



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2012**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 24 pages.**

**GENERAL NOTES TO MARKERS**

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

**INSTRUCTIONS TO DRAMATIC ARTS MARKERS ON THE GRADE 12 QUESTION PAPER**

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

Candidates must answer ONE of the two questions.

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

Candidates must answer TWO of the eight questions.

8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also tested directly and indirectly. This section is COMPULSORY.

The weighting of the LOs for the paper according to the SAG document is as follows:

- LO1 – 20% (30 marks)
- LO3 – 60% (90 marks)
- LO4 – 20% (30 marks)

**SECTION A: UNDERSTAND AND ANALYSE**

Candidates answered **ONE** question, either **QUESTION 1: EPIC THEATRE** or **QUESTION 2: THEATRE OF THE ABSURD**.

**QUESTION 1: EPIC THEATRE**

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*.

Markers should allow for well motivated answers that display unconventional and creative approaches.

<b>CATEGORY</b>	<b>MARK</b>	<b>LEVEL DESCRIPTORS (EVIDENCE)</b>
<b>Outstanding achievement</b>	26–30	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, polished structure.</li> <li>Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul> <p>Candidate discusses a range of Epic techniques and covers the themes of the play that aim at getting the audience to think critically about the play. He/She is able to discuss how the unconventional techniques that are used in Epic Theatre support the statement by giving specific examples from the text that has been studied. Candidate discusses the themes of the play to support the statement, and his/her answer is sustained with relevant examples from the play. The candidate shows an exceptional understanding of Epic Theatre and the play that has been studied.</p>
<b>Meritorious achievement</b>	22–25	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure.</li> <li>Supported by a high level of competence and careful selection of facts to process information.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge well expressed.</li> </ul> <p>This candidate has a similar level of knowledge of Epic Theatre and the play that has been studied as the Outstanding candidate. The main difference is the ability to connect to the essay topic, to discuss the topic and to use language effectively. This candidate often overwrites by writing down correct but irrelevant information. Not as concise and sophisticated as the Outstanding candidate.</p>
<b>Substantial achievement</b>	18–21	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting reading, clear statements, convincing, simple direct language.</li> <li>Supported by a selection of relevant dramatic references.</li> <li>Shows good grasp of the theme/task.</li> </ul> <p><b>EITHER:</b> Candidate attempts to discuss the epic techniques and Epic philosophy. He/She refers to some techniques of Epic Theatre, but is vague about how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and the themes of the play that has been studied.</p> <p><b>OR:</b> Excellent analysis of Epic Theatre and the play that has been studied, but in the essay connection to the topic is by chance rather than by discussion of the essay topic. Often a short and generalised discussion of Epic techniques and themes.</p>

<b>Adequate achievement</b>	14–17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant "dramatic" references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight.</li> </ul> <p>Candidate is well prepared and can supply detail about epic techniques, epic themes in the play and the play that has been studied, but cannot apply it to the essay topic. Often the work looks like a repetition of notes that have been handed out in class and thus may seem fragmented. But the candidate has a solid knowledge of the content.</p>
<b>Moderate achievement</b>	10–13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> <li>• Often vague and generalised examples.</li> <li>• Little or no attempt to connect to the question.</li> <li>• Sometimes merely narrating the plot.</li> </ul> <p>Candidate has knowledge of Epic techniques and the themes of the play that has been studied, but is inclined to write down everything he/she knows about Epic Theatre without connecting to the essay topic. Information is generally correct, but may be presented in a confused manner. It is inclined to be EITHER continuous writing (no paragraphs) OR short sentences that explain certain aspects of the content. Knows the content of the play that has been studied.</p>
<b>Elementary achievement</b>	6–9	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul> <p>Candidate shows indication of knowledge of Epic techniques and some of the themes in the play that has been studied, but is inclined to write down short phrases about the characters and content of the play that has been studied or theory that has been learnt. Often incorrect information is also given (about another play/characters or another part of theatre history). The marker will have to search in the answer for correct information. Difficult to mark because at first glance it looks as if the whole answer is faulty. The candidate is inclined to write down the story of the plot or to supply short character sketches.</p>
<b>Not achieved</b>	0–5	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills. Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand. Very vague and confused.</li> </ul> <p>The candidate's knowledge of epic techniques and the themes of the play is weak. Often incorrect information is given. Is inclined to write down a list of words, phrases and sentences in the order in which the candidate remembers it.</p>

OR

**QUESTION 2: THEATRE OF THE ABSURD**

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED *WAITING FOR GODOT* OR *THE BALD PRIMADONNA* OR *BAGASIE*.

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED *WAITING FOR GODOT* OR *THE BALD PRIMADONNA* OR *BAGASIE*.

Markers should allow for well motivated answers that display unconventional and creative approaches.

CATEGORY	MARK	LEVEL DESCRIPTORS (EVIDENCE)
<b>Outstanding achievement</b>	26 – 30	<ul style="list-style-type: none"> <li>Well organised, comprehensive and coherent, polished structure.</li> <li>Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul> <p>Candidate discusses the Absurdist genre by relating it to the statement. Candidate provides an excellent account of the philosophy of Absurdism. When Absurdist characteristics/ techniques, structure and dialogue are discussed, he/she supports their answer with relevant and specific examples from the playtext. The candidate is able to discuss how the unconventional techniques that are used in Absurd Theatre support the statement by giving specific examples from the text. The candidate shows an exceptional understanding of Absurd Theatre and the play that has been studied.</p>
<b>Meritorious achievement</b>	22 – 25	<ul style="list-style-type: none"> <li>Well organised, detailed and coherent, polished structure.</li> <li>Supported by a high level of competence and careful selection of facts to process information.</li> <li>Uses a selection of relevant dramatic references.</li> <li>Shows insight, observation and knowledge well expressed.</li> </ul> <p>This candidate has a similar level of knowledge of Absurd Theatre and the play that has been studied as the Outstanding candidate. The main difference is the ability to connect to the essay topic, to discuss the topic and to use language effectively. This candidate often overwrites by writing down correct but irrelevant information. Not as concise and sophisticated as the Outstanding candidate.</p>
<b>Substantial achievement</b>	18 – 21	<ul style="list-style-type: none"> <li>Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>Interesting reading, clear statements, convincing, simple direct language.</li> <li>Supported by a selection of relevant dramatic references.</li> <li>Shows good grasp of the theme/task</li> </ul> <p>EITHER: Candidate attempts to discuss Absurdist philosophy. He/she refers to some features of Absurd Theatre, but is vague about how these features are presented in the play. The candidate shows a good understanding of Absurd Theatre and the play that has been studied.</p> <p>OR: Excellent analysis of Absurd Theatre and the play that has been studied, but in the essay connection to the topic is by chance rather than by a discussion of the essay topic. Often a short and generalised discussion of Absurd features, structure and dialogue.</p>

<b>Adequate achievement</b>	14 – 17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant "dramatic" references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight.</li> </ul> <p>Candidate is prepared well and can supply detail about Absurd Theatre and its techniques in the play that has been studied, but cannot apply it to the essay topic. Often the work looks like a repetition of notes that have been handed out in class and thus may seem fragmented. But the candidate has a solid knowledge of the content.</p>
<b>Moderate achievement</b>	10 - 13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> <li>• Often vague and generalised examples</li> <li>• Little or no attempt to connect to the question</li> <li>• Sometimes merely narrating the plot</li> </ul> <p>Candidate has knowledge of Absurd Theatre, its techniques and the structure and dialogue used in the play that has been studied, but is inclined to write down everything he/she knows about Absurdism without connecting to the essay topic. Information is generally correct, but may be presented in a confused manner. It is inclined to be EITHER continuous writing (no paragraphs) OR short sentences that explain certain aspects of the content. Knows the content of the play that has been studied.</p>
<b>Elementary achievement</b>	06 – 09	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort</li> <li>• made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul> <p>Candidate shows indication of knowledge of Absurd Theatre and the play that has been studied, but is inclined to write down short phrases about the features of Absurdism and the structure and dialogue of the play that has been studied or theory that has been learnt. Often incorrect information is also given (about another play/characters or another part of theatre history). The marker will have to search in the answer for correct information. Difficult to mark because at first glance it looks as if the whole answer is faulty. The candidate is inclined to write down the story of the plot or to supply short character sketches.</p>
<b>Not achieved</b>	00 – 05	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> <li>• Very vague and confused.</li> </ul> <p>The candidate's knowledge of Absurd Theatre, its features and the structure and dialogue of the play is weak. Often incorrect information is given. Is inclined to write down a list of words, phrases and sentences in the order in which the candidate remembers it.</p>

**[30]****TOTAL SECTION A: 30**

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

- 3.1 Fugard has chosen English as his language of choice but has also used many Afrikaans words and phrases as this would reflect the realistic style of the play. It would represent the normal everyday conversations of the people living in the Swartkops whose lives the characters highlight. The colloquial language used also emphasises the lack of education, the poverty and the low status of the characters in the play. The play is also in English, because Fugard could reach a wider audience. The mixed language indicates the realistic context of the people in Swartkops, which is mixed race.  
Accept TWO points discussed in detail = 2 x 2 marks **OR** Four points briefly discussed = 4 x 1 (4)
- 3.2 3.2.1 The police view Lena as a homeless, drunk coloured person whom they do not take seriously at all. The attitude to women prevalent at that time was very sexist and not very sympathetic. Most of the policemen at the time were white and were not very sympathetic to the complaints by drunks or non whites. Lena would also not be able to make a clear statement about what happened and the police would therefore regard it as a drunken 'brawl' which they would pass off lightly. It would not be taken seriously as there was a tendency to view it as a 'domestic' issue to be sorted out by the people involved. They would find it funny. They would tend to focus more on what Boesman said, that she was 'his woman' and that he was sorting her out – 'net a bietjie warm gemaak.'  
Accept TWO points discussed in detail or four points briefly discussed. (4)
- 3.2.2 Boesman makes light of his beating of Lena saying that he just warmed her up and that it was not serious. He says that she is his woman implying that he could do with her as he liked almost as if she were his possession, a commodity to be used and that he had a right to hit her. He is unafraid of being reported to the police as he says that the policemen are aware that this is the way coloured people treated their wives or girlfriends or the way drunken people behaved and that it was accepted – 'they know how it is with our sort.' It is also obvious that Lena has reported Boesman before but no action has been taken against him so he acts with impunity. Boesman feels he can solve his problems with his fists and since Lena accepts his abuse as part of her life with Boesman, he does it over and over again. If the candidates include motivations and quotes from the play as a whole, markers should credit these as well; if motivated. (4)  
Accept TWO points discussed in detail or four points briefly discussed.
- 3.2.3 A subjective answer is required.  
1 mark to be given for 'yes' it has changed or 'no' it has not changed and 3 marks for the reasons. Markers cannot accept when candidates give both 'yes' and 'no', but no suitable motivation for either.  
**Yes.** It has changed because there are now new laws and legislation in place protecting the rights of women. Domestic violence and abuse is seen as a serious offence and offenders can be sentenced to jail. Most policemen would be trained to treat this issue sensitively. We also have more female officers who would be more sympathetic and more sensitive in handling such issues.  
**No.** It has not changed. Police officers are still rude and insensitive. They do not view domestic violence as a serious issue because the crime rate is so high. Some officers still believe that the women deserve what they get and use the opportunity to humiliate women further. That is why most battered women remain silent. (4)
- 3.3 Lena does not leave Boesman because she is dependent on him for comfort, companionship and security. She has become accustomed to following him around – it has become a habit. He is all the family that she has and she has no other support structure. There is just nowhere else that she could go. Furthermore she does remember the happier times and good memories which still tie her to Boesman. They love each other in a strange, dysfunctional kind of way. She is not empowered enough to leave him. When Boesman beats Lena it gives him a sense of power and meaning. Lena stays with Boesman because she needs validation and belonging. (3)

## NSC – Memorandum

- 3.4 Since no real set is required any stage type can be used – proscenium arch, thrust stage, arena stage or flexible stage. The characters themselves are the setting and they carry their meagre possessions wherever they go.

1 mark can be awarded for the stage type and 2 for reasoning.

(3)

- 3.5 **Lena is definitely Boesman's victim.** She is physically, verbally and emotionally abused by him.

**Physically** – He beats her all the time for little things such as dropping the empties.

**Verbally** – He insults her, demeans her and mocks her all the time.

**Emotionally** – He taunts her, trying to confuse her especially when she tries to get her bearings right and find out where she has been. He deliberately confuses her by saying the wrong things.

Boesman talks with his fists when he is angry or frustrated. Lena also has to put up with Boesman's uncaring, unfeeling attitude. He ignores her complaints especially when they are walking for long distances. He ignores her questions and does not reply. So it appears as if she is speaking to herself most of the time.

**Boesman is society's victim.** As a man he feels emasculated because he cannot provide the basic necessities for his family. He was once a strong vibrant person but years of being pushed around and shoved, drives him to alcohol causing him to become a drifter. The system failed Boesman in that it refused to allow him to have the dignity of having a place that he could call home. As a result the years of being hounded and forced to move from place to place have taken their toll on his life and he has become an angry, bitter man who loathes himself for his lost dreams and ambitions. He takes out his frustrations on the only person closest to him, Lena. He cannot get back at the whitemen and their bulldozers because they are stronger. So he expresses his frustrations through his tongue and fists. Society has failed Boesman and Lena because society has made them outcasts in their own land.

Markers to mark holistically.

MARKS	3.5	LEVEL DESCRIPTOR
7–8	<b>Very good</b>	Candidate is able to answer clearly and directly referring to abuse as a theme in the play. He/She discusses the relationship between the two characters and the reasons for Lena staying in the relationship. The candidate focuses on the use of physical, mental and emotional abuse of Lena by Boesman. Also discusses abuse of Boesman by the apartheid system and why he takes his frustrations out on Lena.
4–6	<b>Average</b>	Candidate explains abuse at a basic level and connects to characters (e.g. Boesman abuses Lena but Lena prefers to stay with him). And that Boesman is a victim of the white man.
0–3	<b>Weak</b>	Candidate tends to make generalised statements about the plot of the play with simple, vague reference to how Lena is a victim of Boesman and how Boesman is a victim of society.

(8)  
[30]**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

- 4.1
- Fables, e.g. storyteller tells the fable of over 8 000 years old where Queen Kimamereva (daughter of King Turunda) rules over AmaKhawayiki people in the mythical land of AmaRiri.
  - Animal and the plant-world co-exists and/or lives the life of the human race, e.g. Queen Kimamereva rules over people and monsters that assume the characters of humans.
  - The myth of creation.
  - The myths add to the mystery of the supernatural and create the mood and atmosphere in the play.
  - They enhance the episodic structure of the play with the storyteller being the link between the episodes.

(Accept other relevant answers. Award 1 mark for myth and 3 marks for the explanation.)

(4)

- 4.2 4.2.1 The storyteller 'fills in' the gaps in the play that the action doesn't show. The storyteller provides information and guidance to the audience. Because the storyteller is found in all the acting areas, even in performance spaces reserved for certain actors, he is able to provide information to the audience from a first-hand perspective. Each point is awarded ONE mark. (2)
- 4.2.2 Any suitable answer that shows insight can be accepted. Answers could include:
- The storyteller should be dressed differently from the other characters with elaborate costume which is slightly oversized to give the illusion of being the 'Great One'.
  - Special effects could be 'affixed' under the garment of the character of God so that it emanates smog/light underneath, thus giving the illusion of the supernatural and mystery. (2)
- 4.2.3 Accept answers that are well substantiated. Candidates may choose any TWO attributes. The following is merely a guide.  
In order to present these lines effectively I would vary my volume. I will start off quite loudly in lines 1–2 just to gain the attention of the audience. I would lower the volume in lines 4–5 when talking about the king. Would become louder in last two lines when talking about the barren sangoma. My pace will be deliberate or slow to medium because I am telling a story and I want to draw the audience in. I will not rush the delivery of these lines because the meaning would be lost. (2 x 2) (4)
- 4.3 Any suitable answer that shows insight can be accepted. Award ONE mark for the prop and ONE mark for the motivation. Answers could include:
- Masks: the storyteller may use different masks to assume the roles of different characters (including that of God).
  - Firewood, fire and/or 'smog machine': It can be lit within the *Ithala*/cave stage so that when the smoke comes out, it will give the illusion of the supernatural.
  - Royal staff for King Magadlemzini to carry: This will make the audience to easily identify his character as that of a King. (3 x 2) (6)
- 4.4 Other suitable answers can be accepted. The following are examples:
- 4.4.1 Award ONE mark for each reason.  
In indigenous African performances there are no clear distinctions between the actor and the audience.  
This kind of seating enables the actors and audience to mingle easily.  
It creates a close and intimate atmosphere between the actors and the audience.  
It draws the audience into the action of the play. (4)
- 4.4.2 Accept any ONE of the following answers:  
It improves the view and allows easy access to performance spaces.  
The audience is able to identify the characters easily.  
The cosy and intimate atmosphere created allows the audience to engage with the actors and the action. (2)
- 4.4.3 Accept any ONE of the following answers:  
Elaborate sets and the use of props are limited.  
This type of staging is not easy to transport from one venue to another.  
It may be expensive to take a set as big as this from one venue to the next.  
This type of staging demands a large performance space, thus limiting the areas the play may be taken to because many theatre houses do not have the luxury of space. Accept 4 points or 2 well substantiated points. (2)
- 4.4.4 Award TWO marks for the special effect and TWO marks for the reason it would be used.  
A wind-machine to churn excessive wind. This will give the illusion that the place is different than the normal 'earthly stage'.

A microphone that will give an echo feedback. This will give an illusion that the 'quivering' or authoritative voice that comes out of the cave is that of God.  
Smoke would create a mysterious and supernatural atmosphere.  
Sound effects (e.g. thunder before God's entrance) to show the power of God.

(4)  
[30]  
(2 x 2)

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

- 5.1 A subjective but relevant answer required. Accept either a 'yes' or 'no' answer if well substantiated. (Marks should not be awarded for simply saying yes or no.) (4)
- 5.2 The play is fast paced as there are twenty six scenes and only two actors. As a result the actors have to make quick costume changes as well as involved in singing and dancing at the same time. The actors also create the sound effects themselves which adds to the play being very physical. The play requires the actors to be prisoners, labourers, workers seeking employment etc. which means that the actors have to move in and out of roles quickly because they represent a wide range of characters. There is no interval in the play so the actors would have to sustain the physical action throughout the performance. (2 x 2) (4)
- 5.3 It is a cheaper option because special/sound effects, costumes and props are costly to hire. With the actors creating their own sounds it adds to the vibrancy of the performance and is more entertaining for the audiences. It gives the actors the opportunity to showcase their skills and versatility. The actors would be well trained in Grotowski's Poor Theatre techniques and know how to use their voices and bodies to create the different sounds such as prison sirens, trains, barking dogs etc. They use their vocal resonators to create and change their voices. It is important to note that there are only two actors and twenty six scenes therefore having both actors create the sounds and change into different characters was an easier choice for the director. In addition employing more actors would increase the budget.  
The creative use of props and costumes help them to change from character to character. Symbolic costumes such as half a ping pong ball to show that the character is white, a shawl which could be used to represent a blanket, barber's cloth or the shawl of an old woman ensures the smooth and easy transition from one character to the other.  
Sound equipment, set and props are expensive to hire and difficult to transport. These aspects are easier to produce if actors used their bodies as instruments of performance.  
(Accept other well-substantiated answers.)  
Markers to use discretion. (6)
- 5.4 The technique of mime is used here. It is effective because the play is fast paced with only two actors. The use of too many props would hamper the flow from one scene to another. (3)
- 5.5 Protest Theatre aims to affect socio-political change. It deliberately set out to show the evils that existed and it demanded that a change be made. It also aims to educate the masses of black people, many of whom were illiterate and ignorant of the discrimination and oppression that they were exposed to. The play *Woza Albert!* is a good example of protest theatre because it highlights the evils prevalent in the society at the time as well as the need for change. It uses Poor Theatre techniques. Actors creating their own space. Markers to use discretion. (3)

- 5.6 Use discretion when marking. The following is only a guide. Candidates may offer other themes. Award 5 marks per theme.

Injustice/Discrimination/Oppression caused by the Pass Law system – All black people were subjected to the Pass Law system which was harsh. It stipulated that they had to carry their pass book with them wherever they went. The pass book was a document of labour control and any white employer or policeman could ask to see it. It had to be produced on demand. It stated the name of the bearer and the district where the bearer was allowed to work. The bearer had only six days in which to find a job, otherwise he had to try in another district. Unless a man was recruited to work on the mines, a pass lasted for only six months; the bearer had to then reapply for another one. The play highlights the fact that it took at least three weeks to get a pass which meant that at least twice a year the applicants had to go without work, consequently without food in an effort to get a pass to allow him to work. If a pass was not produced the person was arrested and detained without trial for a period of at least ninety days. Many black people were jailed for not been able to produce their pass on demand. It was an unjust system.

(5)

Another theme is exploitation and oppression of workers. In the brickyard scene for example, Percy and Mbongeni work hard and for long hours with little pay. They are treated badly by their employer, Baas Kom who threatens to fire them every time they disagree with him or complain about their working conditions. Their employer threatens them by saying that there are hundreds of people looking for jobs so they should be grateful for the job that they have. This put the employer in a position of power because he could choose to hire and fire at will. The employer does not afford them basic human/worker rights.

Another issue highlighted is the irony of although they make thousands of bricks, they do not live in proper homes – they say that they live in sardine tins.

(5)

MARKS	5.6	LEVEL DESCRIPTOR
8–10	Very good	Candidate is able to answer clearly and directly referring to examples from the text. Considers both themes equally and is able to provide a detailed answer.
6-7	Good	Candidate is able to answer clearly and may refer to the text. May tend to make broad statements about discrimination and oppression etc. Candidate also focuses more on one theme than the other.
4–5	Average	Candidate does not look specifically at two themes but themes in general. Connects at a basic level. Makes one or two valid statements regarding poverty or injustice etc.
0–3	Weak	Candidate tends to make vague and generalised statements about the play rather than discuss the themes.

[30]

### QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY

- 6.1 A: Mamariti  
B: Lulu  
C: Ruth

(3)

- 6.2 Firstly it is a Friday night and the beginning of the week end. They are celebrating the article that was accepted. Ruth has brought some 'illegal' alcohol from Yeoville. It adds to the excitement as Black people were not allowed to buy or sell alcohol. This therefore is a special treat for them. They are all in a party mood and they can temporarily forget their stress and problems.

(3)

- 6.3 Songs were used as a device to break the tension or add to the tension. In moments of joy the characters would break out into song and in sadness they would express their emotions through singing. This device was commonly used in township musicals since music was an important part of township life. The play is divided into many scenes and the songs are used as a linking device to link one scene to the next. It also kept the audience interested and gave the actors time to prepare for the next scene.

(4)

- 6.4 Ruth had responded to an advertisement in the Drum magazine. The advert was specific – 1 Jewish girl wanted to live in Sophiatown for study purposes. Ruth, being adventurous responded. This was to the surprise of those living in 65 Gerty Street. She was willing to take risks and move into a society that was completely different from her own. She was daring to take such a step without telling her parents. She must be admired for her courage and independence. (4)
- 6.5 A subjective answer is required and markers are to use discretion when marking. Accept candidates' responses where relevant and appropriate. The following is merely a suggestion: Later on in the same scene, the characters are either tipsy or drunk. As in Lulu's case when there is a violent knocking on the door. The characters think that it is the vice and liquor squad and they all scramble to hide. From being very happy and carefree they are scared and fearful. There is tension and anxiety as they receive the notice of removals. (5)
- 6.6 6.6.1 Accept one of the following: Workshop/Workshopped/Workshopping (1)
- 6.6.2 Markers are to use discretion as candidates, depending on their teaching, may describe the phases or stages. Award ONE mark for the phase and ONE mark for the description thereof. The phases/stages are: **Observation** – can be done through research, actors physically go out into the streets and observe people or have interviews with them. **Improvisation** – Actors would use material collected in the first phase to create or improvise scenes in the rehearsal space. **Selection** – Improvised pieces that worked are selected or chosen. **Recording** – The final stage of the process – transferring the action to text/video/recording. (2 x 3) (6)
- 6.6.3 It was a collaborative method of creating plays, it was therefore not the vision of one person but rather a group. Even people who were not literate could be involved in the process. A variety of skills, singing, acting, dancing, mime, acrobatics etc. were used. Topics chosen were relevant to the issues being experienced and reflected the realities of the people. (4)
- [30]**

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

- 7.1 Markers need to use discretion when marking. The set represents Sipho and Thando's living room of their township home. It reflects their economic status as it is suitably furnished with a lounge suite, a coffee table and a side board with family photographs displayed on it. This is in keeping with the realistic genre of the play which would give the audience the illusion that they were looking through the fourth wall of the room. The costumes are accurate in reflecting the social position and personalities of the characters. Sipho is wearing a jacket and a tie which indicates his conservative style of dressing. It is appropriate for his job as a librarian. Thando is wearing a traditional outfit with her hat, in keeping with her personality and her tradition. Mandisa's costume is modern; she is wearing a long top and pants with a scarf around her neck. Thus we find that the set and costumes are adding to the illusion of reality. (Some candidates may state that Mandisa is the character with the hat because she is standing over Sipho in an aggressive manner, looking at an elder straight in the eye and Thando is the one who is sitting down respectfully next to her father.) (6)

7.2 The urn is a source of conflict because it contains Themba's ashes. Siphso has been waiting for the body of his brother to arrive from London so that he could lay his brother to rest only to find that he has been already cremated. This is foreign to Siphso and not acceptable in his culture because it shows disrespect to the body of the person who has died and his family. All the expectations that Siphso had of seeing his brother for a final time has been dashed and the fact that he has been cremated causes further tension. It shocks Siphso that all the remains of his brother are in the urn and when he learns that some of the ashes are thrown away it adds to his distress. Mandisa's who has been raised according to the western culture has a nonchalant attitude towards cremation and this is a cause for concern to Siphso because she does not understand the gravity of the situation and the traditions of the family concerning death and burial. (4)

7.3 Markers are to award 3 marks for vocal and 3 marks for physical.

**Vocal** – Rising inflection would be used in all four lines because there are a number of rhetorical questions. Showing his shock and disbelief. There could also be an increase in pitch and volume as he becomes agitated. The tone could be one of worry initially because he has remembered the funeral and this changes to shock when he realises that there is no body and finally accusing because he feels he was not told in advance about the cremation.

**Physical** – His eyes would widen when he remembers the funeral, he may put his hand on his head. He could throw his hands up in the air when asking, 'what are we going to do'? He could frown and look accusingly at Mandisa when asking, 'What body'? He could point at Mandisa when asking, 'How could you do this to me?' (Accept other well-motivated points.) (6)

7.4 **Siphso** is an old-fashioned man with strong traditional and cultural beliefs. He is set in his ways and follows traditions rigidly. He is the head of his home and expects his daughter to respect him and not go against what he says. In the extract given it is very clear that he has set ideas about death and burial which culturally are taken very seriously. Cremation is frowned upon and a strict mourning period must be followed if a close family member dies.

**Mandisa** was born and brought up in London and is accustomed to a western style of living with very little influence from the African culture that her father, Themba, came from. This could be due to the fact that her mother was from the West Indies. The combination of cultures has resulted in Mandisa's very western way of thinking. She treats death in a very matter of fact way and later in the play she even suggests that she and Thando go out for the night although rightfully according to her father's culture she should be in a period of mourning. She challenges Siphso's authority and questions his decisions, something Thando will not do and is something that shocks Siphso. (Accept other well-motivated points, and mark holistically.) (6)

7.5 *Nothing but the Truth* is relevant today because it highlights a family situation portrays conflict in a household post apartheid. It is very topical and would affect any family in South Africa. The clash between culture and traditions and sibling rivalry are issues that confront people often especially in post apartheid South Africa. Cultural lines are tending to blur especially with the young and old and traditions and values are being forgotten. The play highlights the tension that can be caused by issues such as culture, traditions and sibling rivalry and provides some solutions to the problems raised.

**Characters** –The characters in the play are fully rounded, well-developed characters with a strong historical background. They reflect the lives of normal everyday people. Audience members can identify easily with them and their joy, laughter, tears and pain. The play is relevant today because the characters reflect the clash between young and old, between traditional and modern. The conflict they experience is what is experienced by many people today. So the characters' lives give us insight into complex family relationships, conflict and how problems can be resolved amicably.

**Dialogue** – The dialogue is everyday language and the realistic plot is driven through a series of conversations and arguments which reveal the ultimate truth of the situation, the characters and their points of view.

It is simple and very conversational thus drawing the audiences in. They would be able to identify with the characters and their feelings and respond to the issues that are raised.

## NSC – Memorandum

**Subject matter** – The subject matter is topical and relevant. Detailed accounts of family life such as sibling rivalry, love, loss etc. and life outside the home are brought into the conversations. The subject around the Truth and Reconciliation Commission is accurate and detailed and informs the audience of current issues and events. The importance of truth is highlighted and how each person experiences his or her own truth is addressed. Comparisons of expectations of life in post apartheid society. Everyone wants compensation for past suffering.

(Mark candidates' responses holistically.)

MARKS	7.5	LEVEL DESCRIPTORS
7–8	<b>Very good</b>	Candidate is able to answer fully, directly referring to all three aspects in the play. He/She discusses the characters, dialogue and subject matter of the play and is able to discuss clearly the relevance of the play to society. Well substantiated.
4–6	<b>Average</b>	Candidate explains the characters, dialogue and subject matter at a basic level and attempts to connect to text. He/She makes some attempt to say why the play is relevant in society today.
0–3	<b>Weak</b>	Candidate tends to make generalised statements about the characters, dialogue and subject matter of the play with simple, vague reference to the text.

(8)  
[30]

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

8.1 Realism, Realistic style and 'a slice of life' theatre. Also accept answers relating to the acting methods of Stanislavsky. (1)

8.2 The set of the play should reflect realism. A box set could be included. The set realistically portrays an isolated guesthouse, called Garnet Lodge, in a small port town that is situated on the West coast of South Africa. The action of the play takes place in the large communal room. All aspects of the set are realistic and believable and thus the actors handle the set and act in it in a realistic manner. The set would give the audience the illusion that they were looking through the fourth wall of the room. It is important to note that the set tells us almost nothing about the characters of the play. Although it reflects the tastes and lifestyle of the lodge's absent owners, the setting suggests that none of the characters are at home in it. The large communal room is divided into 2 areas: the *dining area* consisting of a table with four chairs, a dresser with shelves and a music centre. (The kitchen entrance is in the centre of the upstage wall.)

The *sitting area* has two armchairs, a two-seater and a table. There is a coffee table and a window stage right that looks onto a garden. Upstage of it is a doorway that leads to a stoep and the garden.

The third entrance leads to the inner house.

The room is cluttered and overly decorated and the many ornaments and adornments represent the close influence of the sea (e.g. anchor, fishnets, buoys, driftwood pieces, seashells etc.)

MARKS	8.2	LEVEL DESCRIPTORS
5–6	<b>Very good</b>	Excellent discussion of the set of the play. Candidate discusses the different areas in a comprehensive manner. He/She demonstrates a clear and complete understanding of the realism reflected by the set of the play.
3–4	<b>Average</b>	The candidate does not discuss all aspects of the set. He/She mentions the different areas but doesn't link the set to realism. The answer shows basic knowledge. For 3 marks: answer is simplistic and basic.
0–2	<b>Weak</b>	The candidate does not understand the question. Names the spaces but doesn't elaborate on the set or its realistic style. The answer is vague and not logically structured.

(6)

## NSC – Memorandum

8.3 This refers to Johan's luck as a diamond diver. He is hoping that he will discover a large haul of diamonds – in the language of the miners called a "jackpot" – so that he and Thami can buy a diamond concession on the nearby river. (3)

8.4 8.4.1 Thami is referring to Johan's past when he killed Julius Thwalo. (2)

8.4.2 Because of the murder of Julius Thwalo, Johan was treated as a scapegoat by white society. He was disgraced as a policeman and thrown out of the police force for this so-called negligent killing. Even though this event happened in his past and he was "punished" for it, Johan still chastises himself for what happened. His deep sense of guilt is very important to the play. It may be said to be the driving force behind his desire to help Thami, and to be accepted into Thami's world.

Johan is desperate for redemption, and it becomes evident in the last scene that, to his mind, helping Thami to achieve a better future is his only way to it. But he also wants Mr Smith, whom he identifies as representing those middle class whites who allowed him to take the blame for apartheid's dirty work, while they got on with their lives, to feel the same kind of consuming guilt that he does and to recognise an equal need for redemption.

Accept TWO points that are well motivated or FOUR points that are briefly discussed. (4)

8.5 Accept other well-motivated answers that relate to the text and characterisation. Award 2 marks for vocal and 2 marks for physical performance.

In line 5 Johan is shocked. The actor needs to show this by making use of a pause that precedes his words, and filling this pause by keeping his body still and using facial expressions to show the shock on his face. When he then speaks, he will make use of a lower vocal tone / voice and he will say the words slowly. This would create suspense.

In line 7 Johan would build up the tension by speeding up his words slightly and speaking them with more emotion. He would also project his voice now. He could possibly also take a step closer to Thami and his body would carry the energy of the realisation of what Thami is saying. (4)

8.6 Up to this moment in the play, Johan has had the upper hand in *physical power* and portrayed a lot of physical energy while Thami has been quieter and more reserved physically. But Thami has more *intellectual power* than Johan because in charged situations he thinks rationally and clearly and he is a few steps ahead of Johan when it comes to making plans for his future. Thami also has the upper hand in *emotional power* because he displays emotional intelligence far above that of Johan's. (An example of Johan's lack of emotional power is that he acts out of the unresolved emotions from his past without thinking of the consequences that his actions will have.)

Thami hides his power until now in the play. Although Thami is the more placid of the two characters, he doesn't show any fear when Johan uses his physical power and takes up the knife. This is because Thami takes control of the situation – he reveals that he has never had any intention of really sharing a future with Johan. Johan is devastated by this news, and resorts to threatening Thami with the knife. Thami is unfazed, however, by this physical display of power and invites Johan to kill him, just like he killed the unarmed township man. When Johan cannot do this, the shift in power in their relationship is final. Now the roles are reversed. Johan relinquishes the knife to Thami and waits to be stabbed. Thami does not stab Johan however. Instead, he retrieves Smith's belongings from Johan and sends him out. When Johan leaves, the shift in power is complete.

MARKS	8.6	LEVEL DESCRIPTORS
5–6	<b>Very good</b>	Candidate is able to answer clearly and directly referring to the display of personal power play. He/She discusses the relationship between the two characters and the shifting power base from Johan to Thami. The candidate focuses on the uses of physical power, intellectual power and emotional power.
3–4	<b>Average</b>	Candidate explains the shift in power at a basic level and connects it to the characters (e.g. that Johan has physical power but Thami is quieter and hides his power until now in the play).
1–2	<b>Weak</b>	Candidate tends to make generalised statements about the plot of the play with simple, vague reference to the shift in power.

(6)

- 8.7 The candidate may answer *Yes* or *No*. Give credit for an answer that is properly motivated and refers to examples in the text.  
Award ONE mark for yes/no, and 3 marks for the motivation thereof.

Possible answers:

**No.** The history of Apartheid is so interwoven into the text that an audience who doesn't understand the history of the play will not grasp the nuances of the play. Also the main themes of the play revolve around the issues of post-Apartheid, influencing all three characters and their dealings with each other. One cannot fully grasp what the friendship between Johan and Thami means without understanding the racism of Apartheid. Also, the socio-political background of South Africa is in a metaphorical sense the groundswell referred to in the title of the play.

**Yes.** The play allows the audience to focus on the characters as human beings – it is not a history lesson. *Groundswell* is about a power struggle fuelled by greed and desperation – a human story that every audience member, regardless of their knowledge of Apartheid, would be able to enjoy. It is also a suspense thriller that keeps the audience engaged with what is happening onstage. Each character in the play is at the end of his rope and because of the realistic style of the acting, the audience will relate to the characters and their problems. The setting becomes an emotionally charged and dangerous environment where suspense builds up towards a climax – this would certainly draw in and appeal to all audiences, regardless of their pre-knowledge of the history of Apartheid.

(4)  
[30]

## QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

**The memo for this play has not been translated into English as the play is only available in Afrikaans.**

- 9.1 9.1.1 Gee EEN punt vir die naam van die karakter en TWEE punte vir die rede. Kandidate kan enige EEN van die volgende karakters kies: Tiemie, Ma, Giel, Tjokkie, Fé of Albertus. 'n Voorbeeld kan die volgende wees:  
Tiemie. Alhoewel Tiemie in die suburbs woon, is sy die enigste karakter wat kan uitstyg na die wêreld van die 'dandies' omdat sy daar werk. Die suburbs kan gesien word as die verkeerde kant van die spoor en die 'dandie'-wêreld is 'n hoër stand. Sy is ook die enigste karakter wat in die teks beskryf word as iemand wat 'klas' het. (Jakes sê byvoorbeeld: *Tiemie is 'klas'*.) (3)
- 9.1.2 In die onderste wêreld van die suburbs, ook genoem die 'tang'-wêreld. Sybil was Jakes se vrou en hulle is albei voorbeelde van die laagste soort suburb-bewoners. Hulle is 'low class'. (2)
- 9.2 **Tiemie** strew om te ontsnap uit haar omgewing. Sy is in opstand teen die leefwyse waarin sy haar bevind en streef na 'n beter lewe. Tiemie is mooi, intelligent en het 'n goeie werk. Tiemie is die buitestander by haar werk, maar streef daarna om deel van die leefwyse van die 'dandies' te wees. Haar mense is sosiale uitgeworpenes en dit voel vir haar asof hulle nie bestaan in die denke van die gemeenskap nie:  
Sy sê: "*Weet Ma, hulle weet nie van ons nie ... by die werk, hulle dink ons bestaan nie ... Ek wil van geweet wees, Ma ...*"  
Sy skaam haar vir haar omgewing en die 'dandies' moet haar ver van die huis aflaai. Tiemie kry dit egter nie reg om te ontvlug nie, sy raak verstrik in haar eie sensualiteit. Sy vrees dat sy moontlik swanger is. Dit sou beteken dat sy nie sal kan ontsnap van haar verstikkende omgewing waarteen sy haar verset nie.  
Dit wat kenmerkend is aan haar: haar sensualiteit en haar 'stuck-up'-heid beteken ironies genoeg haar ondergang, want dis die kenmerke wat Jakes aantrek. Tiemie se kanse op sosiale verbetering word deur haar verhouding met Jakes bederf, omdat dit haar dieper in die suburbs intrek, haar "vasknip" aan "dié nes".  
Ma se losbandige lewenswyse het vir Tiemie groot pyn veroorsaak – sy is deur die skoolkinders gespot omdat sy nie weet wie haar pa is nie. Sy streef na 'n lewe wat beter is as die een waarin sy grootgeword het. Maar Tiemie is uiteindelik net soos Ma. Sy haat die lewe in die suburbs, maar sy is opgesaai met haar erflike eienskappe, haar begeerte na die 'tang' (Jakes).

PUNTE	9.2	BESKRYWER
9–10	<b>Uitstekend</b>	Antwoord is gefokus, die kandidaat ken en verstaan alle kenmerke van die karakter en verbind die karakterisering met die aanhaling. Antwoord is goed gestruktureerd. In die bespreking toon die kandidaat insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
7–8	<b>Goed</b>	Kandidaat noem alle karaktereienskappe. Antwoord toon 'n mate van kreatiwiteit en insig en daar word in 'n mindere mate verwys na die aanhaling. Kandidaat toon goeie begrip, voorbeelde uit die teks om te motiveer.
5–6	<b>Bevredigend</b>	Kandidaat bespreek die basiese eienskappe van die karakter, maar daar kort inligting in die antwoord. Die belangrikste aspekte word wel bespreek, maar die antwoord kort diepte. Min voorbeelde uit die teks.
3–4	<b>Elementêr</b>	Die basiese karaktereienskappe word bespreek, maar kernidees kom kort. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit.
0–2	<b>Swak</b>	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(10)

9.3 9.3.1 Giel het finansiële probleme omdat hy op "die perde speel." As gevolg van sy geldprobleme wil die Jood Stroud die masjien waarop hy kitscherige muurtekste druk (sy "kuns"), afneem. Giel het geld op 'n perd gewed wat verloor het, en nou kan hy Stroud nie betaal nie. Giel het dus dringend geld nodig om vir Stroud te betaal.

(3)

9.3.2 (Aanvaar ook verwysings na Stanislavski, asook ander gemotiveerde verwysings na vokale en fisiese vertolking. Nasieners moet kandidaat se kreatiwiteit en insig beloon – gee erkenning vir gemotiveerde antwoorde.)

Gee DRIE punte vir vokale vertolking en DRIE punte vir fisiese vertolking.

**Vokale vertolking:** Jakes is 'n laeklas karakter en sy spraak sal dit verrai. (Hy praat bv met 'n 'plat' uitspraak en nie gemoduleerd nie.) Die akteur moet goed kan projekteer omdat onderprojeksie en 'n sagte stemtoon nie pas by Jakes se karakter nie. Verder moet die akteur oor 'n goeie stemomvang besit omdat Jakes van beide lae en hoë tone gebruik maak. Die akteur moet oor goeie vokale energie besit.

Jakes sal reël 1 redelik lighartig sê omdat hy uitsien na die drankie wat hy skink. Wanneer hy die rympte in reëls 4–7 vertolk, sal dit met humor, genot en jovialiteit gedoen word en Jakes sal hierdie reëls nie ernstig sê nie. (Aanvaar as kandidaat noem dat hy dit *gemaak* ernstig en plegtig vertolk.) Die akteur sal reël 10 met vertoon sê – anders as Giel is hy nogal trots op sy 'moeilikheid' en hy kan 'n grootpraterige toon aanneem. Hy sal "jýt" beklemtoon en 'n klein pouse gebruik voor hy die tweede sin sê.

**Fisiese vertolking:** Jakes gebruik groot gebare en as gevolg van die status en rol wat sy karakter binne die drama het, sal hy by tye fisies oordonderend oorkom. Sy gebare en fisiese vertolking dra 'n gemaklikheid oor. Daarby moet die akteur die hantering van die bottel en glase en die inskink van die drank natuurlik kan uitvoer terwyl hy praat.

In reël 1 sal hy van 'n handgebaar gebruik maak om Vir Giel en Ma nader te nooi. Tydens die rympte in reëls 4–7 sal Jakes vir hom en Giel drank inskink en die akteur sal die tydsberekening hiervan reg moet kry sodat Jakes klaar geskink is aan die einde van die rympte. Jakes sal moontlik sy glas aan die einde van die rympte teen Giel s'n klink voordat hulle die drank drink.

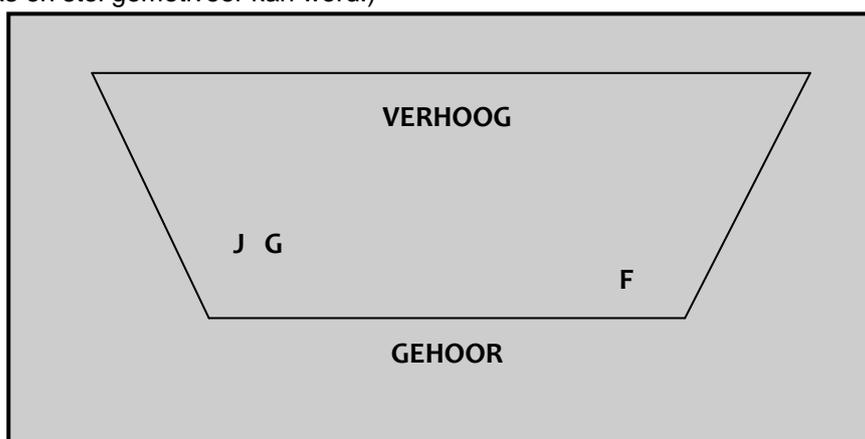
In reël 10 sal Jakes van 'n gebaar of kopbeweging gebruik maak om "jýt" te beklemtoon.

PUNTE	9.3.2	BESKRYWER
5–6	Baie goed	Kandidaat beantwoord die vraag duidelik en direk. Hy/Sy het 'n omvattende begrip van die karakter van Jakes en hoe 'n akteur die karakter sal vertolk. Kandidaat fokus op beide vokale EN fisiese vertolking en alle voorbeelde word deur die teks gemotiveer. Kandidaat toon insig en kreatiwiteit in sy/haar antwoord.
3–4	Gemiddeld	Kandidaat noem aspekte van die vokale en/of fisiese vertolking, maar die antwoord kort diepte en is nie insiggewend nie.
0–2	Swak	Die antwoord is vaag. Kandidaat toon nie begrip van die karakter van Jakes nie. Hy/Sy verbind nie die karakter of uittreksel met die vokale en fisiese vertolking van die akteur nie.

(2 x 3)

(6)

- 9.3.3 EEN punt word toegeken vir die plasing van elke karakter, EEN punt vir die verduideliking vir die karakters.  
(Aanvaar ander moontlikhede vir die posisies van Giel en Jakes, mits dit uit die teks en stel gemotiveer kan word.)



Fé gaan staan verhoog links – voor by die Buick wat voor die garagedeur staan. Sy staan naby Tjokkie wat besig is om onder die motor te werk terwyl die gesprek tussen Giel en Jakes plaasvind. Giel en Jakes sal naby aan mekaar wees terwyl hulle drink. Giel se stoel is op die stoepie wat voor verhoog regs is, en Jakes sal by hom sit of staan.

(3 x 2)

(6)

[30]

### QUESTION 10: MISSING BY REZA DE WET

- 10.1 10.1.1 The Great Depression: On "Black Thursday", 25 October 1929, the New York stock exchange on Wall Street collapsed. The economic breakdown that followed affected the entire world and started the Great Depression.

When the Depression became a reality in 1929, the price of agricultural products collapsed. Many farmers over-capitalised their farms during the preceding period of prosperity, and mortgaged their farms for large amounts. When the price of products collapsed during the depression, the agricultural sector was hit hardest. Wool, one of the country's major export products, became practically worthless. Other agricultural products soon had the same destiny.

Furthermore, South Africa was hit by one of the **most severe droughts** ever. This made the situation even worse. Farmers went **bankrupt** when banks began to claim mortgages. The farmers, who had no other refuge, started **moving to the cities** in search of work, but there were no jobs. Industries were hit just as hard. The **unemployment** figure soared. People moved to the mines, hoping to find a job. Most of them had to work in mines, at the risk of **jeopardising their health**. This was the beginning of the "**Poor Whites Problem**".

*Missing* is set in the Depression years when the Afrikaner experienced extreme poverty.

(4)

- 10.1.2 **Miem:** Miem has to get by without her husband and is struggling to make ends meet on the small holding. As a means of income Miem and Meisie sell manure to the farmers in bags which they make from hessian. Because Gabriel is in the loft, Miem is forced to take the lead in the household – a role that is traditionally that of the husband. She misses her husband and the company of men and admits to Constable that it is difficult for her to live without a man. (3)
- Gabriel:** Because of the Depression Gabriel lost his farm and all the animals on it (pigs, sheep and cattle). He had a little bit of money to buy a small holding and the shack/little house they are currently living in. It is due to the Great Depression that Gabriel remains sitting in the loft. He could not handle the financial setback and went up to live up in the loft. This is his way of liberation and escaping the reality of the situation. (3)
- Meisie:** Because of their poverty, there is no money for Meisie to spend on pretty dresses and other things that delight young girls. She only gets one new dress per year. She lives in seclusion with her mother because she spends all of her time doing chores at home. She has to help Miem fill up the hessian bags with manure, keeps the house in order and because of the stench has to wash and iron their clothes every day. She doesn't have much of a social life because the stench of the manure deters all potential boyfriends. (3)
- 10.2 10.2.1 It is the evening of 31 August. On this night for the past two years a young girl disappeared mysteriously. The fear that it is going to happen again is the reason Gertie flees to Miem's house for protection. (2)
- 10.2.2 Miem believes that all things outside the house are evil and unsafe. She and Gertie believe that a murderer will strike at any time. Meisie has to be protected against the evil/malice that is outside of the house. Miem wants to exorcise evil by keeping Meisie safely inside the house. After she hears the owl and recognises it as a sign of evil, Gertie flees to Miem's house for protection against the evil that will strike. This is ironic because 'the evil' (Constable) strikes exactly in the place she sees as a safe haven (Miem's house). Meisie is so terrified that she fears all unfamiliar noises coming from outside. The owl she hears outside of her window becomes part of the evil/malice that has to be exorcised. By the end of the play we know that the call of the owl outside Meisie's window was a warning sign. (4)
- 10.2.3 (Markers are to mark holistically. If one type of wind is described in detail then markers should allocate marks).
- The sound of the wind contributes to reflect mood. It emphasises the evil that is moving around outside. In the extract there is a **whining wind**. This depicts Meisie's melancholic/sad state of mind, giving ghostliness to the drama. This wind sounds like whispering voices or luring calls from outside. In the rest of the play we find that the playwright makes use of another two types of wind:
- Soft gusts of wind** that coincide with the narration of Meisie about her secret visit to the circus. These gusts of wind sound like soft, luring calls from outside. This symbolises Meisie's need to be free, to go outside. The wind that blows in gusts indicates that her need appears occasionally.
- Hard gusts of wind** during Constable's narration of the solar eclipse. This wind gives a bizarre emotional value to the narration. The falling quinces and flowers that fly away in the garden, give the narration a dream quality.

MARKS	10.2.3	LEVEL DESCRIPTOR
5–6	<b>Excellent</b>	Excellent discussion of how sound conveys atmosphere and meaning. The candidate discusses the different uses (types) of wind in a comprehensive manner. He/She demonstrates a clear and comprehensive understanding of sound effects in relation to the wind.
3–4	<b>Average</b>	The candidate does not discuss all the aspects in relation to the wind as a sound effect. He/She focuses on some uses of the wind as a sound effect OR he/she discusses all types of wind, but does not elaborate on how it enhances atmosphere and meaning.
0–2	<b>Weak</b>	The candidate does not understand the question. Names the wind as a sound effect, but the answer is vague and not logically structured.

(3 x 2) (6)

10.2.4 (Markers should mark holistically and accept other creative and well substantiated answers.)

Prior to these lines we hear that Gertie was already anxious because of the sounds she heard inside her house. When she speaks about the owl she heard calling (line 7), her voice must convey tension and anxiety. She can do this by using the higher tones of her voice. The worry and fear she felt when she heard the owl calling ought to be reflected by her facial expression. Gertie's mood is one of fear, and she speaks hesitatingly because her thoughts are jumping around in her effort to explain her anxiety. Her body will reveal the internal tension she is feeling. Her hands and arms would possibly be kept close to her torso and she could wring her hands. When she says in line 8 that she threw a few things together, she will use a faster pace to convey her haste in getting out of her house. In the pause that follows this line she would turn her body towards Miem in order to face Miem directly when she apologises for arriving on Miem's doorstep.

(5)  
[30]**TOTAL SECTION B: 60****SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**

SECTION C is COMPULSORY.

**QUESTION 11**

(Markers to understand that learners will be reading the monologue for the first time and creative answers and own opinions should be accepted, but ensure that these are motivated from the monologue.)

- 11.1 Accept candidate's responses.  
To achieve full marks the candidate must mention both body and voice.  
Candidates must describe ONE exercise for the **voice** and ONE for the **body**. (4)
- 11.2 (Markers to use discretion when marking. Candidates may choose three vocal attributes in which case markers can allocate 2 marks each. Others may choose two attributes but will give a detailed explanation. In this case award 3 marks each. The following is merely a guide.)  
Tone – the tone would reflect growing fear or panic or desperation. At the end there is a tone of resignation or acceptance of his fate.  
Volume – start off with a medium or low volume which will gradually get louder as he runs from house to house crying, begging them to open the door.  
Pace – will be slow at first but would increase to reflect his growing panic as the boys begin to chase him.  
(Accept other vocal attributes.) (6)
- 11.3 The speaker should pause at these ellipses for dramatic effect. Accept dramatic pause or other appropriate physical interpretations. (2)

- 11.4 (Accept candidates' responses if relevant and appropriate.)  
Full marks to be awarded for a description of the tableaux/freeze positions and not for merely stating the words tableaux and freeze.

(3)  
[15]**QUESTION 12**

- 12.1 (Accept a Yes or a No answer if well substantiated.)  
**Yes**, because physical theatre encompasses a broad range of theatre forms, such as circus theatre, clowning, mime, commedia, dance, acrobatics and visual theatre etc. Physical theatre involves strength, agility, flexibility, etc. – all of which are demonstrated in the performance above.  
**No**, it is a contemporary dance item or a movement piece.  
1 Mark for Yes/No and 2 marks for the motivation. (3)
- 12.2 (Accept either play or physical theatre. Markers should also accept the term 'traditional' as a cultural phenomenon. Markers should also accept other well motivated answers).  
Physical theatre – more vibrant, exciting, lively to watch. It holds the attention of the audience and keeps them on the edge of their seats whereas watching a play can get boring because it is too wordy and there is not much action.  
Play – especially if it is a realistic play then one can easily identify with the characters and the storyline. It is not easy to follow the storyline in a physical theatre piece as the symbols are not always clear. (4)
- 12.3 (Accept other responses if well substantiated.)  
Both presentations would be energetic, vibrant and exciting to watch if the actors are trained in physical theatre. Today both men and women train and are physically fit so both would be able to deliver excellent performances. And physical theatre is about how you use the body to communicate which both groups can handle.  
Some candidates may say that men would be able to add more strength to the performance. They would be able to use lifts etc. adding more excitement to the performance. (4)  
The choice of gender that candidates select will depend on the subject matter chosen by the candidate.
- 12.4 Yes, because the body is used as a means of communicating a message. In the above source all the performers are using their bodies to highlight particular gestures and movement. They are connected to one another by means of the rope. They seem to be supporting one another and working with each other to elevate one member of the team. Their bodies show strength and determination. They are willing to take risks and challenge themselves to increase their expressive range. There is a dynamic relationship between the performers with each other and the environment. They have used the space creatively. If we use words, meaning is restricted to a particular context. However when we use the body to communicate it is left to the imagination of the audience who can then assign their own interpretation and meaning. When speaking eye contact with the audience is vital but in a physical theatre piece the body becomes the tool of communication so even with the backs to the audience, the message of strength, support and team work is highlighted.

MARKS	12.4	DESCRIPTOR
5–6	<b>Good</b>	Candidate demonstrates understanding of the statement. Supports answer with reference to theory on physical theatre. Candidate comments on how the body is a tool for communication and how this is shown in the source. Candidate is able to connect physical theatre theory to the source given
3–4	<b>Average</b>	Candidate explains the statement and attempts to support the answer with reference to the source. He/She tends to look generally at the source rather than focus on the body.
0–2	<b>Weak</b>	Candidate tends to make generalised statements about the validity of the statement and does not support or give any references. (6)

- 12.5 (Subjective answer is required. Can accept Yes, No or Sometimes if well substantiated.) (3)

- 12.6 (Accept any TWO skills. The following is merely a suggestion.)  
Students have to be physically fit and agile. They must be able to be comfortable in their own skins and comfortable working closely with each other. They must be willing to get rid of their fears and inhibitions and work with the opposite sex. In other words they must be able to work in a team. They must trust each other especially when doing lifts etc. They must be willing and prepared to spend time and effort to learn the sequence of movement piece. Also they must attend rehearsals regularly. (4)
- 12.7 (Accept candidates' responses if well substantiated.)  
Accept three factors that are well substantiated or six points briefly discussed. Award two marks for merely listing skills without any motivation.  
Could include the way they used space, levels, effort qualities, choice of music, verbal dynamics, use of props etc. (6)  
[30]

**QUESTION 13**

Choose any ONE of the following three questions.

**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

MARKS	13.1	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and can relate performances watched, theatre practitioners or own experience to the quotation. Candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses concrete, specific examples of the impact the audience has on an actor and his performance.
9–11	<b>Good</b>	Candidate is able to connect to at least one of: performances watched, theatre practitioners or own experience to support the truth of the quotation. Uses examples of the impact the audience has on an actor and his performance.
6–8	<b>Average</b>	Candidate must have examples of either performances watched, theatre practitioners or own experience but is not always able to relate this to the quotation. Sometimes links to quote by chance.
4–5	<b>Elementary</b>	Candidate manages to give some example(s) of performances watched, theatre practitioners or own experience but rarely is able to relate this to the quotation.
0–3	<b>Weak</b>	Candidate gives some basic descriptions of the role of the audience, but lacks ability to connect performances watched, theatre practitioners or own experience with quote at all. Generally makes statements that relate very simply to one or more of the points.

[15]

OR

## 13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS	13.2	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and comprehensively discusses the popularity of reality shows by focusing on techniques used, audience participation and the media hype it generates. He/She relates the features of reality shows and its popularity with audiences, to the statement. Candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses concrete, specific examples from current reality shows to support their answer.
9–11	<b>Good</b>	Candidate is able to connect to at least one of: the techniques used in reality shows; audience participation and the media hype it generates to discuss the popularity of reality shows. Candidate connects his/her answer to the statement. He/She uses concrete examples from reality shows to support their answer.
6–8	<b>Average</b>	Candidate must have some connection to the quotation. He/She has examples of either the techniques used in reality shows; audience participation or the media hype but is not always able to relate this fully to the question.
4–5	<b>Elementary</b>	Candidate manages to give some example(s) of the techniques used in reality shows, audience participation or media hype, but is rarely able to relate this to the question.
0–3	<b>Weak</b>	Candidate gives some basic descriptions of reality shows, but lacks the ability to connect the techniques of reality shows, the audience participation or the media hype with the question at all. Generally makes comments that relate very simply to one or more of the points.

[15]

OR

## 13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS	13.3	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and comprehensively discusses the statements made by focusing on the self-fortification ceremony, another cultural ceremony and the actor-audience relationship. He/She relates the features of the Self-fortification ceremony and other cultural ceremonies to the statement. Candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses concrete, specific examples from cultural ceremonies to motivate their discussion of the relationship between the actor and the audience.
9–11	<b>Good</b>	Candidate is able to connect to at least one of: the self-fortification ceremony, another cultural ceremony and the actor-audience relationship to discuss the statement. Candidate connects his/her answer to the statement. He/She uses concrete, specific examples to discuss the accuracy (truth) of the statement.
6–8	<b>Average</b>	Candidate must have some connection to the statement. He/She gives examples of either the self-fortification ceremony, another cultural ceremony or the actor-audience relationship but is not always able to relate this fully to the question.
4–5	<b>Elementary</b>	Candidate manages to give some example/s of the self-fortification ceremony, another cultural ceremony or the actor-audience relationship but rarely is able to relate this to the statement.
0–3	<b>Weak</b>	Candidate gives some basic descriptions of cultural ceremonies. Generally, statements that relate to the answer are more by chance than design.

[15]

**TOTAL SECTION C: 60**  
**GRAND TOTAL: 150**