



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DRAMATIC ARTS

NOVEMBER 2016

MEMORANDUM

MARKS: 150

This memorandum consists of 39 pages and 2 annexures.

GENERAL NOTES TO MARKERS

1. The memo discussion forum cannot sufficiently predict all responses before marking commences. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner/candidate.
2. Spend the first day to unpack the quality and quantity of the evidence in the memorandum, standardise required responses and find common definitions and concepts.
3. If the memorandum does not give clear guidance a marker must indicate, with a short comment, why marks were awarded or not.
4. Tick clearly next to the relevant learning point when a mark is awarded. Markers should engage actively with the answer.
5. Chief markers must facilitate the following:
 - Expected responses for each question
 - The cognitive level of difficulty required from the candidate
 - The type of thinking process and complexity of thinking required from the candidate
 - Anderson and Krathwohl's revised Bloom's Taxonomy (cognitive process vs. thinking process)
 - Action verbs used at each of the cognitive levels and the types of evidence required (facts, concepts, processes and thinking)
6. Facilitate and use the following formula with the markers to enable them to analyse each question and its expected response as follows:
 - Item Difficulty: How difficult is the question
 - Task Difficulty: How difficult are the cognitive demands of the task for the candidate
 - Stimulus Difficulty: Is the stimulus relevant and fit for purpose
 - Response Difficulty: Does the memo provide the appropriate answers and are the marks clearly allocated
7. During the marking process, have regular rounds of consultation to ensure marking is standardised.
8. In the case where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
9. Mark globally where possible. Markers accept other correct, relevant and well-motivated answers. Consider, when relevant, candidates' own experiences of the subject.
10. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics.
11. Markers use the following concepts to assess the level of candidates' thinking.

Skills	Descriptor
Explanation	Can a candidate explain how they arrive at an answer through the use of the language and terminology of Dramatic Arts
Justification	Refers to the student using Dramatic Arts content/skills/ principles to support the reasoning used to solve the problem or to demonstrate that the solution is correct. This could include the appropriate definitions, and fit-for-purpose Dramatic Arts solutions.

INSTRUCTIONS AND INFORMATION AS GIVEN IN THE QUESTION PAPER

1. This question paper consists of FOUR sections:

SECTION A:	20 th Century Theatre Movements	(30)
SECTION B:	South African Theatre: 1960-1994	(40)
SECTION C:	South African Theatre: Post-1994 – Contemporary	(40)
SECTION D:	The History of Theatre, Practical Concepts, Content and Skills	(40)

2. **SECTION A**

QUESTION 1 is COMPULSORY.

Refer to the play text you have studied and its relevant 20th Century Theatre Movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasiese Krytsirkel</i> | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i> | Bertolt Brecht |
| • <i>Moeder Courage</i> | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht |
| • <i>Kanna Hy Kô Hystoe</i> | Adam Small |

OR

THEATRE OF THE ABSURD

- | | |
|---------------------------------|---|
| • <i>Waiting for Godot</i> | Samuel Beckett |
| • <i>Afspraak met Godot</i> | Translation of Samuel Beckett play text |
| • <i>Bagasie</i> | André P Brink |
| • <i>The Bald Primadonna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR

POSTMODERN THEATRE

- | | |
|-----------------------|-----------------|
| • <i>Skrapnel</i> | Willem Anker |
| • <i>Top Girls</i> | Carol Churchill |
| • <i>Popcorn</i> | Ben Elton |
| • <i>Buried Child</i> | Sam Shepard |

3. **SECTION B**

This section consists of THREE questions. Answer only ONE question in this section.

- | | |
|--|---|
| QUESTION 2: <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon OR |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company OR |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. **SECTION C**

This section consists of THREE questions. Answer only ONE question in this section.

- | | |
|--|---------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. **SECTION D**

This section is COMPULSORY.

SECTION A: 20th CENTURY THEATRE MOVEMENTS**QUESTION 1****The candidate must:**

- Answer this question in the form of an essay
- Use the play text he/she has studied as an example
- Refer to either one of the three movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre, as well as the source, in his/her answer
- Demonstrate that the question and source have been analysed, understood and integrated in his/her essay

The content of the essay must cover the following:

1. ONE selected theatre movement:
 - Theatre of the Absurd OR
 - Epic Theatre OR
 - Postmodern Theatre
2. Play text studied
3. Question
4. Source

Marker's note:

- Candidate must demonstrate that the above have been understood and critically analysed
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- The following rubric is a guide to the marker to assess the levels of knowledge dimension and levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating) and complexities of thinking displayed by the candidate

DESCRIPTOR	MARKS	THE CANDIDATE
Outstanding Metacognitive Knowledge Create	27-30 90-100 A+	<ul style="list-style-type: none"> • Thinking process: Adapts factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question • Evaluates examples from the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content • Designs and creates an argument in a new and unique pattern that proposes reflexive, creative, critical and analytical thinking • Cognitive level: Demonstrates an ability to create, reorganise, synthesize, discover, renew, change, elaborate, improve
Excellent Metacognitive Knowledge Evaluate	24-26 80-89 A	<ul style="list-style-type: none"> • Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in the question, source and content and integrates the demands of the question • Appraises/Assesses examples from the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content • Compiles an argument in an interesting pattern that proposes reflective, critical and analytical thinking • Cognitive level: Demonstrates ability to judge, critique, recommend, report, evaluate, predict, invent, propose
Meritorious Procedural Knowledge Analyse	21-23 70-79 B	<ul style="list-style-type: none"> • Thinking process: Analyses, distinguishes and explores factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question • Analyses/Dissects examples from the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content • Compiles an argument that proposes critical and analytical thinking • Cognitive level: Demonstrates an ability to analyse, infer, deconstruct concepts, interrelate, attribute, discover
Substantial Procedural Knowledge Apply	18-20 60-69 C	<ul style="list-style-type: none"> • Thinking process: Distinguishes factual, conceptual and procedural knowledge in the question, source and content and integrates the demands of the question • Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content • Provides an argument that proposes critical and analytical thinking • Cognitive level: Demonstrates an ability to apply, interpret, construct, integrate, simulate
Adequate Conceptual Knowledge Understand	15-17 50-59 D	<ul style="list-style-type: none"> • Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in the question and source and content and integrates the demands of the question • Interprets examples from the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable • Provides a point of view that attempts logical reasoning and conclusions • Cognitive level: Demonstrates an average ability to interpret, infer, exemplify, classify, summarise, compare, explain
Moderate Conceptual Knowledge Understand	12-14 40-49 E	<ul style="list-style-type: none"> • Thinking process: Explains and interprets predictable factual and conceptual knowledge in the question, source and content and to some extent integrates the demands of the question in a differentiated manner • Explains with few examples in the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content • Demonstrates an adequate ability to exemplify, classify, summarise, compare, explain
Elementary Factual Knowledge Remember	10-11 30-39 F	<ul style="list-style-type: none"> • Thinking process: Provides knowledge from memory and relates to the question in a basic manner • Selects limited examples in the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content • Writes an explanation within a range of predictable thinking processes • Cognitive level: Demonstrates an elementary ability to problem solve, identify, list, relate, define
Not Achieved Factual Knowledge Remember	2-9 3-29 G	<ul style="list-style-type: none"> • Thinking process: Remembers and applies knowledge from memory • Choose examples from the play text, the theatre movement and other additional sources that are not within the relevant context of the question • Writes an explanation within a basic range of thinking processes • Cognitive level: Demonstrates a limited ability to identify, list, relate, define, interpret and differentiate
Not Achieved Factual Knowledge Remember	0-1 1-2 H	<ul style="list-style-type: none"> • Demonstrates no understanding of the question or source, unable to write an essay, provides no examples from the play text or the theatre movement OR • Presents a few facts, unrelated to the question. OR • Unable to identify, list, relate, define OR • Presents memorised information and content that does not answer the question

The following is merely general information on the Dramatic Movements. Select aspects which are relevant to the question.

EPIC THEATRE

Intention and purpose

- Distances the audience
- Allows the audience to see the world in which they lived more clearly rather than take their beliefs for granted
- Makes a clear distinction between a Theatre of Illusion ('Dramatic' Theatre) and Epic Theatre
- Is opposed to the idea of pretence (a typical feature of Realism)
- Expects spectators to be alert
- Realism had lost its worth – undermined the role of the spectator – reduced him to a passive onlooker
- Removes the 'illusion' of Realism
- Employs various techniques to alienate the audience – difference between what they saw on the stage and what was real

Techniques: Use of:

- 'Verfremdungseffekt' or alienation distances the audience from the action on the stage
- Purpose of music – should provide a noteworthy commentary on the action, e.g. in *Mother Courage* the ironically bitter words of a song which speak of the character's steady moral decline are deliberately arranged to a sweet, carefree tune – the incongruity between the tune and the words compels the audience to think about the true meaning of the song
- Songs placed between the scenes telling what was to happen before it occurred
- Stage space non-specific
- Sets simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – should highlight the 'pastness' of the events by separating them from the present

Audience response

- Spectator to think that if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way because of the lessons learnt
- Spectators would then consider what he or she would have done to make a positive difference
- Be inspired to make similar valuable social improvements with regard to the current state of affairs
- Spectator is encouraged to bring about social reforms in his community or environment

THEATRE OF THE ABSURD

Intention and purpose

- The Absurdist world appears to have no true order or meaning
- Offers the audience an existentialist point of view of the outside world
- Forces the audience to consider their meaning in the world
- Nothing has a definite, specific or recognisable existence
- Human beings are what they make of themselves
- Human beings are determined by their actions and choices
- Pessimistic outlook of the human struggle
- Mainly concerned with mankind's search for meaning

Characters

- Not fixed
- Represents humanity who themselves are nothing
- Exist in a bleak world devoid of meaning
- Lost, confused
- All actions are worthless and absurd
- Clown-like
- Stay together because they are afraid to be alone in such an incomprehensible world
- Lacks identity – dull, uninteresting and lack dimension
- Flawed
- Not well-rounded – no past and given little indication of what the future may be
- Remain static and show no development
- Come across as being repulsive, pathetic, miserable and incapable
- Emotionally empty
- Qualities are exaggerated
- Used to express Absurdist's views on the human condition
- Mutually dependent
- 'Social puppets'
- Double acts

Language and dialogue

- Humans are not adept at communication
- Act as a barrier to communication
- Isolates the individual even more
- Speech is almost futile
- Questions the value of language
- Lost its ability to communicate
- Attempt at communication: often 'disintegrates' from clichés to meaningless syllables
- Inability of language to bridge the gap between the characters
- Dehumanising, automatic and meaningless
- Present the unexpected, the bizarre and the absurd
- Silence is as great a means of communication as the spoken word
- Meaningless conversations
- 'Habitual' and superficial
- Language is seen as an escape from tedious lives
- New words are created
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language
- A repetitious style of dialogue is used to emphasise the cyclic nature of life

Themes

- Temporality and evanescence (time)
- Tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs in life
- The change of time
- Difficulty of communication
- The unending quest for reality
- The tragic nature of relationships
- Man's terror in the face of total meaninglessness
- Anguish (Existential angst)
- Man is alone, lost in a world in which God has deserted him
- Science and reason are illusory

POSTMODERNISM**Intention and purpose**

- Developed from the Absurdist point of view
- Rejects the certainties of the Modern Era
- No grand narrative or singular truth
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple view points, perspectives, realities
- Includes art, theatre, architecture, music, film, literature, fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces avant garde (forward thinking), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting them together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point of view or perspective
- Holds the notion that each individual viewer creates his/her own unique meaning
- Reflects and celebrates the madness and chaotic way of life in a popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen

Pastiches

- Visual Arts technique of different images, media forms, etc. are pasted together to create one piece
- References and layers of different texts and images

Meta-theatre/Text

- Reminds viewers that they are in the theatre
- Contains characters that can step out of character and communicate with the audience
- Is the art work reflecting on itself

Stories

- Non-linear in construction
- Reflexive
- Peripheral, even not essential
- Theories or ideas
- Broken up
- Overlap with many points of view and conflicting voices

Performances

- The main focus
- The main process
- Not captured in a script because they consist of images, sounds and multimedia
- Have no guilty party - no one is guilty

Rehearsal processes

- Improvised
- Changed
- Revised
- Updated
- Continually transformed through performance

Audience

- Is very important
- Plays a part
- Is often included in the dialogue

Play texts

- Have no clear beginning, middle or end
- Make the script just the starting point
- Have unanswered questions

Texts (visual, aural, the human body, etc.)

- Look at themes or theatrical devices
- Leave the play open-ended
- Embrace the idea that the audience makes their own meaning
- Ask more questions than are answered
- Contain visual images and non-spoken actions
- Deconstruct a truth and do not accept only one reality
- Use time, space and structure to echo the deconstructed or defragmented story or plot
- Do not necessarily have real people
- Characters and people are merely a representation of fragmented ideas
- Often start at a realistic point, but unravel and the action become unreal as the play goes along

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960-1994

The candidate must answer only ONE question in this section.

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

2.1.1 Markers accept any ONE correct answer.

- Protest Theatre OR
- Theatre for Liberation OR
- Black Consciousness Theatre OR
- Theatre of the Oppressed OR
- Workers Theatre
- Peoples Experimental Theatre

(1)

2.1.2 Markers accept any TWO correct answers or correct explanation of:

- Pass Law System
- Bantu Education
- Group Areas Act (segregation)
- Detention without trial (section 29)
- Separate Amenities Act

(2)

2.1.3 Markers mark holistically and accept other historically relevant and well-motivated answers.

The following is a guide:

Pass Law System

- During apartheid all black South Africans were required to carry their passbooks with them
- Passbooks contained all their personal information, such as their names and surnames, age, employment status, work permit and residential address
- Was created in order to monitor and limit the movement of black South Africans during apartheid
- Arrested when unable to produce the passbook
- Policy is addressed at the beginning of the play when the musician (Mbongeni) performs without a passbook and is taken to jail
- It highlights the stressful situation of detention without trial

Bantu Education

- Inferior education, devoid of critical thinking, problem solving context, creative thinking and relevant context
- Did not prepare learners adequately for the job market
- Was designed to keep the majority of the population uneducated so that they would remain unskilled and poorly paid
- The character of the meat vendor demonstrates the difficulties faced by those who were unskilled. They had to eke out a living
- Education was not compulsory for black learners as a result there was a high rate of illiteracy, as shown through the characters of Bobbejaan and Zuluboy at Coronation Brickyard

(6)

2.2.1 Accept either of the following:

- Jerzy Grotowski OR
- Bertolt Brecht

(1)

2.2.2 Markers award:

- 4 marks for both a 'yes' and 'no' that is well motivated
- 4 marks for only a 'yes' well motivated
- 4 marks for only a 'no' well motivated

The following is a guide:

- Actors can easily switch into different roles
- This saves time and sustains the pace
- It is easier to stage
- As actors create their own sound effects and use their bodies as props, it makes the play interesting to watch
- Minimum props needed
- Audience is taken into the different worlds that the actors create on stage as they transform from one character into another and become objects used on stage
- Not effective: audience would find it difficult to imagine the different settings portrayed by the actors
- Might confuse the audience when the actors change characters

(4)

2.2.3 Markers accept other relevant and well-motivated answers. Candidates must refer to both vocal and physical skills to achieve full marks.

The following is a guide:

Vocal

Actors must be able to create:

- Different characters like Auntie Dudu and the toothless old man
- Sound effects of a train or a musical instrument, etc.
- Different character types, such as Auntie Dudu, the toothless old man, Baas Kom, etc. using vocal and physical variety
- Various sounds, like an instrumental jazz band, police sirens, motor and machine sounds, etc. through the use of vocal and verbal dynamics

Physical

- Actors have to be physically strong and versatile
- Performance requires actors to use their bodies to transform from one character to another
- Actors use their bodies as objects through mime to become or represent a television and a hair clipper
- Actors create images with their bodies
- Actors should be agile and flexible to meet the physical requirements and action of the play
- Actors have to sing, dance, act and communicate in different languages to communicate the situations

(6)

- 2.2.4 Markers accept other relevant and well-motivated answers. Candidates must show an understanding of satire.

Award 2 marks for an explanation of satire.

Award 4 marks for 2 examples.

The following is a guide:

Satire

- The term use when an authority figure is ridiculed/mockered and belittled
- Uses comic elements to portray serious issues that affected apartheid South Africa
- The use of a clown nose (ping pong ball) to represent a white South African belittles and ridicules, e.g. the policeman and Baas Kom
- The opening scene is an example of satirical humour, e.g. Mbongeni tries to inch his way off the stage
- Another satirical element is his manner and attitude towards the policeman and the way he addresses the policeman when he says: 'my Constable', 'my Lieutenant', 'my Captain', 'my Colonel', 'my Brigadier', 'my President'. Although the convention of reduction is visibly clear with the clown nose on the policeman's face

(6)

- 2.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

In the final sequence

- There is a call to resurrect all struggle heroes, such as Albert Luthuli
- There is a call for the struggle heroes to end apartheid
- Albert Luthuli is raised
- The significance of the title is therefore greater than raising up one specific person and symbolises the protests of the people against all unfair oppression

(4)

2.4 Refer to the notes below and use ANNEXURE A, the rubric, to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates may either agree or disagree or both.

The following is a guide:

Agree

Performance Style

- **Street Theatre**
 - This theatre form and its stylistic characteristics align with the style of the play text and makes for a dynamic visual and aural theatre
- **Actor skills set**
 - Technical vocal skills ensure clear and meaningful delivery of the dialogue, e.g.:
 - Intercostal breathing
 - Projection
 - Articulation
 - Pronunciation
 - Phrasing
 - Pause
 - Stress
 - Intonation etc.
 - Vocal dynamics enable the actors to create and represent objects:
 - Siren of an oncoming train
 - Sound of an aeroplane flying overhead
 - Noise of a helicopter
 - Physical skills enable the actor to create and represent objects:
 - Strength
 - Flexibility
 - Co-ordination
 - Stamina
 - Ability to produce a high level of physical energy
 - Ability to focus physical energy
 - Acting skills empower actors:
 - To transform into objects (helicopter)
 - To be multiple characters
 - To have emotional range and the talent and acting skills to characterise effectively
 - Mastery of other art forms:
 - Dance (Tsonga)
 - Sing (In prison)
- **Audience participation**
 - The actors invite the audience to:
 - Participate in the resurrection of the struggle heroes
 - Applaud the jazz bands performance

Content

- **Historical perspective**
 - The audience is made aware of apartheid and the atrocities perpetrated by the government and people
- **Socio-political themes**
 - Bantu Education
 - Pass Laws
 - Separate Development Act
 - Immorality Act
- **Universal themes**
 - Hunger
 - Poverty
 - Discrimination
 - Disempowerment
 - Abuse
 - Violence (systemic, social, emotional, verbal, physical)

Theatrical impact

Effective because it entertained, educated and engaged the audience.

- Fast-paced scenes
- Multiple characters are presented
- Different accents, ages, races, genders are created
- Concrete objects, but imaginary, are represented by the actors through the use of their bodies and voices
- Art forms, such as dance and music, enhance the action

Disagree**Performance Style**

- The use of actors' vocal and physical skills to become objects or create sound has become predictable in theatre
- Street theatre is no longer a novelty
- The skills set required when *Woza Albert!* was first performed was unique and new, today it is experienced as familiar and predictable

Content

- Contemporary audiences may experience the history of apartheid as irrelevant. They may be more engaged with current issues such as:
 - The effectiveness and value of democracy
 - Identity
 - Racism
 - Xenophobia
- New South African writers, and the topical subject matters they write about, are of more interest to contemporary audiences.

Theatrical Impact

- Some of the scenes are repeated and a contemporary audience may be bored with the use of this theatrical device.
- New theatrical styles, such as the use of multimedia, are more interesting:
 - Overhead projection
 - Multiple lighting effects with new 360 lighting equipment
 - Powerful sound effects, electronically modified, to create unique states of mood and atmosphere
 - Contemporary audiences may relate more to new acting styles, e.g. Anne Bogart, Stella Adler

(10)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

3.1 Forced removals (1)

3.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

People

- Were not given a chance to pack and as a result many lost their possessions
- Had no time to say goodbye to family, neighbours and friends
- Felt pain, agony, fear and despair as they saw the armed policemen and bulldozers
- Felt helpless/powerless as they were unprepared for the removals (2)

3.3 Markers accept other relevant and well-motivated answers, based on the play text.

The following is a guide:

Forced removals shown through the Eviction Date

- Announced by Fahfee
- Activates the government's plan to remove the residents of Sophiatown

Characters

- Voice their opinions on forced removals
- React angrily, yet with the feeling of powerlessness, upon receiving their eviction letters, which mirrors the feelings of the residents of Sophiatown
- Enact the process of forced removals in the final scene of the play
- Demonstrate the pain, suffering and anguish of this process through their words, e.g. Mamariti says, 'I'd rather die. Dump me anywhere, I'd rather die.' Jakes says, 'This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble.' (4)

3.4 Markers accept other relevant and well-motivated answers.

The following is a guide:

Historical event

- Documented by The Junction Avenue Theatre Company
- To preserve a part of our national history

Create awareness

- Of the country's past so the same mistakes are not repeated
- To give the former residents of Sophiatown a platform to talk about or discuss their experiences

Education

- Audiences learn about the socio-political situation in South Africa (4)

- 3.5.1
- Workshop method OR
 - Improvisation
- (1)

- 3.5.2 Markers accept any three steps that are relevant and well-motivated.

The following is a guide:

Idea

- Select a concept or idea as a basis for the play

Observation/Research

- Use archives, books, personal interviews, observe people in real life situations
- Find ideas with which to work

Brainstorm

- Collectively create topics/ideas/a title for the play

Improvisation

- Play with possible images, characters and scenes
- Create the play through spontaneous acting and interacting in character

Selection

- Edit and shape the improvised scenes to create the final script of the play

Recording

- The final performance in a written script or film
- (6)

- 3.5.3 Markers accept any three skills that are relevant and well-motivated.

The following is a guide:

Skills

- Agility and flexibility to manage a sustained and varied performance
 - Acting, singing and dancing will enhance entertainment value of the performance
 - Physical and vocal skills in order to meet the varied characterisation demands
 - Strong improvisational skills to build a play creatively
 - Communication skills to work effectively as a team
 - Listening skills to unify the purpose and ideas of the play
 - Self-discipline to manage time and personal resources
 - Creativity and imagination to make a new production
 - Observation skills to portray characters authentically
- (6)

- 3.5.4 Markers accept any relevant and well-motivated answer that demonstrates evaluation.

The following is a guide:

Democratic process

- All participants make an equal and valued contribution
- Anyone, even the illiterate, can be involved

Creative and spontaneous process

- Deals with topical and relevant issues
- Affords participants the opportunity to tell their own stories
- The play can be edited and modified
- People can work together to achieve a common goal

(6)

- 3.6 Refer to the notes below as well as the rubric in ANNEXURE A to guide your marking.

Markers accept other relevant and well-motivated answers which demonstrate evaluation.

The candidate should assess the value and impact of the subject matter, characterisation, staging and performance style in his/her answer and compare the impact of the play on apartheid audiences and on contemporary audiences.

The following is a guide:

Subject matter

- Characters and events may have mobilised the oppressed in apartheid and created awareness in audiences who were previously unaware of the situation in South Africa at that time, whereas contemporary audiences may see the play as a documented piece of history 'lest we forget'
- Universal issues would be recognisable and relevant any time

Characterisation

- Characters are easily recognisable and known to township inhabitants during apartheid
- Other South Africans might have been unfamiliar or unaware of characters and events during apartheid due to the separation of people in South Africa (living areas, entertainment spaces, schools etc.)

Staging

- Would be seen as dynamic and innovative, with the utilisation of Brechtian slogans and signs
- This staging could be adapted today to utilise new technology, e.g. film footage, multimedia etc.

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

4.1 A: Ma
B: Tiemie (2)

4.2 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The following is a guide:

- Ma and Tiemie have a strained relationship
- Tiemie often accuses Ma of being a bad mother and role-model
- Ma makes it clear that she is concerned for Tiemie and does not want her to make the same mistakes she made
- Tiemie makes the same 'mistake' as Ma by becoming pregnant which causes Ma and Tiemie to argue as Ma fears for Tiemie's future
- Tiemie is embarrassed by Ma's example and wants to escape the suburbs (4)

4.3.1 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas on either of the two characters

If a candidate provides answers for both characters, credit only one.

The following is a guide:

Ma

- Lives out of wedlock with Giel which suggests that they are living in sin which was socially frowned upon
- Accused by her children of being a bad woman with poor moral standards as she lives in sin with Giel
- Not financially secure and relies on the pension from her husband who disappeared during the war
- Forced to be a widow of war as her husband disappeared leaving her as the sole breadwinner
- Lives in a modest house and also supports Giel with her pension

Tiemie

- Lives with her Ma, her brother and Giel in a modest house in a poor white suburb with no father to support them
- Wants to escape her desperate social and economic circumstances by marrying a good man who will save her from the poor white suburb
- Wants acknowledgement that she is more than her poor white upbringing and that she can be successful despite her desperate social and economic circumstances
- Falls in the same trap as her mother when she gets pregnant with Jakes's child which means she is now stuck in the poor white suburb
- Highlights the fact that the people in the suburbs are trapped in a cycle of poverty and moral degeneration (6)

- 4.3.2 Markers accept other relevant and well-motivated answers.
The candidate must show an understanding of the significant moments in the play and how he/she may present a truthful physical portrayal of that character.

Award full marks for

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

The following is a guide:

The actor may reflect an understanding of the following aspects of Stanislavski's System, e.g.:

Physical score of actions

- Actions and reactions should be realistic
- Use of physical action (facial expression, gestures and movement) in the creation of the play's life on stage

Beat work

- Entrances, exits, new scene, new motivation, new tactic etc.
- Changes/shifts in thought and feeling should be reflected truthfully, effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression

- As the play is realistic, the actor should create the illusion of a real conversation
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.

Magic if

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance but will always be realistic and truthful
- 'Acting is believing'

Circles of attention

- Actor's focus should be on the inner world of the play and not on the audience

Emotional Memory

- Actor can draw on personal experiences to tap into the emotional life and reality of the character

(6)

4.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The following is a guide:

Candidate suggests the set design is effective because it:

- Reflects the economic status of a poor white family: meagre furnishing, servicing cars in the backyard, shoddy construction work, etc. which relates to the thematic concerns of the play. Ma, Giel, Tiemie and Tjokkie live in a poor white suburb
- Could be classified as realistic and the set adheres to the principles of Realism: convincing entrances and exits, actual car on stage, windows and doors, furnishings and props are realistic etc.
- Provides space for the director to block realistic movement and actions for the actors

Candidate suggests that the set design is not effective because:

- The play is realistic, however, the set is not detailed enough, e.g. lacks realistic elements such props that indicate it takes place in the backyard
- The set is minimalistic and abstract with representational elements e.g. props, walls etc.
- Does not look like a house in the suburb
- The lighting in the source does not look realistic, etc.

(6)

4.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements for six marks OR
- Six separate thoughts/ideas for six marks

The following is a guide:

Possible set items

- A motorbike could symbolise the dangers of Jakes' presence in the play
- Additional mechanical and electric parts around Tjokkie's work space, symbolic of his efforts to escape from his immediate environment and eventually the suburbs
- Litter in the backyard, indicating a lack of pride in their environment
- Empty alcohol bottles, symbolic of the need to escape from reality
- A washing line with either an expensive dress or tattered dress

(6)

- 4.6 Refer to the notes below and use ANNEXURE A, the rubric, to inform your marking.

Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of how the symbols in the play text comment on the 'essence of human nature'.

The following is a guide:

The pop song – *Sugar-Sugar or Heart*

- Is played by Tiemie in the house and symbolises Tiemie's innocence and her goal to find love even if it is a 'sugary' kind of romance
- Tiemie romanticises the idea of love
- She believes that she will find love which will free her from the trappings of suburban life
- She has unrealistic expectations about love

Altar cloth

- Is used as a cynical commentary on Ma's experience of love in contrast to God's love. Sometimes people can become cynical about love, e.g. Ma is worried about how Tiemie and Tjokkie will experience love
- The blood stains on the altar cloth at the end of the play is a stark reminder of the violence and suffering that is associated with Ma's ideas of love

1948 Buick

- The car is an integral part of the set and symbolises Tjokkie's desire to escape his immediate environment
- He often disappears under the car when he does not feel like communicating with the rest of the characters
- The irony of the car that Tjokkie so lovingly tries to fix and restore is that at the end it is the very same car that causes his death
- The car then becomes another escape as Tjokkie uses it to commit suicide to escape from the violent and tragic environment

Alcohol

- Drinking of alcohol symbolises the deteriorating moral standards of the lower working class
- The characters resort to alcohol to escape the stark reality of their condition
- Causes Giel and Jakes to force Tjokkie to see which ultimately leads to the tragic end of the play

(10)
[40]

TOTAL SECTION B:

40

SECTION C: SOUTH AFRICAN THEATRE: POST-1994 – CONTEMPORARY

The candidate must answer only ONE question in this section.

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

5.1.1 Markers accept other relevant and well-motivated answers.

Candidates may select any character in SOURCE F: Siphso, Mandisa or Thando.

The following is a guide:

Siphso

- 63-year-old Assistant Chief Librarian at the Port Elizabeth Public Library
- Conservative and traditional Xhosa father
- Angry and bitter about past losses and lack of professional promotion

Thando

- Siphso's daughter
- Works at the TRC
- Teacher
- Traditional values
- Engaged to Mpho

Mandisa

- Has a West Indian mother
- Themba is her father
- Raised in England
- Western values
- Highly opinionated

(4)

5.1.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

During rehearsals

The actor could reflect an understanding of the following aspects of Stanislavski's System, e.g.:

Physical score of actions

- Actions and reactions should be realistic
- Uses physical action (facial expression, gestures and movement) in the creation of the play's life on stage

Beat work

- Entrances, exits, new scene, new motivation, new tactic etc.
- Changes/shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression

- As the play is realistic, the actor should create the illusion of a real conversation
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in the actor's vocal responses through tone, pace, rate, volume etc.

Magic if

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- 'Acting is believing'

Circles of attention

- Actor's focus should be on the world of the play and not on the audience

Emotional memory

- Actor can draw on personal experiences to tap into emotional reality in performance

Backstage before a performance

- The actor may choose to do vocal and physical warm ups (examples of warm ups may be offered by the candidate)
- Relaxation exercises (examples may be given)
- Make-up and costume relevant to the character
- Focus and concentration exercises in order to recall preparation and work in rehearsal according to Stanislavski's method

(6)

5.2 Markers accept other relevant and well-motivated answers.

Proscenium arch stage

- Provides a living picture frame for the action
- Can house a box set
- Conceals technical elements, e.g. lighting

Candidates may refer to the proscenium arch stage or any other stage if the answer is motivated, based on the realistic nature of the play text.

(2)

5.3 Markers accept any relevant ideas based on the candidate's knowledge of Realism in the play.

Award six marks for three well motivated ideas.

Award a mark for each element listed (up to a maximum of three marks).

The following is a guide:

Set

- Reflects the socio-economic environment which the characters inhabit, e.g. two rooms, beaded curtains etc.

Props

- Detailed and necessary to support the illusion of reality, e.g. bottle of alcohol, urn, etc.

Costumes

- Reflect socio-economic world of the characters, e.g. Sipho wears a suit, which indicates his status as an elderly man

Stage space

- Appropriate and exactly the same size as a township house

Set design

- Furnishings reflect a middle-class family in a township, e.g. beaded curtains, books etc.

(6)

5.4 Markers accept other relevant and well-motivated answers. Mark holistically.

The candidate may not choose to use SOURCE F as a poster

- The picture is grey and uninteresting
- The shadows and symbols on the picture might confuse the viewer
- Background is unclear

The candidate may choose to use SOURCE F as a poster

- The sketch contains images of the characters in the play which could provide more information about the content of the play, e.g. Thando and Mandisa demanding answers from Siphho
- The shadows depicted in the sketch could create interest about the subject matter of the play, e.g. how these figures are connected to the characters and their pasts
- The symbols, such as the urn and the scales of justice, may raise interest with regard to the subject matter of the play, e.g. the Truth and Reconciliation Commission

(4)

5.5 Markers accept other relevant and well-motivated answers. Mark holistically.

Thando

- Torn between being respectful to her father's African traditional values (Thando is not allowed to leave the house because the family is in mourning) and her desire to pursue her own dreams (travelling with Mandisa to Johannesburg)
- The arrival of Mandisa acts as a catalyst to heighten this tension because she challenges Thando to confront Siphho about the truth of Siphho and Themba's relationship
- Mandisa, due to her Western upbringing, would challenge her elders whereas Thando would not because of her African upbringing
- Thando also struggles to find her own voice as an adult because she is scared to talk to Siphho about her relationship with Mpho

Mandisa

- Her arrival in Port Elizabeth and New Brighton township opens her eyes to African life, traditions and culture, which causes tension, e.g. Mandisa and Thando argue about the effectiveness of the TRC
- Is in conflict with Siphho as she tries to understand why he has a problem with cremation and with Thando travelling to Johannesburg and she presses Siphho for the truth about her father
- Her identity itself is conflicted as her name Makhaya is changed to McKay

(6)

5.6 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

The urn

- Symbolises death, e.g. the death of Themba
- Could also be seen as a vessel which caused inner conflict, because Siphso had expected a body to arrive
- The theme of death; death of the past and Themba's death and how this influences the present and the future

The bottle of alcohol

- Could be seen as representative of Siphso's desire to rid himself of the stresses of the past and it is, therefore, used as a catalyst, both to release Siphso's tension and release the truths of the past
- Could also contribute to the theme of escaping from reality. Siphso does not want to confront the truth about his wife and Themba.

Images of the characters

- Show their outer expression of character through facial expressions and costumes and they are all serious in their demeanour, which could reflect the serious nature of the drama
- The way the characters are positioned gives the impression that the subject matter includes a clash of cultures

The shadows

- Could symbolise the secrets of the past and a looming source of distress, e.g. Thando and Mandisa pressing Siphso for answers about his relationship with Themba
- The theme of the past influencing the present, supports the genre of Realism and psychologically believable characters, e.g. the arrival of Mandisa forces Siphso to confront his past

The scales of justice

- Represents justice and equality for all
- Siphso wants justice for Luvuyo
- Mandisa wants the TRC perpetrators brought to justice
- The Nuremburg trial option versus the TRC

(12)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

6.1.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

Smith arrives at the lonely Garnet Lodge and encounters Johan and Thami, who are looking for funding for their diamond mining project. Conflict ensues and Johan threatens Smith with a knife. Smith leaves and we are left with the ominous sense of doom of unfinished business.

(4)

6.1.2 Markers accept other relevant and well-motivated answers.

The following is a guide:

Remoteness of the lodge

- Could underscore the idea that the characters of the play are isolated and trapped

The position of the lodge

- On the sea cliff could highlight the idea that there is a sense of danger e.g. Johan threatening Smith

The full moon

- Dark surroundings could add to the mystery of the plot e.g. psychological revelation of Johan trying to get money for his endeavours
- Could give opportunities for mysterious lighting effects

(4)

6.1.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

Accept any format in this answer.

The following is a guide:

The actor's guide could reflect an understanding of the following aspects of Stanislavski's System, e.g.:

Physical score of actions

- Actions and reactions should be realistic
- The use of physical action (facial expressions, gestures and movement) in the creation of the play's life on stage

Beat work

- Entrances, exits, new scene, new motivation, new tactic etc.
- Changes/shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression

- As the play is realistic, the actor should create the illusion of a real conversation
- The actor should be guided in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume etc.

Magic if

- The actor should live as if he/she is the character and vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic

- 'Acting is believing'

Circles of attention

- Actor's focus should be on the world of the play and not on the audience

Emotional memory

- Actor can draw on personal experiences to tap into emotional reality in performance

(6)

6.1.4 Markers accept other correct, relevant and well-motivated answers.

The following is a guide:

- The setting of the play entices the audience to want to know more about what is happening as there is an ominous and threatening sense of the unknown: where exactly the place is, who exactly the characters are and what exactly is happening
- This would provide directors of the film a choice of different locations and settings in which to shoot the film
- Visually the stormy seascape and crashing waves could excite the film-goer
- Sound and lighting are mood specific and add to the spellbinding nature of this psychological thriller provides opportunities for the lighting designer to be creative
- The universal appeal of the story lends itself to film script. It is a story for all humanity, for all time. The clash of class and culture, e.g. Thami, Johan and Smith are from different backgrounds, creates potential for conflict which is relevant to all societies
- The characters hold universal appeal
- The excitement of the subject matter (the pursuit of diamonds of wealth) is universally appealing

(4)

6.1.5 Markers accept other relevant and well-motivated answers.

The following is a guide:

Music

- The score of the film can lend itself to be emotionally gripping and dramatic in terms of the content (psychological thriller)
- Should reflect the mood and atmosphere of the film and could underscore the action, e.g. Johan threatening Thami with a knife
- Sinister undertones to the music would enhance the tension, e.g. Johan holds the other characters hostage

(2)

6.1.6 Markers accept other correct, relevant and well-motivated answers.
The following is a guide:

Sound effects

- The sound of waves crashing on the cliff face
- A foghorn at sea
- The sounds of wild weather
- Thunder outside could create tension

Visual effects

- Lightning outside could create tension and an atmosphere of fear
- Dim lighting within the lodge could mirror the mood
- Footage of boats battling the wild, stormy and unforgiving sea could be added
- Computer graphics could be used for seascape images
- Smaller scale models of the lodge and ships at sea may be used for long shots

(4)

6.1.7 Markers accept other relevant and well-motivated answers.
The following is a guide:

- Main issues and themes may be lost because of commercialisation
- The interaction of actor and audience is lost because it is not immediate
- The essence of the meaning of the play may be lost due to the film maker's point of view and interpretation of subject matter
- Finding suitable actors to portray the roles authentically
- Huge cost involved in making a film

(4)

6.2 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.
The following is a guide:

Subject matter

- Entices and draws the audience's attention into the action of the play, e.g. Johan holding the other characters hostage
- Relevant to all, e.g. Thami, Johan and Smith are from different cultures and class which could have universal appeal
- Immediate involvement with the subject matter through the actor-audience relationship, e.g. characters are psychologically realistic, therefore, audience identifies

Characters

- The human condition is exposed through the characters and how they respond to their situations, e.g. Johan's desperation to escape from his past and create a better future
- Universal characteristics and qualities are identifiable in the characters, e.g. Thami working to save up for a better future for his family

Themes

- Universal themes of greed, desperation, the need to succeed, responsibilities of being a provider for one's family, etc. are all issues to which any audience can relate
- Empathy is immediate and tension is felt

(12)
[40]

QUESTION 7: MISSING BY REZA DE WET

7.1 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The following is a guide:

Afrikaans = 'Mis'

- Bemesting (die 'mis' wat Miem en Meisie in sakke pak om te verkoop)
- 'Mis' as menslike ontlasting (die aksies en gesprekke rondom die slopemmer)
- Indirekte verwysings na Rooms Katolieke 'Mis' (al die vroue in die drama bieg teenoor Konstabel soos teenoor 'n priester)
- Die vroue kyk die waarheid 'mis'
- Meisies word uit die dorp ver'mis
- Die feit dat die vroue hul 'mis'gig
- Al die karakters 'mis' iets
- 'Mis'tig buitekan
- 'Mis' voor die vroue se oë

English = 'Missing'

- The girls who have gone 'missing'
- The characters are all 'missing' something: Miem 'misses' Gabriel, Gertie 'misses' her youth and sexual liberation and Meisie 'misses' her freedom
- The truth is 'missing' from the house
- Absence of Gabriel - his presence is 'missing'
- Absence of joy, love and warmth - 'missing' in the house

(4)

7.2 Markers accept other relevant and well-motivated answers.

Award full marks for two well-motivated statements on setting and time. Candidates may not be awarded full marks when they refer to only one of the requirements.

The following is a guide:

Time

- Indicates that it is evening. It creates an ominous atmosphere which could be a premonition of impending doom, e.g. the girls going missing
- Indicated as 'the last night of August'
- This will later add to the tense atmosphere of the play because one girl goes missing on this day every year and people are scared and tense
- The year '1936' contextualises the socio-economic environment of the play. It is set after the Great Depression and gives the sense that the characters are poverty stricken and thus more vulnerable
- We learn through Miem's narration how they lost their farm, and we hear about their present precarious existence on the small holding
- She and Meisie sell manure to the farmers in hessian bags

Setting

- The characters live in a 'shabby' home. This indicates that they struggle to make a living because the father has abandoned them and Miem has become the sole breadwinner
- Adds to the frustration of the women in the house as the father is absent, hiding in the attic and refuses to come down and contribute
- The house is 'little' points to the claustrophobic existence of the characters
- Suggests Meisie's restricted existence, trapped and isolated from the outside world
- The house is located 'on a smallholding on the outskirts of the platteland' which is significant as the family is isolated and vulnerable (8)

7.3 Markers accept other relevant and well-motivated answers which reflect creative thinking.

The following is a guide:

- The possible use of colour or light could be incorporated in the set to take the furnishings from the realm of realism into fantasy
- The size and proportion of some of the furnishings could be exaggerated to evoke a sense of magic
- The set and props could represent the essence of the space rather than present it realistically, e.g. a minimalist set filled with manure bags to represent the hardship of the family (4)

7.4 Markers accept other relevant and well-motivated answers.
Award full marks for two well-motivated statements for each type of wind. Candidates may not be awarded full marks when they refer to only one of the winds.

The following is a guide:

Soft moaning wind and gale wind

- The soft moaning wind creates the idea that the smallholding is desolate and isolated which could also echo the inner 'moaning' of the characters
- The sound of the wind could create the idea of a possible impending threat
- Adds to the eerie mood of the situation
- Reinforces Meisie's desperate circumstances and entrapment in the house because it personifies Meisie's cries for release from her circumstances
- As the wind and the tension develop in the play, the wind becomes a gale (4)

7.5

- Meisie – Puppet
- Miem – Puppet
- Gertie – Puppet
- Constable – Puppet master
- Gabriel – Puppet master
- Miem – Puppet master (2)

7.6 Markers accept other relevant and well-motivated answers.

Award full marks for three well-motivated statements.

The following is a guide:

Meisie may be associated with a puppet because she is manipulated by the following characters in the play

Constable. He:

- Notices Meisie's sense of wonder, and seduces her into the magical world of the circus
- Exploits her longing for adventure and promises her a magical outside world
- Senses her need to escape her conservative and stifling environment and encourages her to embark on an adventure
- Manipulates her youth and innocence by elaborating on the truth
- Lures her in with his charming personality and offers her an escape

Miem. She:

- Makes Meisie believe she faces many dangers in the outside world
- Keeps Meisie at home and isolated
- Withholds real world experiences from Meisie to keep her naïve
- Uses Meisie to help her with the farm and house work

Gabriel. He:

- Controls her feelings and emotions by making Meisie feel sorry for him
- Controls her actions by making her do his hard work on the farm
- Makes no contribution to the household; he demands that Meisie provides shelter and food for him
- Capitalises on Meisie's fear of the outside world and has her at home to tend to him

(6)

7.7 Refer to the notes below and the rubric in ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

Candidates should display an understanding of how gender is portrayed in a Calvinistic Afrikaner society.

The following is a guide:

Afrikaner Calvinism and the role of gender in the play

- The strong matriarchal power of the mother that had to remain on the farm during the war and had to defend the property
- The continuous retribution and judgment by the church on a vulnerable and often illiterate population
- Puritanical attitude of the church: women as servile and sexually loyal
- A very poor self-esteem and inferiority complex after the British victory over the Boers
- The Afrikaner is then seen as someone that would 'eat excrement' as is evident from the women's reactions and handling of Gabriel's slop bucket
- Traditionally the man of the house should take care of and protect the women

Characters

- In *Missing* the roles are reversed with the father, Gabriel, in the attic. He decided to withdraw from the world after the Great Depression
- It is Miem who now takes over the role as breadwinner and tries to eke out an existence with her daughter
- Miem is the only authority figure in the house. She is the matriarch and single-handedly raises Meisie
- Due to Miem's conservatism, she is sceptical of the outside world
- As a result, she isolates Meisie who longs for freedom from the confines of the house
- Meisie is fascinated and curious about the circus, but Miem sees it as evil
- Miem is the prison warden on her own smallholding, but is also imprisoned by her own fears and cynicism about life
- To a large extent it is Gabriel that also restricts Miem's movements
- The only exposure Miem has to the outside world is when she fetches Meisie from the circus
- Gertie is a symbol of repressed sensuality as her Calvinistic upbringing and conscience prevents her from pursuing her urges
- Gertie is also influenced and controlled by Miem
- Constable is the symbol of freedom from the oppressive Afrikaner Calvinism
- It is ironic that Miem trusts Constable, a man, as she is disappointed and abandoned by her husband
- The women also display a strong sense of religion as is evident through the dialogue

(12)
[40]

TOTAL SECTION C: 40

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

8.1 B (1)

- 8.2 1: **Start / beginning / exposition**/preliminary situation/introduction to the characters and their situation
2: **Rising action** / build-up to tension / conflict / clear cause to effect development
3: **Climax** (3)

8.3 Markers accept other relevant and well-motivated answers.
Award marks for responses that show an understanding and knowledge of Realism.

The following is a guide:

As in real life the:

Characters are:

- Recognisable
- Believable
- Audience members can easily identify with them
- Well rounded and are three dimensional
- Develop emotions as the play progresses

Set is:

- Realistic
- Depiction of real life
- Box set used to create an illusion of reality by including as much detail as possible

Themes are:

- Relevant to society and everyday life
- Focused on social problems, oppression, crime, dominance of the ruling classes, self-liberation etc.

Language is:

- Reflects the kind of characters in the plays
- Each character has his/her distinct way of talking
- Conversations are used to drive the plot

Costumes are:

- Relevant for the characters and often show the personalities of the characters as well as their socio-economic situations (6)

- 8.4 Markers accept other relevant and well-motivated answers. Candidates will choose ONE of the listed movements. Candidates may provide other, relevant and correct historical facts, contexts, explanations and theatrical manifestations and examples, e.g. Poor Theatre, Theatre of the Absurd, Theatre of Cruelty, etc.

Award 8 marks for 4 well substantiated points.
Award 4 marks for points that are briefly explained.

The following is a guide:

Symbolism

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

Expressionism

- Focus is on the emotions of the audience and the artist
- Objects that are responsible for arousing emotion were not the focus
- There was a large amount of psychological introspection
- Themes of Expressionism focused on people's dissatisfaction with authority and materialism
- Tone of the plays was one of sarcasm or satire
- Philosophy held that there was no absolute truth or even a notion of truth
- Only truth is to be found inside each of us
- Therefore truth becomes subjective
- It is this subjective reality that Expressionism explores

Futurism

- Began in Italy
- Wished to transform reality; it rejected the past
- Glorification of the machine age was the focus of Futurism
- Time and space were compressed and multiple unrelated scenes were performed in a single dramatic setting
- Sought to break the traditional proscenium arch approach and included all the arts: circus, music hall and nightclub acts were integrated into performances
- Multimedia techniques were used to jolt the audience into awareness

- Overall performance and experience was sometimes chaotic with multimedia presentation and the use of multiple art styles
- Actors broke the fourth wall, even at times performing in the auditorium

Constructivism

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

Dadaism

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

Surrealism

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

(8)

8.5 Stanislavski OR
Lee Strasburg (1)

8.6 Markers accept other relevant and well-motivated answers.

The following is a guide:

A method actor

- Performs realistically
- Draws from Stanislavski's method/system
- Identifies fully with the character
- Draws from own emotional memory and sense memory
- Explores the scientific approach to acting techniques

(3)

8.7 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The following is a guide:

Given circumstances

- A person's psychological and physical behaviour is subject to the external influence of his environment. An action makes clear how a certain character reacts in a given circumstance. The actor must become familiar with the environment of the play to the extent that he becomes part of it.

Physical score of action

- Begin by looking at your character's physical life
- It is important to find out what actions are stated and what actions are implied
- What other actions are needed (using your own imagination)
- Only act within the given circumstances of the playwright
- Create a physical score of actions
- Actions need to come from a place of truth
- Beat work will determine how actions spring from thought and feeling

Concentration

- This character connection is accomplished through concentration
- Focus on the world around and not the black hole (audience in the dark)
- The actor concentrates on using his actions and his lines to get what his character want from the other actors in the play
- One needs intense concentration in order to become a real and believable character different from yourself

The magic if

- Imagine that these events on stage could take place
- Ask the question: 'What would I do if ...'
- The magic if question helps to change the character's aims into the actor's aim
- It helps to carry the actor into the imaginary circumstances

Purpose and intention

- Actions must be truthful, believable, logical, purposeful and fit into the given circumstances
- You must look at both what the playwright has given you as well as your own experiences
- Beat work determines goals and objectives which inform purpose and intention

Emotional memory

- The technique of using images and imagination is important
- If we imagine or picture something it may lead to action, to belief and to feeling
- Most of these images are memories of past experiences
- Stanislavski believed that one should recall the sensory experiences of the situation and try to remember what we did

(6)

8.8 Refer to the notes below and the rubric in ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

Award marks for responses that show an understanding of preparation, performance and the responsibility that an actor has towards an audience.

The following is a guide:

Dramatic skills

- Physical skills (mime, movement, physical theatre etc.)
- Vocal skills (projection, articulation etc.)
- Relaxation
- Breathing

Creation of performance

- Staging and use of space
- Blocking
- Use of levels
- Rehearsals

Final Presentation

- Preparation
- Vocal characterisation
- Physical characterisation
- Use of space
- Links
- Emotional integration
- Impact of performance on audience

(12)

[40]

TOTAL SECTION D: 40
GRAND TOTAL: 150

ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3 and 4: 10 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding Metacognitive Knowledge Create	9-10	<ul style="list-style-type: none"> Thinking process: Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge Explores, appraises and contextualises the question in an original manner Demonstrates an original understanding of the question Makes value judgements based on a justifiable set of criteria Produces a new perspective and creates original insights Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples Cognitive levels: Candidates show the ability to change, judge, argue, reorganise, produce afresh
Meritorious Procedural Knowledge Evaluate	7-8	<ul style="list-style-type: none"> Thinking process: Demonstrates factual, conceptual and procedural knowledge Explores, and contextualises the question in an original manner Demonstrates an insightful understanding of the question Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples Cognitive levels: Candidates show the ability to explore, propose, appraise, evaluate, conclude
Average Conceptual Knowledge Analyse	5-6	<ul style="list-style-type: none"> Thinking process: Demonstrates factual and conceptual knowledge Explores and contextualises the question Presents a suitable answer related the question Provides and examines examples Cognitive levels: Candidates show the ability to inquire, contrast, distinguish, classify
Elementary Factual Knowledge Apply	3-4	<ul style="list-style-type: none"> Thinking process: Demonstrates factual knowledge Understands the question on an elementary level Displays some factual knowledge Produces a straightforward and predictable answer related to the question Provides a few examples Cognitive levels: Candidates show the ability to relate, organise, interpret, identify, integrate
Achieved Factual Knowledge Understand	1-2	<ul style="list-style-type: none"> Thinking process: Recalls factual knowledge Demonstrates a basic understanding of the question Provides a few straightforward/basic facts related to the question Cognitive levels: Candidates show the ability to identify, list, define, compare, explain
Not Achieved Factual Knowledge Remember	0	<ul style="list-style-type: none"> Thinking process: Presents disjointed, unrelated factual knowledge Demonstrates no understanding of the question Provides facts unrelated to the question Provides no examples related to the question Cognitive levels: Candidates are not able to identify, list, recognise, define

ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7 and 8: 12 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
<p>Outstanding</p> <p>Metacognitive Knowledge</p> <p>Create</p>	11-12	<ul style="list-style-type: none"> Thinking process: Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge Explores, appraises and contextualises the question in an original manner Demonstrates an original understanding of the question Makes value judgements based on a justifiable set of criteria Produces a new perspective and creates original insights Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples Cognitive levels: Candidates show the ability to change, judge, argue, reorganise
<p>Meritorious</p> <p>Procedural Knowledge</p> <p>Evaluate</p>	9-10	<ul style="list-style-type: none"> Thinking process: Presents factual, conceptual and procedural knowledge Explores, and contextualises the question in an interesting manner Demonstrates an insightful understanding of the question Provides and analyses a wide range of insightfully chosen theoretical and aesthetic examples Cognitive levels: Candidates show the ability to explore, propose, appraise, evaluate, conclude
<p>Average</p> <p>Conceptual Knowledge</p> <p>Analyse</p>	7-8	<ul style="list-style-type: none"> Thinking process: Presents factual and conceptual knowledge Explores and contextualises the question Presents a suitable answer related the question Provides and examines examples Cognitive levels: Candidates show the ability to inquire, contrast, distinguish, classify
<p>Elementary</p> <p>Factual Knowledge</p> <p>Apply</p>	5-6	<ul style="list-style-type: none"> Thinking process: Presents factual knowledge Understands the question on an elementary level Displays some factual knowledge Produces a straightforward and predictable answer related to the question Provides a few examples Cognitive levels: Candidates show the ability to relate, organise, interpret, identify, integrate
<p>Achieved</p> <p>Factual Knowledge</p> <p>Understand</p>	3-4	<ul style="list-style-type: none"> Thinking process: Presents disjointed factual knowledge Demonstrates a basic understanding of the question Provides a few straightforward/basic facts related to the question Cognitive levels: Candidates show the ability to identify, list, recognise, define, explain
<p>Not Achieved</p> <p>Factual Knowledge</p> <p>Remember</p>	0-2	<ul style="list-style-type: none"> Thinking process: Remembers factual knowledge Demonstrates no understanding of the question Provides facts unrelated to the question Provides no examples Cognitive levels: Candidates are not able to identify, list, recognise, define