3.1 The fog: Suggests the sea element of the play's natural setting, a coastal village. The fog creates a blanket around the village and the guesthouse isolating it. This fog also adds a dreamlike mysterious quality to the play. It is an insidious presence creeping up on them. The fog represents their inability to see each other and themselves clearly. (3)
- 8.3.2 The bell: A bell is a sign of warning. It reminds the audience that danger is an ever-present likelihood just as the bell at sea is a warning to sailors that the sea cannot be conquered. The bell helps to create some kind of isolation from the rest of the world. By ignoring the warning of the bell, people will be in trouble. (3)
- 8.3.3 Poetry: Smith recites a poem that mentions similar elements that connect to the environment the characters are in. As he points out, this poem is written in another time and place, yet could be a reflection/description of the surroundings of the play. The poem phrase '... the unhurried Ground swell ...' is what gives the play its name. The poem seems to have inspired both the playwright and the character of Smith. (3)
- 8.4 The four female characters mentioned in the play are: Noluthando (Thami's wife to whom he regularly writes letters), Marjory (Smith's dead wife), Mrs Bekker (apparently the owner of the guesthouse) and Thami's mother (who Johan refers to). The candidate may mention all 4 briefly or 2 in detail to get all 5 marks.

Noluthando is Thami's wife. He appears to care about her very much but does not give her the respect of telling her exactly what he is up to. He believes he is working hard to be able to give her everything of the best but he lies to her about his work and how successful he is.

Marjory has died leaving Smith very lonely. He believes his wife was a good woman who did her best to help the oppressed in South Africa as a member of the Black Sash movement. Without her in his life he has lost direction and focus.

Mrs Bekker is the owner of the guesthouse and Thami is concerned that he will be in trouble if Johan does not behave appropriately. It seems clear that Johan has been problematic in the past. Mrs Bekker seems to trust Thami to keep the guesthouse operational.

Thami's mother is one of Johan's discussion points. He believes she was cheated out of compensation when Thami's father died. He praises her trying to keep the family together and to support them. He is convinced she died because of the failure of the structures in society to help her.

(5)

8.5 Three marks per person.

Smith: Smith has wealth; he has a house, a car – everything that goes with a healthy financial situation. What he seems to have lost, after 1994, is the meaning of it all: his family has dispersed and his long-held personal ambitions have been brought up short. He does not understand the things he has been asked to accept. This is what has driven him out of his home into the unknown, in search of something to distract him from his life's emptiness. He is of the opinion that he has also contributed and supported the struggle for freedom in South Africa. He believes he paid for being a white person. He believes he is an honourable man. He is convinced he has never knowingly deprived anyone. He says he served his community and the people he worked for with grace. He maintains he dealt fairly with those under him. He is trying to find a place for himself in society.

Johan: Johan was a policeman and is desperate to justify his past actions by helping Thami in the present. His role and usefulness is no longer needed in South Africa. He is searching for where he fits in. He is tormented by the memories of the incidents he was a part of. He hopes that the country can be transformed person by person. He believes he was used, betrayed and banished – as an example, a symbol of his people's past sins. He does not have the hope of somewhere to return to, as Thami does, nor anything of his former life to cling to, as Smith is determined to do.

Thami: His history is the most obviously affected by the history of South Africa. He is black and has had fewer advantages than Johan and Smith in terms of education and opportunities. He has potential for success but by lying to his wife has begun a life of deceit that will be difficult to ignore. He goes along with Johan to a point but has planned his life with his family and Johan is not included in that vision.

The three characters are left at the end of the play having been through a traumatic soul-searching time but none of them has reached a solution or peace in their lives.

(9)
[30]

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 9.1 The pension is only paid to Ma if she is a widow. If she remarries she will lose this source of income. (2)
- 9.2 She would love to marry him as she fears that he will leave her. She is ashamed of 'living in sin' and longs to be respectable. She is also scared of marrying him as she would lose her source of income and would have to depend on him financially. She is not sure if her husband is dead. He was assumed dead. She fears he will return and she will be married to two men. (2)
- 9.3 Tjokkie is correct when he says Giel just stays with Ma for the pension – money. The audience recognises this as Tjokkie says it and realises that this is going to be a source of conflict throughout the play. Giel calls Ma 'my meisie', speaks to her lovingly. He reassures her and tells her that it is as if they are married. Giel is a gambler and although he works, often borrows money against his possessions to continue to bet on the horses. He has accommodation and food while he is with Ma. Once Giel wins money on the horses and feels he is able to cope on his own he will leave Ma. Her children do not like Giel and are right in their suspicions. The dramatic tension set up by this statement builds to the climax when Giel leaves. (5)
- 9.4 Tjokkie is working on the car and Giel would be moving around the car and Tjokkie while he speaks to him. Giel begins speaking in lines 3 and 4 in a fairly good-humoured manner. He does not like Tjokkie to speak of 'saamslapery' and speaks firmly to Tjokkie. His voice will be under control because he is hoping Tjokkie will see which horse will win the races. His body would begin in a neutral position, arms by his side not wanting to do anything that will irritate Tjokkie. When Tjokkie accuses him of staying for the pension he tries to sooth Tjokkie. Giel knows the issue of the pension and marriage is controversial. His pitch would lift slightly as he forces his voice to remain calm and tolerant. He then speaks in an indulgently loving manner when he says 'Ek en jou ma het 'n reine liefde vir mekaar.' Perhaps putting his hand to his heart. He becomes indignant as Tjokkie continues to be rude to him. His volume would increase (his voice would be louder) and he would speak at a faster pace in lines 9 and 10 as Tjokkie starts to get to him. Finally in line 12 he speaks very loudly and angrily and turns quickly from Tjokkie. He knows he cannot win the argument so he walks away probably shrugging his shoulders. (4 x 2) (8)
- 9.5 Poorer communities tend to have yards without pretty gardens or grass. They are too expensive to maintain. When cars break down it is easier to work on them in your yard or ask a mechanic to come to your home when he is off from official work to earn extra money. This means fixing a car takes longer. But it is less expensive. Tjokkie's family is poor. The yard outside the house is the setting for the play. It is clear that there is no money for luxuries. An old chicken coop and a washing line are visible. (4)

9.6 All three descriptions of the characters are accurate.

Ma is strong and has held the family together after the father's disappearance. She is very concerned about appearances and hopes for a better future for her family. Her pension is the stable income the family has and it is this and the house that help hold them together.

Tiemie is a good-looking young woman who has the chance to escape the dismal life accentuated by poverty until she falls pregnant. This pregnancy ties her to Jakes although he suspects the baby is not his. Jakes wanted Tiemie to fall pregnant. This pregnancy leads to disaster for Tiemie as she loses any chance of escaping and Jakes aggressively attacks her at the end of the play.

Tjokkie feels responsible for his sister and mother's situation because he can 'see' into the future. He is used by both Giel and Jakes. He does not want to 'see' as he knows the dangerous repercussions it might have. They force him into it and the audience is never too sure how much Tjokkie makes up and how much is really a state of prophecy. The play ends with Tjokkie under the car and the possibility that he may not live.

(3 x 3)

(9)
[30]**QUESTION 10: MISSING BY REZA DE WET**

10.1 The father has chosen to live in the attic and keep away from all human contact but he still requires food and drink so the basket is let down and taken up to keep him fed. They have not seen him for some time so he has become a fantasy figure in Meisie's mind. It is quite bizarre for the audience to see the bucket moving down from the top of the stage and emphasises the peculiar situation the family find themselves in.

(3)

10.2 10.2.1 The bucket would be used in place of a toilet. It needed to be let down regularly otherwise it would be too full of night soil and when let down would spill all over.

(2)

10.2.2 The family makes bags for cow, horse and pig dung to be sold to farmers who need it to fertilise the land. They deal with dung all the time. The house smells of it and they feel they cannot escape it. This night soil is just another version of dung. The family themselves are in a predicament and could be seen as 'in the poo'.

(3)

10.3 Meisie would begin by speaking very fearfully as she is terrified of her father whom she does not see but hears sometimes. She would speak slowly to begin with, 'I'm scared ...', then after a pause very quickly gabble the words '... if I look up I might see his bony, old white hand.' – Not only is she afraid but she is embarrassed and ashamed of being scared of her own father. (2 x 2)

(4)

- 10.4 The play could be classified as magical realism. The playwright is using a technique of realist playwrights explaining a great deal of how the characters should move and speak to make sure her vision is correctly created on stage.

These directions include atmospheric details. The director would need to ensure that these directions are present in a production to capture the magical part of the play. The varieties of wind sounds, the sound of the father and the circus music playing some distance away.

The playwright is giving the director very clear instructions on how to present the play on stage.

(6)

- 10.5 **Plot:** The storyline is similar to a fairy tale. In a small town girls go missing when the circus comes to town. Meisie is kept inside and asked not to look out the window at the circus but the temptation is too much. A respectable constable comes to visit and this reassures the mother – Miem – but this constable turns into a harlequin-type character and takes Meisie with him.
Genre: Magical realism – the language, dialogue and setting seem realistic but the action, events and mood of the play are fantastical.
Themes: Escaping a repressive environment, sex, sexuality and sensuality, fear of the unknown.

MARKS 10.5**DESCRIPTOR**

The candidate should agree with the statement. If he/she disagrees, this needs to be very well supported and will score a maximum of 5–7 marks.		
Excellent	10–12	Candidate clearly understands <i>Missing's</i> plot, genre and themes. He/She is able to discuss the quotation and give concrete, specific examples from the play to support his/her argument. Shows insight, observation and knowledge well expressed.
Good	8–9	Candidate understands <i>Missing's</i> plot, genre and themes. He/She is able to discuss the quotation and give concrete, specific examples from the play to support his/her argument. Organised, detailed, some level of competence, some slight flaws evident in structure. Clear statements, convincing and simple direct language. Shows good grasp of the quotation and makes some logical statements.
Average	5–7	Candidate understands <i>Missing's</i> plot, genre and themes. He/She is able to make a comment on the quotation and give at least one example from the play to support his/her argument. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Structure not necessarily logical and often connects with the quotation less directly.
Elementary	3–4	Candidate has some understanding of <i>Missing's</i> plot, genre and themes. He/She tends to list these rather than discuss them in the light of the statement. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Structure not necessarily logical and often connects with the quotation less directly. Candidate lacks the ability to support his/her answer with suitable examples.
Weak	0–2	The answer is simplistic at best stating information about <i>Missing's</i> plot, genre and themes. Unable to make any sensible comment on the quotation. Incoherent, limited skills and often irrelevant.

(3 x 4)

(12)
[30]**TOTAL SECTION B: 60**

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Markers need to take into consideration that learners will be reading the extract for the first time and creative answers and own opinions should be accepted, but ensure that these are motivated from an understanding of the text.

- 11.1 Ronald greets Noreen by putting out his hand to shake hers; he also introduces himself by giving his first name. In line 4 he says 'Call me Ronald'. His behaviour tells us he is polite and friendly. Noreen is far more formal, even uptight. She does not shake his hand but ignores it, very rude and dismissive behaviour. After Ronald has given his first name she introduces herself as Mrs Greenwood not replying with her first name. Again very insulting. (4)
- 11.2 She begins with a **patronising** tone commenting on the old-fashioned English first name of Ronald's daughter. She is **superior** when she assumes that Ophelia is unmarried because she is coloured and her phrase 'happens a lot with your people' (line 14–15) is said in an **arrogant** tone. She is taken aback and **surprised**, **shocked** and **uncomfortable** when she realises that the father is dead. (The candidate must have at least 2 tones supported by reference to the text to get full marks.) (4)
- 11.3 In line 22 when Ronald realises there is a TV in the room he is very excited and would speak with an increasingly quick pace with the last three 'thank you's' said very quickly. In lines 25–27 his initial response would be at a fast pace. Then he would slow down and use pause to indicate the dashes (–) as he speaks to Noreen as if she is a bit silly. He continues at a measured pace but speeds up again when speaking about the possibility of missing the match. After a thoughtful pause he finishes off at an unhurried pace. (4)
- 11.4 Ronald is entitled to be offended at Noreen's obvious prejudices and lack of knowledge about his community but he responds in an easy-going manner ignoring her rudeness. We laugh about Noreen's racism and Ronald's flippant response to Noreen's nosiness about the father of the baby but the death of a father and the fact that Ophelia will bring a fatherless child into the world is a serious matter. Often audiences are switched off when the play is serious – they will laugh but the issues will remain with them after they leave the theatre. (3)

[15]

QUESTION 12

- 12.1 Dancer A needs to be very strong physically and have acrobatic and gymnastic skills as not many dancers would be able to create the action of a backflip over a bar. He would also need good balance so that he will not fall on landing. If the candidate only gives the word 'gymnast', award the mark. (1)
- 12.2 The boom gate can be used to stand and sit on to give the dancer height and as a level from which to jump to create exciting theatrical moments. The dancers can move from the boom onto the back or shoulders of other dancers. It gives the stage a focal point around which the dancers move. The comments show that the gate represents a barrier in the dance and dancers can use this by moving closer to and further from the barrier.
- Candidate must be given recognition for further points substantiated. (4)
- 12.3 The candidate must be able to describe how the dancers/actors need to keep control of their bodies but appear to fall or become unsettled from their position when the boom is lifted up. The description should clearly explain the physical changes of the two bodies when they move and will probably involve crouching, hiding or bending their bodies to show fear. (5)
- 12.4 This rubric contains the answer: 12.4.

MARKS 12.4**DESCRIPTOR**

Good	4–5	The candidate is able to discuss symbolism in dance and how the interpretation of dance is based less on storyline and more on the symbolic nature of the dance steps and movement and the physical props that are used. He/She is able to connect to the source photograph and the two comments below.
Average	2–3	The candidate states that symbolism in dance is important but tends to give limited examples based on the boom alone rather than symbolism as an important aspect of dance. He/She either uses the source photograph and the two comments or writes generally about symbolism.
Weak	0–1	The candidate makes a couple of simple statements about movement, dance and/or symbolism.

(5)

- 12.5 12.5.1 The candidates may use any appropriate exercise. The following is an example:
Using vowel and consonant sounds repeatedly to strengthen lips, cheeks, tongue and breath control, i.e spitting out on one breath as many 't' sounds as possible: 't...t...t...t', then 'b...b...b...b'. Contrast this with vowel sounds and more sustained breath control like: 'aaaaaaah' or 'eeeeee'. (5)

12.5.2 This rubric contains the answer: 12.5.2.

MARKS 12.5.2**DESCRIPTOR**

Good	5–6	Candidate is able to answer clearly and in detail. Physical training is discussed and the candidate uses his/her own experience and knowledge of developing his/her body as a tool for performance and has specific examples to support his/her opinion. Shows insight, observation and knowledge well expressed.
Average	3–4	Candidate is able to answer clearly. Physical training is discussed and the candidate uses his/her own experience and knowledge of developing his/her body as a tool for performance. Often personal rather than theoretical comments are used. Clear statements, convincing and simple direct language. Shows good grasp of physical training and makes some logical statements.
Weak	0–2	Candidate has some understanding of developing his/her body as a tool for performance. Candidate gives at least one example of how he/she has physically developed his/her body. Displays some understanding but is simple and may get confused dealing with vocal or textual training too. Structure not necessarily logical.

(6)

12.5.3 This rubric contains the answer: 12.5.3.

MARKS 12.5.3**DESCRIPTOR**

Good	4	Candidate is able to discuss the accuracy of the statement clearly, directly and is able to explain in detail why he/she agrees or disagrees with the statement. Candidate uses his/her own experience and knowledge of performance using specific examples to support his/her opinion. Shows insight, observation and knowledge well expressed.
Average	2–3	Candidate is able to discuss the accuracy of the statement in some detail and why he/she agrees or disagrees with the statement. Candidate uses his/her own experience and knowledge of performance using at least one example to support his/her opinion. Shows understanding of the issue and makes some logical statements.
Weak	0–1	Candidate has some understanding of the statement developing but tends to make generalised statements. Candidate gives at least one example of how he/she uses his/her mind in the performance process. Structure not necessarily logical.

(4)
[30]

QUESTION 13

Choose any ONE of the following three questions.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)**MARKS 13.1****DESCRIPTOR**

Excellent	12–15	Candidate clearly understands the quotation and can relate his/her own experience to the quotation. Candidate gives concrete, specific examples of roles played and how they may/may not have affected the candidate. The candidate may agree or disagree with the quotation depending on his/her experiences of acting. He/She may use a theatre practitioner (i.e. Stanislavski, Brecht or Grotowski) to support his/her argument. Candidate is able to differentiate between the circumstances of the character performed and the growth likely when attempting to deal with new experiences.
Good	9–11	Candidate understands the quotation and can relate his/her own experience to the quotation. Candidate gives at least one concrete, specific example of a role played. Candidate is likely to give detailed descriptions of the role(s) and make clear connections between the character and how this impacted in him/her. He/She may use a theatre practitioner (i.e. Stanislavski, Brecht or Grotowski) to support his/her argument but this is not essential.
Average	6–8	Candidate gives at least one concrete, specific example of a role played that could be interpreted as influencing his/her life. He/She also states how this role affected him/her. Candidate tends to either list various roles or write about the performance process of one role. Often connects with the topic less directly.
Elementary	4–5	Candidate manages to give at least one example of a performance but answers using tenuous connections. Often the answer is simplistic merely reciting what the character did or said.
Weak	0–3	Candidate writes vaguely about performance often rewording the quote instead of writing about his/her own performance experience. The answer is simplistic at best saying what the character did or said. Unable to make any sensible comment on the quotation.

[15]**13.2 MEDIA STUDIES (CHOICE QUESTION)****MARKS 13.2****DESCRIPTOR**

Excellent	12–15	Candidate clearly understands the quotation and can argue for and against the need for training in film theory and production. The candidate is able to use the specific terminology required in the study of media and film in his/her answer. He/She has experience of creating his/her own film sequence and can relate his/her personal experience to the quotation.
Good	9–11	Candidate understands the quotation and can explain the need for training in film theory and production vs. the accessibility of cellphones and video cameras. The candidate is able to use the specific terminology required in the study of media and film in his/her answer. He/She can relate his/her personal experience to the quotation.
Average	6–8	Candidate understands the quotation and may state the need for training in film theory and production but does not support it with concrete examples. He/She tries to relate his/her personal experience to the quotation focusing on the use of cellphones and video cameras. Candidate often connects to the statement indirectly.
Elementary	4–5	Candidate focuses on his/her own use of the cellphone or video camera rather than any concrete film and production theory. Often the answer is simplistic merely reciting what the candidate has filmed. The answer is correct by chance rather than design.
Weak	0–3	Candidate makes unsubstantiated statements about filming using a video camera or cellphone. Answer only supports statement and shows little or no understanding of film and production. Generally naïve and simplistic statements.

[15]

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)**MARKS 13.3****DESCRIPTOR**

Excellent	12–15	Candidate clearly understands the quotation and can relate to a relationship between cultural performance, ritual and theatre. Candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples of discussing the accuracy (truth) of this quotation.
Good	9–11	Candidate understands the quotation and can relate to a relationship between cultural performance, ritual and theatre. Candidate uses concrete, specific examples to discuss the accuracy (truth) of this quotation.
Average	6–8	Candidate makes statements about the quotation and can relate to a relationship between cultural performance, ritual and theatre. Candidate uses some examples to discuss the accuracy (truth) of this quotation. If the candidate just describes or narrates the ritual or cultural performance, a maximum of 7 marks can be awarded.
Elementary	4–5	Candidate manages to give an example(s) of a relationship between cultural performance, ritual and theatre but rarely is able to relate this to the quotation.
Weak	0–3	Candidate gives some basic descriptions of a relationship between cultural performance, ritual and theatre. Generally, statements that relate to the answer are more by chance than design.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150