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# basic education

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

## **SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**DRAMATIC ARTS**

**2023**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 37 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, 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 Bloom's Taxonomy.
  - 6 cognitive levels of difficulty
  - 4 thinking processes of complexity
3. Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the:
  - Expected responses for each question
  - The cognitive level of difficulty required from the candidate
  - The type of thinking process and complexity of thinking required from the candidate
  - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking)
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 them (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 (point of view) from which the questions and the accompanying Marking Guidelines were designed and set:

- 1. Item (Question) and Content difficulty:**  
How complex is the design of the question?  
Is the content being assessed at the correct level?
- 2. Task (Answer) 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 content and facts a candidate provides NOT how much writing a candidate does) 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 Internal Moderator and 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 (question)

- The markers must read the task required from the question and summarise it
- The markers must read the marking guideline
- The markers must share alternative responses
- Expectations for candidate responses should be summarised
- Do not share just the quantity of evidence (how much content was provided) but also the quality of evidence
- The markers must assess how well the question has been answered

#### Introduction to the rubric

- The markers must review the rubric with reference to the question
- The markers must review procedures for assigning holistic marks by matching evidence from the response to the language of the rubric and by weighing all qualities equally
- The markers must lead the review of each question and the corresponding rubric

#### Practise marking individually

- The markers must mark a set of training scripts individually and independently
- The trainers must record the marks and lead a discussion. The training scripts must contain the 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
- Reference the play text studied, e.g. characters, themes, messages etc
- Refer to either one of the three Theatre Movements as the context:
  - Theatre of the Absurd OR
  - Epic Theatre OR
  - Postmodern Theatre
- Refer to the source material in their answer
- Refer to the question in their answer
- Demonstrate that the question and source have been understood, analysed, applied, evaluated and integrated into their essay
- Contextualise rote learnt and remembered knowledge in an original argument which displays factual, contextual, procedural and metacognitive thinking

**Markers note:**

- Candidates must demonstrate that the above have been understood and critically analysed and applied in their essay.
- The Rubric is a guide to the marker to assess the:
  - Cognitive levels (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- All the questions' levels, elements and instructions must be considered when the essay is marked.
- To award a fair, valid and reliable mark, markers must be competent in the meaning and application of Anderson and Krathwohl's Revised Bloom's Taxonomy as well as the design, purpose, use and application of a Rubric's:
  - Criteria
  - Level descriptors
  - Word descriptors
  - Action verbs
  - Cognitive levels
  - Thinking processes
- Markers must be trained rigorously how to use and apply all six of the cognitive levels as well as the four thinking processes to measure candidates' achievement.



DESCRIPTOR	MARKS	THE CANDIDATE 'S RESPONSE DEMONSTRATES AN ABILITY TO:
Outstanding Metacognitive Create	27–30 90–100% A+	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Create, discover, renew, change in an outstanding manner with metacognitive thinking about the content</li> <li><b>Argument:</b> Create a new, unique and differentiated argument which shows reflexive, creative, critical and analytical thinking on an outstanding level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualize outstanding additional sources from the play text, the theatre movement in an outstanding manner. Examples are from the play text and the theatre movement within an expansive range of insightfully chosen content</li> </ul>
Excellent Metacognitive Evaluate	24–26 80–89% A	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Judge, critique, and evaluate in an excellent manner with metacognitive thinking about the content</li> <li><b>Argument:</b> Compile an argument in an interesting pattern which shows evidence of reflective, critical and analytical thinking on an excellent level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualise outstanding additional sources from the play text and the theatre movement in an excellent manner. Examples are from the play text, the theatre movement within a significant range of appropriately chosen content</li> </ul>
Meritorious Procedural Analyse	21–23 70–79% B	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Infer, deconstruct concepts, discover in a meritorious manner with procedural thinking about the content</li> <li><b>Argument:</b> Compile an argument which shows critical and analytical thinking on a meritorious level</li> <li><b>The dramatic movement, play text, question and source:</b> Use and contextualise examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content</li> </ul>
Substantial Procedural Apply	18–20 60–69% C	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Apply, construct, integrate on a substantial level with procedural thinking about the content</li> <li><b>Argument:</b> Compile an argument which shows critical and analytical thinking on a substantial level</li> <li><b>The dramatic movement, play text, question, source:</b> Integrate examples from the play text, the theatre movement or other additional sources within a substantial range of chosen content</li> </ul>
Adequate Conceptual Understand	15–17 50–59% D	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Interpret, exemplify, classify on an adequate level with conceptual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows understanding and conceptualising of knowledge on an adequate level</li> <li><b>The dramatic movement, play text, question, source:</b> Provide adequate examples from the play text within a general range of predictable content</li> </ul>
Moderate Conceptual Understand	12–14 40–49% E	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Explain on a moderate level with conceptual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows an explanation and thinking on a moderate level</li> <li><b>The dramatic movement, play text, question, source:</b> Uses a few examples from the play text, the theatre movement or other additional sources within a limited and moderate range of content</li> </ul>
Elementary Factual Remember	10–11 30–39 F	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Identify, list, define on an elementary level with factual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows thinking on an elementary level</li> <li><b>The dramatic movement, play text, question, source:</b> Selects only a few examples from the play text, the theatre movement or other additional sources</li> </ul>
Not Achieved Factual Remember	1–9 20–29% G	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> On a limited level identify, list with limited factual thinking about content</li> <li><b>Argument:</b> Compile an argument which shows facts on a predictable limited level</li> <li><b>The dramatic movement, play text, question, source:</b> Provide ideas or information, but on a limited level</li> </ul>
Not Achieved Factual Remember	0 0–19% H	<ul style="list-style-type: none"> <li><b>Cognitive level and thinking process:</b> Very little or no information. Unable to express thoughts in words</li> <li><b>Argument:</b> An inability to compile a basic essay, identify, list, relate and provide sufficient facts</li> <li><b>The dramatic movement, play text, question, source:</b> No evidence of any factual knowledge</li> </ul>

TOTAL SECTION A: 30

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

The candidate must answer only ONE question in this section.

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

- 2.1 Markers accept relevant answers which demonstrate a knowledge and understanding of the original theatrical style of the play.

The following is a guide:

- Award two marks for the correct answer.

**The theatrical style could be:**

- Workshop Theatre OR
- Protest Theatre OR
- Poor Theatre

(2)

- 2.2 Markers accept relevant answers which demonstrate an understanding of the aims of Workshop/ Protest or Poor Theatre.

Award full marks for:

- Two statements relating to the aims of Workshop/ Protest or Poor Theatre

The following is a guide:

**The aims of e.g.: Protest Theatre during apartheid were to:**

- Educate people both in South Africa and overseas about the racism, oppression and discrimination in South Africa of the black people by the white government of the time
- Culturally reflect black South Africans' experiences within the context of apartheid
- Protest against the oppression and racial discrimination of black people
- Advocate resistance against this oppression by encouraging the oppressed to rise up and fight back
- Comment on the divide within society and highlight the discrepancies between different sections of the society, e.g. white people could own businesses, but black people were prohibited from doing so
- Evoke an emotional response in the audience by locating people's anger and grief and encourage them to protest against the oppression
- Empower people to unlearn the oppressors' imposed thinking and behaviour as well as their own self-imposed restrictions

(2)

- 2.3 Markers accept answers which demonstrate knowledge and understanding of theatrical elements of the production as criticised by Bradley Adams.

Award full marks for:

- Four separate theatrical elements

The following is a guide:

**The theatrical elements of the production of *Woza Albert!* which Bradley**

**Adams criticised are:**

- Characterisation
- Mime
- Physical Theatre
- Dancing
- Singing
- Idiophones

(4)

2.4 Markers accept relevant answers which demonstrate an analysis, and application of how the injustices of apartheid are presented in the play *Woza Albert!*

Award full marks for:

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

The following is a guide:

**The injustices of apartheid are presented through the following issues:****Pass laws:**

- Black people were obligated to carry a passbook or 'dompas' on their person at all times
- Failure to do so would result in imprisonment by the apartheid police, e.g. in the first scene the musician is instructed to produce his passbook and he might be imprisoned

**The lack of freedom:**

- The apartheid state banned black people from certain areas, and they could only live in areas approved by the white ruling government
- Freedom to work, travel and live where they wished to, was denied to black people due to laws such as the Groups Areas Act, e.g. their freedom of movement was restricted as they could only travel within the areas stipulated in their passbook/ dompas, e.g. The scene in coronation brickyard where Bass Kom instructs Zuluboy to bring him his passport to be signed off. Baas Kom is firing Zuluboy for talking back

**Police brutality:**

- The apartheid government wrote and enforced brutal laws, e.g. The Separate Development Act
- The treatment of black people by the police force was inhumane. The police would interrogate, beat, arrest, detain and torture people for simple things, such as not carrying their passbooks, e.g. the arrest and subsequent bombing of Morena by the police

**Unemployment/ Exploitation:**

- Black people had to have a passbook to be employed. Passbooks had to be renewed regularly. This ruthless system resulted in the majority of black people being unemployed, e.g. the scene which takes place at Albert Street where black men would queue to update their work permits because they could not work without a permit, e.g. In Coronation brickyard where the workers were overworked and underpaid. They lived in very small, cramped 'tin' houses. The bricks were used to build big houses for small white families, while black families were overcrowded in tiny homes



**Poverty:**

- Black people were not allowed to own or run businesses. They were forced to work for white people
- They were paid poorly and could only apply for menial jobs
- With the large number of unemployed people and the menial salaries earned by those who were employed, there was deep and painful poverty, e.g. Aunty Dudu searching in bins for food

**Education:**

- The apartheid state did not provide enough schools or teachers for black people
- The facilities and infrastructure provided by the white ruling government were insufficient to deliver effective education
- Learners were forced to learn in a language which was not their mother tongue
- Learners were forced to learn about the culture of the white oppressor
- This resulted in educational principles and concepts being misunderstood or being irrelevant to black people and their cultures
- This forced learners to strike and boycott schools, resulting in a lack of education for many, e.g. The character of the meat vendor whose wish is to go to school instead of selling meat

**Staging:**

A discussion of the staging of the play text may be accepted if answers correspond with the question and source and are valid

(6)

- 2.5 Markers accept relevant answers which demonstrate an understanding and analysis of the workshop process of the play which began with a central idea and developed from that. Markers accept the different content sources being used by the different provinces. Some provinces teach there are five stages and others teach there are six stages to the workshop process

Award full marks for:

- Six separate thoughts/ ideas

The following is a guide:

**The workshop process of *Woza Albert!* developed through the following stages:****Idea:**

- An idea was sparked when Mbongeni Ngema and Percy Mtwa were singing religious songs on a bus and were detained at a border post by the South African Police
- They came up with the idea of what would happen if Morena (Jesus Christ) were to come back to an apartheid South Africa
- This idea and question formed the basis of the play

**Research:**

- Mbongeni Ngema, Percy Mtwa and Barney Simon studied the Bible as a way of researching and understanding Jesus who was to be the main character in their play
- They interviewed people from the townships who shared their dreams, aspirations and expectations if Morena should come back

- They also used some of their personal experiences to inform the play, plot, themes and characters
- They observed people going about their business and based the characters in the play on these people

**Improvisation:**

- Scenes were acted out and experimented with using improvisation
- Through improvisation the best scenes were selected.

**Selection**

- The most relevant scenes were identified and selected for the play. Other scenes were left out

**Editing:**

- Editing and refining of the scenes were done

**Performance:**

- The play was performed for audiences within and outside the borders of South Africa

**Recording:**

- The play was scripted collaboratively by Barney Simon, Percy Mtwa and Mbongeni Ngema

(6)

- 2.6 Markers accept relevant and well-motivated answers which demonstrate an understanding and evaluation of the importance of the character of Morena in the play.

Award full marks for:

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

The following is a guide:

**Morena is an important character because he:**

- Represents the Christ figure who inspires the oppressed people of South Africa to protest and stand up for their freedom, human rights and dignity
- Symbolises love, freedom and human dignity which was denied to most oppressed South Africans during Apartheid
- Is the saviour of the oppressed masses because he represented freedom
- Liberates people because he instructs them to throw away their passbooks and encourages them to fight for their rights and equality
- Resurrects the struggle heroes to help end apartheid which favoured only a chosen few
- Can destroy the oppressors' plans by liberating those who are oppressed
- Is seen by the apartheid government as a threat/ terrorist
- Is the central figure of the play. The first half of the play focuses on the expectation of his arrival. After his arrival in Albert Street, his subsequent leadership, arrest, death and resurrection of struggle heroes follow

(4)

- 2.7 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the play still can inspire outrage, solidarity and action.

The following is a guide:

**The play still has the power to inspire:**

**Outrage:**

- The situations which are addressed in the play are still relevant to today's society because people remain angered by the same issues as those addressed in the play *Woza Albert*, e.g. poverty, homelessness, racism and discrimination
- Similar to the meat vendor in the play there are children today who cannot go to school because their parents cannot afford the school fees
- The rate of unemployment is rising despite the government's promises of job creation
- There is a high rate of urbanisation, with people from the rural areas going to the urban areas in search of work and better living conditions
- Urbanisation results in the breakdown of the traditional family structure and leads to overcrowding and other social ills such as substance abuse, gender-based violence, etc.

**Solidarity:**

- Communities are encouraged to come together and voice their dissatisfaction with current social injustices, e.g. poor living conditions
- The play still evokes people's emotions and encourages them to stand up and fight back to achieve complete freedom, recognition of their human rights and respect for their dignity
- Young and old are inspired to work together for a better future

**Action**

- Even today, masses of people still gather to strike against the high cost of living, poor service delivery, unemployment, etc. (6)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis, application and evaluation of how to create a production of *Woza Albert!* to make it more theatrically exciting.

The following is a guide:

**The production could be theatrically exciting if:**

- Actors/ performers had and applied a broad range of skills of the craft such as singing, dancing, acting, miming etc. There are 26 scenes and only two actors on stage throughout the play to enact the many diverse characters and scenes
- There was dynamic interaction between the characters and audience members
- The actors could use their own voices to sing and produce sound effects, e.g. sound of a truck, train, etc.
- There could be interaction between the actors as they portrayed their characters

- The actors could transform physically and vocally on stage
- Appropriate gestures and movements could be used by the actors
- Lighting could be used in a creative way, e.g. a light that focuses on the tombstone where Morena sleeps
- Banners and slogans could be used to portray the feelings and emotions of the actors
- Levels could be used to make the space more dynamic with a focus on specific actors or actions
- Performance energy levels could be high and communicate the characters well

(10)  
[40]**QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**

- 3.1 Markers accept relevant answers which demonstrate a knowledge and understanding of the theatrical style of the play.

The following is a guide:

- Award two marks for the correct answer.

**The theatrical style could be:**

- Workshop Theatre OR
- Township Musical OR
- Protest Theatre OR
- Hybrid Theatre: a mixture of styles including Realism in the Theatre, music, dance, etc.

(2)

- 3.2 Markers accept relevant answers which demonstrate an understanding of the aims of Protest/ Workshop/ Township or Hybrid Theatre.

Award full marks for:

- Two statements relating to the aims of Protest/ Workshop/ Township or Hybrid Theatre

The following is a guide:

**The aims of e.g.: Protest Theatre during apartheid were to:**

- Educate people both in South Africa and overseas about the racism, oppression and discrimination in South Africa of the black people by the white government of the time
- Culturally reflect black South Africans' experiences within the context of apartheid
- Protest black peoples' oppression and racial discrimination
- Advocate resistance against this oppression by encouraging the oppressed to rise up and fight back
- Comment on the divide within society and highlight the discrepancies between different sections of the society, e.g. white people could own businesses, but black people were prohibited from doing so
- Evoke an emotional response in the audience by locating people's anger and grief and encourage them to protest the oppression
- Empower people to unlearn the oppressors' imposed thinking and behaviour as well as their own self-imposed restrictions

(2)

- 3.3 Markers accept answers which identify the theatrical elements of the production as criticised by Lebo Ntshingila.

Award full marks for:

- Four separate thoughts/ ideas

The following is a guide:

**The theatrical elements of the production of *Sophiatown* which Lebo Ntshingila criticised are:**

- The uninspired reading of the play
- The boring, lifeless acting
- The lack of narration
- The lack of music and dancing
- Lifeless characters who have no performance energy
- Actors who simply sat and spoke their lines
- The lack of banners and slogans

(4)

- 3.4 Markers accept relevant answers which demonstrate an analysis, application and evaluation of how the injustices of apartheid are presented in the play, *Sophiatown*.

Award full marks for:

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

The following is a guide:

**The injustices of apartheid are presented through:**

**Forced removals:**

- The apartheid government laws such as the Group Areas Act allocated areas according to race. If you were of a race other than the white race, the government of the day would forcibly remove you from land allocated to white people
- The areas identified for destruction were those in which people of mixed races lived, e.g. in Sophiatown different races lived together in harmony
- Bulldozers arriving and destroyed all buildings, churches and houses
- People were forcibly removed out of their houses and loaded onto trucks to be dropped off in areas which were allocated by the government to separate the different races
- Most of these areas had no infrastructure, were far from cities and often had no resources
- This brutality caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown

**Protest:**

- There were planned protests by the people to resist the forced removals
- The protests did however not materialise because the government sent the police force and the bulldozers three days earlier than the date which was communicated to the people living in Sophiatown

**Removing the voice of the people:**

- The outcry of people of Sophiatown to remain in their homes was ignored by the apartheid government

- Bulldozers disseminated houses, and trucks forcefully removed people
- Racial and cultural diversity were not allowed:**
- Sophiatown was a vibrant multi-cultural and multi-racial area
  - The community of people embraced the different race groups, languages, cultures and celebrated diversity
  - The white apartheid government forcefully divided races and people into separate areas.

(6)

3.5 Markers accept relevant answers which demonstrate an understanding, analysis, application and evaluation of the workshop process which began with a central idea and developed into a play. Markers accept the different content sources being used by the different provinces. Some provinces teach there are five stages and others teach there are six stages to the Workshop process.

Award full marks for:

- Six separate thoughts/ ideas

The following is a guide:

**The workshop process of *Sophiatown* developed through the following stages:**

**Idea:**

- The Junction Avenue Theatre Company had an idea to document life as it was in Sophiatown before the forced removals of people
- The company came up with the idea of what could possibly happen if a white Jewish girl came to live in Sophiatown during the apartheid regime in South Africa

**Research:**

- Interviews were conducted with people who were affected by the forced removals, e.g.: Don Mattera
- Articles were read about life in Sophiatown during apartheid
- *Drum* magazine provided additional material for the play

**Improvisation:**

- Scenes were acted out and experimented with using improvisation
- Through improvisation the best scenes were selected

**Selection**

- The most relevant scenes were identified and selected for the play. Other scenes were left out

**Editing:**

- Editing and refining of the scenes were done

**Performance and Recording:**

- The play was performed and recorded
- It was a democratic and collaborative process done by whole the group

(6)



- 3.6 Markers accept relevant and well-motivated answers which demonstrate an understanding and evaluation of the importance of the character of Charlie in the play.

Award full marks for:

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

**Charlie is an important character because he:**

- Highlights the theme of racism in the play *Sophiatown*
- Is shocked and surprised when Mingus refuses to take him to Meadowlands
- Highlights the broken lives and relationships devastated through the harsh and cruel laws of apartheid
- Is forced to come to terms with the fact that he is not of the same race as Mingus with whom he lived in harmony
- Has a childlike innocence until the forced removals. This innocence reflects a perspective of life which did not realise that colour differences could be used to separate people
- He was a member of the Americans gang and Mingus' sidekick which shows how unemployment increases the rate of crime
- Found it difficult to survive on his own. Sometime after Mingus left due to the forced removals, Charlie's corpse was found lying on the upturned bath that he had found for Ruth. The body had stab wounds all over

(4)

- 3.7 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the play still can inspire outrage, solidarity and action.

The following is a guide:

**The play still has the power to inspire outrage:**

**Outrage:**

- The situations which are addressed in the play are still relevant to modern day society because people still experience similar issues as those addressed in *Sophiatown*, e.g. discrimination and racism
- The high rate of unemployment and the government's empty promises of job creation still affect people and causes them to protest

**Solidarity:**

- Even today, masses of people still gather to strike against the high cost of living, unemployment and service delivery because people are not afforded a quality of life

**Action:**

- The play still evokes people's emotions of pain, anger and grief. It encourages them to stand up and fight back against a government which is failing the poor and unemployed
- There is a high rate of crime and gangsterism which still plagues the people

(6)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis, application and evaluation of staging a production.

The following is a guide:

**The production could be theatrically effective if:**

- There was an inclusion of narration to give:
  - An introduction on what to expect from the play
  - Information about the life, the people and the cultures in Sophiatown
- The actors memorised their lines which would allow them to focus on creative characterisation
- There was singing and dancing by the characters to show the vibrancy of the culture and arts in Sophiatown the place
- Pre-recorded music could be used to create a certain mood and atmosphere
- Actors/ performers displayed a high level of energy a wide range of skills (singing, dancing etc.) to make them entertaining and thought provoking
- The actors interacted with each other to make their performance real and authentic
- The relevant banners and slogans were used to create the true essence of the original play and show what was happening in Sophiatown the place

(10)  
[40]

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

4.1 Markers accept relevant answers which demonstrate a knowledge and understanding of the theatrical style of the play.

Award full marks for:

- The correct answer

**The theatrical style is:**

- Realism in the Theatre OR
- New Realism in the Theatre OR
- Kitchen Sink Drama/ Kitchen Sink Realism

(2)

4.2 Markers accept relevant answers which demonstrate an understanding of the characteristics of the genre identified in QUESTION 4.1.

Award full marks for:

- Four characteristics of the genre

The following is a guide:

**The characteristics of the style/ genre are as follows:**

- Well-rounded and well-defined characters are written and created
- Characters have a history/ biography
- The dialogue spoken is everyday language and the audiences can easily identify with it

- The characters are plausible and recognisable to audiences
- The characters represent everyday people
- The characters are individuals rather than stereotypes
- The characters experience real problems
- The language reflects the kind of character portrayed to make the characterisation believable
- The costume is an external expression of a character's traits
- The given circumstances tells us more about the character and their social background
- The set consists of and depicts everyday furniture, e.g. a real bed, a real car (Buick) as used in real life
- The space is used creatively and with detail of significant items, e.g. the chicken coop, the block and tackle and the Buick
- The actions are motivated because characters react to certain given circumstances and to each other's actions
- The themes are about everyday life events, e.g. poverty, personal hopes and dreams
- There is a linear, 'well-made' play plot structure with a beginning, middle and end
- The performance space is the proscenium arch stage

(4)

4.3 Markers accept answers which demonstrate a knowledge, understanding and analysis of the theatrical elements of the production as criticised by Sanet du Plessis.

Award full marks for:

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

The following is a guide:

**The theatrical elements of the production of *Siener in die Suburbs* which Sanet du Plessis criticised are:**

- The stage was almost empty
- It did not depict the backyard of a house in the suburbs
- No realistic set was created, and no attempt was made to create a 'slice of life' on stage. The set did not show everyday life in the suburbs
- The Buick was represented by a black rostrum, whereas it should have been a real car to reflect the Realism of the play
- Only door frames served to demarcate the entrance to the house and this might break down the illusion of reality
- There was no realistic wire chicken coop but only painted images of chickens in a coop. This does not aid the believability of the environment of the action
- No realistic tools or a real block and tackle were used and pre-recorded sounds were played to indicate the tools being used, which limited the actors from engaging with the required props to make their actions believable, e.g. working on the car
- Jakes did not use a real bike but mimed a bike. The bike sounds were pre-recorded, and this is not realistic
- The black costumes used did not tell the audience much about the characters or their socio-economic situations

(4)

- 4.4 Markers accept relevant answers which demonstrate an analysis and application of the socio-economic situation in South Africa during apartheid.

Award full marks for:

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

The following is a guide:

**The socio-economic situation in South Africa during apartheid is represented as follows:**

- The injustices of society are shown by Tiemie who desperately tries to escape from the suburbs and her reputation of being from a low class
- The verbal and physical abuse between Tiemie and Jakes is shown when Ma comes out of the house with the bloodied cloth
- Violence forms a part of their lives as Jakes and Giel force Tjokkie to 'see into the future'
- Alcoholism is represented by the characters drinking excessively
- Discrimination between different classes in society is shown by Tiemie and her desire to be part of the higher class in the society
- Abuse is a part of their lives. Humans tend to marginalise and bully those who are 'different' whether is it racial, physical, cultural, psychological or economical
- Poverty is represented by all the characters, e.g. Tjokkie working on a car because he cannot find other work
- The set reflects a family struggling to make ends meet
- Addiction and poverty are represented by Giel who gambles by betting on the horses to try to break free from poverty with a win

(8)

- 4.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, knowledge, analysis, application and evaluation of the importance of the character of Pa in the play.

Award full marks for:

- Three well-motivated statements

The following is a guide:

- Pa forms part of the family's past and is still relevant in their lives because Ma still receives his pension and he may still be alive
- Pa holds Ma back because she still hopes he will return therefore she doesn't want to marry Giel
- Tjokkie 'sees' a man at the small gate in his vision and this keeps the audience in suspense because it might be a vision of Pa
- Pa provided the house in which Ma, Tjokkie and Tiemie live. They have shelter

(6)

- 4.6 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the play still can inspire outrage, solidarity and action.

The following is a guide:

**The following could be factors to ensure that the play still has the power to inspire:**

**Outrage:**

- Unemployment would still evoke outrage as we often see with protest marches being held today in the streets
- Many of the social issues are still present in South Africa today. This results in many people being dissatisfied with the current living conditions

**Solidarity:**

- An audience would still experience the feeling of desolation and poverty because they can still identify with it
- The bad economic situation in the present day would lead to solidarity between people as everyone suffers from the consequences

**Action:**

- Discrimination between the rich and the poor is still present and protest action could be taken against it
- Gender-based violence is still prevalent e.g. Jakes abuses Tiemie
- Groups of people might unite and protest against the following circumstances:
  - Isolation socially and geographically
  - Homelessness
  - Unemployment and difficult working conditions
  - Loss of lives
  - Further education is not pursued by many young people
  - Poverty and its psychological and emotional impact
  - Employment opportunities are limited
  - Substance abuse

(6)

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

Markers accept relevant and well-motivated answers which demonstrate an understanding and evaluation of how to create a production of *Siener in die Suburbs* and make it more theatrically exciting.

The following is a guide:

**The production could be theatrically exciting if:**

- The set was a realistic picture of a backyard in the suburbs because it must show the poverty and low-class life of the characters
- The Buick was a real car to show that Tjokkie is working on it
- The block and tackle were real and the car was in an elevated position. The car lowering onto Tjokkie's body causes his death at the end of the play
- There was a real façade of a house with doors and suggested inner spaces because the characters have to move in and out of the house
- Jakes entered on a real bike with real sound effects made by a bike

- Lighting was used to indicate the time of the day and it can be used to focus on a specific character, as well as creating appropriate atmosphere
- Costumes portrayed the characters clearly, e.g. Ma in an old dress, Jakes in a pair of jeans with a leather jacket
- The song 'Sugar Sugar' was used to set the mood of life in the suburbs and can often be repeated

(10)  
[40]

**TOTAL SECTION B: 40**



**SECTION C: SOUTH AFRICAN THEATRE: POST 1994–CONTEMPORARY****QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI**

- 5.1 Markers accept relevant answers which demonstrate an understanding of the value and use of director's notes.

Award full marks for:

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

The following is a guide:

**Director's notes are useful because:**

- The director can formulate and remember ideas and record thoughts and concepts to use in the creation of the production
- They form the basis of what is to ultimately appear on stage as a living production

(2)

- 5.2 Markers accept relevant answers which demonstrate an understanding of a good audition process and what is expected of the actor auditioning for the role.

Award full marks for:

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

The following is a guide:

**It is expected from an actor auditioning for the part to demonstrate:**

- Confidence because the actor must perform the part/ character
- Clarity of speech including projection, articulation and tone
- An understanding of the correct interpretation of the character
- The ability to memorise the lines
- An understanding of the subtext of the piece
- Sustained focus while auditioning
- Listening skills to interpret the director's requirements

(4)

- 5.3 Markers accept relevant answers which demonstrate an understanding, analysis and application of the set design of the play as well as the design requirements involved.

Award full marks for:

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

The following is a guide:

**A sketch/ photo/ model of the set design may be helpful because:**

- It is a visual guide/ picture of the set and easy to study
- It indicates the placement of all the elements of the set, such as the décor and props

- It shows the set (a township house, 3,6 x 7,2 metres) on the stage with the environment around the house
  - It assists the director to effectively communicate the design requirements to the set designer. It makes the blocking of the characters easier. The director knows how to block the movement on stage using the sketch as they can make notes on the set design
- (4)

5.4 Markers accept relevant answers which demonstrate an understanding and analysis of the set as an environment for the play.

Award full marks for:

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

The following is a guide:

**The set is:**

- 46 Madala Street, New Brighton
  - 3,6 x 7,2 metres area
  - A box set
  - The home of the Makhaya family
  - A kitchen and living room with two sets of beaded curtains to indicate the entrances to Siphos and Thando's bedrooms respectively
  - Realism in the Theatre as its genre
  - Populated with real furniture and props which fill their home, e.g. bookshelf with books, files, table and chairs, a coffee table, etc.
- (4)

5.5 Markers accept relevant answers which demonstrate an understanding, analysis and application of the characteristics of Mandisa as a fashion designer who has just arrived from London.

Award full marks for:

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

The following is a guide:

**A costume for Mandisa could be:**

- Fashionable clothes because she is a fashion designer and comes from London
  - Possibly layered clothing because of her travels and her collection of fashionable clothes
  - Flamboyant and flashy colours for a fashion conscious, confident woman
  - A handbag, a design portfolio bag and possibly also designer luggage because she is fashion conscious and this also aids the realistic portrayal of her character as a fashion designer who would need a portfolio bag for her designs
- (4)

- 5.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of Stanislavski's System/ Method and the application thereof when rehearsing actors to develop their characters.

Award full marks for:

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

The following is a guide:

**Stanislavski's System/ Method might help the actor through the application and use of:**

**Action:**

- An actor must have a motivation/ need / want to perform an action

**Magic if:**

- The actor should live, feel, think, talk, behave and believe as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful

**Given circumstances:**

- The actor must do research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

**Circles of attention:**

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

**Units and objectives:**

- The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- Smaller motivations must be believable

**Super objective:**

- This is the primary aim or goal of the actor or main motivation within the plot in its entirety
- This super objective is the playwright's intention for the character and he or she must continuously move towards this main objective or goal

**Emotional memory:**

- The actors can draw on personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on memories and use emotions that are older than seven years

(6)

- 5.7 Markers accept relevant and well-motivated answers which display an understanding, analysis and evaluation of the importance of the play's title in relation to the themes of *Nothing but the Truth*.

Award full marks for:

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

The following is a guide:

**The significance of the title in relation to the play's themes may be explained as follows:**

**Nothing but the Truth:**

- The themes of the play might be, e.g. the importance of Truth, Reconciliation, Forgiveness, Justice, Family, etc. which all revolve around 'Nothing but the Truth'
- Is quoted from Sipho's speech at the climax of the play
- Refers to an oath taken in a court of law. This refers directly to Sipho's disclosure of the secrets he has been keeping for years after interrogation and consistent questioning by Thando and Mandisa, just like lawyers would do in court
- Makes direct reference to the TRC and the TRC process which requires full disclosure of the truth in order to be considered for amnesty

(6)

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

Markers accept relevant and well-motivated answers which demonstrate an ability to compare, analyse and create ideas which link the personal story of the Makhaya family to the stories of many South Africans.

The following is a guide:

**Sipho's story:**

- Refers to his own personal childhood
- Reveals life during apartheid with all the hardships and struggles that it brought for him personally and for his family, e.g. the death of Luvuyo at a funeral which turned into a political rally and Sipho not getting work promotions because of the colour of his skin etc.
- Envisages a future where both he and his new African Public Library will achieve the status which it deserves

**Thando's story:**

- Represents the conservative, respectful attitudes of daughters in traditional, patriarchal, African families. She is obedient.
- Her journey through the play reflects growing freedoms and responsibilities. She chooses to make her own decisions towards the end of the play. 'That's the trouble with freedom' says Sipho. This is the responsibility of all South Africans who have new-found freedoms since 1994

**Mandisa's story:**

- She provides a contrast to show life in the South African township of New Brighton. Her upbringing has been in London in a middle-class family. Her ideas are more liberal and she contradicts and argues with Thando and Sipho about the TRC, dating, mourning traditions and culture

**The family's story:**

- The secrets, conflicts, revelations of the truth and subsequent reconciliation mirror the history of apartheid and the need for reconciliation between individuals and cultures in the new South Africa and of the Truth and Reconciliation Commission
- The microcosm of the Makhaya home and all its personal issues mirror the macrocosm of South Africa and all its political issues

**Stories of many South Africans:**

- Represents the thousands of ordinary South Africans who were not acknowledged, heard, respected and who suffered during apartheid and who expected a better life for all when the new government of the new South Africa came into power
- The TRC affected many South Africans who were victims of the atrocities of apartheid. Some of these stories are related in the conversations within the play
- Exile affects Siphos. Themba, his brother went into exile as many South Africans did during apartheid. They did this either for safety or to fight for the liberation struggle. Because Themba went into exile, he and Siphos did not resolve the betrayals and the conflict between them

(10)  
[40]**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

- 6.1 Markers accept relevant answers which demonstrate an understanding of the value and use of director's notes.

Award full marks for:

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

The following is a guide:

**Director's notes are useful because:**

- The director can formulate and remember ideas and record thoughts and concepts to use in the creation of the production
- They form the basis of what is to ultimately appear on stage as a living production

(2)

- 6.2 Markers accept relevant answers which demonstrate an understanding of a good audition process and what is expected of the actor auditioning for the role.

Award full marks for:

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

The following is a guide:

**It is expected from an actor auditioning for the part to demonstrate:**

- Confidence because the actor must perform the role
- Clarity of speech including projection, articulation and tone
- An understanding of the correct interpretation of the character
- The ability to memorise the lines
- An understanding of the subtext of the piece
- Sustained focus while auditioning
- Listening skills to interpret the director's requirements

(4)

- 6.3 Markers accept relevant answers which demonstrate an understanding, analysis and application of the set design of the play as well as the design requirements involved.

Award full marks for:

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

The following is a guide:

**A sketch/ photo/ model of the set design may be helpful because:**

- It is a visual guide/ picture of the set and easy to study
- It indicates the placement of all the elements of the set, such as the décor and props
- It might indicate the details of the furniture and décor of the set (Garnet Lodge Guest House)
- It assists the director to effectively communicate the design requirements to the set designer
- It makes the blocking of the characters easier because the director knows how to block the movement on stage. The Director can use the sketch to make notes on the set design

(4)

- 6.4 Markers accept relevant answers which demonstrate a knowledge and understanding of the set as an environment for the play.

Award full marks for:

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

The following is a guide:

**The set is:**

- Garnet Lodge Guesthouse
- A remote guesthouse on the West Coast of South Africa
- The interior of the guesthouse which is decorated in a typical seaside style
- An environment for the action
- Realistic

(4)

- 6.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and application of the character of Thami as the manager of Garnet Lodge.

Award full marks for:

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

The following is a guide:

**A costume for Thami could be:**

- Neat semiformal clothing because he is the manager of the guesthouse
- Possibly a plain white shirt and black pants, suitable for his job as manager at the guesthouse
- Shiny shoes to show that he takes care of himself and that he respects his job
- He might wear a jacket because it is cold and raining outside

(4)



- 6.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of Stanislavski's System/ Method and the application thereof when rehearsing actors to develop their characters.

Award full marks for:

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

The following is a guide:

**Stanislavski's System/ Method might help the actor through the application and use of:**

**Action:**

- An actor must have a motivation/ need / want to perform an action

**Magic if:**

- The actor should live, feel, think, talk, behave and believe as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful

**Given circumstances:**

- The actor must do research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

**Circles of attention:**

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

**Units and objectives:**

- The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- Smaller motivations must be believable

**Super objective:**

- This is the primary aim or goal of the actor or main motivation within the plot in its entirety
- This super objective is the playwright's intention for the character and he or she must continuously move towards this main objective or goal

**Emotional memory:**

- The actors can draw on personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on memories and use emotions that are older than seven years

(6)

- 6.7 Markers accept relevant and well-motivated answers which display a knowledge, understanding, analysis and evaluation of the significance of the play's title in relation to the themes of *Groundswell*.

Award full marks for:

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

The following is a guide:

**The significance of the title in relation to the themes may be explained as follows:**

**Groundswell:**

- Refers to the sea's strong undercurrent which rises unseen
- *And under the oppression of the silent fog  
The tolling bell  
Measures time not our time, rung by the unhurried  
Ground swell*
- The title is mentioned in the poem at the beginning of the play
- The main details mentioned in the poem are present in the physical setting of the play: the groundswell itself, the sea bell, the fog etc.
- This all suggests a very strong connection to the theme of different kinds of time
- The groundswell is presented as something eternal, keeping a time that is disconnected from time as we understand it
- It hints that we human beings and our issues and concerns may come and go, past, present, future, but the groundswell will continue in its own unhurried present, wholly unaffected by our affairs
- Perhaps in this, as far as the play goes anyway, there is a strange note of hope. It reminds us after all, that although our actions have their beginnings, their ends, their consequences in time as we experience it, there is another time where things can still be changed, renewed and perhaps redeemed
- This reflects the state of the characters within the play as well as the world of the play in a very new South Africa, and this theme pervades throughout the whole play

(6)

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

Markers accept relevant and well-motivated answers which demonstrate an ability to compare, analyse and synthesise ideas which link the personal story of the characters to the political story of South Africa.

The following is a guide:

**Johan's story:**

- Refers to his own secretive past. This mirrors life during apartheid with all the hardships and struggles that it brought for him personally as well as his guilt for past actions
- Johan dreams of a better future in which he will become wealthy from his diamond scheme

**Thami's story:**

- Represents the millions of disenfranchised citizens of South Africa who didn't vote, who suffered financially and personally.
- Thami is separated from his wife due to the need to make a living to support his family in the Eastern Cape
- He is desperate for a better future where he can become wealthy and independent through a successful diamond mining scheme planned

**Smith's story:**

- Smith has lived his life as a white man in apartheid South Africa
- He is at a point in his life when his circumstances have recently changed dramatically; he has retired, his family has emigrated, and he has to plot the course of his future along new lines

- He is seeking rest and relaxation at the guesthouse and looks forward to playing golf (a rich man's sport)
- His arrival at the guesthouse provides a catalyst for dramatic conflict and the subsequent changes it brings

**Stories of many South Africans:**

- The microcosm of the play and all its personal conflicts, newfound alliances (Johan and Thami) mirrors the macrocosm of the very new South Africa and all its political complexities, tensions and shifts
- The personal and political elements of the play both mirror and symbolise each other
- The characters live affected by their pasts and are suspended in a remote 'no man's land' in the present hoping for a different and better future

(10)  
[40]

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

- 7.1. Markers accept relevant answers which demonstrate an understanding of the value and use of director's notes.

Award full marks for:

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

The following is a guide:

**Director's notes are useful because:**

- The director can formulate and remember ideas and record thoughts and concepts to use in the creation of the production
- They form the basis of what is to ultimately appear on stage as a live production

(2)

- 7.2 Markers accept relevant answers which demonstrate an understanding of a good audition process and what is expected of the actor auditioning for the role.

Award full marks for:

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

The following is a guide:

**It is expected from an actor auditioning for the part to demonstrate:**

- Confidence because the actor must perform the role
- Clarity of speech including projection, articulation and tone
- An understanding of the correct interpretation of the character
- The ability to memorise the lines
- An understanding of the subtext of the piece
- Sustained focus while auditioning
- Listening skills to interpret the director's requirements

(4)

- 7.3 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and application of the set design of the play as well as the design requirements involved.

Award full marks for:

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

The following is a guide:

**A sketch/ photo/ model of the set design may be helpful because:**

- It is a visual guide/ picture of the set and easy to study
- It indicates the placement of all the elements of the set, such as the décor and props
- It might indicate the details of the furniture and décor of the set (a farmhouse kitchen)
- It assists the director to effectively communicate the design requirements to the set designer
- It makes the blocking of the characters easier because the director knows how to block the movement on stage using the sketch to make notes on the set design

(4)

7.4 Markers accept relevant answers which demonstrate a knowledge and understanding of the set as an environment of the play.

Award full marks for:

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

The following is a guide:

**The set will show:**

- A depiction of a realistic kitchen during the South African Great Depression years highlighting the poverty of the family
- A table with three chairs as the environment for the family
- A coal stove with a kettle on it as this was typical of a farmhouse kitchen in 1936
- Corrugated iron walls showing a small house for poor white people in 1936
- Rolls of hessian because they use it to make the bags for the manure to collect and sell
- A small couch that the actors could use to sit on to make the action look more believable in a realistic home environment
- A table covered with an oil cloth with an oil lamp on it as the farmhouse is remote and the family relies on oil lamps for lighting
- Faded curtains because they are poor and cannot afford to buy new curtains
- An old linoleum carpet on the floor with a rose pattern barely visible because it has been in the house for many years and is worn down
- A kitchen door at the back opening to the inside with a wire mesh door opening to the outside. This was typical of a farmhouse to stop insects from coming into the house
- A hook on the door for a hat to be hung, which Constable might use, or it could indicate the need for hats to protect from the South African sun
- Other doors to indicate and represent the suggested inner spaces such as the bedrooms and passage

(4)

7.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and application of the character of Meisie as well as the socio-economic circumstances in the play.

Award full marks for:

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

The following is a guide:

**A costume for Meisie could be:**

- A conservative dress buttoned up to the neck because Miem does not want her to expose herself/ her body
- A dress with a high collar and long sleeves because she is conservative
- A faded dress because the family is poor
- A long dress, covering her legs because she is shy and a farm girl
- Sandals with straps because she is a young girl

(4)

- 7.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of Stanislavski's System/ Method and the application thereof when rehearsing actors to develop their characters.

Award full marks for:

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

The following is a guide:

**Stanislavski's System/ Method might help the actor through the application and use of:**

**Action:**

- An actor must have a motivation/ need / want to perform an action

**Magic if:**

- The actor should live, feel, think, talk, behave and believe as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful

**Given circumstances:**

- The actor must do research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

**Circles of attention:**

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

**Units and objectives:**

- The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- Smaller motivations must be believable

**Super objective:**

- This is the primary aim or goal of the actor or main motivation within the plot in its entirety
- This super objective is the playwright's intention for the character and he or she must continuously move towards this main objective or goal

**Emotional memory:**

The actors can draw on personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on memories and use emotions that are older than seven years

(6)

- 7.7 Markers accept relevant answers which display a knowledge, understanding, analysis and evaluation of the significance of the play's title in relation to the themes of *Missing*

Award full marks for:

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

The following is a guide:

**The significance of the title in relation to the themes may be explained as follows:**



**Missing:**

- Every year, when the circus visits the town, a young girl goes missing reflecting the title of the play *Missing*
- These girls are never seen again; they are missing forever
- Miem misses Gabriël and must be the breadwinner of the family as Gabriel, living in the attic, is missing from Miem
- It is spring and people want manure for their gardens and crops, reflecting the Afrikaans title of *Mis*, which is manure in Afrikaans
- The characters are often missing the truth of what is said, e.g. believing that Constable can tell their age by sniffing them
- All the characters, except for Constable, miss out on life because they are living under the strict rules of Afrikaner Calvinism
- Missing also ties in with the Catholic ritual of the 'Roomse Mis'

(6)

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

Markers accept relevant answers which demonstrate an ability to compare, analyse and create ideas which link the personal stories of the characters to the story of South Africa.

**The personal stories of the characters in the play mirror the story of South Africa as follows:**

**Miem's story:**

- She is the matriarch of the family. After World War 1, the Great Depression and with Gabriël moving into the attic, she is forced into the role of the caretaker, breadwinner and provider of the family
- She is the symbol of Afrikaner Calvinism trying to uphold its principles through her behaviour, actions and words
- She keeps Meisie in the house to work and make bags for the manure
- Gabriël, Miem's husband, is hiding in the attic because he lost everything and he cannot provide for his family and he feels humiliated

**Miesie's story:**

- She is looking for a father figure and finds one in Constable
- She longs to be liberated and to start a new life after the poverty and depression
- She misses her father and seeks comfort in Constable

**Gertie's story:**

- She is a spinster who wants to be liberated but her Afrikaner Calvinism is too entrenched to break free
- She is sexually frustrated and overtly flirts with Constable and wants him all to herself
- She is controlled by Miem

**Constable's story:**

- As an Afrikaner he shows that the Afrikaner can be liberated
- He brings the opportunity to be liberated and offers that to the women

**Stories of many South Africans:**

- All the characters, except for Constable, miss out on life because they are not really 'living'. Miem and Gertie are still prisoners of their beliefs and are living under the rules and dogma of Afrikaner Calvinism while Gabriël is in the attic because he lost his farm and is ashamed of it

- These strange power dynamics, coupled with the fear and presence of the unknown, might all be symbolic of the relationship between the white Afrikaner and their role in the new South Africa
- The desperation to survive and be loved, despite extreme isolation, is symbolised by Gabriël
- Most characters in South African stories reflect the need for South Africans to be recognised in a new political dispensation
- The playwright's intention is to challenge and shift the thinking and perspectives of young Afrikaners

(10)  
[40]

**TOTAL SECTION C: 40**

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

- 8.1 Markers accept relevant answers which demonstrate knowledge and an understanding of an arena stage.

The following is a guide:

- Award two marks for the correct answer

**Another name for an arena stage is:**

- Theatre-in-the-round

(2)

- 8.2 Markers accept relevant answers which display an analysis and evaluation of the disadvantages of an arena stage.

Award full marks for:

- Two statements

The following is a guide:

**Disadvantages of staging a play on an arena stage:**

- Actors cannot leave the stage without the audience seeing them
- This might make the reality of the play less believable
- Actors might need to project more because there is an audience all around them
- Actors might have to use bigger gestures to be seen by the audience
- This might lead to overacting
- Blocking might be difficult because the audience might only partially see the actors at times
- It might be difficult to have sets and furniture because it may make it difficult for the audience to see the actors clearly

(2)

- 8.3 Markers accept relevant answers which demonstrate a knowledge and understanding of Poor Theatre and the stage type.

Award full marks for:

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

The following is a guide:

**A Poor Theatre production could be effective because:**

- The need for an elaborate set and props is eliminated. All audience members will be able to see the action which might otherwise be masked by the set, etc.
- The movement of actors on stage is not restricted because the set items are minimal
- Entrances and exits can be made through the audience so that the actors are able to move freely in the space and develop an exciting/interesting actor-audience relationship
- The space can easily be re-arranged to suit the demands of a Poor Theatre production as there are minimal set requirements

(6)

- 8.4 Markers accept relevant answers which demonstrate a knowledge, understanding and application of the actor-audience relationships for an Arena stage

Award full marks for:

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

The following is a guide:

- The messages communicated by the actors in the play aim to emotionally confront the audience with the reality/ truth of an issue/ situation
- The audience is actively involved in the play because the actors create meaningful performances
- There is an intimate relationship between the audience and actors on stage because honest and truthful emotions and feelings are shared
- The audience is drawn into a complete experience of live theatre because there is no imaginary fourth wall which separates the audience from the actors on stage

(4)

- 8.5 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the characteristics of Poor Theatre.

Award full marks for:

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

The following is a guide:

**Via Negativia:**

- All unnecessary theatrical elements are stripped away e.g. lights, costumes and set, to achieve the essence of theatre, which is an actor and an empty space with someone watching
- Any personal, psychological and physical blocks to performance are eradicated. The actors are fully focused on the character and the performance

**The Holy Actor:**

- The actor makes a sacrifice of themselves to the character and this is seen as a 'holy' spiritual sacrifice. The actor willingly offers everything of themselves to the role
- The actor must be physically, mentally, emotionally, spiritually alert to be able to perform challenging and demanding roles
- The actor's whole body and voice must be trained for flexibility and effectiveness for a Poor Theatre performance
- The actor's body is a tool for communication as all other artificial theatrical elements are removed

(6)  
[20]

**QUESTION 9**

- 9.1 Markers accept relevant answers which demonstrate knowledge and understanding of the term Dramatic Arts.

Award full marks for:

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

The following is a guide:

**Dramatic Arts is:**

- The study of the representation of human experience in dramatic form for an audience
- The promotion and development of creativity, innovation, imagination, visualisation, interaction and representation
- The ability to express yourself and communicate through means of disciplined, skilled improvisation, vocal and physical communication, interpretation and expressiveness
- The teaching of confidence, self-esteem, self-discipline, teamwork and critical thinking

(2)

- 9.2.1 Markers accept relevant answers which provide a title of any play studied in Dramatic Arts.

The following is a guide:

- Award two marks for the correct answer

**The play selected:**

- Any play studied, e.g. *A Doll's House*, *Have You Seen Zandile*, etc.

(2)

- 9.2.2 Markers accept relevant answers which demonstrate a creative application and selection of knowledge of the play identified in QUESTION 9.2.1 and creativity in their choices of what to include in their TikTok video.

Award full marks for:

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

The following is a guide:

**The TikTok video might include:**

- Dancing, singing, acting, mime, physical theatre etc. as performance styles
- A character speaking to the camera about the play
- Characters performing to give the audience some idea of what the play is about
- An enactment of a scene from the play to make those who watch the video want to know what happens next
- The use of music which expresses the theme and mood of the play
- Vibrant, creative and colourful lighting and costumes
- Sound effects and special effects characteristic of both TikTok and live theatre
- All theatrical elements of live theatre

(6)

- 9.2.3 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of how plays have the power to change the way we think about the world we live in.

Award full marks for:

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

The following is a guide:

**The play selected has the power to change the way we think about the world we live in because:**

**The characters:**

- Show us different responses to given circumstances which might reflect real-life situations we have experienced, and we might find different ways of thinking about life
- Present life on stage and we can look at them and see ourselves in their world and through watching them we can think about what we would like to change in our own world beyond the stage

**The world of the play:**

- Might challenge the way we see our own world and thereby make us rethink how we wish to live

**The themes and messages:**

- The play might teach us about our own lives: As we watch a play, the themes and messages emerge from the dialogue and action. We can recognise and apply the lessons we learn from a play to our own lives

(6)

- 9.2.4 Markers accept relevant answers which demonstrate an ability to analyse and debate the pros and/ or cons of an argument for or against the inclusion of TikTok videos as part of the Dramatic Arts teaching.

Award full marks for:

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

The following is a guide:

**FOR the inclusion of TikTok in the Dramatic Arts course:**

- This popular social media app is fun and user-friendly and young people love making TikToks. This makes the subject Dramatic Arts even more attractive to study
- It is an app familiar to learners and they can connect with the subject matter and learn about it in an immediate way
- It is a process which requires creativity, focus and knowledge of the subject matter which will benefit the development of learners

**AGAINST the inclusion of TikTok in the Dramatic Arts course:**

- It is time-consuming and a distraction away from the core curriculum
- Learners might become distracted and spend too much time on their cell phones in class and not do their work
- TikTok is a trivial time-wasting application and learners should rather spend their time engaging with performance skills and experience the value of live theatre

(4)  
[20]

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



**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6 AND 7: 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, produce afresh on an outstanding level with thinking on a meta cognitive level</li> <li>• <b>The answer:</b> Create, contextualise and produce an answer in an original and insightful manner on an outstanding level</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> Evaluate and conclude on a meritorious level with thinking on a procedural level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an interesting answer in an original manner on a meritorious level</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 on an average level with thinking on a conceptual level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an answer on an average level</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> Identify, organise and interpret on an elementary level with thinking on a factual level</li> <li>• <b>The answer:</b> Understand and produce a straightforward and predictable answer on an elementary level</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> Identify, and list on a basic level with basic thinking on a factual level</li> <li>• <b>The answer:</b> Understand and provide an answer with 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 identification or listing and without any thinking</li> <li>• <b>The answer:</b> No understanding of the question and provides facts unrelated to the question</li> <li>• <b>Examples:</b> Provide no examples</li> </ul>

**BLOOM'S 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
Metacognitive	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 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 reorganise 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