basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2011

POSSIBLE ANSWERS

MARKS: 150

This memorandum consists of 31 pages.

Copyright reserved

GENERAL NOTES TO MARKERS

1. As a marker make short comments why a point was marked up or down if the memo does not give a clear guideline and the marker has to use 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 Dramatic Arts to 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 memo and standardise and find common definitions and concepts.
8. Markers to check that candidate's responses align with the Assessment Standards evidence required for that question.

Copyright reserved

INSTRUCTIONS TO DRAMATIC ARTS MARKERS ON THE GRADE 12 EXAMINATION PAPER

1. The paper is THREE hours long.

2. The TOTAL marks for the paper is 150.

3. Reading time of FIFTEEN minutes has been allocated before the start of the paper. This is necessary to provide candidates with the opportunity to make the required choices.

4. The paper consists of THREE sections: SECTION A, SECTION B and SECTION C.

5. SECTION A counts 30 marks, SECTION B counts 60 marks, SECTION C counts 60 marks.

6. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also tested directly and indirectly:

   - QUESTION 1: Epic Theatre (*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)
   - QUESTION 2: Absurd Theatre *(Waiting for Godot*, *The Bald Soprano* or *Bagasie*)

   Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also 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 as per the SAG document is as follows:
   - LO1 – 20% (30 marks)
   - LO3 – 60% (90 marks)
   - LO4 – 20% (30 marks)

Copyright reserved

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.*

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

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement (higher order)	26–30	• Well organised, comprehensive and coherent, polished structure. • Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. • Using a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge powerfully expressed.
		Candidate discusses the didactic nature of the play and how the subject matter and characters encourage the audience to reason out solutions and promote social change. He/she refers to specific alienation techniques of Epic Theatre and gives examples of the techniques in the play. The theatrical/entertainment aspect of the play is well discussed. The candidate shows an excellent understanding of Epic Theatre and Brecht's philosophy.
Meritorious achievement (higher order)	22–25	• Well organised, detailed and coherent, polished structure. • Supported by a high level of competence and careful selection of facts to process information. • Using a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed.
		The candidate has a similar level of knowledge of Epic Theatre, Brecht and the play studied as the Outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct information but lacks the focus and originality of the Outstanding candidate.

Substantial achievement (middle order)	18–21	• Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear and logical statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good grasp of the topic.
		EITHER: Candidate attempts to discuss the didactic nature of the play and how the subject matter, alienation devices and characters encourage the audience to think. He/she refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and Brecht's philosophy. OR: Excellent analysis of Epic Theatre, Brecht and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.
Adequate achievement (middle order)	14–17	• Structure not necessarily logical. • Displays understanding but tends towards mechanistic and stereotyped response at times. • Adequate selection of relevant 'dramatic' references. • Adequate reading but feels memorised. Not always a high level of insight.
		Candidate well prepared and can give details about Epic Theatre, Brecht and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.
Moderate achievement (middle order)	10–13	• Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
		Candidate has knowledge of Epic Theatre, Brecht and of the play studied but tends to write down anything and every thing he/she knows without connecting to the topic or between the theatre history aspect and the play. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.

Elementary achievement (lower order)	06–09	• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
		Candidate has some knowledge of Epic Theatre, Brecht and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.
Not achieved (lower order)	0–05	• Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand • Complete lack of flow and structure – very disjointed.
		The candidate's knowledge of Epic Theatre, Brecht and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things. Candidate often rambles on, confusing terminology and practitioners.

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

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

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

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement (higher order)	26–30	• Well organised, comprehensive and coherent, polished structure. • Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. • Using a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge powerfully expressed.
		Candidate discusses the absurdist view that existence is pointless and that people attempt to make meaning of the world around them by creating some sense of order and structure. Candidate discusses clearly how plot is circular with no definite beginning, middle and end which help to stress the meaningless of life. Is able to show clearly that language is reduced to meaningless clichés. Is able to show the static nature of the characters and their repetitive actions. Connects to relevant examples from the play he/she has studied. The candidate shows an excellent understanding of Absurd Theatre and the play studied.
Meritorious achievement (higher order)	22–25	• Well organised, detailed and coherent, polished structure. • Supported by a high level of competence and careful selection of facts to process information. • Using a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed.
		The candidate has a similar level of knowledge of Absurd Theatre and the play studied as the Outstanding candidate. The main difference is the ability to connect with the topic cohesively. Is able to discuss the topic and use language effectively. Often this candidate overwrites putting down correct information but lacks the succinctness and originality of the Outstanding candidate.
Substantial achievement (middle order)	18–21	• Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear and logical statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good grasp of the topic.

		EITHER: Candidate attempts to discuss the plot, dialogue characters and their actions. He/she refers to some examples of Absurd Theatre but is vague as to how these examples are presented in the play. The candidate shows a good understanding of Absurd Theatre and the play studied. OR: Excellent analysis of Absurd Theatre and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented. A narrative of plot is given rather than a discussion .Dialogue is mentioned but candidate discusses it in a generalized manner. Often the characters are merely listed and a brief character sketch of each is given.
Adequate achievement (middle order)	14–17	• Structure not necessarily logical. • Displays a basic understanding but tends towards mechanistic and stereotyped response at times. • Adequate selection of relevant 'dramatic' references. • Adequate reading but feels memorised. Not always a high level of insight.
		Candidate well prepared and can give details about Absurd Theatre, plot, dialogue and characters in the play studied but lack ability to apply to topic. Often work seems to be a repetition of notes/character sketches supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.
Moderate achievement (middle order)	10–13	• Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
		Candidate has knowledge of Absurd Theatre, plot, dialogue and characters and of the play studied but tends to write down anything and every thing he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.
Elementary achievement (lower order)	06–09	• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.

		Candidate has some knowledge of Absurd Theatre, characters and of the play studied but tends to write down short phrases about the plot, dialogue and characters. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.
Not achieved (lower order)	00–05	• Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand
		The candidate's knowledge of Absurd Theatre, plot, dialogue and characters and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things. Candidate often rambles on in a confused way.

[30]

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

3.1 3.1.1 Accept candidate's responses if well motivated by reference to text. May include the following: In the picture the physical setting looks quite picturesque and scenic with the mountains and the beautiful landscape. It does not look bleak and dreary as the descriptions given in the play text. The picture that Lena creates in the play suggests that the places are desolate, depressing, lonely, isolated and miserable – in fact not suitable for human habitation. E.g.: She says in one scene – 'The world feels big when you sit like this. Not even a bush to make it your own size.' At other times she talks about the water, mud and the wind. In addition it is not as easy to have such detailed scenery on stage.

Candidates may say that the costumes reflect poor and homeless people. They seem to be wearing layers of clothing because they have no where to keep their clothes or it could be a protection against the weather. Clothes seem in good condition. Both characters do not seem to be as poverty stricken as we see on TV.

OR – They may say that they seem overdressed. Boesman and Lena should be wearing very old and ragged clothing. Lena's dress should be too big for her. She should also be wearing a 'doek' on her head. Their costume should reflect their low class status and their extreme poverty. The play suggests that Boesman wear an old, torn sports blazer and an old shirt.

The characters are less burdened by things to carry as implied in the text. Props too few as the play suggests that they carry pieces of corrugated iron which they use to build their pondok. Boesman should carry a mattress, cooking utensils, boxes etc.
Candidate could argue all is suitable. (6)

3.1.2 Accept candidate's responses if well motivated by reference to text. Based on the textual information most candidates would say No. The picture shows a couple holding hands fairly peacefully where as the play text highlights the abusive nature of their relationship – Boesman hitting Lena for breaking the empties, when in fact he broke them, Lena showing Outa her bruises, Lena counting her bruises. He abuses her verbally, taunting her and making her doubt herself, he neglects and refuses to talk to her for long periods of time. At no time do we really see a connected couple as reflected in the picture. In addition the characters in the picture do not seem to be beaten down by life as Boesman and Lena in the text. Some candidates may identify actors in the picture (Angela Basset and Danny Glover) and say that they are not South African and would not be suitable therefore to accurately represent Boesman and Lena. Accept yes if candidates give a well substantiated answer. (5)

3.2 Lena is always trying to make sense of her life and understand her situation. Firstly by trying to figure out where she is and where she has come from. The candidate can discuss the biblical reference. Lena would like another identity or to change her situation. She has walked to so many places and she tries to get the right sequence of places because somehow that would give her some clarity and direction. She also tries to quantify her existence by counting the bruises on her body. Each bruise has a story. She also tries to reconstruct her life through her conversations with Outa. She uses him as a sounding board because he does not judge her, he just listens. She recalls the stillborn children she has borne, the dog she could not keep and the times when Boesman was not so filled with hate. When Outa calls her name, she acknowledges that she is alive and sense of self becomes complete when she forges a bond with him. When Outa dies Lena finally realises her sense of self and control and she says, 'I am Lena' and she has her power back. (4)

3.3 Lena could be directed to speak the line, 'Who are you?' quite aggressively. She could move closer to Boesman when she speaks. As for Boesman – his laughter could fade slowly or he could stop laughing midway, frowning or scowling angrily at Lena because he doesn't want to confront who he really is. Accept candidates responses if well substantiated. (4)

3.4 Fugard uses a mixture of English and Afrikaans slang to accurately represent the language of the coloured people of Port Elizabeth. Boesman and Lena speak English interspersed with Afrikaans phrases and idioms. It was colloquial, conversational, everyday language that the audience would be familiar with. (3)

3.5 Boesman hated who he was and what he had become – a poverty stricken drunk with no place to call his home. He was filled with self loathing and hatred for himself and the white government who had reduced him to 'rubbish'. As a result he has no power or control of anything and as a man he feels emasculated. The only person he can control and exert power over is Lena. She is his 'punching bag', someone who sticks with him irrespective of how harshly he treats her. Although he will not admit it, Boesman needs Lena to give meaning to his life. As Fugard says she was 'his life...tangible and immediate enough to be beaten, derided and worst of all needed. 'He vents his frustrations and bitterness on Lena and although he wants to leave her, he does not because in reality he has no one else. This is seen clearly when Lena shows affection towards Outa. Boesman becomes very jealous and angry. The fact that Lena has connected with someone else frightens Boesman who feels very vulnerable and lonely. He reacts the only way he knows how – through violence. So although Boesman needed Lena and loved her in a twisted kind of way, he showed this through his dominance and control over her.

MARKS	3.5	DESCRIPTOR
7–8	Very good	Candidate is able to answer clearly and directly referring to abuse and Boesman's treatment of Lena in the play. He/she also looks carefully at reasons why Boesman is the way he is. He/She uses examples from the play. The candidate demonstrates an excellent understanding of the complexities of an abusive situation.
5–6	Good	Candidate refers to abuse and Boesman's treatment of Lena in the play. The candidate demonstrates an understanding of abusive situations but does not always motivate statements made.
3–4	Average	Candidate explains abuse and that Boesman is guilty of it but does not elaborate on this fact. Gives some simple examples from the play.
0–2	Weak	Candidate tends to make a generalised statement about abuse (correct in light of the play and the situation) and how bad it is OR says that Boesman hits Lena. (one mark)

(8)
[30]

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

4.1 'The hand that strikes the mother is cursed throughout the land!'(lines 12–13)

4.1.1 Any TWO:

- Becomes cursed throughout the land
- Expelled from household / homestead
- Wanders, suffers and never settles
- Exiled from village / land of his or her people for 15 years (2)

4.1.2 The symbolism that she is casting a curse on uNosilimela. This also means that if the Earth Mother has deserted her, her ancestors have also deserted her. There is also the further effect that since The Earth Mother and her ancestors have deserted her (uNosilimela) no one would want to be seen associating with her, lest bad consequences befalls him/her and the family/village. (2)

4.2
- She will use resonance and project her voice, use a lower range to reflect a deep sound. This will make her sound divine/godlike.
- She should lower the pitch for a deeper sound.
- She will gradually raise the pitch to increase the intensity.
- As she produces the above sound she will maintain a good posture by keeping her head up (i.e. head well balanced on the shoulders).
- She will look the other characters straight in the eye.
- Her emotions will be produced from the centre of her body.
- As she walks away she will take long and steady strides, a 'movement' that will contribute to her being seem as Godly and graceful.

Mark holistically. (6)

4.3 uMagadlemzini
- Would crouch, be on his knees and not look uNamkhubulwana straight in the eye.
- Whilst on his knees he would raise both hands to symbolise submission
- Whilst on his knees and raising his hands, periodically clasp the palms of his hands as a symbol of requesting mercy on behalf of his daughter
- Though uMagadlemzini is a king, this reaction will portray show him according the utmost respect and venerating the Spirit of uNamkhubulwana as the Supreme Progenitor, associated with the earth.
- He is a king but wants mercy for his daughter.

uNosilimela
- Would crouch, sit on the ground with both her feet facing the left and fix her gaze on the ground
- Whilst seated on the ground she would bring both hands together, gently clapping them as a way of showing remorse and asking for forgiveness
- Though uNosilimela is a princess, this reaction will show her remorse and realisation that she has overstepped the mark. She is asks for forgiveness and more importantly, requesting uNamkhubulwana the Supreme Progenitor not to punish the whole village for her mistake
- She is a princess and proud. She is hoping that her offence will go unpunished.

NOTE: Candidate has to discuss both uMagadlemzini and uNosilimela and not concentrate on only one of the characters. (6)

4.4 In this play, Mutwa uses iDlozi (similarly to Greek theatre) to:
- Prepare the audience for the action and the entrances of characters
- Provide information about the past and present
- Provide additional information to the audience that the characters may not be able to give
- Shed light on the status of the godly/divine state
- Create a rhythmic connectivity through out the play

If the candidate only discusses who the 'IDLOZI' are awarded a max 2 marks. Examples from the play to be credited. (6)

Mark holistically.

4.5 Accept candidate's responses if well motivated by reference to the text. May include the following:

- This play portrays Credo Mutwa as a prophet/shaman. This play was written before the 1976 Schools uprisings. In this play Mutwa vividly portrays the uprisings with its consuming fire, guns, machinery used, etc.
- This play dispels the myth that African people do not have a tradition of formal theatre.
- Epic nature of the play is interesting to study
- The use of costumes and props are theatrical and involve the use of masks. This will be interesting to study.
- Characters in the play living in two worlds (the urban modern and the rural traditional) provide a wide scope for interpretation.
- In this world today (2011) where Christianity, Islam, Catholicism, and other religions having taken centre stage, this play unapologetically sheds light into African religion and how it is similar to or related to other religions. In spite of the country's historical and racial past, this play accords the actors and the audience a better understanding and appreciation of other people's religion and culture. It underpins the notion that there is no religion which is above the other and that there is a relationship between African religion, Catholicism, Christianity, Islam, and others. Therefore, the actors and the audience are exposed to religious tolerance and diversity, with a better understanding of African religion
- Even today, this play debriefs a lot of misconceptions about African religion and culture.
- It is still relevant to dispel the myth that African people 'worship' ancestors, but that in African culture there is a link between God, culture and the people. Ancestors act as emissaries rather than being 'worshipped'.

MARKS	4.5	DESCRIPTOR
7–8	Very good	Candidate is able to answer clearly and directly explaining the relevance to students today. He/She uses examples from the content and the theatrical performance the play. The candidate demonstrates an excellent understanding of uNosimela.
5–6	Good	Candidate refers the importance of the play to students today but tends to focus in the issues rather than theatrical performance. The candidate demonstrates an understanding of uNosimela but does not always motivate statements made.
3–4	Average	Candidate makes statements about the relevance of the play that are not supported. Gives some simple examples from the play.
0–2	Weak	Candidate tends to make a generalised statement about the relevance of the play and is accurate by chance rather than intention.

(8)
[30]

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

5.1 In accordance with the intentions of Poor Theatre, the play makes minimal use of props. The boxes are multi-functional and used for various purposes such as:

- Seats: During the performance the actors use the boxes for sitting
- Blocking: The actors' movements and 'acting area' is marked by the positioning of the boxes
- Train seats, the vendor's table, rubbish bin, truck bed (actors coal vendors)
- Accept candidates responses if valid. (3)

5.2 Accept creative interpretations. May include the following description.
They will be seated on the blocks along side each other. One would be miming holding the helicopter 'driving wheel' (as if he is the pilot), whilst the other will spin his arm above his head. Whilst the one with his arms spinning above his head will make the whooshing sound of the helicopter's blades, the other will be miming talking above the 'sounds of the helicopter' (lines 4–28). When it is the turn of the one making the helicopter sounds to talk, the other will make the helicopter sounds. The use of verbal dynamics will enhance the performance of the piece. They mime walkie talkies and pretend to look out of the windows at the sea below. They lean to one side to mimic the helicopter turning. (5)

5.3

- The theatrical convention in *Woza Albert!* is to use the physical body and mime to portray objects.
- Because they are sustaining the characters of being up in the air in the helicopter and looking down.
- Through the radio, they give the impression of communicating with an invisible character (character in question) so that it gives the illusion of someone else being on the ground below or seated somewhere controlling proceedings.
- Used elements of Poor Theatre and conventions of workshopped theatre.
- Radio and binoculars help create the mood. Real props would get in the way of the performers creating the blades of the helicopter and changing characters quickly. (2)
- Not enough money for props.

5.4

- Protest Theatre often uses comedy as a device. Targeted characters are made into caricatures. Often individuals in positions of power that use their power to oppress.
- Comedy will help the audience realise that the apartheid ideology was in fact weak
- The audience, by laughing at these characters, realise their hypocrisy
- Comedy will expose the absurdity of the thoughts of certain key political figures of the apartheid regime PW Botha, the SOUTH African Defence Force (SADF), the Police Force (SAP), and all the apartheid backers.
- Comedy often makes serious issues more accessible and open to debate. There is a cathartic effect through laughter.
- Poor theatre technique (6)

Copyright reserved

- The play is also satirical.

5.5 An answer to this question will be the candidate's own opinion but it must be supported by reference to the play.

YES

- Though the word is derogatory, it is used in the context of that time
- So we may not forget nor go back to where we come from.
- This play was written pre-1994 to address a certain status quo. If there certain words are taken out, no matter how derogatory they might be, we will run the risk of self-censorship.

NO

- This word is derogatory and should not be used
- When one uses such derogatory words, the impression is created that the use of derogatory words is permissible.
- It is disempowering to Black people and undermines their self-worth
- We need to move forward as a people and avoid all words that are derogatory and disempowering. (4)

5.6 As in Grotowski and Brook's Poor Theatre, *Woza Albert!* relied on:

- The minimal use of props, scenery and technically produced sound. A single prop has many theatrical and dramatic functions.
- The production of ones soundscapes/verbal dynamics/ideophones, scenery and neutral use of costume.
- Creating good actors/audience relationship
- Creative use of the voice
- Use of the physical body to convey powerful images that create an impression on the audience
- Stark lighting to create contrasts of light and dark on stage.
- The use of the actor as a creative source rather than technology as a device to convey drama and meaning
- The performance as the source of the production, and not the script, a is often the case in conventional theatre
- In preparation actors required to look after their bodies and hone them as working tools (no drinking, smoking etc)

  (Accept examples from the play)

MARKS	5.6	DESCRIPTOR
8–10	Very good	Candidate has an excellent understanding of both Grotowski and *Woza Albert!* He/she is able to refer to poor theatre and use examples from *Woza Albert!* to support the discussion. The answer is in paragraph format rather than point form.
6–7	Good	Candidate has a good understanding of both Grotowski and *Woza Albert!* He/she is able to refer to poor theatre and use examples from *Woza Albert!*. The answer may be in point form..
4–5	Average	Candidate explains poor theatre but does not connect clearly to *Woza Albert!*. May give some simple examples from the play.

0–3	Weak	Candidate tends to make generalised statements about Grotowski and/or *Woza Albert!.* They are accurate but not clearly connected to question.

(10)
[30]

QUESTION 6: *SOPHIATOWN* BY JUNCTION AVENUE THEATER COMPANY

6.1 Princess, Mingus' new girlfriend. (1)

6.2 Jakes is a journalist and has a way with words but more importantly Mingus does not know how to read and write (2)

6.3 The description is very suitable because Fahfee is very good with numbers. His name came from the Chinese game called fahfee – a simplistic gambling game using numbers. He knew the game very well and assisted people in interpreting their dreams using the numbers – for example, 1 – king; 17 – diamond lady, etc. Throughout the play Fahfee talks about numbers and this helps keep the audience entertained. Because the game involved collecting bets from various people, Fahfee was kept up to date with the local news and he was also able to keep people informed about the latest news on the political front. His famous line is, 'what's the number?' (5)

6.4 Jakes would exaggerate his movements, lift the letter up in front of him possibly clear his throat and then begin to read in an affected manner, quite loudly. He would emphasise certain words such as, 'my dear, darling Princess, You're smashing, I only go for the best' etc. His facial expression would include raising of eyebrows, a smile or frown when he says, ' I don't get messed around.' He would point to himself when saying, 'I only go for the best,' and wag his finger when he says, 'I don't get messed around.' He could also pat/slap his chest when saying, 'I'm an honest gangster.' Accept candidate's responses if well substantiated. (4)

6.5 The director would get the actor portraying Mingus to react with pride, like a showman. He could strut around or point to himself when Jakes says, ' I only go for the best.' He could point to the items of clothing as Jakes reads them out e.g. Winthrops, Bostonians etc. He swanks around the stage when Jakes reads, 'I am the best dresser in town.' He could move downstage to the words,' I'm an honest gangster' to impress the audience.'
Accept candidate's responses if well supported. (4)

6.6 Mingus believes that love is all about having a beautiful woman at his side who obeys him. He wants to be in control and if she does not listen he will hit her until she listens and loves him again. He is the boss. He takes what he wants.

Jakes is scared of love. He does not want to place his heart under another's control especially since she is a white woman who he does not trust. Jakes prefers to watch and observe rather than be a man of action. (6)

6.7 Answers may include the following: Gangs and gangsters are mentioned at the beginning of the play. We learn that Mingus is part of the Americans and considers himself to be an 'honest gangster', simply because he does not rob the people in Sophiatown, he robs the city centre. Other gangs mentioned in the play include the Berliners, the Gestapo, and the Vultures. Although the play mentions there were battles between these groups not much emphasis is given to it. The focus is more on Mingus as a gangster and the control that he exerts over the characters.
According to Father Trevor Huddleston Sophiatown the place was a very violent place. In fact so much so that Sophiatown became known as the Chicago of South Africa because the gangs really terrorised the residents and sometimes each other. The gangs operated mainly from the bus terminus which was used by Sophiatown commuters and it was generally dangerous living in Sophiatown. The Americans dressed in expensive American clothes – hence the name Americans. They started off as small time pick pockets but later became interested in large-scale crime. Other gangs imitated the Americans and often fought over territory.
Accept candidate's original responses if well substantiated.

MARKS	6.7	DESCRIPTOR
7–8	Very good	Candidate is able to discuss both the role of gangs in the play as a theatrical device and historically in Sophiatown. The answer is clear and supported by reference to the play and its function. The candidate demonstrates an excellent understanding of *Sophiatown*.
5–6	Good	Candidate tends to focus on either the role of gangs in the play and as a theatrical device OR historically in Sophiatown (the second is more likely) Whichever aspect is focused on it is supported by reference to the play directly or indirectly. The candidate demonstrates a good understanding of *Sophiatown*.
3–4	Average	Candidate explains the role of gangs historically in Sophiatown. Reference to the play is indirect. The candidate demonstrates an understanding of *Sophiatown*.
0–2	Weak	Candidate tends to make a generalised statement about gangs and the things they do. The answer is correct but not supported by reference to the play. Tends to write a list of things that gangs do.

(8)
[30]

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

7.1 Sipho seems to have a love/hate relationship with his brother Themba. He is in conflict because Themba is his brother and because of incidents that have happened in the past he feels bitter towards him. He has a lot of pent up anger and jealousy towards Themba. He is happy that Themba is going to university but angry that his father has cashed his insurance policy to send him there. He resented the fact that his father loved Themba more and spent all of his money and energy on him, a fact Themba took for granted much to Sipho's annoyance. Sipho as the older son feels cheated of his inheritance and rightful position in the family. In addition he felt that he had to support Themba through his study which Themba took five years to complete instead of the normal three years. This meant that Sipho had to continue supporting him. In the end Themba did even get a job which frustrated Sipho even more because he felt that it was a waste of money. He finally admits that in spite of everything Themba is still his brother. (4)

7.2 Accept candidate's individual and creative interpretations if well motivated and substantiated from the text. Facial expression – Initially facial expression would reflect his calmness but would gradually get animated as he goes along. He would frown or raise his eyebrows when speaking the line – 'My father somehow found the money to send Themba to Fort Hare University.' Slight flaring of nostrils and raising of eyebrows when speaking lines 8–11. Have a sarcastic smile on his face.
Sad expression when he speaks of his mother who really loved him.
Sipho could be seated initially, stand up when he speaks about paying for Themba. He could pace when speaking lines 10–14 and walk hastily to the kitchen to fetch his whisky.
Volume – Initially starts off softly, volume would gradually increase in lines 8–11, it would soften as he speaks of his mother, a little louder as he shows slight anger at his father's favouritism. Loud when he speaks line 15–16.
Tone – starts off conversationally, changes to show resentment that his father Cashed his insurance policy, sarcasm when he speaks of the best holiday that Themba ever had, reflective when he speaks of his mother and anger again as he speaks of his father and brother.
Candidate should refer to both physical and vocal aspects.
Candidates may also refer to Stanislavski's acting techniques as a framework for the question or as support for statements made. (8)

7.3 This is a realistic play and the set would represent a township home. An adapted box set/proscenium staging would be most appropriate. The set would have a living area and a kitchen so it would be easy for Sipho to go into the kitchen. The unusual part is that the set shows both the kitchen and the living area – most realistic sets show only one room. (3)

7.4 Thando loves her father, is very respectful of him because he is the head of

the home, she has to obey him. Here she is almost challenging him by grabbing the bottle out of his hand, something a child in a traditional home would not do . But Thando knows her father very well and the fact that he has been drinking is a cause for concern because he did not normally drink. She wants to prevent him from drinking more and saying things which might hurt and upset all of them. She is shocked by his unusual behaviour and reacts trying to put a stop to it. (3)

7.5 Mandisa would have a high pitch and an angry and aggressive tone. One mark pitch one mark tone. (2)

7.6 Struggle heroes have always being celebrated in South Africa even those who were forced into exile. In fact those who left the country had more opportunities than those who remained behind. There were many faceless people like Sipho who were not regarded as heroes but who attended every march, participated in boycotts, were harassed by police, were arrested and detained , lost family members , had to face the rubber bullets, dogs and tear gas on a daily basis. Sipho represents the thousands who feel let down and disappointed by the new system. He has lived through apartheid South Africa, so he had to deal with the difficulties, prejudices and injustices forced upon black people. He did not get the legal intern job at Spilkin and Spilkin and became a clerk instead. Although he was part of the struggle, he was just part of the crowd. His brother was the 'struggle hero', idolised by Luvuyo. – Who attempted to follow in his uncle's footsteps, ending in his death. He is angry because he feels that he has played by the rules, done more than was expected of him – like helping with Themba's studies but was still not rewarded for his hard work and dedication. Themba's ultimate betrayal of sleeping with his wife caused him to become more embittered. He was also expecting to be promoted to Chief Librarian but was overlooked because they placed a younger man in that position. He battles with finding purpose in a post apartheid society where he is overlooked because of his age.
Sipho finally comes to terms with his pent up feelings of anger, bitterness and resentment by 'telling the whole truth and nothing but the truth,' resulting in his making peace with all that has happened in his life. He can now move forward in his life.

MARKS	7.6	DESCRIPTOR
8–10	Very good	Candidate is able to discuss the role of the struggle hero and that of the ordinary man and can connect this to Sipho's journey and the content of the play. The answer is clear and supported by reference to the play. The candidate demonstrates an excellent understanding of *Nothing But The Truth*.
6–7	Good	Candidate tends to focus on either the role of the struggle hero OR that of the ordinary man. This is supported by reference to the play. The candidate demonstrates a good understanding of *Nothing But The Truth*.
3–5	Average	Candidate tends to focus on the role of Sipho and his own issues. This is supported by reference to the play. The candidate demonstrates an understanding of *Nothing But The Truth*.

0–2	Weak	Candidate tends to make a generalised statement about Sipho and what happens to him. Storyline driven.

(10)
[30]

QUESTION 8: *GROUNDSWELL* BY IAN BRUCE

8.1 Thami wants financial security and to be able to look after his wife and children. He wants a piece of land big enough to have a couple of cattle on it but close enough to have contact with his neighbours. Johan wants to help Thami to make Johan feel better about his own past. He wants the money to buy a farm where he pictures living with Thami's family. Johan wants some sort of sacrifice to cleanse himself of his previous sins. (4)

8.2 It gives the play an authentic South African feeling. The audience understands the terms either because they are explained earlier or because they are obvious in the context they are used. The play works in a realistic framework and these terms help the actors create characters that are honest. (3)

8.3 Candidates need to refer to the characters in relation to one another but might also place them in the set that would be used for the production. E.g. I would have Thami a little distanced from the other two – perhaps tidying something on the table. Smith sitting in an armchair and Johan moving between the two. When Smith says 'Oh yes?' (line 10) he should look at Thami and then Johan would move between Thami and Smith to explain the situation. He sees himself as Thami's spokesperson. (5)
Mark holistically.

8.4 Johan is caught up in the possible excitement of making a fortune quickly. He believes that Thami wants the same thing – Johan has a naïve attitude to the diamonds as if it is some magical buried treasure that will solve all his problems. Thami's answer is more pragmatic – he has a wife and family to support so a job is crucial. (4)

8.5 Johan's pace is fast, he believes he knows the right answer and he wants to convince Smith that diamond hunting is a suitable investment for his money. His tone is excited and determined – he really believes that he will be successful one day. Thami's pace is slower and measured. He is making a simple statement of fact. His tone is matter-of-fact and conversational – a contrast to the excitement of Johan. (6)

8.6 All three characters have different feelings of what they are entitled to.

Thami works hard to put away money and tells Johan he is not happy with the law being broken but uses his savings to buy illegal diamonds from desperate men who will sell them for a drink or drugs. He benefits from their addiction and stupidity but believes it is acceptable

Johan wants to make amends for the death of a black man that has haunted him for years – he believes that by helping Thami he will make up for that death. He then is prepared to break the law and threaten Smith and at one stage imply that Smith could be disposed of so that he and Thami will have enough money to buy a concession. He has not really changed at all. Johan believes that he is entitled to Smith's money to buy the concession because he wants it for Thami more than for himself. He believes he is entitled to stay with Thami because he has chosen Thami as the recipient for is confession and to ease his conscience.

Smith believes that what is owed to him has been taken away. His wife has died, his children and grandchildren live overseas, he has been retrenched so although he has money to support himself he feels he is missing out. The country has changed but he feels that he is entitled to everything he had in the past.

MARKS	8.6	DESCRIPTOR
7–8	Very good	Candidate is able to discuss the attitude of all three characters to the theme of entitlement. The paragraph is well structured and cohesive. The answer is supported by reference to the play. The candidate demonstrates an excellent understanding of *Groundswell*.
5–6	Good	Candidate writes about all three characters (some in more detail than others) but creates three different sections to the answer – one for each and may well structure the paragraph in point form. The candidate demonstrates a good understanding of *Groundswell*.
3–4	Average	Candidate generally writes about all three characters but focuses on one in more detail. The candidate demonstrates an understanding of *Groundswell*.
0–2	Weak	Candidate tends to make a generalised statement about the characters. May give more detail on one of them. Storyline driven.

(8)
[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 Jakes wil hê Tjokkie moet 'sien'. ('n Visoen hê van die toekoms.) Hy hoop dat as Tjokkie dagga inneem sal dit veroorsaak dat hy 'n visoen het. (2)

9.2 Jakes wil hê Tjokkie moet 'sien' of Tiemie swanger is, en hy dus pa gaan word, en Giel wil hê Tjokkie moet sien watter perd die perderesies gaan wen. Ken punte toe vir 'sien', 'swanger' en vir perderesies. (3)

9.3 *Die kandidaat kan enige van die volgende noem, maar aanvaar enige ander gemotiveerde verwysings na fisieseke vokale vertolking.*

Jakes is die antagonis en die sterkste karakter in die stuk.
Hy verteenwoordig die laagste groep in die subkultuur van die Suburbs. Hy is die 'tang' wat op sy motorfiets rondry en bekend is vir sy losse sedes en sukses met meisies. Hy lyk dus altyd in beheer en kom sterk oor in beide sy fisiese werk en stemwerk. Hy sal sy stem goed projekteer en nooit onseker van homself oorkom nie. Wanneer hy onderprojekteer is dit om dreigend voor te kom. Jakes sal gemaklik op die verhoog lyk en die verhoogruimte vul. Sy vertolking word ondersteun deur die feit dat hy altyd in beheer van 'n situasie is.

Jakes is gewelddadig en aggresief. Hy dwing Tjokkie om 'pot' te rook en martel hom in 'n poging om hom te laat 'sien'. Dit blyk dat hy sy gewese vrou, Sybil, geslaan het. Jakes se liggaamshouding sal dus wys dat hy konflik aanhits en nie skroom om tot geweld oor te gaan nie. Hy is intimiderend en dreigend en die akteur sal nie huiwer om die persoonlike ruimte van die ander karakters binne te dring nie.
Die akteur wat Jakes speel sal sy bewegings moet kan beheer, veral wanneer hy gewelddadig raak.
Die akteur sal 'n goeie stemomvang en stemprojeksie moet hê om die verskillende buie van Jakes uit te beeld.
Die opbou van spanning in die drama word meestal gedryf deur die karakter van Jakes. Hy is 'n dreigende karakter wat 'n gevoel van onheil aan die drama bring en sodoende spanning by die gehoor skep. Sy fisieke werk en stemwerk moet hierdie onheil en spanning aan die gehoor oordra.
Aanvaar antwoorde waar Kandidate na Stanislavsky of enige ander teater praktisyne/teoretieseie verwys.

PUNTE	9.3	BESKRYWER
7–8	Uitstekend	Antwoord is gefokus; kandidaat ken en verstaan alle kenmerke van Jakes se karakter. Antwoord is goed gestruktureer. Alle aspekte van die fisiese en vokale vertolking is bespreek; kandidaat toon insig en kreatiwiteit, gemotiveer deur voorbeelde uit die teks.
4–6	Goed	Kandidaat noem baie van Jakes se karaktereienskappe. Antwoord toon 'n mate van kreatiwiteit en insig in die fisiese en vokale vertolking van Jakes. Kandidaat verstaan die vraag en noem voorbeelde uit die teks om te motiveer.
2–3	Bevredigend	Kandidaat bespreek die basiese eienskappe van Jakes, maar daar kort inligting in die antwoord. Die kandidaat toon 'n gebrek aan visualisering en kreatiwiteit in die fisiese en vokale vertolking van Jakes.
0–1	Swak	Min of geen poging om die vraag te beantwoord nie. Kandidaat verstaan nie die vraag nie.

(8)

9.4 Gee erkenning aan kreatiewe, maar gemotiveerde antwoorde – ook uit 'n regisseursoogpunt.
Jakes se kleredrag is 'with it'. Omdat hy op 'n motorfiets rondry, sal hy 'n valhelm dra. Daarby dra hy 'n leerbaadjie by 'n modebroek. Sy skoene sal volgens die nuutste mode wees. (4)
Aanvaar antwoorde waar die candidate Jakes in modern kostuum geklee het.

9.5 9.5.1 Hierdie woorde is die slotwoorde van die toneelstuk. (1)

9.5.2 Ma het die kanseldoek in haar hande. Die kleur daarvan is rooi, en dit is nou bebloed. Op die lap is daar in goue borduurdraad geskryf: '*God is liefde*'. (2)

9.5.3 Die klimaks is die emosionele hoogtepunt van die drama. Jakes volg Tiemie die huis in en geluide gee te kenne dat hy haar aanrand (en waarskynlik vermoor). Tjokkie pleeg selfmoord deur die domkrag los te draai en onder die motor in te kruip, sodat die motor hom platdruk. Ma word 'n tragiese figuur aan die einde van die drama. Sy bly heeltemal alleen oor – al haar geliefdes is weg. Giel verlaat haar, Tjokkie sterf en Tiemie word aangerand (en sterf moontlik). Al wat vir haar oorbly, is die bebloede kansellap in haar hande. Haar slotwoorde is 'n verwysing na die tragiese verset van die mens teen die onregverdige noodlot. Gestroop van Giel se bystand en haar twee kinders bly net die seerkry en eensaamheid vir haar oor. Die woorde '*God is liefde*' wat op die kansellap geskryf is, gee 'n ironiese toon aan die tragiek van ma se ontnugtering van die liefde in sy verskillende vorms.
Aanvaar ook verwysings na die tragiese rol van die vrou in die samelewing as gevolg van haar calvinistiese en patriargale stelsels waarin sy onderwerp is.

PUNTE	9.5.3	BESKRYWER
8–10	Uitstekend	Antwoord is gefokus en goed gestruktureer. Kandidaat gee 'n volledige verduideliking van Ma as tragiese figuur en die antwoord word gemotiveer deur die klimaks en die handeling aan die einde van die toneelstuk. Alle aspekte is bespreek. Die antwoord toon insig en kreatiwiteit.
5–7	Gemiddeld	Kandidaat toon beperkte insig in sy/haar bespreking van Ma as tragiese figuur. Die klimaks en handeling aan die einde van die toneelstuk word bespreek, maar daar kort inligting in die antwoord. Die antwoord kort diepte. Vir 5 punte: die antwoord is simplisties en basies
0–4	Swak	Kandidaat verstaan nie die vraag nie. Die handeling aan die einde van die toneelstuk word vaagweg bespreek, maar nie in verband gebring met Ma as tragiese figuur nie. Die antwoord is onsamehangend.

(10)
[30]

QUESTION 10: *MISSING* BY REZA DE WET

10.1 10.1.1 **Gertie:**
Although Gertie is beyond her prime, in this scene she reacts like a girl to Constable's sniffing action. Later we see her acting nearly jealously to Constable's presence in an effort to get his attention. In a subtle way, by means of little favours (picking up his stick, giving his coffee to him, etc.), she tries to get his attention. She tries everything in her power to get rid of the others, so that she can be with him all by herself. She sends Miem and Meisie to bed

in order to be alone with Constable. When Meisie and Constable are alone outside, she calls them to come inside under the pretence that the evening air will make Meisie sick. She still wants to appear sexually tempting.

[Constable is aware of Gertie's hidden desires, and he uses the story of his experience with Tant Hannie to verbally escort her through her fantasy play as Hannie. He penetrates through her conservative exterior and to expose the reality of her being a

suppressed and sexually frustrated woman. He transforms her in these moments from a plain spinster to a warm-blooded woman, until the fantasy play is interrupted. He thus exposes Gertie's Calvinistic hypocrisy – on the exterior she is conservative, but Constable exposes her inner desires for sexual liberation.] (4)

10.1.2 **Miem:**
Constable is regarded by Miem as the personalisation of a liberator who rescues others from oppression. She sees in him a possible marriage partner for Meisie and shamelessly tries to 'sell' Meisie to him. In a Calvinistic sense she sees him as a man and his position as a constable makes him an authority figure.
In spite of the conservative image that Miem maintains, the role of Constable serves to expose the false morality that she practises. No one really as narrow-minded as she would sell her daughter to a stranger in such a blatant manner.
Constable is also the one who exposes her sexual frustrations - she openly admits to Constable who, after all, is a complete stranger, that his nightly presence awakens 'feelings' within her.
Constable casts light on her mental blindness - what she fears most happens at the end: Meisie leaves her. Constable, whom she trusted so much, becomes the serpent in her bosom. She is too 'blind' to realise it. (4)

10.2 Several flower references occur in the play, namely: a flower, flower bulbs, spring, fertility, roses, rose plants, the smell of roses, fruit trees that are budding.
Meisie combats the stench of the dung by planting roses beneath her window. The flower references also symbolises Meisie as a flower budding out of the manure.
This is figurative of the sexually awakening girl (which implies fertility), and her virginal innocence. She holds the promise of sexual fertilisation.
In contrast with Meisie that is seen as a budding flower, Gertie symbolically represents the withering flower. She wants to appear sexually desirable, and tries to find inner liberation through her fantasy play as Hannie.
Refer to spring as the beginning of new life. (4)

10.3 *Acknowledge reference to Stanislavski and any other motivated physical application.*
The actor needs to show that the character is blind. He would use his body in a still manner; his head may turn slightly to the direction of a voice when it comes from a new direction, using his nose and facial expressions to indicate

that his senses are overdeveloped due to his blindness.
Constable would not move about quickly (he is not yet familiar with the interior space of Miem's house.)

The actor must ensure the way that he uses the stick should convey Constable's blindness credibly – he must see the stick as an extension of his body in order to navigate his way around, and not just as an ordinary prop.
The posture of Constable is important: he would have an upright posture (also because he is an officer of the law and an imposing figure.) (6)

10.4 Time plays an important role in the play.
It is the evening before 1 September – spring day. Spring implies new life, beginning, growth. Both previous mysterious disappearances occurred during the night of the same date. This implies that those girls were liberated from their oppressive existence, and then advanced towards a new way of living – a new life. Meisie, for example, leaves the house, all the way dancing in her white confirmation dress. In other words, she starts a new way of living. Also take notice of the numerous references to flowers and growth.
Evening/Night: It is quite significant that the chain of events takes place during the evening and later that night at 24:00 – the evil hour of the night. However, it is also the time of the magic world. In this connection, one could refer to Cinderella whose coach and horses would change/transform at precisely 24:00 – and so it supports the theme of Meisie's liberation and transformation.
Accept any two well substantiated answers. (2)

10.5 The space can be divided by that which the audience can see, and that which is suggested.

Interior Space:
The space as seen on the stage represents the kitchen of a small house. It is clear from the costumes, furniture, coal stove, etc. that the drama takes place in earlier years.
The little house is built with galvanised corrugated iron.
Doors give access to other parts of the house, for example the passage door that leads to the rest of the house, like the bedrooms that are often referred to.
Then there is the backdoor that leads to the outside (freedom), and the drop-door in the ceiling where Gabriel has been living for many years (captivity).

Suggested Interior Space:
This refers to the rest of the house mentioned above.
The loft can also be mentioned here.
The only part of the loft that can be seen is the drop-door.
This is an important space, however, because Gabriel has been living there for seven years.

Suggested Exterior Spaces:
The cheerful, mysterious circus space with its lights is in direct contrast with the oppressive, dim interior space.

Another suggested exterior space is the yard surrounding the little house.
The outside toilet is there, with the dunghills nearby.
Gabriel's staircase is important.

These spaces are important in the play, because the two spaces (inside/outside) are constantly played off against each other. They become two conflicting forces that increase Meisie's feelings of being trapped and in this way increase the level of suspense in the drama.
It is the exterior space (circus) that entices Meisie out of the house. This is where her liberation starts to take shape. The other girls, who disappeared, lived in the same oppressive circumstances as Meisie. Meisie once dared to go to the exterior space (circus) unobserved, but her mother caught her there, and afterwards pretended to be 'sick' because of the shock and disappointment. She manipulates Meisie's feelings in order to keep her inside.

The yard around the house is enclosed, and the small gate is Meisie's further liberation after she left the house via the kitchen door. Other than the circus space, which forms a contrast with the interior space, the yard space joins the oppressive interior space.
The liberation of Meisie begins in this space when she and Constable go outside to empty the slop-pail. Here he persuades her to put on her white confirmation dress.

The candidate could also refer to examples from the play, i.e. where Meisie looks out of the window and when her mother expresses her dissatisfaction with this. This increases her feeling of entrapment and fear

MARKS	10.5	DESCRIPTOR
8–10	Very good	Candidate is able to describe the use of space clearly and motivates why Meisie's liberation lies in the exterior space. If a sketch is provided it is neat and clear. Supporting comments are logical and comprehensive.
6–7	Good	Candidate is able to describe the use of space in some detail. If a sketch is provided it is clear. Candidate has sound knowledge of why Meisie's liberation lies in the exterior space.
3–5	Average	Candidate tends to describe the use of space broadly. If a sketch is provided it is very rough. Candidate makes statements about Meisie's liberation that do not necessarily connect clearly to exterior space.
0–2	Weak	Some comments made about the use of space and the set being a kitchen/home. Statements made about Meisie's liberation that connect to space by chance not design. If a sketch is provided, if is unclear and untidy.

(10)
[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C IS COMPULSORY.

QUESTION 11

11.1 Brihannala acts as a narrator/ storyteller figure. (1)

11.2 11.2.1 Either comedy or serious accepted (1)

11.2.2 Candidate must justify his/her choice of comedy or serious with reference to the extract. E.g. Although the subject matter is serious I would present the scene as comic. Sananu is dramatically in love and Ganga's replies, especially if they were done deadpan with no realisation that she might be shocking him, confuse him completely. They have completely different ideas of what love is. (3)

11.3 Sananu begins with passionate tone declaring his love for a woman he is confident loves him. He speaks fairly quickly with a sense of urgency. His tone changes to confusion and shock as she says she does not want to marry and a very quick pace. As she starts to explain her reasons his pace slows and he starts to question her to try to solve his confusion. As she continues to amaze him in her unexpected responses he becomes pleading then horrified that she does not want children. His pace stays steady as he tries to understand her. (6)

11.4 Accept candidate's creative responses, if well motivated by reference to the extract. They would begin close together perhaps in a passionate embrace. As she responds saying she does not want to marry he will pull back but she will remain close because she does not see a problem with the situation. Sananu will move closer and further away from her, sometimes trying to hold her hand and make her see sense sometimes turning away in despair. Ganga will remain in one place but as the confrontation continues will bring her arms up across her chest and close herself off from him. She becomes firmer and firmer in her beliefs. (4)
[15]

QUESTION 12

12.1 Accept yes and no, award marks if candidates have justified and motivated their statement convincingly. Most learners will say no. E.g. No – dancers generally are photographed creating beautiful positions with arms and legs or jumping through the air gracefully. In this picture one person is hunched under a wheel barrow and another (with slops on – difficult to dance) watches him. They are not wearing flattering dance costumes. They both look more like actors than dancers. (5)

12.2 12.2.1 Accept 'Psychological burden', 'implement of torture' or 'snails' shelter'. If a candidate suggests another use refer carefully to the justification. One mark for what it is used for, three for explaining. E.g. The wheel barrow is a 'psychological burden' physically burdening the man as an example of what psychological burdens do to a character. It is a visual representation of what is happening in his head. (4)

12.2.2 The audience will feel shocked, horrified and frustrated for the man trapped underneath the wheelbarrow. They will sympathise with his plight and want to know how this situation is going to change. Accept other answers if suitable. (2)

12.2.3 The wheelbarrow could be used as a device for performers to show their physical theatre and acrobatic skill. The performer could do a handstand on the bars of the wheelbarrow. Accept other answers if suitable. (3)

12.2.4 Candidates should include an example of a prop that could be put to many uses in the performance – a table, chair, an ironing board etc.

MARKS	12.2.4	DESCRIPTOR
4–6	Very good	Candidate has mentioned a suitable prop and can explain clearly how it could be used in a movement piece. The candidate shows good knowledge of what is required and possible in a movement piece when supporting his/her argument.
2–3	Average	Candidate has mentioned a suitable prop and can explain how it could be used in a movement piece. Answer often brief and ignores the instruction that the movement is a group one. Tends to make statements rather than support the suggestion.
0–1	Weak	Candidate gives an example of a prop but fails to connect coherently to the use in a movement item.

(6)

12.3 These skills could be concrete examples such as choral verse or dramatised prose, improvisation, developmental skills etc. such as concentration and group work or skills linked to individual physical or vocal performance or any skills related to the four learning outcomes.

Five marks per skill. One of those for naming the skill the other four for describing/explaining the skill.

E.g. The skill of projecting my voice. I did breathing exercises where we learnt to control our breathing and have enough air left to finish a sentence without the voice getting softer. I learnt to relax my muscles so that my vocal cords were relaxed. I used lines from performance in exercises to teach me to move my body while speaking.

The skill of choral verse. We learnt how to divide voices into light, medium and dark and allocate different parts of the poem to different voices. We added in vocal dynamics and verbal dynamics to enhance the sound of the poem. We had to speak in unison sometimes and create a unity of action when we added physical movement to the choral verse. (10)

[30]

QUESTION 13 CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

MARKS	13.1	DESCRIPTOR
12–15	Excellent	Candidate clearly understands the quotation and uses examples of plays he/she has seen, texts studied or brings own experience to the quotation. Candidate uses theatre practitioners' philosophies and/or drama theory about theatre to explain how the play, the actors and the audience each have a role in the production. Candidate is able to discuss the quotation and uses concrete, specific examples of the role of the play, actor and the audience in a cohesive coherent paragraph.
9–11	Good	Candidate understands how the play, the actors and the audience each have a role in the production. Candidate makes mention of theatre practitioners' philosophies about theatre or uses drama theory to support his/her argument. The answer should include clear, specific reference to: plays he/she has seen, texts studied or own experience. There must be discussion all three aspects.
6–8	Average	Candidate gives examples of how the play, actors and the audience are necessary in the play but tends to focus more on the one or two aspects than all three. Unlikely to use a theatre practitioner as support for his/her ideas.
4–5	Elementary	Candidate makes statements about the play, the actor and the audience but these are generalised. Often focuses on just one (probably the actor) and makes more concrete statements about that particular aspect. Tends to focus on own opinion and does not use drama theory to back up his/her ideas.
0–3	Weak	Candidate makes simple statements that relate to the play, the actor and the audience. He/she is unlikely to make reference to one of the following: plays he/she has seen, texts studied or own experience. No discussion of ideas at all.

[15]

Award marks for valid points mentioned as well as for creative answers, examples and motivations given. Candidates need not refer to a specific theatre practitioner.

OR

13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS	13.2	DESCRIPTOR
12–15	Excellent	Candidate clearly understands film theory and is able to compare the traditional film direction to the MTV and commercial. He/she uses examples of film techniques he/she has seen and Video/film theory studied. Candidate is able to **construct an argument** discussing the quotation and uses concrete, specific examples.
9–11	Good	Candidate understands film theory and is able to compare the traditional film direction to the MTV and commercial. He/she uses examples of film techniques he/she has seen and Video/film theory studied. There should be discussion of the quotation.
6–8	Average	Candidate should be able to discuss the basic film techniques and how they differ from the MTV and commercial style. There might not be direct discussion of the quotation.
4–5	Elementary	Candidate generally tends to focus on own opinion of film and MTV and commercials rather than any discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.
0–3	Weak	Candidate makes simple statements that relate to film, MTV or commercials. No discussion of quotation or ideas.

[15]

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS	13.3	DESCRIPTOR
12–15	Excellent	Candidate clearly understands the quotation and can argue both for and against the quotation. He/she uses examples of cultural performances and rituals he/she has seen or experience personally. Candidate might even use indigenous theatre practitioners' philosophies about the role of indigenous theatre to support argument although this is not essential. Candidate is able to **construct an argument** discussing the quotation and uses concrete, specific examples of indigenous theatre.
9–11	Good	Candidate should be able to discuss the spiritual and educational value of ritual and its ability to provoke thought and action BUT if one aspect is very well argued the candidate could fall in this category. The answer must include clear, specific reference to: cultural performances/rituals/plays he/she has seen, or own experience. There must be discussion of the quotation.

6–8	Average	Candidate generally has a strong feeling that either ritual educates or has spiritual value or provokes thoughts or action. He/she must make reference to one of the following: cultural performances/rituals/plays he/she has seen, or own experience. There might not be direct discussion of the quotation.
4–5	Elementary	Candidate generally states that either ritual entertains or educates or is spiritual or provokes thoughts or action. He/she makes reference to one of the following: plays he/she has seen, or own experience. Tends to focus on own opinion rather than any discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.
0–3	Weak	Candidate makes simplistic statements that relate to either the entertainment/educational/spiritual aspect of ritual or that it is 'serious'. He/she is unlikely to make reference to one of the following: plays he/she has seen or own experience. No discussion of quotation or ideas at all.

13.3 Answer to this question will be subjective but the following may be examples / ideas of where and when most of these rituals take place and they are, but not limited to:

- Each royal homestead has sacred places such as the cattle-byre, pools, mountains, etc. Certain sacred ceremonies and rituals are performed in these sacred places at certain intervals/times/months of the year to perform national prayers, etc. An example of these would be the annual ceremony of iNcwala (EmaSwati)/uMkhosi woSelwa or wokweShwama (AmaZulu), etc. This ceremony takes place from the month of November to early January.
- Some of these times these sacred ceremonies take place tend to celebrate certain themes. These would include themes such as 'Cyclic Birth'. An example to these would be the annual uMhlanga (EmaSwati)/ uMkhosi woMhlanga (AmaZulu)/Mokete wa leHlaka (BaSotho, BaPedi, BaTswana)/Umnyanya woMhlanga (AmaNdebelle)/uMnyadala woMhlanga (AmaXhosa). Please note that in some communities, though the name may be known, they are not practised anymore.
- Each homestead has certain sacred places such as etiko (SiSwati)/eziko (IsiZulu, IsiXhosa, IsiNdebele)/le ifo (SeSotho)/tshivhasa (TshiVenda) [hearth] within the sacred indlu kaGogo or iNdlunkhulu (SiSwati)/iNdlu kaGogo or iNdlunkulu (IsiZulu)/uNgquphantsi (IsiXhosa), Kgoro (sesuthu, sepedi) / Gandzelweni / xitsonga. [Grandmother's hut or holy hut or holy spot]. Certain prayers OR emsamo (SiSwati, IsiZulu, IsiXhosa) where incense will be burnt at a certain time and manner as permissible by cultural protocol and its expectations.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150

Copyright reserved