



# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS  
FEBRUARY/MARCH 2013  
MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 32 pages.**

**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 the rubrics 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 align Assessment Standards with the questions

**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 only ONE question from SECTION A.

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 only TWO questions from SECTION B.

8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also assessed 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)

**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*.

<b>CATEGORY</b>	<b>MARK</b>	<b>LEVEL DESCRIPTORS (EVIDENCE)</b>
<b>Outstanding achievement</b>	26–30	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, polished structure.</li> <li>• Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Uses a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul> <p>Candidate discusses Brecht's philosophy and a range of Epic and Verfremdung Techniques that aim at getting the audience to think critically about the play. Candidate discusses the application of these techniques in the play that has been studied, and his/her answer is supported with relevant examples from the play. The candidate is able to discuss how the unconventional techniques that are used in Epic Theatre, provoke critical thinking by giving specific examples from the text. The candidate shows an exceptional understanding of Epic Theatre and the play that was studied.</p>
<b>Meritorious achievement</b>	22–25	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure.</li> <li>• Supported by a high level of competence and careful selection of facts to process information.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul> <p>This candidate has a similar level of knowledge of Brecht's philosophy, Epic Theatre and the play that has been studied as the Outstanding candidate. The main difference is the ability to connect to the essay topic, to discuss the topic and to use language effectively. This candidate often overwrites by writing down correct but irrelevant information. Not as concise and sophisticated as the Outstanding candidate.</p>

<b>Substantial achievement</b>	18–21	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>• Interesting reading, clear statements, convincing, simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good grasp of the theme/task</li> </ul> <p>EITHER: Candidate attempts to discuss the epic techniques and Epic philosophy. He/she refer to some techniques of Epic Theatre, but is vague about how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and the play that has been studied.</p> <p>OR: Excellent analysis of Epic Theatre and the play that has been studied, but in the essay connection to the topic is by chance rather than by discussion of the essay topic. Often a short and generalised discussion of epic techniques.</p>
<b>Adequate achievement</b>	14–17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant "dramatic" references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight.</li> </ul> <p>Candidate is prepared well and can supply detail about Epic Theatre, epic techniques and the play that has been studied, but cannot apply it to the essay topic. Often the work looks like a repetition of notes that have been handed out in class and thus may seem fragmented. But the candidate has a solid knowledge of the content.</p>
<b>Moderate achievement</b>	10–13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> <li>• Often vague and generalised examples</li> <li>• Little or no attempt to connect to the question</li> <li>• Sometimes merely narrating the plot</li> </ul> <p>Candidate has knowledge of Epic Theatre, epic techniques and the play that has been studied, but is inclined to write down everything he/she knows about Epic Theatre without connecting to the essay topic. Information is generally correct, but may be presented in a confused manner. It is inclined to be EITHER continuous writing (no paragraphs) OR short sentences that explain certain aspects of the content. Knows the content of the play that was studied.</p>

<b>Elementary achievement</b>	6–9	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, often irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul> <p>Candidate shows indication of knowledge of Epic Theatre, epic techniques and the play that has been studied, but is inclined to write down short phrases about the characters and content of the play that has been studied or theory that has been learnt. Often incorrect information is also given (about another play/characters or another part of theatre history). The marker will have to search in the answer for correct information. Difficult to mark because at first glance it looks as if the whole answer is faulty. The candidate is inclined to write down the story of the plot or to supply short character sketches.</p>
<b>Not achieved</b>	0–5	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> <li>• Very vague and confused</li> </ul> <p>The candidate's knowledge of Epic Theatre and epic techniques is weak. Often incorrect information is given. Is inclined to write down a list of words, phrases and sentences in the order in which the candidate remembers it.</p>

**[30]****OR****QUESTION 2: THEATRE OF THE ABSURD**

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

CATEGORY	MARK	LEVEL DESCRIPTORS (EVIDENCE)
<b>Outstanding achievement</b>	26–30	<ul style="list-style-type: none"> <li>• Well organised, comprehensive and coherent, polished structure.</li> <li>• Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts.</li> <li>• Uses a selection of relevant dramatic references.</li> <li>• Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul> <p>Candidate discusses the Absurdist genre by relating it to the statement. Candidate provides an excellent account of the philosophy of Absurdism. When Absurdist features, the structure and themes of the play are discussed, he/she supports their answer with relevant examples from the play. His/Her discussion supports the statement by giving specific examples from the text. The candidate shows an exceptional understanding of Absurd Theatre and the play that was studied.</p>

<b>Meritorious achievement</b>	22–25	<ul style="list-style-type: none"> <li>• Well organised, detailed and coherent, polished structure.</li> <li>• Supported by a high level of competence and careful selection of facts to process information.</li> <li>• Using a selection of relevant dramatic references.</li> <li>• Shows insight, observation and knowledge well expressed.</li> </ul> <p>This candidate has a similar level of knowledge of Absurd Theatre and the play that has been studied as the Outstanding candidate. The main difference is the ability to connect to the essay topic, to discuss the topic and to use language effectively. This candidate often overwrites by writing down correct but irrelevant information. Not as concise and sophisticated as the Outstanding candidate.</p>
<b>Substantial achievement</b>	18–21	<ul style="list-style-type: none"> <li>• Organised, detailed, some level of competence, some slight flaws evident in structure.</li> <li>• Interesting reading, clear statements, convincing, simple direct language.</li> <li>• Supported by a selection of relevant dramatic references.</li> <li>• Shows good grasp of the theme/task</li> </ul> <p>EITHER: Candidate attempts to discuss Absurdist philosophy. He/She refers to some features of Absurd Theatre, but is vague about how these are presented in the play. The candidate shows a good understanding of Absurd Theatre and the play that has been studied.</p> <p>OR: Excellent analysis of Absurd Theatre and the play that has been studied, but in the essay connection to the topic is by chance rather than by discussion of the essay topic. Often a short and generalised discussion of the Absurdist features, structure and themes.</p>
<b>Adequate achievement</b>	14–17	<ul style="list-style-type: none"> <li>• Structure not necessarily logical.</li> <li>• Displays a basic understanding but tends towards mechanistic and stereotyped response at times.</li> <li>• Adequate selection of relevant "dramatic" references.</li> <li>• Adequate reading but feels memorised. Not always a high level of insight.</li> </ul> <p>Candidate is prepared well and can supply some detail about Absurd Theatre, its features and the structure and themes of the play that has been studied, but cannot apply it to the essay topic. Often the work looks like a repetition of notes that have been handed out in class and thus may seem fragmented. But the candidate has a solid knowledge of the content.</p>

<b>Moderate achievement</b>	10–13	<ul style="list-style-type: none"> <li>• Not always organised, not logically constructed.</li> <li>• Limited selection of information, poor language skills might be a contributing factor.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples. Often vague and generalised examples.</li> <li>• Little or no attempt to connect to the question.</li> <li>• Sometimes merely narrating the plot.</li> </ul> <p>Candidate has knowledge of Absurd Theatre, its features and the structure and themes used in the play that has been studied, but is inclined to write down everything he/she knows about Absurdism without connecting to the essay topic. Information is generally correct, but may be presented in a confused manner. It is inclined to be EITHER continuous writing (no paragraphs) OR short sentences that explain certain aspects of the content. Knows the content of the play that has been studied.</p>
<b>Elementary achievement</b>	6–9	<ul style="list-style-type: none"> <li>• Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner.</li> <li>• Very little information, jumbled, not easy to follow, irrelevant.</li> <li>• Candidate lacks the ability to support his/her answer with suitable examples.</li> </ul> <p>Candidate shows indication of knowledge of Absurd Theatre and the play that has been studied, but is inclined to write down short phrases about the features of Absurdism and the structure and themes of the play that has been studied or theory that has been learnt. Often incorrect information is also given (about another play/characters or another part of theatre history). The marker will have to search in the answer for correct information. Difficult to mark because at first glance it looks as if the whole answer is faulty. The candidate is inclined to write down the story of the plot or to supply short character sketches.</p>
<b>Not achieved</b>	0–5	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand. Often vague and confused.</li> </ul> <p>The candidate's knowledge of Absurd Theatre, its features and the structure and themes of the play is weak. Often incorrect information is given. Is inclined to write down a list of words, phrases and sentences in the order in which the candidate remembers it.</p>

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

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

3.1 3.1.1 Lena has had enough of Boesman and their life on the move. She has finally decided to stand up against him because she now feels that she has something that she can use against him. She threatens him for causing the death of Outa and for once Boesman is scared. Lena now has the upper hand in the relationship. (3)

3.1.2 No it is not typical of her character. She always follows Boesman because she has no other choice and there was nowhere that she could go to. So out of force of habit she would follow him because if she didn't he would beat her up. Here she asserts herself and we find a much stronger character. She doesn't seem afraid of him anymore and she is prepared to take him on. (4)  
(Accept two well substantiated points)

3.2 Lena's journey with Boesman has been a long and painful one. In the beginning there were happy times when they really loved each other and shared good times but it changed when the pressures of life began to take its toll on Boesman, especially. Living under apartheid conditions, having no job and no home, they were forced to be constantly on the move. They were under constant threat by the apartheid police and the white men with bulldozers who would demolish any temporary shelter that they had built. In order to cope with their situation both of them took to alcohol to ease their pain. As a result life became more difficult for Lena because Boesman would take out his frustrations on her by beating her for simple things like dropping the empties as highlighted in the extract – 'when Boesman doesn't understand something he beats it.' She has walked from place to place under very harsh conditions with very little food and clothing. She did this because she had no other alternative. Boesman further confuses her when she tries to recall where she has been to and where she is at. From Redhouse to Swartkops to Veeplaas to Korsten to Missionvale to Bethelsdorp etc. They are mutually dependent on each other and are forced to remain with one another out of force of habit. They have a stormy relationship mainly due to Boesman's physical, emotional and substance abuse. Boesman's jealousy of Outa, although humorous, indicates that Boesman does love Lena, even if it is dysfunctional.

MARKS	3.2	LEVEL DESCRIPTOR
5–6	Excellent	Excellent discussion of Lena's physical and emotional journey. The candidate discusses Lena's experiences in a comprehensive manner. He/she demonstrates a clear and comprehensive understanding of Lena's struggle to make sense of where she has come from and where she is going.

<b>3–4</b>	<b>Average</b>	The candidate does not discuss the question fully. He/She focuses on some parts of the physical journey but does not elaborate on the emotional part.
<b>0–2</b>	<b>Weak</b>	The candidate does not understand the question, and speaks of walking in a vague and generalized way. Answer is not logically structured.

(6)

3.3 A yes answer is more suitable. However accept no if well substantiated. It is an accurate description of Boesman because he uses violence to express his anger and frustration. He often beats Lena for no apparent reason and in the extract above he lashes out against a dead Outa. Boesman has become a violent and embittered man because of the harsh circumstances he has had to face. However it must be noted that he only uses his fists on those that are weaker than himself.

No, it is not typical of Boesman because he does not always react in anger. When the white men came to tear down his pondok, he laughs and says that they are doing him a favour.

(4)

3.4 These words would not have shocked the audience because it was during the days of apartheid and such terms were 'acceptable'. Although it was hurtful and derogatory there was not much that black people could do about it. There was no one that they could complain to because there were no laws in place to protect them. The use of derogatory terms was a reality that most black people endured during apartheid. Accept other relevant answers.

(4)

3.5 Markers are to use discretion when marking. Award four marks for explaining the use of physical resources and two marks for using the face as a resource. Physically Boesman would be trying very hard to hide his growing anger and frustration. Whereas previously he would have used his fists to beat up Lena. He would now curl up his fists into a ball and stare at her very hard. His eyes would narrow in frustration and there would possibly be frown lines on his brow.

His body would reflect a very high level of tension and frustration which would then be revealed in the way he packs up their belongings almost as if he were attacking it. As his panic grows he would work faster. He would stop and stare at her and when he realizes that she is serious he would smash their shelter using all his strength. It is almost as if he is beating someone. It is his way of releasing his pent up emotions. His body language would also reflect his growing panic and frustration. He would stand rigidly and stiffly as if ready to pounce on her. He could throw up his hands in the air in frustration.

His face would reflect his anger and tension. His nostrils would flare, his eyebrows would be raised and his forehead would be creased in a frown. He would glare at Lena in anger

(6)

3.6 Lena is now the aggressor. She taunts Boesman. She states boldly that she will not be following him as she had done the previous times. She is stamping down her authority and stating that she is her own person once more. Unlike the shadow of herself, weak and pathetic taking her cue from Boesman, she is now taking action and decides what she is going to do.

(3)

**[30]**

**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

- 4.1 Credo Mutwa is preparing the ground for the character of uNosilimela. He is creating suspense in the audience and 'setting the stage' for her entrance. As she is the main character in the play, he gives her more importance by introducing her later. (2)
- 4.2 It creates and heightens the dramatic tension. It builds up suspense in the audience who wait in anticipation for her entrance. The playwright sets the mood and atmosphere in preparation for taking centre stage later on. (2)
- 4.3 In African terms it is culturally taboo to show your back to the King, Queen-Mother, Queen, palace and/or anything they are associated with, for the royals are considered sacred. It is considered uncouth and disrespectful to do so. (2)
- 4.4 By making a dramatic entrance later the storyteller immediately attracts the attention of the audience. Once he has their attention, he can now instruct them to sit down. By asking them twice if they are hearing him and waiting for them to respond, he draws them into the play. By responding to his questions, they participate and become one of the characters of the play (4)
- 4.5 4.5.1 Any reasonable and relevant answer should be accepted, with the following as examples:
- Dance – communicates certain non-oral information/data/instruction through movement
  - Songs – give adoration/information/data/instruction particularly to the audience.
  - Dancing and singing is used as performance devices to involve or make the audience a part of the performance. (4)
- 4.5.2 Any reasonable or relevant answer should be accepted, with the following as examples:
- His entrance would signal the beginning of the performance.
  - The storyteller takes charge, thus exerting himself as the main actor who would offer guidance throughout.
  - He commands the attention of the listeners ensuring that no details/facts of the story he tells are lost. (4)
- 4.6 Accept candidates' responses that are relevant. The audience would:
- Be reverent.
  - Respond accordingly either physically or verbally. They may bow down or raise their hands up. They may repeat the names of the gods reverently.
  - Acknowledge the names of the gods respectfully.
  - Probably bow their heads, lower their eyes or raise their eyes and hands to the heavens. (3)

4.7 Isilimela (IsiZulu)/Silimela (SiSwati) [Constellation] is a group of stars that shines brightly, but only much later as the night progresses. uNosilimela has been named after these stars. African people regard stars as sacred and the dwelling place of God and ancestors. At the beginning uNosilimela seems compromised by fate and is judged/condemned through the eyes of other people. As the play progresses, she starts to exert her authority and is finally triumphant by saving the people and the land. uSilimela is another indigenous name for Christ. Mutwa symbolically and cleverly retraces the steps of Christ (His trials and tribulations) through the trials and tribulations of uNosilimela as she navigates through the vicissitudes of life. At the end, just like Christ, uNosilimela saves the world. (3)

4.8 Accept candidates' responses if valid and substantiated. (Award 2 marks each)

Space – The actor would have all of the performance space to move in, since there are no clear distinctions between actor and audience. He can move around as he is narrating to draw the audience in.

Voice – The actor can vary his volume and pace to create dramatic tension. His tone is serious and very formal as he is talking about something that is very sacred to the people.

Physical Action – The actor would use exaggerated gestures pointing to the sun, star and the mountains. He would use his hands to show how man and animals crawled out of the great hole. He could demonstrate the crawling. As he speaks he can walk around and then suddenly stops so as to make a point. (3 x 2) (6)

[30]

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

5.1 Accept responses that are well substantiated. The following are examples:

- The play raised important issues such as the pass laws, discrimination and injustice suffered by black people at the time.
- Humour was used to highlight the injustices suffered by black people, in this way exposing the injustices.
- The play consisted of twenty six scenes; therefore it was fast paced so that the audience would not get bored.
- There were only two actors who played different characters, this made the play exciting to watch.
- The use of various techniques such as song, dance and mime added to the vibrancy of the play and would definitely add to the entertainment value.

Accept other points of view if relevant. (6)

- 5.2
- The staging is not elaborate and is fairly affordable.
  - Minimal stage equipment makes staging less expensive and easy to move around, leaving enough space for the actors to perform.
  - Elaborate sound and lighting are not required.
  - Only two actors so it is a small cast to work with.
  - Would be very cost effective to stage.
  - Costumes are easily accessible and affordable.
  - Not many actors to train – thus the problem of learners not attending rehearsals is minimized.
  - Historical message of play still important for schoolchildren.

Award TWO marks each for three relevant points. (3 x 2) (6)

- 5.3 5.3.1 The term political satire indicates that through humour society is mocked and that evils are prevalent in society and are highlighted (in this case the system of apartheid). (2)

5.3.2 Award 3 marks for each character mentioned and the accompanying explanation.  
(Accept other well-motivated responses.)  
Aunty Dudu looks for food in the bins. She wants Morena to allow the white people to have more parties so that they can throw more food in the bins for her. She is poverty stricken and can see no better way of finding food than in the bins of white people. The theme of injustice is highlighted when a person's only means of acquiring food is through scavenging. Jobs were hard to come by and there were not many jobs available for black people at that time because of the inequality prevalent in their society. The few jobs that were available did not pay much so there was a constant struggle to survive.  
The workers at Coronation brickyard wanted Morena to help them to get rid of their passes and to get them better jobs.  
Their reaction demonstrates the workers' dissatisfaction with their lives.  
The issue of exploitation and oppression of the workers is a theme that is highlighted in the play. Bobbejaan and Zulu Boy work hard and for long hours with little pay. They are treated very badly by their employer, Baas Kom. He threatens to fire them if they disagree with him or complain about their working conditions. The workers have no alternative but to continue working under harsh conditions because there were too many people looking for jobs who would work for less. There are no basic human or worker rights. Bobbejaan and Zulu Boy who are dissatisfied welcome the news of Morena's second coming because they believe he will save them. (2 x 3) (6)

- 5.4 Mime or acting without words. (2)

- 5.5 Examples include, but are not limited to the following;
- The scene of threading the needle. In this scene mime is used and is followed by dialogue. Both devices depict the deplorable socio-economic conditions.
  - The use of hands that hover above the actors' heads miming the helicopter's blades to symbolise the apartheid regime's SADF's helicopters.
- Accept other examples. (4)
- 5.6 There are twenty six scenes in the play and only two actors. Elaborate costumes would hinder the flow from one scene to another. It would be too costly to have costumes for all the characters.  
Costume changes would impact on the flow of the play.  
It would take long for the actors to change causing the audience to become bored impacting on the overall presentation of the play. (4)

[30]

**QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY**

- 6.1 Mingus belongs to the Americans, a gang operating in Sophiatown which steals goods from the railways. He stores some of the stolen goods in his mother's (Mamariti's) house. Furthermore Mamariti sells illegal liquor. Ruth, a white person would draw undue attention to them, something he wants to avoid. He doesn't want the police to come snooping around because Ruth is there because he has bigger things to hide. (4)
- 6.2 Mamariti is the owner of the shebeen and the boarding house and she stamps down her authority from the beginning. She uses Lulu as the 'middle man' to negotiate the amount of money for the rent. She also sees this as an opportunity to charge Ruth more than she usually charges other tenants because Ruth is white and Mamariti assumes that she is rich. She believes that Lulu, being educated in English, might convey her message more clearly. (4)
- 6.3 Mingus is inspecting Ruth as if she were a piece of furniture or meat. He believes that he has the right to decide who should stay and who should go. He likes what he sees in Ruth and he feels that she could be an asset to him in more ways than one. This is why he agrees that she could stay. This is not acceptable behavior but Mingus is arrogant and thinks that he can have any woman he wants at any time; he does not respect women. He feels that if he buys them things, he owns them and that they must do as they are told. He is aggressive towards women and often violent as seen in his relationship with Princess. He thinks nothing of being verbally abusive to both Princess and Ruth and uses his 'power' to threaten and bully them.

MARKS	6.3	LEVEL DESCRIPTOR
5–6	<b>Excellent</b>	Excellent discussion of Mingus's character and his treatment of Ruth as well as women in general. He/she demonstrates a clear and comprehensive understanding of Mingus's abusive treatment of women and is able to provide clear examples from the text to support his/her answer.
3–4	<b>Average</b>	The candidate does not discuss the question fully. He/She focuses on some parts of the question and may give just a character description of Mingus.
0–2	<b>Weak</b>	The candidate does not understand the question, and speaks of walking in a vague and generalized way. Answer is not logically structured.

(6)

- 6.4 The following is a guideline. Accept other terminology used as long as the main aspects of the creation of workshop theatre are contained in the answer. (Candidates must only be awarded full marks if they have connected the workshop process with The Junction Avenue Theatre Company.

### **The Idea/Intention**

The process begins with an idea for a performance or a need for an issue or educational matter to be explored – in this case the advert for a Jewish girl to come and live in Sophiatown.

### **Observation/Research**

This is the research aspect that draws on traditional research methods, such as interviews, observing people as they go about their daily business or personal experience. The Junction Avenue Theatre Company started a series of interviews with representative figures from that period such as Don Mattera who gave them wonderful insight into Tsotsitaal. Kort Boy, leader of the American gang, who provided information of the obsession with dress and fancy shoes as well as the power of American movies on the gangsters. They also researched the period using past Drum magazines.

### **Improvisation**

The group decided on a skeletal structure or basic theme for the improvisation. The actors improvise within this structure, drawing on their observations and research to create characters and respond to situations. The rest of the group watched and responded and gave advice. The improvisation often includes song and dance. Using the information gained from their research phase the actors then workshopped their ideas. Here they gained insight into the Jewish tradition of Barmitzvah and how Jewish boys had to learn the scriptures.

### **Selection**

The various 'bits of action' (scenes) created by the actors are either selected or rejected or adapted by members of the group. Not all the ideas can be included. The group must choose what best suits their subject and what works dramatically. The selected scenes are joined together through linking devices to form the framework of a performance. The Junction Avenue Theatre Company tried different structures, different beginnings and endings to reach their final aim of telling the story about the destruction of Sophiatown. A single person controlled the process after improvisation to shape the material into a working script.

### **Recording**

The final phase might be a recording of the production either as a script or audio or video recording.

<b>MARKS</b>	<b>6.4</b>	<b>DESCRIPTOR</b>
<b>7–8</b>	<b>Very good</b>	Candidate is able to answer clearly and directly referring to the processes involved in creating the play. Is also able to explain clearly how the Junction Avenue Theatre Company went about creating the play. Excellent discussion of all phases of the creation process.
<b>5–6</b>	<b>Good</b>	Candidate is able to answer clearly and refers to the different phases of creation of play. Is able to give a good a fairly good explanation of the different phases and attempts to connect with the Junction Avenue Theatre Company.
<b>3–4</b>	<b>Average</b>	Candidate explains names the phases but connects at a basic level. Makes some concrete statements about process but does not connect fully to Junction Avenue Theatre Company.
<b>0–2</b>	<b>Weak</b>	Candidate tends to make vague and generalised statements.

(8)

6.5 Markers are to mark holistically. Award FOUR marks for the description of life in Sophiatown and FOUR marks for the character of Mingus.

Crime and violence were a significant reality of urban life and culture. The poverty, misery, violence and lawlessness of the city led to the creation of many gangs. In Sophiatown in the 1950's crime was a daily reality. A black man could land in jail for not having a pass. To be called a criminal was not a great insult. Gangsters were city bred and initially relied on their wits rather than violence to manipulate the apartheid system. As conditions in the townships worsened they turned to robbery, muggings and violent crimes. Tsotsis or gangsters were small time criminals who often had respectable jobs during the day but at night and weekends they resorted to picking pockets to supplement their income. Some of the well known gangs in Sophiatown were the Berliners, Gestapo and Americans. All gangs were involved in turf wars, robbery, racketeering. Belonging to a gang gave people a strong sense of identity and they were a real challenge to the police and authorities who found them difficult to control. Hiding from the police was something all the people in Sophiatown were very familiar with. It was part of their daily experience because even if they were not criminals, police would often ask for their pass. Mingus belongs to the Americans who operate mainly on the railways. He steals goods from the railways and stores them at his mother's shebeen. He is aggressive and violent. He is abusive to women especially Princess, his girlfriend whom he thinks he owns because he buys her all the things that she wants. He also verbally abuses Ruth, accusing her of being responsible for the forced removals.

(4 x 2)

(8)  
[30]

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

- 7.1 Siphon does admit that Themba was part of the Struggle but he believes that Themba had his own agenda. In other words Themba did not join purely because he was fighting for the liberation of the people. He had other motives such as the popularity and the fame that he gained. He also got the attention of women as Themba was a ladies' man. Siphon believes that Themba was in the Struggle for his own glory and for what he could get and not for what he could give. In other words his motives were selfish. (4)
- 7.2 Accept any TWO issues of conflict mentioned that are well substantiated. The following answer is merely a suggestion of the responses candidates may give.  
Siphon's main issue of conflict was that Themba was the favoured son, because he was the youngest. He could do no wrong in his parents eyes – he was the blue eyed boy at home. Even when Themba behaved badly it was passed off lightly. Siphon on the other hand was more industrious and serious but did not get the same attention from his parents that he felt he deserved. When Siphon wanted to study further his father said that he did not have the money to send him to university and Siphon had to work and pay for his studies himself. When Themba wanted to go to university, his father suddenly 'found' the money to send him. Siphon was forced to support Themba while he was at university which he resented because it seemed that Themba was too busy having a good time to be studying. He took five years to complete a three year degree and he didn't care that Siphon was paying. The second issue of contention was the fact that all his life Themba had taken from him. It started when they were children and this carried on into their adult years; from the wire bus that Siphon had proudly made for himself to his blazer and even his right to study at university. Siphon's son Luvuyo loved and admired Themba and followed in his footsteps of joining the Struggle. Luvuyo was killed at a political rally. Siphon blamed Themba for that. Finally the greatest act of betrayal; Siphon found Themba in bed with his wife whom he really loved. Siphon Felt cheated and betrayed by Themba and resented him all his life. (4 x 2) (8)
- 7.3 7.3.1 As a dutiful daughter she has always followed the traditions and cultures of her family and obeyed her father. She has not challenged his authority and never questioned him about any of the decisions he has made. In the above extract she seems bolder and makes a stand. She demands an answer because she feels that she is old enough to face the truth. She no longer wants to be treated as a child and be lied to. She seems determined to get an answer from her father and get it immediately. Mandisa's arrival is also a catalyst for her bold assertive behaviour. (4)

- 7.3.2 Markers are to use their discretion when marking this question. Some candidates may just list Stanislavski's system without linking to the character of Thando. In this case award only 4 marks. Candidate does not have to discuss all ten points to be awarded full marks. Candidate may use **some** or **all** of the points when answering the question on assisting the actor play the role of Thando.

**Main aspects of Stanislavski's system:**

1. The *magic 'if'*.
  - The actor knows that the play and the setting are manufactured by the playwright, but he asks himself: 'How would I behave if they were real?'
  - Asking this question helps him transform the imaginary world of the play into a real one.
2. To help with achieving the magic 'if', an actor needs a vivid *imagination*.
  - He should explore given circumstances and ask questions about the character he is playing. In performance he/she should understand the motivation of what he says and does.
3. The actor must concentrate his *attention* on what is happening on the stage and not be distracted by the 'black hole' of the auditorium where the audience is seated.
4. It is essential to *relax muscular tensions*, particularly in moments of strong dramatic emotion.
5. Small *physical actions* on the stage are important. The actor must believe in them and try to do them as consciously as possible; i.e actions on stage must have a motivation/reason.
6. To bring truth and conviction to his portrayal of a character, an actor should draw on his *emotional memory* (the store of emotional experiences lying dormant in his subconscious mind).
7. Good communication between performers on stage is achieved by *activating the senses*, particularly by listening attentively and looking directly and consciously at the other characters.
8. An actor must use his *intellect and emotional perspective* to understand the text of the play.
  - He must have the will and determination to develop the character consistently.
  - He must also have enough feeling for the part to make it convincing and truthful on stage. This is achieved by knowing the subtext of a character's dialogue.
9. An actor does *not identify* with his part completely.
  - He 'lives, weeps and laughs on the stage, and while weeping and laughing he observes his laughter and tears.'
10. 'Love art in yourself, not yourself in art.'

I would use Stanislavski's process to create the character of Thando.

Firstly I would study the text in detail referring to the overall objective of the text and then break it up into scenes, each with its own objective. Thando is a loving and obedient daughter who follows her traditions and culture. She respects her father's rules and his authority. She does not question or challenge him in any way. But since Mandisa's arrival she has become a bit stronger and now demands to know what happened all those years ago when her mother left. The actor must understand the character and draw on her emotional memory so she could give a truthful portrayal. She must also have enough feeling for the part to convince the audience.

The next step is internalisation where tools such as 'emotional memory' (remembering a similar time in one's own life to access the emotions needed) and 'the magic if' (asking oneself 'How would I feel if I was in this position?') are used to create the internal feelings necessary for truthful emotions. I have never been in Thando's position so I would use the 'magic if' and ask myself how I would feel if I wanted information on my mother who left me because it was causing me great emotional pain.

The final step is physicalisation. The character has to come alive on stage using detailed and small accurate actions. To do this I would convey Thando's boldness in this scene and the strength she shows, through slight gestures and mannerisms.

MARKS	7.3.2	LEVEL DESCRIPTOR
7–8	Very good	Candidate is able to clearly discuss Stanislavski's techniques and is able to link these to the characterisation of Thando. Links Stanislavski's method of the performance preparation with examples of the character's history, personality and actions.
5–6	Good	Candidate is able to describe Stanislavski's techniques and link these to the characterisation. Often the description of the techniques is more detailed than the connection to the character's actions and personality.
3–4	Average	Candidate EITHER has a grasp of Stanislavski's techniques and is able to describe it in some detail but lacks the ability to relate the characterisation to Stanislavski's techniques OR describes characterisation in a sketchy manner and fails to relate to the process of preparation.
0–2	Weak	Candidate gives a basic description of a character but fails to link to Stanislavski's techniques, except to say for example 'speak loudly', 'act correctly'.

(8)

- 7.4 Costumes add to the illusion of reality and reflect the social and economic status of the characters, as well as their personalities and professions.  
Sipho – could wear a conservative, smart well worn suit. A hat, shoes that are well cared for. A white shirt with braces and he may carry a folder or briefcase. All these choices reflect his age, personality and his socio-economic status.  
Thando – dress fairly conservatively to reflect her respectful demeanour and profession. Sensible shoes.  
Mandisa – has the London look. She is interested in fashion so her clothes would be modern representing the fashion of the day. Trendy as it represents her outgoing nature.  
(Accept candidates' responses where relevant and appropriate.)

(6)  
[30]**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

- 8.1. (Accept any other reasonable and relevant answer that is motivated.)  
The actor could:
- Adjust the volume of his speech. He could project more when he says the lines of the poem so that the audience would know this is not the way he normally speaks.
  - Make use of a declamatory vocal tone to indicate that it's the lines of a poem.
  - Emphasise the lyrical quality of the poem when reciting it.
  - Speak slightly slower.

(4)

- 8.2 Award THREE marks for answering on fog and THREE marks for answering on time.

**Fog:**

- This image is a reminder of the locality of the setting.
- It serves as an indication of the hostile weather beyond the walls of the room.
- The imagery of the fog creates a kind of isolation from the rest of the world
- It carries a sense of confinement and siege.
- Metaphorically, the fog is something that prevents us from seeing clearly.
- Its presence in the story serves to reinforce the confusion of the characters once their interactions go beyond the sunny pleasantries.

**Time:**

- We find different kinds of time in the play.
- In the poem the ground swell is presented as something eternal, keeping a time that is disconnected from time as we understand and experience it.
- Although the characters live in the confines of past, present and future, the groundswell will continue in its own unhurried present.
- It suggests that there is another time where things can still be changed, renewed and perhaps redeemed.
- In this sense the use of time in the play indicates hope.

(2 x 3) (6)

8.3 In *Groundswell* there are tensions between the three characters that prevent them from reaching any lasting agreement. These tensions are historical, the result of storms of a past that divided them. The conditions of apartheid shaped all three characters and it is the backdrop against which *Groundswell* is written.

It was during the apartheid times that PW Botha said that he would 'cross the rubicon', meaning that he would start to break down Apartheid (this is where the name of the wine originates from).

During apartheid, many black people were victimized through the use of police raids on their homes and accused of being 'terrorists' and hostile toward the state. Sometimes they were sent to prison but often they were shot and the police pretended that the accused had tried to escape. As a result of apartheid policies black people lived in poor and poverty-stricken conditions in areas separated from white towns and suburbs. Humiliation and indignity at worst, patronisation at best, was what they received at the hands of their white employers.

The three men in the play lived through the years of apartheid. The unfinished business of their past troubles the surface of the present so that they cannot find each other.

(4)

8.4 As the title, *Groundswell* provides clues to the main themes of the play.

The literal meaning of 'ground-swell' is that it is a deep swell or heavy rolling of the sea. It suggests the play's natural setting: a coastal village, where the sea strongly influences the atmosphere and the activities of the people.

The socio-political background of South Africa provides the groundswell in its metaphorical sense. As an emotional metaphor it hints at the unresolved issues, the issues of identity and the guilt that disturb the interactions of the characters.

The idea of a groundswell has been chosen by the playwright, because it suits the mood of the play: an unsettled surface suggesting the influence of something unseen and disturbing.

(6)

8.5 *Should candidates make close reference to the text, marks should be awarded accordingly. Award FIVE marks per theme.*

**Belonging and identity.** Johan's life was shaped and defined during the apartheid era. To a large extent Johan's past has shaped his future. Although the politics and government of the country have been changed for more than ten years at the start of the play, Johan is still struggling with his unresolved past and subsequently he struggles to find out where he belongs. By means of his friendship with Thami, Johan has tried to find liberation from his past. He has defined a future for Thami that will include himself as a close neighbour. These efforts all link to his deep rooted issues of belonging and identity. It is a clue to Johan's desperate need: to be allowed out of his isolation and to end his long years of banishment. From Thami, Johan wants forgiveness, understanding and acceptance. Although there is no physical reason why Johan cannot plan to be neighbours with Thami, the obstacles in his way are internal. Although Johan is trying to find out who he is in the new South Africa and how he fits into it, he remains bound to a view of himself that reflects the past and obstructs his ability to adapt and to find a new identity.

**Guilt and redemption.** Johan has his own burden of guilt – because of a mistaken sense of danger at the time, he has killed a man.

His subsequent dismissal from the police force, and his treatment as a scapegoat by white society, seem to have been supported by a deeply-felt self-chastisement.

Johan's sense of guilt is very important to the play. It may be said to be the driving force behind his desire to help Thami, and to be accepted into Thami's world. It is also behind his vehement attacks on Mr Smith, whom he identifies as representing those middleclass whites who allowed him to take the blame for apartheid's dirty work, while they got on with their lives, pretending that all was well and that they were blameless.

Johan very badly wants Mr Smith to own up to his guilt. It is not, however, because he wants to punish him. It is because, he insists, confession is the way to redemption. Redemption is what Johan of course wants for himself, and it becomes evident in the last scene that, to his mind, helping Thami to achieve a better future is his only way to it. Thus, he tries to get Mr Smith to feel the same kind of consuming guilt that he does and to recognise an equal need for redemption.

MARKS	8.5	LEVEL DESCRIPTOR
8–10	<b>Very good</b>	Candidate describes the themes of the play relating to the character of Johan with clarity and detail, using specific examples from the play to illustrate his/her answer.
4–7	<b>Average</b>	Candidate manages to explain the themes of the play relating to the character of Johan, but lacks clear examples. There are some omissions in the answer.
1–3	<b>Weak</b>	Candidate makes generalised statements with vague reference to the question. Answer lacks clarity.

(5 x 2)

(10)  
[30]

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

- 9.1 Hierdie deel van Tjokkie se visioen sinspeel op die moontlike swangerskap van Tiemie. In die eerste toneel vertel Tiemie aan Tjokkie dat sy moontlik swanger is met Jakes se kind. Wanneer Tjokkie praat van die jong man wat 'n saadjie plant, sinspeel dit op Jakes wat Tiemie swanger probeer maak het. Tjokkie sê dis 'n ouer man se saadjie wat groei – dit sinspeel daarop dat Tiemie by iemand anders as Jakes swanger is (volgens Jakes is dit 'n 'dandy') en dus was sy ontrou aan Jakes. Tjokkie se visioen bevestig ook die swangerskap waarvan Tiemie tot dusver nog nie seker was nie.

(4)

9.2 Dit is belangrik dat die akteur se stemvertolking in die herhaling van hierdie woorde 'n **opbou** in spanning skep. 'n Dreigende atmosfeer wat groei moet oorgedra word. In reël 6 sal die volume sagter wees en die reël sal met baie ingehoue spanning gesê word. Die akteur sal van 'n lae stemtoon gebruik maak. Reël 8 sal met meer volume en dringendheid gesê word en die akteur se stemtoon sal styg. In reël 11 bereik Jakes se stemintensiteit 'n klimaks, en die akteur kan dit oordra deur óf sy stemprojeksie en stemtoon nog meer te laat styg, óf sy stemtoon te laat sak en die woorde afgemete te sê om sy interne spanning oor te dra.

Aanvaar ook ander gemotiveerde voorbeelde wat aansluit by die teks en die karakter van Jakes.

(5)

9.3 Ja. Dit is onseker of Tjokkie wel alles 'gesien' het wat hy meedeel, en of hy (soos wat Fé voorgestel het) dele daarvan bygelieg het om Tiemie teen Jakes te beskerm. Dit maak die eerste deel van die visioen (waar die mans in die akkertjie plant) verdag en wek onsekerheid oor die res van die visioen.

Sy beneweldheid en verwarring ná die visioen suggereer aan die een kant dat dit wel eg was, maar aan die ander kant kan hy ook beneweld en deurmekaar wees a.g.v. die daggasigaret wat Jakes hom gedwing het om te rook voor die visioen. Daar is in die teks geen aanduiding of sy visioen dat oorle pa gaan terugkom eg is en waar geword het nie – hierdie deel van sy visioen kan moontlik 'n verlange van sy onderbewussyn wees om sy gesin te herstel.

Dat Tjokkie die skimmel-wenperd korrek voorspel, is die enigste deel van die visioen wat waar word en dus Tjokkie se bonatuurlike gawe bevestig. Maar selfs dit kon blote raaiwerk gewees het. Wanneer die skimmelperd die 'July' wen, neem die karakters van die toneelstuk dit egter as 'n bewys dat die ander twee dele van die visioen ook waar moet wees, al is daar geen bewyse voor nie.

(4)

9.4 Tjokkie se gawe om te 'sien' is die katalisator van die gebeure, want almal se hoop op moontlike uitkoms is op hom gevestig.

Hy beskou dit as 'n heilige roeping, maar ook as 'n talent wat probleme gee. Mense misbruik sy talent soos hulle lekkerkry. Sy talent bring vir hom niks anders as pyn nie. Hy is 'n hulpelose slagoffer van sy talent, sy gawe om te sien. Dit word ingelei in die eksposisie wanneer Giel suggereer dat Tjokkie 'bedonnerd' genoeg is om te kan sien. Ma voel dat die sienery Tjokkie seer maak. Almal wil hê dat Tjokkie moet sien – Giel, Fé (ter wille van Tiemie) en uiteindelik Jakes en Giel om hulle onderskeie moeilikhede op te los. In die tweede bedryf word Tjokkie deur Jakes en Giel fisies gemartel – hier word hy al klaar 'n slagoffer van sy gawe. As gevolg daarvan dat hy kan 'sien', vervul Tjokkie die rol van 'n onskuldige sondebok op wie al die skuld geplaas word en wat die pyn vir ander dra. Na sy visioen word hy gepynig deur sy gewete. Wanneer hy in sy verwarde toestand ronddwaal, sê hy tot en met sy selfmoord feitlik niks anders nie as "Dis my skuld", "Ek het alles bewetter" en "Ek maak net almal seer". Hy neem die skuld van ander se pyn op himself en pleeg aan die einde van die drama selfmoord as gevolg daarvan.

PUNTE	9.4	BESKRYWER
5–6	Uitstekend	Antwoord is gefokus en goed gestruktureerd. Kandidaat is in staat om duidelik te antwoord en verwys direk na die verskillende wyses waarop Tjokkie sy gawe ervaar asook ander karakters se verwagtinge daaroor. Hy/sy bespreek die gevolg van Tjokkie se visioen in detail. Kandidaat toon uitstekende insig en begrip vir die vraag.
3–4	Gemiddeld	Kandidaat toon beperkte insig in sy/haar bespreking van die vraag. Sekere aspekte van hoe Tjokkie sy gawe ervaar word bespreek, maar die antwoord kort diepte. Vir 3 punte: die antwoord is simplisties en basies.
1–2	Swak	Kandidaat verstaan nie die stelling nie en maak algemene stellings oor Tjokkie en die storielyn van die drama. Vae, ongemotiveerde verwysings na Tjokkie se gawe.

(6)

9.5 Daar is 'n gehegtheid tussen broer en suster. Dit is met Tjokkie wat Tiemie kom praat as sy vermoed dat sy swanger is. Sy noem hom ook 'boetie' (i.p.v. op sy naam) wat dui op haar nou band met hom. Tjokkie het op sy beurt ook 'n sagte plek vir sy suster. As kinders het Tjokkie en Tiemie saamgestaan teen die Suburbs in hul strewe na 'n beter lewe (volgens hulle jeugdroom dat hulle anderkant die spoorlyn gaan bly en dat Ma getroud sal wees.) Tjokkie hoop dat Tiemie dit sal regkry om uit die Suburbs te ontsnap. Hy is baie bitter wanneer hy hoor dat sy Jakes se kind verwag. Dit is asof sy hom persoonlik teleurgestel het en hy is baie ontsteld oor wat 'n moontlike swangerskap deur Jakes vir haar inhou.

(5)

9.6 3 punte word toegeken aan die beskrywing van Tjokkie se kostuum, en 3 punte vir die beskrywing van Tiemie s'n. Die keuse van kostuums moet gemotiveer word ten einde volpunte te verkry.

**Tjokkie:** hy is geklee in 'n oorpak, moontlik met olie besmeer. Dit dui daarop dat hy homself besig hou met die herstelwerk aan die motor en ander take rondom die huis. Sy oorpak lyk nie nuut nie en dit is vuil. Dit lyk asof Tjokkie nie 'n formele beroep het nie en of hy hom meestal besig hou met die herstelwerk aan die motor.

**Tiemie:** volgens die nuutste mode aangetrek, effens uitdagend. Tiemie wil graag uit die suburbs kom en maak seker dat sy modern en aantreklik lyk. Sy het 'n betreklik goeie werk en kan dus modieuse klere bekostig. Sy is mooi en haar kleredrag weerspieël haar aantreklikheid. Haar kleredrag pas in by die 'dandies' (hoër sosiale stand) en lyk nie armoedig nie. (3 x 2)

(6)

**[30]**

**QUESTION 10: MISSING BY REZA DE WET**

- 10.1 10.1.1 Miem wanted to know what was the cause of Constable's blindness. She asked him whether he had always been blind, or if it happened later in his life and he answered her by telling the story of the solar eclipse. (2)
- 10.1.2 As a young boy, Constable went to look for his parents. He saw that they were each holding shards of smoked glass in front of their faces. He went to the kitchen and Tant Hannie gave him a piece of smoked glass so that he too could look at the solar eclipse through it. His brother was also given a piece of glass. Constable and his brother climbed on to the roof. The wind pulled at him and he got a fright and dropped his piece of glass. Constable looked at the sun with his naked eye and as a result of this he became blind. (4)
- 10.1.3 In Constable's narration of the solar eclipse, he speaks about the noise of the wind, the falling of the quinces like hail and flowers that fly away. These images are mysterious and are presented like an unreal dream – when Constable tells the story of the solar eclipse, the mood conveyed to the audience is that something abnormal is taking place.
- Generally we associate the sun with light and life. According to the Greek mythology, the sun is also associated with the masculine: Apollo is regarded as the masculine sun god, whilst Artemis is the feminine moon god. The moon and darkness are related, and, at a symbolic level, the moon as the feminine element is thus associated with darkness – the dark world of the subconscious; that which cannot be determined solely by means of the intellect. Constable explains that during a solar eclipse, the moon glides over the sun. When this happens, the sun as the rational masculine (the one who thinks and acts) is being reconciled with the irrational, darker feminine side. In the last scene Meisie dances out into the dark world and is followed by Constable. This suggests the reconciliation of the irrational (moon: feminine) and rational (sun: masculine). She moves from the rational world of Miem to the irrational circus-like dream world of Constable. Thus Constable's narration of the solar eclipse at the beginning of the play is symbolic of what happens in the final moments of the play.
- Constable turned blind during the solar eclipse, but in the play we see that his blindness disappears in the night/darkness when he transforms into a clown. During the day, in bright sunlight, Constable is blind/cannot see. He is imperfect. He can see only in the evening, in the feminine light of the moon, because in combination with the feminine he turns into a whole human being. Just like the unification of the masculine (sun) and the feminine (moon) during a solar eclipse, Constable and Meisie is unified at the end of the play as they go off together.

MARKS	10.2.3	LEVEL DESCRIPTOR
7–8	<b>Very good</b>	Candidate is able to answer clearly and directly referring to how the narration of the solar eclipse takes on symbolic meaning in the play. He/she discusses the relationship between the sun and the moon and connects it to the characters and themes of the play. The candidate displays insight.
4–6	<b>Average</b>	Candidate explains some aspects of the symbolic meaning of the solar eclipse. He/she connects it to the characters but does not elaborate on how the story of the solar eclipse enhances atmosphere and adds meaning to the play.
0–3	<b>Weak</b>	Candidate tends to make generalised statements about the solar eclipse linked mostly to the plot of the play. Simplistic, vague reference is made to how it is used symbolically in the play.

(8)

10.2 10.2.1 *Accept any FOUR of the following meanings:*

Mis as **fertilizer**.

Mis can also mean **mistiness/fogginess**.

The expression '**Jy het dit mis**' (you are mistaken).

Mis can also point to what is earthy-banal, even **boorish**. The bucket that spills human excretion, is symbolic of this.

Mis can also refer to **Holy Communion ('Roomse Mis')** used in the Catholic Church.

(4)

10.2.2 *Accept other appropriate examples from the play text.*

Any TWO of the following meanings can be discussed:

Mis as **fertilizer**: This is the most conspicuous meaning. Meisie and Miem make a living by selling the manure to the farmers.

But the manure also seems to be a great frustration for Meisie, because she complains to Constable that it smells terrible and attracts flies. According to her, this is the reason why she does not have any boyfriends. She plants roses in front of her bedroom window in order to disguise the smell of the manure. The manure can also imply fertility. Miem, for instance, says that because it is early spring, all people want to cultivate their soil. In a symbolical sense, Meisie is a flower that grows to liberation out of this manure.

Mis can also mean **mistiness/fogginess** – something that prevents one to see clearly. This is symbolic of the inability of Miem and Gertie to see the reality. They live in their own constrictive little world in which everything poses a threat to them, and if there is something that they do not understand (like the disappearance of the girls), they soon interpret it in their own way. They are blind to everything but the facts/realities, just like someone who stares at something through the mistiness.

The expression '**Jy het dit mis**' (you are mistaken) can be applicable. Both Miem and Gertie are mistaken when they think that the other girls were murdered. They are also mistaken when they think that, by bolting doors and windows, they can really exorcise the 'evil' that terrifies them so much. They are mistaken when they think Constable will really protect them. It is about a 'mis verstaan' (misunderstanding) of matters.

Mis can also point to what is earthy-banal, even **boorish**.

The pale that spills human excretion, is symbolic of this. The earthy-banal contaminates their entire world of existence. Examples of this in the play: Gertie tells Miem and Meisie unashamedly about the 'freaks' at the circus. Also Miem getting rid of her corset and telling Constable that she has need for a man (due to the fact that her husband 'ascended' 7 years ago) is quite coarse. When Miem tries to sell Meisie to Constable by telling him about the width of her hips, one sees that the boorish undercurrent in the play stands in contrast to Miem and Gertie's Calvinistic morality.

Mis can also refer to **Holy Communion ('Roomse Mis')**.

The meaning of Meisie's confirmation dress (wore during the end of the play) is relevant. After confirmation, the church accepts a person as a grown-up, and one is allowed to participate in the Holy Communion. You are now regarded as an adult in the eyes of the church. Ironically, Meisie's mother does not see her in the same way and instead overprotects Meisie. The pureness suggested by the white dress may point to marriage, which, in itself, is the beginning of a new life. For the Christian, Holy Communion is the beginning of a new life – the death and resurrection of Christ, and life for us. This links to Miem's saying that her husband, Gabriël, 'ascended' (to the loft) and she believes he will not let them down, should something go wrong.

MARKS	10.2.2	LEVEL DESCRIPTOR
5–6	Very good	The candidate demonstrates an excellent understanding of how the meanings of the title are applied in the text. The answer is clear and direct. Reference is made to examples from the text. The candidate displays insight.
3–4	Average	The candidate demonstrates a limited to good understanding of how the meanings of the title are applied in the text. The answer shows basic knowledge, but lacks insight and creativity. For 3 marks: answer is simplistic and basic.
0–2	Weak	The candidate's answer is a generalisation, with vague reference to the question. Some reference to the required answer, without any examples from the play.

(3 x 2) (6)

10.3 **The bags of manure:** The bags of manure link to the cloistral, narrow-minded and isolated life that Meisie has and wants to escape from. She does not live like a normal young girl because there are no boys visiting her. And when a boy does come and visit, the stench of the manure chases him away. Her chances of escape from her isolated life are very dim and the ever present bags of manure symbolise this. (3)

**The apple:** The apple is a symbol of the fruit of seduction. There is an apple in Constable's bag, and when he takes it out and eats it, it becomes a symbolic pre-indication that he is going to 'seduce' Meisie to leave the house – just like Eve was seduced in Paradise to eat forbidden fruit. (3)

[30]

**TOTAL SECTION B: 60**

**SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**

SECTION C is COMPULSORY.

**QUESTION 11**

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

- 11.1 A subjective answer is required so accept candidate's response if well substantiated.  
Candidate may give ONE point that is well substantiated or they may list THREE points briefly.  
The following is merely a suggested answer.  
I would first read the poem a few times in order to make sense of it. I would need to take note of the correct phrasing when reading so that the poem makes sense when spoken. I would then need to indicate where I would pause and what type of pause I would use such as sense, suspensory or dramatic. A lack of punctuation would affect the pace of delivery; I would need to know where to increase or decrease the pace. (3)
- 11.2 Accept any TWO vocal skills.  
Candidate may choose any of the vocal attributes such as pitch, pace, pause, tone, inflection, emphasis to say how he/she would create vocal variety. (4)
- 11.3 Award TWO marks for facial expression and TWO marks for gesture and TWO marks for movement if well substantiated. Candidate only needs to give any TWO.  
Accept relevant facial expressions and gestures that candidates suggest. Some candidates may include movement such as stepping forward to speak a line. (4)
- 11.4 Award TWO marks for exercise and TWO marks for reasoning.  
Accept any relevant vocal warm-up exercise.  
Vocal warm ups prepare the voice for speaking so that there can be vocal clarity, audibility and sustained delivery of lines. (4)
- [15]**

**QUESTION 12**

- 12.1 *Accept either comic or serious if well substantiated.*  
 Comic – The facial expressions of the performers are animated and exaggerated reflecting a sense of fun. The costumes are too elaborate for physical theatre especially the ladies hat and sleeves.  
 The close proximity of both the performers in an awkward position.  
 The oversized chair with no seat.  
 The performer on the right trying to keep the chair up and the other performers safely balanced.
- Serious – The style is absurd but the subject matter is serious.  
 The performers seem to be holding on to the chair for dear life as if fighting for survival.  
 There is only one prop – the symbolic value of a huge chair on a bare stage is for instance typical of absurd theatre presentation. (4)
- 12.2 *Accept other well-motivated responses.*  
 The size and shape of the prop would definitely impact on the way the actors move. The use of space is restricted because of the huge prop used. The male and female performer on the left have no space to move at all because they are virtually on top of one another. The performer on the right cannot move because he is responsible for holding the prop upright. In addition the prop is taking up most of the performance space leaving very little room for the performers to move if they could move. The actors would find it difficult to manoeuvre the prop and their bodies easily. (4)
- 12.3 *Accept either enhance or hinder or both.*  
**Enhance** – Costumes enhance performances because the audience understands the characters and the roles that they are portraying more clearly. It reflects the characters class, status in society and style of the play and the time frame in which the piece is set in.  
**Hinder** – In physical theatre the costumes would definitely hinder the performers in their movement, The costumes appear to be big and bulky which would make movement difficult. Leaps and jumps would not look as elegant in the costumes worn by the performers. Shoes worn by the performers would also affect the free flow of movement and it would hamper the smooth flow of the movement. (4)
- 12.4 *Accept any **THREE** physical or acting skills. If candidate only lists the skill without describing, award only 1 mark each – 3 marks maximum for listing.*  
 For example, physical skills such as flexibility, strength, agility, energetic, physical fitness etc.  
 Acting skills – getting into character, confidence, team work etc. (3 x 2) (6)
- 12.5 *Accept candidates' creative responses. Full marks to be awarded only if candidates have specified the prop and how they have incorporated the prop into their movement piece.* (4)

## 12.6

MARKS	12.6	LEVEL DESCRIPTOR
7–8	<b>Very good</b>	Candidate is able to clearly discuss their own growth and development in terms of the lessons and techniques learnt. Connects with the question and is able to write a fluent and excellent paragraph.
5–6	<b>Good</b>	Candidate is able to describe growth and development and may connect to the techniques learnt and how it benefited them. Often the description of the techniques is more detailed than the reference to their own development.
3–4	<b>Average</b>	Candidate is able to describe growth and development in some detail but lacks the ability to relate fully to the process. Some attempt is made to relate practical lessons to personal development.
0–2	<b>Weak</b>	Candidate gives a vague/basic description of his/her growth as a Dramatic Arts learner without relating in full to the question. Makes generalized statements about drama.

(8)  
[30]**QUESTION 13**

Choose any ONE of the following three questions.

**13.1 LIVE PERFORMANCE (CHOICE QUESTION)**

MARKS	13.1	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and can relate the plays, own experience and skills gained to the quotation. Candidate is able to <b>construct an argument</b> supporting the accuracy of the quotation and uses concrete, examples of actors or themselves standing in someone else's shoes or stepping into the characters skin as well as the skills that they have gained in the process.
9–11	<b>Good</b>	Candidate is able to connect to at least one of the following: plays watched; own experience; skills gained to support the accuracy of the quotation. Uses examples of actors' stepping into the characters shoes or skins.
6–8	<b>Average</b>	Candidate provides examples of either plays or own experience and some skills gained but is not always able to relate this to the quotation. Sometimes links to quote by chance.
4–5	<b>Elementary</b>	Candidate manages to give some examples of plays watched, own experience and talks about skills generally but is rarely able to relate this to the quotation.
0–3	<b>Weak</b>	Candidate gives some basic descriptions of character work, but lacks ability to relate dramatic skills to own experience or watching others perform. Does not relate to the quote at all. Generally makes statements that relate very simply to one or more of the points.

[15]

**OR**

## 13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS	13.2	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and can relate to all aspects of the question. Candidate is able to <b>construct an argument</b> supporting the validity of the quotation and uses concrete, specific examples to support their point of view.
9–11	<b>Good</b>	Candidate is able to connect to at least one of following: Specific genre, techniques used and the target audience to support the validity of the statement. Makes clear well substantiated statements on how directors try to capture a 'television moment.'
6–8	<b>Average</b>	Candidate must have some connection to quotation. He/She is able to answer generally but is not always able to relate this to the quotation. May give unsubstantiated points on a talk show, game show or reality show.
4–5	<b>Elementary</b>	Candidate manages to give some example/s of one of the pointers but is rarely able to relate this to the statement. Some vague and generalized statements about one talk show, game show or reality show.
0–3	<b>Weak</b>	Candidate makes vague and generalized statements but lacks ability to relate to the quote and the question at all. Generally makes comments that relate very simply to one or more of the points.

[15]

OR

## 13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS	13.3	LEVEL DESCRIPTOR
12–15	<b>Excellent</b>	Candidate clearly understands the quotation and can relate it to an Indigenous ceremony or play or ritual or own experience he/she has seen or studied or experienced. Candidate is able to <b>construct an argument</b> supporting the validity of the quotation and uses concrete, specific examples discussing the accuracy of this quotation. Is able to give a clear, coherent and well substantiated explanation of the pointers asked for.
9–11	<b>Good</b>	Candidate understands the quotation and can relate it to an Indigenous ceremony or play or ritual or own experience he/she has seen or studied or experienced. Candidate uses concrete, specific examples to discuss the accuracy (truth) of this quotation and relates to the pointers asked for in the question.
6–8	<b>Average</b>	Candidate makes statements about the quotation and can relate to an Indigenous ceremony or play or ritual or own experience he/she has seen or studied or experienced. Candidate uses some examples to discuss the accuracy (truth) of this quotation and attempts to answer the question, however briefly.

<b>4–5</b>	<b>Elementary</b>	Candidate manages to give some example/s of any Indigenous ceremony or play or ritual or own experience he/she has seen or studied or gone through but rarely is able to relate this to the quotation. May mention briefly one of the pointers asked such as role of participants etc.
<b>0–3</b>	<b>Weak</b>	Candidate gives some basic descriptions of any Indigenous ceremony or play or ritual or own experience he/she has seen or studied or gone through. Generally, statements that relate to the answer are more by chance than design. Weak or no attempt to relate to the question.

**[15]****TOTAL SECTION C: 60**  
**GRAND TOTAL: 150**