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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**DRAMATIC ARTS
NOVEMBER 2025
MARKING GUIDELINES**

MARKS: 150

These marking guidelines consist of 41 pages and 2 annexures.



GENERAL NOTES FOR THE INTERNAL MODERATOR, CHIEF MARKER AND MARKERS

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt by candidates. It is also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess the two components, knowledge and thinking, is Anderson and Krathwohl's Revised Bloom's Taxonomy. This taxonomy is designed to measure:
 - 6 levels of cognitive difficulty
 - 4 thinking processes of complexity
3. Markers:
 - Spend the first day unpacking both the quality and quantity of the evidence in the marking guidelines
 - Identify common definitions and concepts
 - Assimilate and standardise the:
 - Expected responses for each question required from the candidate
 - The cognitive level of difficulty/complexity 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, skills, processes, techniques, exercises and thinking)
 - Tick clearly next to the required cognitive level/thinking process of complexity/concept/content/skills/knowledge when a mark is awarded.
 - The Chief Marker and the Internal Moderator may only mark if they have a suitable qualification in Drama from a Higher Education Institution, e.g.: a Bachelor Degree or a Degree in Drama on level three.
 - New or inexperienced markers' marking and marks must be moderated by either the Chief Marker or the Internal Moderator
 - It is the role of the Internal Moderator and Chief Marker to adjust marks upwards or downwards to ensure, correct, fair, valid and reliable marks are awarded
 - Dramatic Arts is not an empirical subject with only one correct answer
 - All markers must be given ongoing training throughout the marking process
 - The Dramatic Arts question paper contains questions which require candidates to provide their own opinions or experiences and apply original or creative thinking
 - Mark with a holistic view and accept correct and relevant answers other than what might be in the Marking Guidelines
 - Accept other correct, relevant, well-motivated/explained/described and focussed answers which reflect the candidates' knowledge, understanding, application, analysis, evaluation and creative application/thinking of Dramatic Arts' content, concepts, knowledge, skills, techniques and complexity of thinking in relation to the question
 - Engage actively with the answer

- Refer to the rubrics in the annexures, at the end of the Marking Guidelines, to ensure the marking is fair, valid and reliable and measured against clear criteria
- The Tolerance Range for Dramatic Arts is 3% out of the 150-mark total of the Question Paper. This translates into 5 marks for the Tolerance Range in total for the Paper.
- If a marker's marks are lower or higher than the Tolerance Range, then the Chief Marker and the Internal Moderator must decide whether to accept, reject or adjust the mark
- Have regular rounds of consultation and training during the marking process, to ensure marking remains standardised
- The Marking Guidelines cannot predict all possible, correct and valid responses. Provincial markers must take this into account and must be receptive to alternative, but valid answers from candidates
- Mark holistic
- Must check that candidates' responses align with the Curriculum Assessment Policy Statement's four Broad Topics and Grade 10/11/12 Topics, content (concepts, skills and knowledge) and with the specific question's demand

STANDARDISATION OF MARKING ACROSS THE PROVINCES

Rating of the Essay and Response Questions

The Chief Marker in each province must clarify the paradigm from which the questions and the accompanying marking guidelines were designed and set and must train the markers to apply Leong's principles:

1. **Item difficulty (Question):**
How complex/difficult is the design of the actual question/item itself?
2. **Task difficulty:**
What is the complexity/difficulty of the cognitive level and thinking process required from the candidate?
3. **Stimulus difficulty (Source):**
How complex/difficult or easy is it to understand and apply the source?
4. **Expected response difficulty: (Marking Guidelines)**
What is the quantity (how much) and quality (how well) of the expected response required from the candidate, as provided in the marking guidelines?
Does it align with the question, task and stimulus?
Are the marks appropriately weighted and allocated?

– Leong: 2002

In the training of markers at the beginning of the marking process, the Chief Marker in each province must:

- Ensure there is standardisation in the scoring of candidates' answers and responses for each section and question of the examination
- Standardise the national marking procedures, processes and results
- Follow the procedure below:
 - The item (question) and task (marking guideline)*
 - Read the question and determine the level of complexity and difficulty of the design of the question: low, middle, or high level
 - Read the task (marking guidelines) and determine what content is required from the candidate to answer the question. Summarise the content
 - Facilitate the training of the markers on the Marking Guidelines and the rubrics*
 - Review the rubric with reference to the item and the task
 - Review the procedures for assigning holistic scores (i.e. by matching evidence from the response to the language of the rubric and by weighing all qualities equally)
 - Practise marking individually*
 - Mark a set of practice papers individually
 - Markers must score the papers independently

The Chief Marker/Internal Moderator must record the markers' scores and must lead the discussion. (Practice papers should contain scores and commentaries.)

SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS

QUESTION 1

The candidate must:

- Answer this question in the form of an essay
- Reference the play text studied
- Apply one of the three Theatre Movements within the context of the requirements of the question:
 - 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 knowledge in a discussion which displays factual, contextual, procedural and metacognitive thinking
- Display creativity in the application of the demands of the question

Marker's' must consider the following:

- Candidates must demonstrate that the above have been understood and critically analysed and applied in their essay.
- The Rubric must be used by 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 and elements 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:
 - Criteria (skills, knowledge, concepts, techniques and content)
 - Level descriptors (low, middle and high)
 - Word descriptors
 - Action verbs
 - Cognitive levels
 - Thinking processes
- Markers must be trained rigorously and continuously throughout the marking process on how to identify, use and apply all six of the cognitive levels, as well as the use, interpretation and application of the rubrics and the four thinking processes to measure candidates' achievements.
- Mark holistically
- Candidates do not need to respond to all three bullets to be awarded full marks
- Candidates must provide fair, valid and correct content

DESCRIPTOR	MARKS	THE CANDIDATE 'S RESPONSE DEMONSTRATES AN ABILITY TO:
Outstanding Metacognitive Create	27–30 90–100% A+	<ul style="list-style-type: none"> • Cognitive level and thinking process: Create, discover, renew in an outstanding manner with metacognitive thinking about the content • Argument: Create a new, unique and differentiated argument which shows reflexive, creative, critical, and analytical thinking on an outstanding level • The theatre movement, play text, question, and source: Use and contextualise outstanding additional sources from the play text and 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 and additional sources
Excellent Metacognitive Evaluate	24–26 80–89% A	<ul style="list-style-type: none"> • Cognitive level and thinking process: Judge, and evaluate in an excellent manner with metacognitive thinking about the content • Argument: Compile an argument in an interesting pattern which shows evidence of reflective, critical and analytical thinking on an excellent level • The theatre movement, play text, question, and source: 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 and additional sources
Meritorious Procedural Analyse	21–23 70–79% B	<ul style="list-style-type: none"> • Cognitive level and thinking process: Deconstruct concepts, discover in a meritorious manner with procedural thinking about the content • Argument: Compile an argument which shows critical and analytical thinking on a meritorious level • The theatre movement, play text, question, and source: Use and contextualise examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content
Substantial Procedural Apply	18–20 60–69% C	<ul style="list-style-type: none"> • Cognitive level and thinking process: Apply, integrate on a substantial level with procedural thinking about the content • Argument: Compile an argument which shows critical and analytical thinking on a substantial level • The theatre movement, play text, question, and source: Integrate examples from the play text, the theatre movement or other additional sources within a substantial range of chosen content
Adequate Conceptual Understand	15–17 50–59% D	<ul style="list-style-type: none"> • Cognitive level and thinking process: Interpret, exemplify, classify, on an adequate level with conceptual thinking about the content • Argument: Compile an argument which shows understanding and conceptualising of knowledge on an adequate level • The theatre movement, play text, question, and source: Provide adequate examples from the play text within a general range of predictable content
Moderate Conceptual Understand	12–14 40–49% E	<ul style="list-style-type: none"> • Cognitive level and thinking process: Explain on a moderate level with conceptual thinking about the content • Argument: Compile an argument which shows a basic explanation and thinking on a moderate level • The theatre movement, play text, question, and source: Use only a limited number of examples from the play text, the theatre movement or other additional sources within a limited range of content
Elementary Factual Remember	9–11 30–39 F	<ul style="list-style-type: none"> • Cognitive level and thinking process: Identify, list, define on an elementary level with factual thinking about the content • Argument: Write a basic essay which shows some thinking on an elementary level • The theatre movement, play text, question, and source: Select some examples from the play text, the theatre movement or other additional sources
Not Achieved Factual Remember	6–8 20–29% G	<ul style="list-style-type: none"> • Cognitive level and thinking process: On a limited level identify, list with limited factual thinking about the content • Argument: Write some facts on a predictable limited level • The theatre movement, play text, question, and source: Provide some ideas or information, but on a limited level
Not Achieved	0–5 0-19% H	<ul style="list-style-type: none"> • Cognitive level and thinking process: Very little or no information. Unable to express thoughts in words • Argument: An inability to compile a basic essay, identify, list, relate and provide sufficient facts • The theatre movement, play text, question and source: No evidence of any factual knowledge

TOTAL SECTION A: 30

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SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question in this section (EITHER question 2 OR 3 OR 4).

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

2.1 Markers accept relevant answers which demonstrate knowledge and understanding of the characters in the play.

Award full marks for the identification of the two characters

The following is a guide:

The characters portrayed in SOURCE B might be, e.g.

- The policemen who are communicating with each other about the escape of Morena and the bombing of Morena
- Soldiers who are commissioned to arrest Morena
- Military personnel on guard duty
- Apartheid policemen deployed to attack Morena
- Helicopter pilot/ helicopter control/ radio operators / on-board crew
- A white man who did not want to kill Morena

(2)

2.2 Markers accept relevant and well-explained answers which demonstrate knowledge and understanding of how the lighting is suitable to depict the scene in SOURCE B.

Award full marks for:

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

The following is a guide:

The lighting is suitable to depict the scene in SOURCE B because:

- The spotlight highlights the actors on the boxes
- Focusing the audience's attention on the creation of the helicopter
- Lighting illuminates and focuses on the action on stage

(2)

2.3 Markers accept relevant and well-explained answers which demonstrate knowledge and understanding of how Percy might perform lines 3–5.

Award full marks for:

- Three well-explained statements
- Six separate thoughts/ideas

The following is a guide:

He might:

- Mime talking into the CB radio and listening to an imagined response
- Use facial expressions to show shock and disbelief at the response from the command centre
- Pause before responding 'What?' to show his disbelief

- Reflect both questioning and shock in his voice as well as obedience to the orders
- Look over at the pilot when asking the question 'What do you see down below?'
- Look down at the imagined sea below where Morena is walking on water to establish the scene
- Use his other arm to indicate the propellers of the helicopter
- Depict the sound of the helicopter with his voice when he is not speaking his lines
- Reflect the tension of being perched in a helicopter by hanging onto an imaginary railing

(6)

2.4 Markers accept relevant and well-described answers which demonstrate knowledge, understanding, application and analysis of the use of mime in SOURCE B.

Award full marks for:

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

The following is a guide:

Mime is used to indicate:

- Flying a helicopter, looking down at Morena who escaped from maximum prison
- The radio that is used for communication by the police
- Binoculars used by the police who are in the flying helicopter
- A microphone/2-way radio

(4)

2.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of Morena's role in the plot of the play.

Award full marks for:

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

The following is a guide:

Morena's role in the play:

- He is the saviour and teacher
- He comes to free the oppressed in South Africa
- His arrival incites rebellion and revolution, e.g. burning of passbooks
- He establishes relationships with the characters that Percy and Mbongeni play. e.g. Bobbejaan and Zuluboy in Coronation Brickyard
- His capture, subsequent escape, bombing, death and resurrection mirrors the original biblical account of Jesus' life, death and resurrection (Mbongeni Ngema stated that they wished to translate the bible for today)
- Morena is seen to raise the dead struggle heroes and in doing so raise the morale and hope of the people of South Africa during apartheid
- The impact of Morena's influence on the play is felt by the audience and might incite them to protest against the injustices of apartheid

(4)

2.6 2.6.1 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of how the action in SOURCE B builds the tension in the play.

Award full marks for:

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

The following is a guide:

The action in the scene builds tension in the play because:

- Suspense is created by the anticipated action of bombing Morena
- The vocal and physical reactions of the actors to the instruction to bomb Morena reflect shock and horror
- The audience anticipates Morena's death and subsequent consequences

(2)

2.6.2 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and evaluation of why the events which follows the scene in SOURCE B might influence the audience's response to the play.

Award full marks for:

Two well-motivated statements OR

Four separate thoughts/ideas

The following is a guide:

The events which follow the scene in SOURCE B might influence the audience's response to the play because:

- Morena's death which is announced on television might create a mood of sadness and hopelessness in the audience because he represents hope for a better future and freedom for the oppressed
- Morena's resurrection and appearance in the final scene of the play might raise the audience's hopes for positive change and restoration of human rights and freedom
- The events of the final scene of the play might influence how the audience think and act by creating an emotional response and reaction, and possibly inciting protest against apartheid and the subsequent change in the socio-political situation
- Horror at the senseless violence
- Anger at the cruelty of apartheid
- Sympathy for both Morena and the confused soldiers
- Sadness and emotional shock
- Awareness of how power corrupts ordinary people
- Reflection on the ongoing struggle for justice

(4)

2.7 Markers accept any relevant speech, monologue or poem which reflects the candidate's knowledge, understanding, analysis and evaluation to inform their class why the play is important to them as a young person living in South Africa.

This answer must take the form of a speech/poem/monologue of 6–8 lines, the quality of which is not assessed. However, correct and relevant personal and creative responses to the question must be acknowledged. Mark holistically. Accept answers which either states that the play is important or not important.

The following is a guide:

The content of the speech/poem/monologue might contain elements of the following information, which makes the play important because:

- It teaches me/us about the injustices that took place during the apartheid era, e.g. police brutality, inequality in education and employment opportunities
- It is a reminder for people not to repeat the same injustices, e.g. racism and segregation
- It documents a significant part of South African history in which the system of apartheid was established and enforced
- It creates an appreciation for the democracy we enjoy today because we can see how brutal and unjust the system of apartheid was compared to the freedom and human rights we enjoy today
- It reminds us that we were not always allowed to embrace our uniqueness and diversity as we do now as a rainbow nation
- It highlights the importance of our personal freedom we enjoy today because, unlike during apartheid, people now have the freedom to choose where they want to live, work and socialise
- It creates a painful awareness of how families could not live together during apartheid; where there was a breakdown of the traditional family structure because the breadwinners had to live away from their families in search of work creates a deeper appreciation of how families can live together today
- It shows how people had to carry a dompas wherever they went and now our movements are no longer restricted and/or monitored
- It inspires us to maintain our democracy and continue to speak out against human injustices

E.g. Poem:

We are not dom let's pass

No more dompas!

We are not dom!

Let's pass

Beyond apartheid

Into free ... dom

Let's run into the arms of Morena

Where we are safe

Thank you, Morena, for saving South Africa

We have passed

Into our freedom

E.g. Monologue:

People unite! We are one under God. No longer will we be oppressed. Africa arise and take your rightful place on the world stage. We are rich in treasure, in gold. We are the gold to be mined. Africa is not for sale! Her people are strong and bold and mighty. Our history is as deep as our mines and our riches will shine for the world to see. Our generation will see leaders arise who will

take over the world and break strongholds of bureaucracy, hypocrisy and mediocrity. Leaders will no longer hold us captive. Leaders will serve our nation and the world.

(6)

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

Markers accept relevant answers which demonstrate knowledge, understanding, analysis, application and evaluation of why *Woza Albert!* might be appreciated by audiences around the world, even though the play is about the struggles of the people of a specific era in South African history.

The following is a guide:

***Woza Albert!* might be appreciated by audiences around the world because:**

- The combination of theatrical elements such as dance, song, mime and dialogue, within a context where oppression is addressed, will be appreciated
- The theatrical elements in the play structure and performance carry a high level of emotion and feeling, which might move the audience
- This was one of the South African plays that protested against apartheid and communicated to people to resist the system. This also mobilised international voices against apartheid
- The play provides a deep insight into the injustices visited upon people by the political system apartheid, because it includes scenes and incidents conveying real life incidents
- The play shows how resilient people and human beings can be in the face of adversity because the characters show courage, bravery and pride in themselves
- The themes of racism, poor education for specific people, police brutality toward disempowered people etc. are still global themes

(10)
[40]

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 3.1 Markers accept relevant answers which demonstrate knowledge and understanding of why the characters are in a state of panic in SOURCE C.

Award full marks for:

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

The following is a guide:

The characters are in a state of panic because:

- The apartheid police (G-men) came unexpectedly to forcibly remove the residents of Sophiatown
- Mingus and Charlie had to rush to hide their stolen goods from the G-men
- They were not given enough time to pack their belongings

(2)

- 3.2 Markers accept relevant and well-explained answers that demonstrate knowledge, understanding, and analysis of how an actor portraying the character of Jake might deliver lines 7 and 16 to avoid sounding monotonous.

Award full marks for:

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

The following is a guide:

- The actor must use vocal variety in relation to tone, pitch, pace and volume
- The actor must use a different attitude for the different lines
- The actor must use facial expression for each line

(4)

- 3.3 Markers accept relevant answers which demonstrate knowledge and understanding of a prop that might symbolise the theme of forced removals.

Award full marks for:

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

The following is a guide:

A prop that might symbolise the theme of forced removals, e.g.

Boxes:

- Are used for packing people's belongings because the residents of Sophiatown had to move away from the area
- Were carried in haste to pack all the belongings in Mamariti's house because the G-men came earlier than expected
- Contained stolen goods which needed to be moved hastily to avoid being discovered and confiscated by the police

Suitcases

- Are used for packing the resident's most valuable belongings to take with them when they move

(2)

- 3.4 Markers accept relevant and well-described answers which demonstrate knowledge, understanding and application of the lighting that might be used to indicate the time of day as depicted in SOURCE C.

Award full marks for:

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

The following is a guide:

The lighting to indicate the time of day might be depicted through:

- A slow fade up indicating early morning (5 am)
- Dim lighting to show it is early morning when the characters are awakened by the entrance of Mingus and Charlie

(2)

- 3.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of Ruth's role in the play.

Award full marks for:

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

The following is a guide:

Ruth's role in the play:

- The arrival of Ruth is the catalyst for much of the action in *Sophiatown*, the play, because she brings the world beyond Sophiatown into the lives of the residents of Mamariti's Diamond Shebeen
- Ruth also learns about how life operates in the township. We, as audience thereby also learn the same e.g. residents learn about Jewish traditions and she learns Tsotsitaal
- Ruth's relationship with Jakes is the source of much envy and jealousy e.g. creating tension between Mingus and Jakes both are interested in Ruth
- Because Ruth is classified as a white person and Jakes is classified as a black person, it creates complications as the play is set in an apartheid South Africa
- The relationship between Ruth and Princess is a source of tension because Princess views her as a threat to her relationship with Mingus
- Ruth's character provides the audience with a new view of how South Africans could live together in harmony

(4)

- 3.6 3.6.1 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of how the candidate might direct the action of the scene in SOURCE C.

Award full marks for:

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

The following is a guide:



The candidate might direct the action of the scene in the following manner, e.g.

- Lights come up on the entrance of Mingus and Charlie to reflect early morning
- The entrance of the actors must break the silence and peace of the previous night to create a mood suitable for the impending forced removals and subsequent pain and chaos
- The characters who live in Mamariti's shebeen should enter rubbing their eyes and be dressed in night clothes to indicate they have just woken up and that it is early morning
- The characters on stage must show confusion as indicated by the question marks in the script
- The focus of the characters should be on Jakes when he takes control of the situation
- Characters should also react when Jakes is asking Mingus what the story is, shifting the actors' and audience's focus onto Mingus. This could be reflected in the blocking by placing Mingus upstage of the others on stage and everyone should shift their attention to Mingus

(6)

3.6.2 Markers accept relevant and well-discussed answers which demonstrate knowledge, understanding, analysis and evaluation of why the events which follow the scene in SOURCE C might influence the audience's response to the play.

Award full marks for:

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

The following is a guide:

The events which follow the scene in SOURCE C might influence the audience's response to the play because:

- The audience might relate to the emotional trauma of the very personal and intimate interaction between Mingus and Charlie as they say their final farewell to each other in the following scene
- Charlie cannot move with Mingus because of their different racial classification, and this might also elicit an emotional response in the audience because the audience is aware of the closeness of their relationship
- The subsequent announcement of Charlie's death evokes deep sadness in the audience because his character has endeared himself to them
- The singing and stillness of the final scene might evoke a reaction in the audience and might influence how they view society in an apartheid South Africa, and this might mobilise them to protest against apartheid
- The human suffering expressed at the end of the play has universal significance, and audiences might certainly empathise with the experiences of the characters on stage

(4)

- 3.7 Markers accept any relevant speech, monologue or poem which reflects the candidate's knowledge, understanding, analysis and evaluation as a response to Jakes' question: 'What's the story?'

This answer must take the form of a speech/poem/monologue of 6–8 lines, the quality of which is not assessed. However, personal, creative responses to the question must be acknowledged. Mark holistically.

The following is a guide:

The content of the speech/poem/monologue might contain elements of the following information on 'what's the story', e.g.

- The G-men arrived in Sophiatown unexpectedly early to forcibly remove the residents of Mamariti's home
- Residents are confused about what is happening, as they had not expected the sudden arrival of the G-men to forcibly remove them
- Mingus' response to the question 'what's the story?' is that there is no story and that they must just pack and go
- Jakes always asks the question 'what's the story?' as he is a writer and journalist for Drum magazine
- The 'story' might also refer to the story of Sophiatown and the forced removals that happened there. Candidates might refer to any correct and relevant aspect or issue about the 'story' of Sophiatown

E.g. Poem:

What's the story?

Tell us a story that will make us cry
 Tell me a story of how to say goodbye
 You will never know the pain I feel
 If you did, your heart would reel
 My life in ruins just like the street
 Where family and friends all used to meet
 Sophiatown, my home, my friend
 All lost, but this is not the end

E.g. Monologue:

Where are we going? What is our story and where does our story end? Who knows? Who cares? We are lost and forgotten in a barren landscape. I can hear the sound of bulldozers, and with each blow, a piece of my heart breaks. Sophiatown, my home, where my children were born, where life was made and grew an identity which has now been taken away by the lorries. Goodbye. Who knows what the next chapter holds

(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 why *Sophiatown* might be appreciated by audiences around the world, even though the play is about the struggles of the people of a specific era in South African history.

The following is a guide:

***Sophiatown* might be appreciated by audiences around the world because:**

- It became globally known as an iconic example of the 'Living Newspaper' style of production because it documented an important part of South African history
- The play travelled worldwide to communicate the human rights violations and atrocities of apartheid South Africa
- The style of the play included elements of the Township Musical fused with other performance styles, e.g., the song of Meadowlands. This was a unique approach
- The process of workshopping the play generated innovative theatrical ideas to be researched, improvised, edited and selected for performance
- The play's protest against apartheid and against the brutality and effects of forced removals stood out as an example of a non-violent weapon for socio-political change
- The themes of gangsterism, violence, poverty and domestic violence are universal themes
- It provided a voice for the voiceless and a stage to communicate what had been silenced by the media and government. The international world joined the protest against apartheid

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 4.1 Markers accept relevant answers which demonstrate knowledge and understanding of why Ma is calling for help.

Award full marks for:

- One well-summarised thought/idea
- Two separate thoughts/ideas

The following is a guide:

Ma is calling for help because:

- Jakes and Tiemie were fighting about the paternity of Tiemie's child because Tjokkie had a vision saying it was another man's child
- Tiemie ran into the house, and she was followed by Jakes. There was a commotion in the house, indicating that Jakes went into the house to hurt Tiemie
- Giel had left, leaving Ma alone to deal with the conflict between Tiemie and Jakes and Tjokkie ending his own life
- Ma was torn between the fact that Giel had left, Jakes had assaulted Tiemie, and that Tjokkie was in the process of ending his own life
- Ma did not know what to do with all these incidents, and it left her helpless to do anything about the situation

(2)

- 4.2 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of Tjokkie's statement 'Ek het alles bewetter ...'

Award full marks for:

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

The following is a guide:

Tjokkie is saying 'ek het alles bewetter' because:

- Earlier in the play, he was forced by Jakes and Giel into having a vision. In this vision, he saw the winning horse and that Tiemie was pregnant by another and not Jakes. This caused conflict in him and would cause conflict between the other characters
- Tjokkie says that he does not like having visions, because what he sees always ends badly for people and situations
- He feels responsible for Tiemie's heart and for Giel leaving
- He feels he has ruined Tiemie and Ma's lives and cannot deal with the emotional pain

(4)

- 4.3 Markers accept relevant answers which demonstrate knowledge and understanding of vocal and/or physical characterisation.

Award full marks for:

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

The following is a guide:

Physical:

- The actor playing Tjokkie might crawl slowly, with tension in his whole body and face
- He might have his eyes closed from the shock and pain he feels from the consequences of his vision

Vocally:

- The actor playing Tjokkie will use a low mumble as he says the lines
- He might breathe deeply and loudly to portray his shock

(4)

- 4.4 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding, analysis and application of why the stage directions or sound effects in SOURCE D contribute to the build-up of tension in this scene.

Award full marks for:

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

The following is a guide:

The stage directions or sound effects in SOURCE D contribute to the build-up of tension in this scene because:

- The initial silence of the scene provides a foreboding of the imminent tragedy that is to follow, and this dramatic moment holds the opening moments of the scene and the inciting incident
- The sound effects off stage, indicating a commotion in the house, influence the tension, mood, action and rhythm of the scene because the audience does not know what has happened and waits in suspense to find out
- Tienie's scream off stage heightens the tension of the scene as the audience anticipates potential tragedy
- The detailed direction of the increasing volume of the sound effect of the domkrag and Jakes' motorbike builds to a crescendo, emphasising the tension of the moment
- The stage direction indicating that Ma places her hands over her ears and the altar cloth over her eyes, indicates that she cannot bear to see or hear what is happening and heightens the visual dramatic tension

(4)

- 4.5 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding and analysis of how lighting might be used in SOURCE D.

Award full marks for:

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

The following is a guide:

Lighting might:

- Become darker or brighter, when Ma hears the loud sound from inside the house, when she hears Tiemie's scream and when the song 'Sugar, Sugar' suddenly goes silent
- Dim as the 'gegis' noise of the 'domkrag' lowering, becomes louder
- Have a spotlight focused on the car and 'domkrag'
- Become even darker as Jakes comes out of the house, throws the 'kanseldoek' at Ma, gets onto his motorbike and speeds off
- Become brighter when Ma stands between her two children with the 'kanseldoek' in her hands and says her final line

(4)

- 4.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, application and analysis of why the scene in SOURCE D might be regarded as the climax of *Siener in die Suburbs*.

Award full marks for:

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

The following is a guide:

The scene in SOURCE D might be regarded as the climax of *Siener in die Suburbs* because:

- The plot of the play reaches its climax as all the events of the play lead up to this final dramatic scene, e.g. the stress of life in the suburbs, Tiemie's unwanted pregnancy and Tjokkie's ability to 'see' this
- The dramatic events of Jakes's violent attack on Tiemie, Giel's departure, and Tjokkie's subsequent intention to take his own life contribute to the climax of the play.
- The action of the suicide taking place on stage in this scene has a shocking, dramatic effect on the audience because what happens is extreme and horrifying to watch
- Throughout the play, Tjokkie says his visions make bad things happen. Hints are given that when Tjokkie has a vision, bad things will happen. This scene, showing his death on stage, is the peak effect of how his visions result in bad consequences

(6)

- 4.7 Markers accept a relevant speech, monologue or poem which reflects knowledge, understanding, analysis and evaluation of Ma's thoughts and feelings.

This answer must take the form of a speech/poem/monologue of 6-8 lines, the quality of which is not assessed. However, personal, creative responses to the question must be acknowledged. Mark holistically.

Award full marks for:

- Three well-motivated thoughts/feelings OR
- Six separate thoughts/feelings

The following is a guide:

A speech/poem/monologue reflecting Ma's thoughts or feelings in line 18:

- Everyone in her life is gone now. Giel left and Tjokkie and Tiemie are injured (hurt)
- She feels guilty that she could not do anything to save either Tjokkie or Tiemie. She can also feel guilty that she allowed Jakes and Giel to push Tjokkie to 'see'
- She feels lost, in despair, alone
- A sense of self-reflection of where she had gone wrong with everyone in her life
- She experiences sadness for the loss of her life as it was
- She is left with some hope that Pa might be returning

E.g. Poem

Something I couldn't see

Torn between the bodies of two
 And Giel, waving goodbye to you
 I see our blood spilling out of broken hearts and broken dreams
 Now seeping into the altar cloth's seams
 Tearing us apart, heart from heart
 Something I couldn't see
 Has broken me

E.g. Monologue

There's always blood. Blood on our hands. May the blood of our forefathers cry out for recognition for who we are! We are the invisible people, the small people living small, dreaming big. The 'have-nots'. All we want from life is life itself: freedom to live large. But the blood on the floor holds us in the prison of our own minds. What went wrong? All we wanted was a little bit more, just a little bit more ... Now I have lost all, my heart, too, bleeds on the floor.

(6)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and evaluate why *Siener in the Suburbs* might be appreciated by audiences around the world, although the play is about one specific South African family and their own personal struggles.

The following is a guide:

***Siener in the Suburbs* might be appreciated by audiences around the world, although the play is about one specific South African family and their own personal struggles, because:**

- *Siener in the Suburbs* creates an awareness of certain socio-economic aspects anywhere in the world where people are poor, unemployed, have broken dreams, are forgotten and overlooked by society
- Themes of *Siener in die Suburbs* include: low social status, poverty, love, addiction, domestic violence, emotional abuse, freedom and escaping, with which everyone across the world can identify
- It is a realist play, protesting against topics such as domestic violence, poverty and addiction. These are problems faced by many communities in the world
- Characters are three-dimensional and believable as is the set and setting laid out on the stage with lighting, sound effects and the entire mise-en-scene working together to create Magical Realism in the Theatre which is relatable, exciting and interesting globally because it deals with human issues that everyone can recognise e.g. characters are believable, well-rounded individuals, the small cast allows the audience to get to know the characters on an intimate level
- It shows the consequences of one's life choices or actions, which talk to the human condition, e.g. if you love a person who is abusive you might end up caught in an abusive relationship, e.g. Tiemie's love for Jakes leads to her being abused at his hands

(10)
[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE: POST 1994–CONTEMPORARY

The candidate must answer only ONE question in this section (EITHER question 5 OR 6 OR 7).

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

- 5.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for ONE correct answer.

The characters are EITHER:

- Siphso Makhaya OR
- Thando Makhaya OR
- Mandisa McKay

(1)

- 5.2 Markers accept answers which demonstrate knowledge and understanding of the required theatrical terms.

Award full marks for

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

The following is a guide:

Backstage is the area:

- Behind/around the stage that cannot be seen by the audience
- Off-stage, where actors wait to go on stage
- Where props and costumes are stored
- In which dressing rooms for actors are found
- Where the green room might be situated
- Where the stage manager and prompt sit during the performance

Final dress rehearsal is:

- The last rehearsal before the actual performance
- When full costume and make-up are worn
- When all set, props, sound, lighting, etc., are a part of the final dress rehearsal

(4)

- 5.3 Markers accept relevant and well-described answers which demonstrate knowledge and understanding of a warm-up exercise step by step to overcome nervousness.

Award full marks for:

- Three separate thoughts/ideas

The following is a guide:

An example of a warm-up exercise for relaxation might be, e.g.

- Stand in the neutral position
- Take in a deep breath
- Relax your shoulders and gently drop your chin to your chest
- Roll the spine down vertebra by vertebra, to the count of eight as you exhale
- Remain in that rolled down position for the count of eight
- Roll the spine up, vertebra by vertebra, to the count of eight
- Group focus exercise/activity accepted

(3)

- 5.4 Markers accept relevant answers which demonstrate knowledge of the required props and items of furniture for *Nothing but the Truth*.

Award full marks for:

- Two in props AND
- Two items of furniture

The following is a guide:

Props might include:

- An urn containing Themba's ashes
- Family photographs
- Books
- A kettle on the stove
- A bottle of whiskey
- Glasses
- A telephone

Items of furniture might include:

- Comfortable couch and chairs in the lounge
- Coffee table
- Bookshelf
- Fridge
- Stove

(4)

- 5.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of how the set reflects the lives of the characters who live in it.

Award full marks for:

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

The following is a guide:

The set reflects the lives of the characters in the following manner:

- As the set design is of a typical township house, designed to the exact dimensions: 3,6 x 7,2 m, it is suitable as the home of the Makhaya family who live in New Brighton Township
- Because the cast of characters is small (only three on stage characters), and the set is detailed, the interest is in what happens on the stage and in the lives of the characters within the world of the play
- The realistic set is designed to depict the specific home of Siphso Makhaya at 46 Madala Street, New Brighton. and includes furnishings to reflect his lifestyle and modest income as Assistant Chief Librarian of the Port Elizabeth Public Library
- The living area, divided into kitchen and lounge by means of a partition, provides a suitable environment in which the action of the play takes place. The characters live, cook, boil water, answer the phone, sit and pace up and down in the area
- The two bedrooms, which are accessed via the living room through bead curtains, reflect the appropriate isiXhosa African style choices of set and décor for the Makhaya family
- The furniture is typical, and detailed props complete the realistic visual picture, which suits an assistant Chief Librarian and contains books, files and photographs of the family
- The living room is neat and simple but caringly furnished. It reflects the modest means of an educated family (Thando is a teacher and works at the TRC)

(4)

- 5.6 Markers accept relevant and well-motivated answers that demonstrate knowledge, understanding and analysis of why the audience is sitting in a darkened auditorium.

Award full marks for:

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

The following is a guide:

The audience sits in a darkened auditorium because:

- In Realism in the Theatre, the focus is on the action on stage, and so the audience is seated in rows in the dark
- The audience is therefore able to lose themselves in the world of the play and empathise with life portrayed on stage in front of them
- There is a 'fourth wall'
- No lights are shining in the audience's eyes and blinding them

- If audience members get up from their seats, they will not distract fellow audience members (4)

5.7 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and application of Stanislavski's acting techniques.

Award full marks for:

- Two marks for the application, not only the explanation, of each technique

The following is a guide:

The following THREE Stanislavski techniques should be discussed:

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is to believe in your character, emotions, actions and situation'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience
- Actor's circles of attention focus on the internal state and personal space (solitude in public); the other actors and objects, and the entire stage and set

Emotional memory:

- The actor can draw on personal experiences and memories to use in the emotional reality in performance
- Do not use memories that are less than 7 years old (6)

5.8 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the value of keeping a Dramatic Arts journal up to date.

Award full marks for:

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

The following is a guide:

It is valuable for a Dramatic Arts learner to keep a journal up to date because:

- The learner can reflect on their development through the year
- It is a record of work completed and skills and knowledge learnt
- It is a theoretical analysis of practical/performance work
- It might be a useful reference/study tool (4)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and evaluation of the characters, themes and messages and why the play is still relevant.

The following is a guide:

The play, *Nothing but The Truth*, is still relevant because:

The characters:

- The small cast of three characters are emotionally, socially and culturally relatable and relevant to an audience because they can empathise with the characters' lives, e.g. Thando want to explore the world outside her family
- The realistic development of each character creates believable real-life situations which are recognisable or relatable, e.g. Siphso is a typical overprotective father

Themes and messages might include:

Healing:

- The need to heal broken or damaged relationships is a relatable and relevant universal theme. Siphso experiences pain when he holds onto his bitterness towards his brother Themba, but he experiences healing when he forgives him for his betrayal

Forgiveness:

- Forgiveness will always be a relatable theme. Every person has to, at times, let go of anger and unforgiveness to achieve freedom, e.g. Through forgiveness, Siphso is healed of past injustices. He can move forward with his life

Family:

- The theme of complex and secret family issues is at the core of the plot. Most families have secrets they cannot tell the other members, e.g. Siphso is keeping the secret that his brother Themba had an affair with his (Siphso's) wife Sindiswa. Family dynamics such as these will always be relevant

Sibling rivalry:

- Sibling rivalry is still a relatable and relevant theme to explore, especially in family dynamics. This theme is seen in the relationship between the two brothers, Siphso and Themba. Siphso feels that Themba was always the favourite child of their parents.
- Siphso's inner conflict with his late brother Themba is resolved at the end of the play, and it is easy to relate to because feelings of inner conflict and distress happen in our everyday lives

Truth and Reconciliation:

- Truth is a universally relevant theme. It is also central to the play. Siphso unpacks and faces the truth of his past, which mirrors the socio-political context of the Truth and Reconciliation Commission, and I can relate to the need for speaking the truth for reconciliation and forgiveness in my own life
- Reconciliation within the family is mirrored in the reconciliation in South African society, and I can see how our country has benefited from this in the way in which we all live together in society today

(10)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

- 6.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for ONE correct answer.

The characters are EITHER:

- Johan OR
- Thami OR
- Smith

(1)

- 6.2 Markers accept relevant answers which demonstrate knowledge and understanding of the required theatrical terms.

Award full marks for:

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

The following is a guide:

Backstage is the area:

- Behind/around the stage that cannot be seen by the audience
- Off-stage, where actors wait to go on stage
- Where props and costumes are stored
- In which dressing room for actors is found
- Where the green room might be situated
- Where the stage manager and prompt sit during the performance

Final dress rehearsal is:

- The last rehearsal before the actual performance
- When full costume and make-up is worn
- When all set, props, sound, lighting, etc., are a part of the final dress rehearsal

(4)

- 6.3 Markers accept relevant and well-described answers which demonstrate knowledge and understanding of a warm-up exercise to overcome nervousness.

Award full marks for:

- Three separate thoughts/ideas

The following is a guide:

An example of a warm-up exercise for relaxation might be, e.g.

- Stand in the neutral position
- Take in a deep breath
- Relax your shoulders and gently drop your chin to your chest
- Roll the spine down vertebra by vertebra, to the count of eight as you exhale
- Remain in that position for the count of eight
- Roll the spine up, vertebra by vertebra, to the count of eight

(3)

- 6.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and application of the required props and set for *Groundswell*.

Award full marks for:

- Two props AND
- Two items of furniture

The following is a guide:

Props might include:

- A knife for Johan
- Crockery and cutlery for the guesthouse
- Tablecloths
- A wallet for Smith
- Paper and pen for Thami to write a letter home
- A broom and mop
- Cleaning detergents

Furniture might include:

- A comfortable couch and chairs for the guesthouse lounge
- Tables and chairs for the dining area
- A counter for the reception area
- Windows out to the view of the sea

(4)

- 6.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of how the set reflects the lives of the characters who live in it.

Award full marks for:

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

The following is a guide:

The set reflects the lives of the characters in the following manner:

- The characters who populate the Garnet Lodge Guest House on the wild West Coast of South Africa in the play reflect the ominous storms of life that are held at bay, e.g. Johan brings with him his past traumas and seeks personal refuge in the lodge
- The sombre mood of the play is reflected in the characters who are all carrying burdens, e.g. Thami struggles to support his family in the Eastern Cape, and Smith has been abandoned by his children who have left the country
- The setting is isolated; the characters are also individually isolated in life: Thami and Smith are separated from their families, and Johan is alone in the world
- Because the cast of characters is small (only three characters) and the set is detailed, the interest in what happens on stage is focused on the lives of the characters within the world of the play
- The set is realistic and detailed, just as characters are, and therefore, we believe in their identities and lives. We believe in the realism of the environment of the set in the same way, thereby creating a world with which we can relate
- The sitting-cum-dining room of a guesthouse in a small diamond mining and fishing village up the West Coast provides a somewhat threatening space where anything could happen. Something does happen: Smith is threatened at knifepoint by Johan
- The set and characters merge to create a world on set, which the audience accepts, believes and within which the characters have life

(4)

- 6.6 Markers accept relevant and well-motivated answers and well-motivated that demonstrate knowledge, understanding and analysis of why the audience is sitting in a darkened auditorium.

Award full marks for:

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

The following is a guide:

The audience sits in a darkened auditorium because:

- In Realism in the theatre, the focus is on the action on stage, and so the audience is seated in rows in the dark
- The audience is therefore able to lose themselves in the world of the play and empathise with life portrayed on stage in front of them
- There is a 'fourth wall'

(4)

- 6.7 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and application of Stanislavski's acting techniques.

Award full marks for:

- Two marks for the application, not only the explanation, of each technique

The following is a guide:

The following THREE Stanislavski techniques should be discussed:

Magic if

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is to believe in your character, emotions, actions and situation'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience
- Actor's circles of attention focus on the internal state and personal space (solitude in public); the other actors and objects, and the entire stage and set

Emotional memory:

- The actor can draw on personal experiences and memories to use in the emotional reality in performance
- Do not use memories that are less than 7 years old

(6)

- 6.8 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the value of keeping a Dramatic Arts journal.

Award full marks for:

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

The following is a guide:

It is valuable for a Dramatic Arts learner to keep a journal up to date because:

- The learner can reflect on their development through the year
- It is a record of work completed and skills and knowledge learnt
- It is a theoretical analysis of practical/performance work
- It might be a useful reference/study tool

(4)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and evaluation of the characters, themes and messages and why the play is still relevant.

The following is a guide:

The play *Groundswell* is still relevant because:

The Characters:

- A small cast of three characters allows the audience to develop an intimate relationship with each one and empathise with their lives
- The realistic development of each character creates believable situations to which an audience can relate e.g. desperation to make money and to help provide for a family

Themes and messages might include:

Personal struggle:

- Below the surface, the interactions of the characters reflect that there are feelings and experiences (the storms of the past) that will not allow them to find agreement or peace with each other or themselves. This theme is universally relevant because we all have personal struggles in dealing with past experiences, which might leave a residue of guilt, shame, regret or remorse. We can relate to these in our own lives

Politics:

- Although the politics and government of the country have been changed for more than thirty years, it is clear that when certain sensitive issues are raised, old divisions are found to be disturbingly close to the surface. This shows that the play has a timeless, universal quality. We all sometimes react inappropriately to sensitive issues with other people, which makes the theme of politics relevant

Belonging and identity:

- The three men's lives were shaped and defined during the apartheid era. They are desperately looking for belonging and identity in a new world. This theme is ever relevant in life. People continuously struggle to find belonging and define their identity
- The obstacles to belonging and identity are internal, emotional and psychological. Johan is lonely and as isolated as the guesthouse, Thami is so far away from home, and Smith is disengaged from his own family. We all sometimes experience psychological isolation, even though we might be with other people at the time
- Each character is trying to find out who he is in the new South Africa and how he fits into it. We all sometimes struggle to find a place in this world; we all need a sense of belonging. This is a fundamental quality of the human condition

Humanity:

- Humanity experiences similar daily struggles, manipulations and burdens, as the characters do. We can see aspects of our lives in the lives of the characters on stage

(10)
[40]

QUESTION 7: MISSING – REZA DE WET

- 7.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for ONE correct answer.

The characters are:

- Miem OR
- Gertie OR
- Meisie OR
- Konstabel

(1)

- 7.2 Markers accept relevant answers which demonstrate knowledge and understanding of the required theatrical terms.

Award full marks for

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

The following is a guide:

Backstage is the area:

- Behind/around the stage that cannot be seen by the audience
- Off-stage, where actors wait to go on stage
- Where props and costumes are stored
- In which dressing room for actors is found
- Where the green room might be situated
- Where the stage manager and prompt sit during the performance

Final dress rehearsal is:

- The last rehearsal before the actual performance
- When full costume and make-up is worn
- When all set, props, sound, lighting, etc., are a part of the final dress rehearsal

(4)

- 7.3 Markers accept relevant and well-defined answers which demonstrate knowledge and understanding of a warm-up exercise to overcome nervousness.

Award full marks for:

- Three separate thoughts/ideas

The following is a guide:

An example of a warm-up exercise for relaxation might be, E.g.

- Stand in the neutral position
- Take in a deep breath
- Relax your shoulders and gently drop your chin to your chest
- Roll the spine down vertebra by vertebra, to the count of eight as you exhale
- Remain in that position for the count of eight
- Roll the spine up, vertebra by vertebra, to the count of eight

(3)

- 7.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and application of the required props and set for *Missing*.

Award full marks for:

- Two props AND
- Two items of furniture

The following is a guide:

Props might include:

- Hessian bags
- A slop bucket and rope pulley
- A loaf of bread
- An oil lamp
- A coffee kettle on the coal stove

Furniture might include:

- A bare old worktable and chairs
- A coal stove
- A table with an oilcloth
- A kitchen cupboard

(4)

- 7.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of how the set reflects the lives of the characters who live in it.

Award full marks for:

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

The following is a guide:

The set reflects the lives of the characters in the following manner:

- Because the setting is a remote farmhouse, it is a suitable environment to depict the home of a family who is isolated and who lives in a state of fear of the unknown beyond their four walls, represented by the box set in which the action of the play occurs, e.g. the threat of Constable's presence
- Because the cast of characters is small (only four on-stage characters) and the set is detailed, the interest in what happens on stage is focused on the lives of the characters within the world of the play. This heightens the intensity of the dramatic action with which Meisie is lured away from home
- The set is realistic and detailed, just as characters are, and therefore we believe in their identities and lives. We believe in the Magical Realism of the environment of the set in the same way, thereby creating a world with which we can relate
- The realistic set is designed to depict the home of a family who has been deeply affected by the Depression and therefore is sparse and gloomy room, containing only the bare minimum of furniture, e.g. Kitchen table, a few chairs and dim lighting; the environment within which they sew their hessian bags and live in fear of the world beyond this environment, in which young girls go missing
- The ominous presence of Gabriel is set up by the trap door in the ceiling and is a significant element of the set and mood of the play

(4)

- 7.6 Markers accept relevant and well-motivated answers that demonstrate knowledge, understanding and analysis of why the audience is sitting in a darkened auditorium.

Award full marks for:

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

The following is a guide:

The audience sits in a darkened auditorium because:

- In Realism in the theatre the focus is on the action on stage and so the audience is seated in rows in the dark
- The audience is therefore able to lose themselves in the world of the play and empathise with life portrayed on stage in front of them
- There is a 'fourth wall'

(4)

- 7.7 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and application of Stanislavski's acting techniques.

Award full marks for:

- Two marks for the application, not only the explanation, of each technique

The following is a guide:

The following THREE Stanislavski techniques should be discussed:

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is to believe in your character, emotions, actions and situation'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience
- Actor's circles of attention focus on the internal state and personal space (solitude in public); the other actors and objects, and the entire stage and set

Emotional memory:

- The actor can draw on personal experiences and memories to use in the emotional reality in performance
- Do not use memories that are less than 7 years old

(6)

- 7.8 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the value of keeping a Dramatic Arts journal.

Award full marks for:

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

The following is a guide:

It is valuable for a Dramatic Arts learner to keep a journal because:

- The learner is able to reflect on their development through the year
- It is a record of work completed and skills and knowledge learnt
- It is a theoretical analysis of practical/performance work
- It might be a useful reference/study tool

(4)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and evaluation of the characters, themes and messages and why the play is still be relevant.

The following is a guide:

The play *Missing* is still to be relevant because:

The Characters:

- The small cast of four characters on stage allows the audience to develop an intimate relationship with each one and empathise with their lives
- Each character creates situations to which audiences can relate, e.g. an absent father, a mother trying to make ends meet and work hard to support her family, and who imposes strict Calvinistic values
- An audience can see that, even though the play is set in the 1930s, they may still experience similar situations in their family lives

Themes and messages might include:

Liberation:

- An audience can empathise with the plight (predicament) of the characters and their wishes to be freed from the isolation and confinement of their situation because we all sometimes feel restricted in our own lives
- The play shows that it is possible to be liberated from rules and regulations, just as Meisie finds a way to leave her home. Audiences can relate to this
- Constable offers possible freedom and liberation from their personal oppressive circumstances to the women. The need for freedom and liberation from oppressive circumstances is a universal issue and one which is always relevant

Crime:

- There is danger outside the house. This scenario is familiar to audiences because most areas have high crime levels, and they experience this in their own lives
- The disappearance of someone is an event that often happens today in our society

Calvinism:

- Many people are still oppressed by strict dogmatic Calvinistic rules and thoughts. I recognise this in my life and in the lives of people around me. We might find freedom from this oppressive state of being from watching the play as this might be a cathartic experience for us
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. I can see that these people need to find an alternative way of living life. A life of opportunity and joy

(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 of ONE movement and knowledge of ONE playwright or practitioner associated with ALL anti-Realist movements.

Award full marks for:

- One mark for the Movement AND
- One mark for the practitioner

The following is a guide:

Symbolism:

- Maurice Maeterlinck
- TS Eliot
- Alfred Jarry

Expressionism:

- Gerg Kaiser
- Ernst Toller
- Kaufman and Connely
- Thornton Wilder
- Frans Wedekind

Futurism:

- Filippo Tommaso Marinetti

Constructivism:

- Vsevolod Meyerhold

Dadaism:

- Hugo Ball
- Tristan Tzara
- Georg Grosz
- Emmy Hennings

Surrealism:

- Guillaume Apollinaire, Andre Breton
- Antonin Artaud
- Jean Cocteau

Existentialism:

- Thornton Wilder

Feminism

- Eve Ensler
- Albert Camus
- Sylvia Plath

Markers note:**Candidates may also mention:**

- Poor Theatre
- Workshop Theatre, e.g. Protest Theatre
- Theatre of the Absurd
- Epic Theatre
- Post-Modern Theatre

(2)

8.2 Markers accept relevant and well-described answers which demonstrate knowledge, understanding and analysis of the 20th century theatre movement ('isms').

Award full marks for:

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

The following is a guide:

Symbolism:

- Was one of the most influential of the early reactions against Realism
- Had its roots in France in the 1880s
- Died out early in the 20th century
- Is anti-realistic in its denial that truth is to be found in the evidence supplied by the senses or by rational thought
- Suggests that truth is to be grasped intuitively
- Attempts to dramatise impressions and feelings - a subjective reality
- Tends to be mysterious and ambiguous
- Productions were recognisable by their simplicity
- The atmosphere and mood were created by lighting, colour, shapes and lines
- The acting and directing were representational
- The dialogue was delivered in a staccato manner
- Was to allow the actors to reach the audience and share more, the proscenium was often removed

Expressionism:

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

Futurism:

- Began in Italy
-

- Wished to transform reality; it rejected the past
- Glorification of the machine age was the focus of Futurism
- Time and space were compressed, and multiple unrelated scenes were performed in a single dramatic setting
- Sought to break the traditional proscenium arch approach and included all the arts: circus, music hall and nightclub acts were integrated into performances
- Multimedia techniques were used to jolt the audience into awareness
- Overall performance and experience was sometimes chaotic with multimedia presentation and the use of multiple art styles
- Actors broke the fourth wall, even at times performing in the auditorium

Constructivism:

- Began with Meyerhold in Russia
- He developed an acting style called Biomechanics
- He believed that certain emotions may be elicited using certain types of muscular movement
- He challenged Stanislavski's belief that there should be internal motivation before an emotion is elicited
- Term taken from a study of art
- The theatrical realisation was utilitarian and non-decorative about performances and staging
- Sets consisted of structures, platforms, wheels, steps and machinery parts
- The grotesque as a style was used to reflect the human condition

Dadaism:

- Aimed to create and explore madness and chaos
- A reflection on the way people experienced society
- There was no truth or order to help create meaning out of his/her existence.
- Performances were usually of poems using nonsense sounds strung together (sound poems)
- Indicated there is no meaning in reality or our interactions
- The audience was unable to make sense of these performances

Surrealism:

- Dadaism was gradually absorbed into a new movement
- This development started mainly in France
- Also called Super-realism and was a revolt against Realism. Artistic truth was the aim of the Surrealist artists.
- Aimed to achieve a true state of reality
- Juxtaposed familiar human conditions with unusual surroundings to achieve this
- The bond of ordinary reality was broken
- Everyday logic was rejected
- Jean Cocteau was the most important theatre practitioner of Surrealism
- Antonin Artaud was also influential, and he used new spaces to replace traditional theatre buildings
- He used stark lights, shrill sound effects and the voice to create harmonies or discord. His theatre was called 'The Theatre of Cruelty'.
- It was a theatre of total spectacle
- It had a ceremonial quality of a religious ritual

(4)

- 8.3 Markers accept well-motivated and creative answers which demonstrate knowledge, understanding, analysis and evaluation of whether SOURCE H is a suitable visual/image to use in your lesson.

Award full marks for:

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

The following is a guide:

The visual image is suitable to use in my lesson because:

- It highlights images that reflect five of the isms, therefore giving the class a visual stimulus for their own critical reflection on the 'isms'
- It is bright, colourful and visually appealing
- It contains information on the 'isms'
- The heading is bold and clear

Candidates might refer to the images on the visual and their suitability, E.g.

The newspapers in the background

- Represent the media selling their truth. It is sometimes meaningless and sensational
- Might represent a celebration of humanity, or the death thereof, depending on the report

The visual source is not suitable to use in my lesson because:

- Too busy and too much information

Markers note:

- Candidates might also motivate that the visual is not suitable for the lesson. Acknowledge all well-motivated responses

(4)

- 8.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how Realism in the Theatre differs from the 'isms' in terms of characters, set, plot, themes and stage.

Award full marks as follows:

- Two marks for each element: characters, set, plot, themes and stage

The following is a guide:

The difference between Realism in the Theatre and the 'isms':

Realism in the Theatre:

Characters:

- Are well-rounded, have backgrounds
- Are the people you will find in everyday life

Set:

- Is a box set
- Is three-dimensional with attention to detail, to make the set as realistic as possible as an environment for the action

Plot:

- Is linear, logical and displays chronological development
- Has a well-made play structure that utilises clear exposition, cause-to-effect rising action, climax and denouement/conclusion

Themes:

- Presented psychological and physical problems in society e.g. divorce, family conflict, etc.
- Reflected a slice of life, something experienced by the majority of people during the time the play is set

Stage:

- Proscenium arch
- Wings
- Lighting is concealed

'Isms':**Characters:**

- Are sometimes two-dimensional, often have no background or personality of their own
- Are often strange and behave in an unlikely and illogical manner, e.g. the way they walk or talk
- Might be symbols of the inner life of the writer
- Are representational

Set:

- Is often barren, utilising theatre in the round or an Open/End Stage
- Contained exaggerated and distorted elements. Pictorial, different levels used. It was designed to bring out thoughts and feelings. Theatre elements are used to evoke feelings from the audience

Plot:

- Is vague and obscure and often cyclical in nature
- Might be episodic or illogical
- Sometimes plays might have no plot at all

Themes:

- Explore ideas of spirituality, fate, and the subconscious
- Depict emotional and psychological states
- Reflect meaninglessness, absurdity, isolation and despair
- Might not provide any answers to life, but rather focus on the inevitable devaluation of ideas, emphasising the lack of human freedom, isolation and the search for meaning in a seemingly indifferent universe

Stage:

- Experimental stages e.g. open or end stage
- Audience often surrounds the action
- Technical elements might not always be hidden

(10)
[20]

QUESTION 9

- 9.1 Markers accept relevant answers which reflect the candidate's knowledge and understanding of issues highlighted in society.

Award full marks for:

- A statement/word or phrase

The following is a guide:

Issues (problems) highlighted might include:

- Human trafficking
- Crime
- Drug and Alcohol abuse
- Domestic violence
- Poor housing and sanitation
- Water scarcity and electricity cuts/load shedding

(2)

- 9.2 Markers accept relevant answers which demonstrate knowledge and understanding of the beginning, middle and end of the synopsis/idea.

Award full marks for:

- Mark holistically

The following is a guide

E.g. Story on human trafficking:

Beginning:

- In the far North-West of South Africa lived two sisters who were hardworking and diligent. They attended school daily and achieved high marks. They were not aware of the dangers in the world around them

Middle:

- One day, a man, disguised as a model agent, came to the school to look for potential international models. Their parents were so excited when both sisters were selected for this wonderful opportunity. Permission was given for them to leave school and study online. They said goodbye to their parents at OR Tambo Airport and flew off to embark on their exciting and promising future

End:

- No one realised that they were victims of human trafficking. They were never seen again

(6)

- 9.3 Markers accept relevant answers which demonstrate knowledge and understanding of suitable title.

Award full marks for:

- An acceptable title

The titles for the play might include:

- *Stop bullying, be nice*
- *Romeo and Juliet reimagined*
- *Drugs kill*

(2)

- 9.4 9.4.1 Markers accept relevant answers which demonstrate knowledge and understanding of a suitable performance style
- Mark holistically
- The following is a guide:
The descriptions may include:
- Theatre of the Absurd style
 - Realism in the Theatre style
 - Poor Theatre style
- (2)
- 9.4.2 Markers accept relevant answers which demonstrate knowledge and understanding of the target audience.
- Award full marks for:
- One well-described statement
- The following is a guide:
The target audience for a play on human trafficking might include, e.g.
Learners at schools:
- So, they can protect themselves against being abducted, and they can become aware of the dangers in society, etc.
- Community members:**
- So that they can be encouraged not to look away but to become aware of the issue and put a stop to human trafficking
- (2)
- 9.4.3 Markers accept relevant answers which demonstrate knowledge, understanding and which describe props, set and costumes
- Award full marks for:
- Markers use discretion to ensure props, set, and costumes relate to their production
 - Markers award one mark each for describing a prop, the set and the costume and a final mark for relating it to their production
- (4)
- 9.4.4 Markers accept relevant answers which demonstrate knowledge and understanding of the technical aspects of the production
- The following is a guide:
Award full marks for:
- If candidates mentioned lighting, sound, special effects, e.g. Workshop Theatre
 - Candidates can choose not to use technical elements, e.g. Poor Theatre.
 - Markers use discretion to ensure the technical elements relate to the title and or synopsis/idea

(2)
[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:
Outstanding Metacognitive Thinking About Knowledge Create	9–10	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Change, give afresh on an outstanding level with thinking on a metacognitive level • The answer: Create, contextualise and give an answer in an original and insightful manner on an outstanding level • Examples: Give and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples
Meritorious Procedural Thinking About Knowledge Evaluate	7–8	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Evaluate and summarise on a meritorious level with thinking on a procedural level • The answer: Explore, contextualise and give an interesting answer in an original manner on a meritorious level • Examples: Give an analysis of a wide range of insightfully chosen theoretical and theatrical examples
Average Conceptual Thinking About Knowledge Analyse	5–6	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Question, contrast on an average level with thinking on a conceptual level • The answer: Investigate, contextualise and produce an answer on an average level • Examples: Give and examine examples
Elementary Factual Thinking About Knowledge Apply	4	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Identify, organise and interpret on an elementary level with thinking on a factual level • The answer: Understand and give a straightforward and predictable answer on an elementary level • Examples: Give a few examples
Achieved Factual Thinking About Knowledge Understand	3	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Identify, and list on a basic level with basic thinking on a factual level • The answer: Understand and give an answer with a few straightforward basic facts • Examples: Give incorrect or inability to provide examples
Not Achieved Factual Thinking About Knowledge Remember	0-2	<ul style="list-style-type: none"> • Cognitive levels and thinking process: No identification or listing and without any thinking • The answer: No understanding of the question and provides facts unrelated to the question • Examples: Give no examples

ANNEXURE B: 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
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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
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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
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