



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**DRAMATIC ARTS
FEBRUARY/MARCH 2011
MEMORANDUM**

MARKS: 150

This memorandum consists of 34 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 by understanding the learner's mind at work.
3. Chief markers to facilitate the rubric with markers. Level descriptors of Dramatic Arts should 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 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 INVIGILATORS AND MARKERS ON THE GRADE 12 QUESTION 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 question 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 other LOs are also assessed directly and indirectly:
 - QUESTION 1: Epic Theatre (*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)
 - QUESTION 2: Theatre of the Absurd (*Waiting for Godot*, *The Bald Soprano* or *Bagasie*)

Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also assessed 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 (*Sophtown*)
 - QUESTION 7 (*Nothing but the Truth*)
 - QUESTION 8 (*Groundswell*)
 - QUESTION 9 (*Siener in die Suburbs*)
 - QUESTION 10 (*Missing*)

Candidates must answer TWO of the eight questions.

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

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

CATEGORY	MARK	1.1 DESCRIPTORS (EVIDENCE)
Outstanding achievement	18 – 20	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, polished structure. • Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. • Using a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge powerfully expressed.
		<p>Candidate discusses the didactic nature of the play and how the themes and subject matter encourage the audience to reason out solutions and promote social change. He/she refers to specific techniques of Epic theatre and gives examples of the techniques in the play. The theatrical/entertainment aspect of the play is well discussed. The candidate shows an excellent understanding of Epic theatre and Brecht's philosophy.</p>
Meritorious achievement	16 – 17	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Supported by a high level of competence and careful selection of facts to process information. • Using a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed.
		<p>The candidate has a similar level of knowledge of Epic Theatre, Brecht and the play studied as the Outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites, putting down correct but irrelevant information.</p>

Substantial achievement	14 – 15	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear and logical statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good grasp of the topic. <p>EITHER: Candidate attempts to discuss the didactic nature of the play and how the themes and subject matter encourage the audience to think. He/she refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic theatre and Brecht's philosophy.</p> <p>OR: Excellent analysis of Epic Theatre, Brecht and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.</p>
Adequate achievement	12 – 13	<ul style="list-style-type: none"> • Structure not necessarily logical. • Displays a basic understanding but tends towards mechanistic and stereotyped response at times. • Adequate selection of relevant "dramatic" references. • Adequate reading but feels memorised. Not always a high level of insight. <p>Candidate well prepared and can give details about Epic Theatre, Brecht and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.</p>
Moderate achievement	9 – 11	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples. <p>Candidate has knowledge of Epic Theatre, Brecht and of the play studied but tends to write down anything and every thing he/she knows without connecting to the topic or between the theatre history aspect and the play. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.</p>

Elementary achievement	6 – 8	<ul style="list-style-type: none"> • Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
		<p>Candidate has some knowledge of Epic Theatre, Brecht and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.</p>
Not achieved	0 – 5	<ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand
		<p>The candidate's knowledge of Epic Theatre, Brecht and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things.</p>

(20)

1.2 Realistic theatre

- Has a definite beginning, middle and end.
- Focus on character and plot issues
- Clear ending moment where the particular issue raised is resolved.
- Spectator is transported in a world of fantasy and make believe but is led to believe that it is reality.
- Linear development of plot.
- Spectator tends to indulge in performance and loses capacity for action.
- Characters detailed, realistic well, rounded, fully developed characters with past lives and psychological history
- Time period 24 – 48 hours
- Based on the format of the well made play. One scene follows logically upon the other.
- Normal everyday speech to reflect the status of the characters. Colloquial and conversational and served specifically to drive the plot forward.
- Made to represent a slice of life.

Epic

- Narrative structure.
- Spans vast time and space.
- Issues are not necessarily resolved.
- The spectator is more of an observer, suggests that the spectator can question what he/she sees on stage.
- Episodic structure.
- Arouses the spectator's capacity for action.
- The audience is made to think and question.
- Stage set more of an abstract nature with some realistic props and set pieces, often uses scaffolding

(Accept any FIVE points)

(5 x 2)

(10)
[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

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

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

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	18 – 20	<ul style="list-style-type: none"> • Well organised, comprehensive and coherent, polished structure. • Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. • Using a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge powerfully expressed.
		<p>Candidate discusses the absurdist view that existence is pointless and that people attempt to make meaning of the world around them by creating some sense of order and structure. The characters and their actions from the play he/she has studied are discussed fully. He/she refers to techniques of Absurd Theatre and gives specific examples from the play. The candidate shows an excellent understanding of Absurd Theatre and the play studied.</p>
Meritorious achievement	16 – 17	<ul style="list-style-type: none"> • Well organised, detailed and coherent, polished structure. • Supported by a high level of competence and careful selection of facts to process information. • Using a selection of relevant dramatic references. • Shows insight, observation and knowledge well expressed.
		<p>The candidate has a similar level of knowledge of Absurd Theatre and the play studied as the Outstanding candidate. The main difference is the ability to connect with the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct but irrelevant information.</p>

Substantial achievement	14 – 15	<ul style="list-style-type: none"> • Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting reading, clear and logical statements, convincing, simple direct language. • Supported by a selection of relevant dramatic references. • Shows good grasp of the topic. <p>EITHER: Candidate attempts to discuss the characters and their actions and the absurdist philosophy. He/she refers to some techniques of Absurd Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of the characters, Absurd theatre and the play studied.</p> <p>OR: Excellent analysis of Absurd Theatre and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented. Often the characters are merely listed and a brief character sketch of each is given.</p>
Adequate achievement	12 – 13	<ul style="list-style-type: none"> • Structure not necessarily logical. • Displays a basic understanding, but tends towards mechanistic and stereotyped response at times. • Adequate selection of relevant “dramatic” references. • Adequate reading but feels memorised. Not always a high level of insight. <p>Candidate well prepared and can give details about Absurd Theatre, characters and the play studied, but lacks ability to apply to topic. Often work seems to be a repetition of notes/character sketches supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.</p>
Moderate achievement	9 – 11	<ul style="list-style-type: none"> • Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples. <p>Candidate has knowledge of Absurd Theatre, characters and of the play studied but tends to write down anything and every thing about the characters he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.</p>

Elementary achievement	6 – 8	<ul style="list-style-type: none"> • Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
		<p>Candidate has some knowledge of Absurd Theatre, characters and of the play studied but tends to write down short phrases about the characters, content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history) the marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.</p>
Not achieved	0 – 5	<ul style="list-style-type: none"> • Incoherent, very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate has learnt but does not understand
		<p>The candidate's knowledge of Absurd Theatre, character and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers things.</p>

(20)

2.2 Realistic Theatre

- Has a definite beginning, middle and end.
- Focus on character and plot issues
- Clear ending moment where the particular issue raised is resolved
- Spectator is transported in a world of fantasy and make believe but is led to believe that it is reality.
- Linear development of plot.
- Spectator tends to indulge in performance and loses capacity for action.
- Characters detailed, realistic well, rounded, fully developed characters with past lives and psychological history
- Time period 24 -48 hours
- Based on the format of the well made play. One scene follows logically upon the other.
- Normal everyday speech to reflect the status of the characters. Colloquial and conversational and served specifically to drive the plot.
- Made to represent a slice of life.

Theatre of the Absurd

- Plot is circular – no beginning, middle or end.
- Structure – May start at an arbitrary point and end suddenly.
- Language – Made of clichés, meaningless babble and chatter, mechanical repetitions, contradictions.
- Characters – captured at certain moments in time – very little or no past history given and no physiological past motivations on present actions
- Setting – Unspecified location, bleak and dreary. Can also be cluttered with unnecessary objects or can be stripped of décor, sometimes bare and empty stage.

(Accept any FIVE points)

(5 x 2)

(10)
[30]**TOTAL SECTION A: 30**

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

- 3.1 Lena would physically mimic an exaggerated version of Boesman groveling to the people pushing over the shack. Bending over, rubbing her hands together, stepping back as if to allow the bulldozers more room, gesturing in the imaginary direction of the 'pondok'. She would look servile. Reasons can be given. (4)
- 3.2 The stage has to represent a wasteland. It is outdoors. The phrase suggests that the space is vast and bare. The stage should have a central focus point with a few rocks and sand to represent an area to stop and make a fire. This would also give the audience a focal point and a place for the actors to sit and discuss things. The rest of the staging should be suggested by lighting. More light where the rocks and main performance area are then fading towards the sides (not a pool of light – that would make the space too small) there are no trees or bushes just bare earth and space. If candidates give a different description it will need to be sensible and logically connected to the play. (6)
- 3.3 3.3.1 He is threatening Lena. He knows that she is tired and has already walked a long distance and that she is not keen to go further. He is showing he is the more powerful person in the relationship. (2)
- 3.3.2 Tone – threatening, mean, aggressive, frustrated, irritated. He wants her to stop talking because he has heard enough and does not want to be reminded of what has happened. He would rather forget. Lena affects him when she reminds him of his reactions to the bulldozing of their pondoks. In a way it reminds Boesman of how powerless he is.
Volume – would start off loud gradually getting louder and shouting for line 13 then softer and more threatening in line 15 as his irritation and frustration grow. He does not want to be reminded of their situation. He wants to be the person in charge. (4 x 2) (8)

3.4

MARKS	3.4	DESCRIPTOR
8 – 10	Very good	Candidate is able to answer clearly, directly and is able to discuss the characters and their function. The candidate is able to justify why these characters are effective despite their poverty and daily struggle to survive. Candidate recognizes Lena's determination to hope and look for a human connection and show an understanding that however wealthy, all humans want to be recognized as who they are.
6 – 7	Good	Candidate is able to discuss the characters and their function. Character and play knowledge is good but the candidate tends to focus on this in detail rather than referring to the characters as a tool.
4 – 5	Average	Candidate tends to give character sketches or descriptions of characters. Character and play knowledge is sound.
0 – 3	Weak	Candidate tends to make a generalised statement about poverty and the characters or tell some of the story of the play.

(10)
[30]**QUESTION 4: uNOSILIMELA BY CREDO MUTWA**

4.1 Any reasonable answer, but the following is a guideline:

The element of 'performing' involves, but may not be limited to:

- The execution of certain duties
- The 'action' has an element of theatre, song, dance, music
- Integrated elements of drama
- The 'action' is a process towards a product that goes beyond entertainment it includes teaching, promotion and/or preservation of cultural values, beliefs, etc
- Black people's performances involve the audience through participation
- There never is a time when the audience disturbs or gets in the way of the performers or performances
- Action is characterised by energy
- Action mirrors society and is how the Black race sees and knows itself

The element of 'acting' involves, but may not be limited to,

- The process and the product of the 'action' is usually separated and may be purely entertainment
- Relies heavily on characterisation
- Involves pretence, feigning, faking.
- Elements of drama are usually separated or 'stand alone'.

(6)

4.2 4.2.1 The spectator characters provide an authentic environment for the wedding scene. They help sustain the energy on stage. They allow the performers to ‘show the details of the play’s conversation without using words’ (use symbolism) They provide a function similar to that of a chorus (as in ancient Greek Theatre). (4)

4.2.2 The spectator characters act as if they are at a traditional wedding ceremony. They ululate, clap hands, join in the songs, dances, music and comment on the wedding function. This engages the audience. The contrasting silence following this is dramatic. (4)

4.2.3 The play’s audience will identify with the spectator characters. They then feel somehow involved in the play. They appreciate the spectator’s voice as that which plays the role of the ‘chorus’. The audience might join in the singing (and even the dancing) if they identify with it. (4)

4.3 Examples of the above could be, but not limited to:

4.3.1 He holds up his hand (1)

4.3.2

- He is the king
- He holds a high position in society
- He commands respect amongst the people

(3)

4.4

MARKS	4.4	DESCRIPTOR
7 – 8	Very good	Candidate is able to draw a floor plan clearly and label it in detail with additional comments on plan or in a paragraph below. The plan is supported by reference to the extract (and possibly the play as a whole). Character’s positions are clearly indicated and justified on plan. Candidate has excellent knowledge of play.
5 – 6	Good	Candidate is able to draw a floor plan clearly and label it with some additional comments on plan or in a paragraph below. The plan is clearly representative of stage extract but candidate does not make the connection in writing. Characters positions are indicated on plan.
3 – 4	Average	Candidate is able to draw a rough floor plan and attaches some labels or comments about the plan. Characters placed with little or no thought on stage.
0 – 2	Weak	Sketch of floor plan unclear and very roughly presented. Very little comment on plan, few or no labels.

(8)
[30]

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

- 5.1 Usually a playwright puts down the name of the character – because this play was scripted from an oral performance the name of the actor Percy was used whenever he spoke. (2)
- 5.2 The play uses an almost bare stage, two tea boxes/crates, a rail with costumes and lighting effects. This scene has a pool of light come up on Percy, the boxes have been shifted to make a table. These boxes are also used as train seats, a helicopter and back of a truck. (5)
- 5.3 Singing comes from an oral tradition, it helps maintain the energy levels between scenes, provides entertainment for the audience and communicates the character of the person singing. It also adds to the atmosphere of the play. (Any two) (4)
- 5.4 5.4.1 The street vendor is poor and does not attend school. He wants to go to school but has to sit in the sun selling meat. There is not much hope that his situation will improve. (3)
- 5.4.2 Candidate may choose any two characters. E.g.
- The old Auntie Dudu is very poor and all she wishes is for white people to have parties so she can get nice food from the rubbish bins to feed herself. She is now too old to work and seems to have no family to help her. She accepts her position in society without complaining but deserves a better life.
- Zuluboy makes bricks for other people but is unable to buy or build his own home. He struggles to get work permits. He needs a pass to be able to survive in SA and is treated badly by the police when all he wants is work. (6)
- 5.5 Refer to rubric below

MARKS	5.5	DESCRIPTOR
8 – 10	Very good	Candidate demonstrates an excellent understanding of the statement and the theories of Grotowski, Explains that the play relies more on the ability of the actors to create character using minimal set devices and costumes. The focus is what the actor can do with his body physically and vocally. Candidate answers clearly using references and motivation from the play.
6 – 7	Good	Candidate demonstrates a good understanding of the statement and the theories of Grotowski, Explains some of the following: the play relies more on the ability of the actors to create character using minimal set devices and costumes. The focus is what the actor can do with his body physically and vocally. Candidate answers using references and motivation from the play.

3 – 5	Average	Candidate demonstrates an understanding of the statement and the theories of Grotowski, Tends to explain in a list rather than a paragraph. Candidate answers using information from the play.
0 – 2	Weak	Candidate makes generalized statements that often answer by chance rather than design. Either makes statements about play or about Grotowski.

(10)
[30]**QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY**

MARKS	6.1	DESCRIPTOR
7 – 8	Very good	Candidate is able to describe the staging clearly and makes reference to the various characters' areas on the set. If a sketch is provided it is neat and clear. Candidate has excellent knowledge of play. Supporting comments are logical and offer a creative approach to the task.
5 – 6	Good	Candidate is able to describe the staging in some detail. If a sketch is provided it is clear. Candidate has sound knowledge of play. Any comments link to set design.
3 – 4	Average	Candidate tends to describe the staging in broad detail. If a sketch is provided it is very rough. Candidate makes statements about play that do not necessarily connect clearly to set.
0 – 2	Weak	Some comments made about the set being a lounge/home. Statements made about the play that connect to set by chance not design. Probably a sketch provided (often only a sketch) but unclear and untidy.

(8)

6.2 Drum magazine played a prominent role in the play *Sophiatown* and the place *Sophiatown* it notified the people of what was happening in and around *Sophiatown*. It provided local news/gossip. Informed people of obituaries, up coming events, news about celebrities such as Dolly Rathebe, Miriam Makeba etc, it also advertised available accommodation. In the play Ruth responds to an advert in Drum and finds her way to Mamariti's Diamond shebeen and that provides the catalyst for the play. Drum magazine was a good platform for up coming black journalists like Jakes (who is a Drum Journalist) in the play *Sophiatown* and Can Themba in the place *Sophiatown*

(4)

6.3 Lulu does not like Princess. She thinks Princess is lazy, does nothing around the house except painting her nails and complaining. Candidates might say she is jealous of Princess' relationship with her brother Mingus.

(2)

6.4 Mingus is a gangster. He models himself on the American Chicago gangsters he sees in films and we see him playacting with princess at one point. He is charming and believes he is a ladies man. He says that he 'steals from the rich to sell to the poor'. As the play progresses we start to realize that he is very dangerous and aggressive – he may have no alternative. He has very little education and believes he needs to be violent to survive. Finally he becomes a plumber after training in prison.

(7)

6.5 **The following are some examples. Use the rubric below to mark question.**

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 big insult. Gangsters were city bred and initially relied on their wits rather than violence to manipulate the white system. As conditions worsened they turned to robbery and muggings. Tsotsi's 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 were *The Americans*, *The Berliners*, *The Gestapo*, *The Vultures*, who used to terrorise the residents and fought amongst each other. This is introduced to us at the beginning of the play when Jakes says, "blood ran here in the streets of Sophia."

It is obvious that Mingus used crime to make a living. Mingus belonged to the American gang and believes that he was doing the people of Sophiatown a favour because he says, "I rob from the rich and sell to the poor." This point is emphasized by Lulu when she writes a composition about her family and honestly reveals that Mingus is a thief.

Infrastructure

One of the main problems facing the people of Sophiatown was overcrowding. This is evident in the play, in Mamariti's household. She owns a shebeen, stays with all the characters as tenants in her small house, including her sixteen year old daughter and her son, Mingus. When Ruth arrives she expects to have her own room but is told that she would have to share; she is eventually given Lulu's bedroom.

Access to water and sanitary facilities were problematic, there was no proper running water (the bath for Ruth would have been filled with water from the tap outside). In other parts of Sophiatown several households would have to use one tap.

Poverty and Education

Poverty was a major challenge in Sophiatown as many residents were not employed and even if they were they earned very meagre salaries. Some resorted to crime, opening up small illegal businesses like shebeens. Many sacrificed profit because the police would raid unexpectedly and most of their liquor was confiscated. (e.g. Mamariti's shebeen was raided many times)

Education was another challenge. This is reflected through Lulu's character. Her mother wants her to attend school and not participate in the strikes against Bantu Education. Lulu however, feels that Bantu Education prepares them for the 'gutter.' She believes, quite rightly so, that it does not adequately prepare them for the future. Mamariti feels that any education is better than no education at all. Mingus also wants Lulu in school. During the strikes many schools were closed and many young people were left uneducated. At the end of the play, when Sophiatown is destroyed, Jakes says that Lulu is without an education.

(Accept other relevant social issues that are well substantiated including violence although it was mentioned in the quotation.)

Marks	6.5	DESCRIPTOR
8 – 9	Excellent	Candidate understands the question. Clear and strong discussion of three social issues affecting the people of Sophiatown and how they were presented in the play. Candidate justifies answer using textual reference.
5 – 7	Good	Candidate shows a sound knowledge of social issues affecting the people of Sophiatown and how they were presented in the play. All three areas are discussed.
3 – 4	Average	Candidate does attempt to list the three other social issues affecting the people of Sophiatown but cannot relate them clearly to the play.
0 – 2	Weak	Candidate tells a story of the play or makes one of two broad statements relating to social issues. Answer generalised and vague.

(9)
[30]

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

7.1 The title reflects the thematic truth revealed through the course of the play, Siphos truth and the truth of the family. It also refers to Siphos outburst in which he challenges Thando and Mandisa to hear 'the truth, the whole truth and nothing but the truth,' when he finally tells them the harsh realities of their family which had remained a secret for so long.

(3)

7.2 Themba is Siphos brother and Mandisas father. He was a struggle hero who chose to live in London. The plot of the play revolves around the arrival of Mandisa in South Africa after the death of Themba. Siphos thinks that the body of Themba is being brought back for burial but to his shock and dismay, Themba has already been cremated and his ashes brought back in an urn. This is the catalyst for Siphos development and his subsequent revelation of the truth. It also prompts Siphos to list all the things that Siphos wants to reclaim – all the things that Themba has taken from him – his blazer, wire bus, the opportunity to study at a tertiary level, the right to bury his father with dignity, Luvuyo's respect, most importantly his wife and finally his daughter- Thando. Themba is the catalyst for the action of the play and leads to Siphos finally coming to terms with all the he has lost and he is able to forgive Themba.

(4)

7.3 The character, Siphon, is talking out loud to his dead brother. These are his thoughts. He could either use the audience as his brother, the urn with the remains of his brother or perhaps a photograph on the wall as the brother for his focal point.

He needs to use this focal point and then turn away when he gets angry and then back again to the focal point to make strong statements. He behaves as if Themba is interrupting then speaks more loudly to stop this. (4)

7.4 Siphon is the main character of the play – the anti-hero. He is the link between Thando, Mandisa and Themba. He is a bitter old man of 63 who has obviously lived through the apartheid and had to deal with difficulties, prejudices and injustice. He did not get the job of legal intern and became a clerk instead. Although he was a part of the struggle, he was one of the 'crowd' unlike his brother Themba, a struggle hero. Siphon is scarred because of his son's death, his wife's adultery with his brother and his brother leaving the country never to return. He harbours much unspoken pain, anger, loss and bitterness. All he ever wanted in life was to be Chief Librarian and when it finally seems that he is going to get the job, he doesn't because of his age. As evident in the source, he is shattered and his hope in the government's promise of, 'a better life for all' is destroyed. He finally stands up for himself by saying the, 'the taking stops here'. He opens up about all the issues that he has bottled up over the years- the anger, jealousy, pain and he acknowledges what has happened and realises that there is nothing else left but to forgive. (6)

7.5 He has finally decided he has had enough and has to stand up for himself. Throughout the play he has lost everything that he has held dear to his life. He has kept his feelings and thoughts bottled up for so long. It is time he speaks up or he will die a bitter, twisted man. It is important to speak about things that have hurt him in order for him to move forward. He is more than justified to put an end to everyone taking from him. All his dreams have been dashed because of others. He has a right to speak out against it. (3)

7.6

MARKS	7.6	DESCRIPTOR
8 – 10	Very good	Candidate is able to answer clearly and directly, referring to reconciliation and justice as themes in the play. He/She discusses how these themes are reflected by Thando, Mandisa and Siphon using examples from the play. The candidate demonstrates an excellent understanding of the tension that exists between amnesty and justice.
6 – 7	Good	Candidate refers to reconciliation and justice as themes in the play. He/She discusses how these themes are reflected by Thando, Mandisa and Siphon using a few examples from the play. The candidate demonstrates an understanding of the tension that exists between amnesty and justice, but does not always motivate statements made.
3 – 5	Average	Candidate explains reconciliation and power at a basic level and connects to some of the characters (e.g. that Siphon is sceptical about the TRC), but does not elaborate on this fact.
0 – 2	Weak	Candidate tends to make generalised statements about the plot of the play with simple reference to the themes.

The following are examples of content the candidates may have been exposed to:

Reconciliation:

The theme of reconciliation is developed through Thando's dialogue and action in particular, but also through the perspectives on the TRC of the other characters in the play. Confronting, identifying and acknowledging past trauma, rather than repressing it, is seen as central to the process of healing and reconciliation.

It is only when Siphso finally shares his full sense of betrayal by his brother Themba, that he can reach a point of forgiveness and reconciliation with his own past, on a personal level. Thando supports the concept of reconciliation, while the politically naïve Mandisa objects to it and is of the opinion that the perpetrators of apartheid crimes are duly punished. Thando believes that reconciliation (through the TRC) provides a bridge between the past of a divided society and a future founded on the recognition of human rights, democracy and justice.

After Mandela's release in 1990 and the unbanning of the ANC there was no incentive for perpetrators to tell the truth and the courts would have decided between the word of one victim against the evidence of many perpetrators.

Thando argues against this approach, which she clearly associates with the desire for "revenge" – according to her it implies that the Liberation Parties would then align themselves with the oppressors, as a total disregard for human rights. The idea was not to be obsessed with the past, but to take care that the past is properly dealt with for the sake of the future. Understanding what is being proposed here is central to the action of the play: Siphso's experience of personal betrayal – his diminished sense of self-worth, his dignity, is shared and "confirmed as real". This is done by sharing the family story with the two girls. It "takes care of the past" and establishes the foundations for the future of the family.

Justice

Amnesty was granted to those who made a full disclosure of all relevant facts and violations perpetrated against the victims. Amnesty is defined as "a general pardon", it wipes the slate clean. This is introduced with Siphso's recognition of his right to assert his personal needs as "payback time". Restitution (compensation) is at the heart of what he wants: he wants to reclaim what has been taken from him, from his blazer to justice for his son's death. Siphso wants justice for Luvuyo. He wants the perpetrators brought to book/justice.

Two tensions exist between amnesty and justice. While the Constitution expressed strong opposition to acts of revenge, it is necessary to acknowledge that the desire for revenge is an understandable human response. Suppressed anger undermines reconciliation. But the tendency to say that justice is equal to revenge should be challenged and the concept of restorative (healing) justice is considered as an alternative to this revenge. This means amnesty in return for public and full disclosure suggests a restorative understanding of justice that focuses on the healing of victims and perpetrators as well as communal restoration.

Amnesty as an official act of pardon can all too easily be misinterpreted as ignoring responsibility and accountability. Some victims felt that by refusing to punish those responsible and allowing perpetrators to walk free, constitutes a failure to respect their suffering.

This last contradiction points to scepticism on Sipho's part – he feels that the perpetrators might “disclose all”, but in a way that serves their own particular interests: a version of the truth, rather than the real facts of the matter.

Thando is clearly more convinced of the merits of the process, equating disclosure with truth. The two different points of view can be contrasted with what emerges at the beginning of Act II, where Thando argues the case for the Commission and its terms. She does not succeed in persuading Mandisa, who has been profoundly affected by the impact of the hearings, despite her earlier claims to be a “tough cookie”. Mandisa's response to the hearing is one of outrage, because she cannot make sense of the contradiction, or the central irony of the Commission – as people give more and more evidence of the things they have done, they get closer and closer to amnesty and it became more and more intolerable that they should be given amnesty.

(10)
[30]

QUESTION 8: *GROUNDSWELL* BY IAN BRUCE

The suggested answers are examples. The candidates may give other appropriate responses.

- 8.1 Social commentary about living conditions in post-apartheid South Africa. The fate of the White South African Male (WSAM) (2)
- 8.2 The fact that he believes he paid for being White. He believes he is an honourable man. He is convinced he has never knowingly deprived anyone. He says he served his community and the people he worked for with grace. He maintains he dealt fairly with those under him (3)
- 8.3 He is a frustrated person. He is bitter inside. He is riddled by guilt best known to him. He feels his past contributions are overlooked by the present status quo. He cannot understand why his past contributions are not taken into consideration. He considers his past efforts are not taken seriously. (3)
- 8.4 Thami is the peacemaker between Johan and Smith. Other candidates might find Thami giving Smith enough ground to speak his mind, thus putting himself into trouble. Thami has a stronger character than Johan. Johan comes across as impatient. Other candidates might find him shielding Smith from wallowing and opening himself up to self-pity. Johan cuts Smith 'down to size'. Smith has a negative image of himself. Smith wallows in self-pity. Thami is less engaged with Smith than Johan. He is not interested in Smith proving himself to have paid for his 'white' crimes. (2 x 3) (6)

8.5 See grid below

MARKS	8.5	DESCRIPTOR
5 – 6	Good	Candidate is able to answer clearly, directly and is able to explain in some detail how she or he would physically and vocally direct the scene (SOURCE A). Candidate chooses specific examples that create sympathy for his situation with the audience.
3 – 4	Average	Candidate EITHER has little grasp of the process of how she or he would physically and vocally direct the scene (SOURCE A). Candidate suggests but does not cite any examples that create sympathy for his situation with the audience.
0 – 2	Weak	Candidate tends to make a generalised statement attempting to explain how she or he would physically and vocally direct the scene (SOURCE A). Generally, statements that relate to the answer are more by chance rather than design.

Examples of the above could be, but not limited to:

- Candidate explains that the performers would be given physical and vocal training so that they are able to use tools of modulation (such as rhythm, emphasis, pitch and tone), resonance, intonation, etc. at proper intervals to give good vocal production. This will assist the performer in conveying the best message, particularly when comparing and contrasting Johan's behavioral traits (SOURCE A) in comparison with the play as a whole.
- Candidate explains how he/she would train the actors to use their bodies as instruments, e.g.

Smith would pace up and down to reflect a 'seemingly agitated person'

(6)

8.6 See grid below

MARKS	8.6	DESCRIPTOR
9 – 10	Very good	Candidate is able to answer clearly, directly and is able explain how <i>Groundswell</i> is deemed a thriller, a social commentary and entertaining. Candidate chooses specific examples that reflect on conditions in South Africa today.
6 – 8	Good	Candidate is able to describe the process of explaining how <i>Groundswell</i> is deemed a thriller, a social commentary and entertaining. Candidate chooses examples that reflect on conditions in South Africa today.
4 – 5	Average	Candidate EITHER has little grasp of the process of how <i>Groundswell</i> is deemed a thriller, a social commentary and entertaining. Candidate suggests but does not cite any examples that reflect on conditions in South Africa today.
0 – 3	Weak	Candidate tends to make a generalised statement attempting to explain how <i>Groundswell</i> is deemed a thriller, a social commentary and entertaining. Generally, statements that relate to the answer are more by chance rather than design.

Candidate explains that *Groundswell* functions as a social commentator. Candidate explains how *Groundswell* is entertaining and reflects on conditions in South Africa e.g.

Smith finds it a 'social decay' that certain sectors of the community who were considered 'second class citizens' of the country of their birth, seem to be exposed to better living conditions than he is experiencing at the moment. Smith finds it difficult to adjust from a 'cushioned' lifestyle he enjoyed in the past to the seemingly 'difficult and desperate' times in the post-apartheid South Africa.

(10)
[30]**QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

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

- 9.1 9.1.1 Die siener is Tjokkie (1)
- 9.1.2 Tjokkie se visioen (die 'sien'-toneel) vorm die motoriese moment in die handeling en veroorsaak 'n skerper stygende spanningslyn. Die visioen bestaan uit die saaiers in die blombedding, eende op die dam, ontmoeting by die hek. Die visioen versnel en verwickel die handeling omdat die ander karakters onseker is oor die egtheid van Tjokkie se sienery. Dit bring twyfel en verwarring mee omdat hulle nie weet of hulle moet glo wat Tjokkie gesien het nie. Karakters kom in konflik met mekaar of beleef innerlike konflik a.g.v. die visioen. (4)

- 9.2 9.2.1 Die kansellap lewer wrang kommentaar op Ma se ervaring van die liefde in kontras met *God is liefde* (die woorde wat daarop uitgeborduur is.)
Aan die einde word die kansellap in tragiese verband gebruik. Die kansellap is nou bebloed in Ma se hande en dit wek die suggestie van geweld en lyding wat met Ma se idee van liefde geassosieer word. (3)
- 9.2.2 Die woorde van die muurteks, “*Wat is ‘n huis sonder ‘n Vader’*” verkry simboliese betekenis, naamlik dié van ‘vaderloosheid’. Twee van die sentrale probleme in die drama handel oor vaderskap: die kwessie of oorlede Pa gaan terugkeer, en die vaderskap van Tiemie se ongebore baba. (3)
- 9.3 9.3.1 Volgens Tiemie is daar twee groepe mense: diegene in die Suburbs, en diegene buite die Suburbs, anderkant die spoor – die ‘dandies’ by Tiemie se werk. Hierdie mense weet nie wat in die suburbs aangaan nie.
Die mense in die Suburbs se lewens bestaan uit ‘dwarsklappe en kleintjies’ en mans wat dronk by die huis aankom. In die suburbs word ‘n vrou in ‘n semi gestop vir die uitsluitlike doel om daar kinders te kry.
In die suburbs is daar sterk klasbewustheid.
Die subkultuur van die suburbs bestaan uit twee dele: dié waarin Tiemie, Ma, Giel, Tjokkie, Fé en Albertus beweeg en die onderste ‘tang’ wêreld van Sybil en Jakes.
Tiemie is die enigste karakter wat tussen die verskillende vlakke van die sosio-ekonomiese omgewing beweeg: sy werk by die ‘dandies’, woon in die suburbs, het ‘n verhouding met die laagste soort suburb-bewoner, Jakes, die ‘tang’.

Punte	9.3.1	Beskrywer
5 – 6	Uitstekend	Kandidaat beantwoord die vraag direk en op ‘n duidelike manier. ‘n Volledige en gedetailleerde bespreking van die sosiale en ekonomiese klassestelsel van die karakters.
3 – 4	Gemiddeld	Kandidaat gee ‘n beperkte bespreking van die sosiale en ekonomiese klassestelsel van die karakters. Daar is gapings in die antwoord wat kennis betref.
0 – 2	Swak	Kandidaat maak veralgemenings, maak nie duidelike verbinding met die sosiale en ekonomiese klassestelsel nie, maar maak ‘n stelling of twee oor die karakters.

(6)

- 9.3.2 Jakes is vasgevang in sy milieu.
Hy voel minderwaardig omdat hy 'n 'tang' en 'n 'low class bastard' is.
'n 'Klas' meisie soos Tiemie verkies die 'dandies' by die werk bo hom, en hy begeer om ook 'klas' te word. Dit wil hy regkry deur met 'n meisie van stand te trou; daarom wil hy Tiemie as ma vir sy 'laaitie' hê.
Deur haar wil hy ontsnap aan die stigma van 'tang'-wees.
Jakes openbaar 'n ruwe opstand en verset teen sy milieu en teen sy doellose bestaan. (5)
- 9.3.3 In die toneelstuk word 'ongewenste swangerskappe' uitgebeeld deur die karakters van Tiemie en Ma.
Tiemie verwag moontlik Jakes se kind – sy is 'oor haar tyd.'
Ma het ook 'n 'ongewenste swangerskap' gehad: Tiemie was Ma se buite-egtelike kind.
Tiemie se lewensloop begin om 'n duidelike parallel met Ma s'n vorm: sy is "vasgeknip" aan "dié nes" a.g.v. haar swangerskap, presies soos Ma. (4)
- 9.3.4 Ja, *Siener in die Suburbs* spreek tot 'n hedendaagse gehoor omdat hulle steeds kan identifiseer met die situasies en probleme wat deur karakters ervaar word: individue word met hul sosiale en ekonomiese probleme op 'n dikwels pynlike wyse gekonfronteer. Die strewe na 'n beter lewe, na 'n uitweg uit hul 'moeilikheid' is universeel. Die lewensloop van individue wat nie kan ontsnap van die noodlot nie, is nie tydgebonde nie. Dit bly steeds relevant.
Die kandidaat se eie mening moet in aanmerking geneem word. Hy/Sy kan dus uit sy/haar persoonlike ervaring raakpunte noem waarmee hy/sy identifiseer. (4)
[30]

QUESTION 10: MISSING BY REZA DE WET

- 10.1 10.1.1 The audience is introduced to **Miem, Meisie, Gertie** directly and to **Gabriel** by means of the basket that is hoisted up and down, and by noises in the loft. (4)
- 10.1.2 We hear about the problem/fear, of the 'thing' that is going to happen: because it is the last evening of August and a girl has gone missing on this night every year for two years consecutively, the atmosphere is tense. When Gertie also arrives we are gradually introduced to the secrets of the fear.
In the exposition the theme of **exorcism of the evil** is introduced: Miem believes that all things outside the house are evil and unsafe. She and Gertie believe that a murderer will strike any time soon. We learn that the circus has arrived in town. In her opinion the circus is part of this exorcism, because it is something that everyone has to be protected against. She regards the circus as a symbol of evil and magic that has to be exorcised from her home. (5)

10.1.3 The arrival of Constable. (1)

10.1.4 There is very little indication of exterior conflict in this play. The arrival of the Constable brings about a sharp ascending line of tension that intensifies the inner conflict of the characters. This inner conflict consists of the characters' search for freedom and attempts to exorcise the evil. (2)

10.1.5 In the climax Constable is transformed into a prophetic court jester. Under his enchantment Meisie dances out the back door as a liberated woman. The Constable, in the clothes of a harlequin, follows her. Constable liberates Meisie in the closing scene of the drama. The theme of exorcism/liberation is completed in the conclusion of the play when that which was regarded to be exorcised, brings liberation for Meisie. (3)

10.2 10.2.1 **Four** marks for the social and economic background, and **two** marks for the reason it caused Gabriel to ascend to the loft.

Any **FOUR** of the following aspects:

The play has as its background the **Great Depression** (1929-1933). On "Black Thursday", 25 October 1929, the New York stock exchange in Wall Street collapsed. The economic breakdown that followed affected the entire world and started the Great Depression.

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

Furthermore, South Africa was hit by one of the **most severe droughts** ever. This made the situation even worse. Farmers went **bankrupt** when banks began to claim mortgages. The farmers, who had no other refuge, started **moving to the cities** in search of work, but there were no jobs. Industries were hit just as hard. The **unemployment figure** soared.

People moved to the mines, hoping to find a job. Most of them had to work underground, at the risk of jeopardising their health. This was the beginning of the "**Poor Whites Problem**".

This is the background of *Missing*. Time plays an extremely important role in this drama. The play is set in the Depression years when the Afrikaner experienced extreme poverty. We hear Miem's narration of 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 bags which they make from hessian.

TWO marks for the reason Gabriel went up to the loft:

It is due to the poverty of the Depression that Gabriel went up to the loft and remains sitting there. He could not handle the financial set-back and escaped to the loft. This is his way of liberation/escapement. He is unable to face reality.

Marks	10.2.1	Descriptor
5 – 6	Excellent	Candidate has an excellent understanding of the social and economic background of the play. The answer is logic and clear. The candidate links the character of Gabriel to the question.
3 – 4	Average	Candidate has a good understanding of the social and economic background of the play. For 3 marks the answer is simplistic with little relevant information and no reference to the character of Gabriel. There are omissions in the answer concerning knowledge.
0 – 2	Weak	Candidate generalises and refers to the question in a vague manner. The connection to the play is by chance rather than design.

(6)

10.2.2 The reference to blindness link with the **title of the play** because it points to **mistiness/fogginess** – something that prevents one to see clearly. This is symbolic of the inability of Miem and Gertie to see the reality – they are blind to it. They live in their own constricted little world in which everything holds a threat to them, and if there is something that they do not understand (such as the disappearance of the girls), they soon interpret it in their own way. They are blind to the facts/realities, similar to someone who stares at something through mistiness.

The **constable** is physically blind. He is a mysterious figure. The fact that he is a blind policeman brings a strange, magical element to the drama. He is part of the incomprehensible mystical/secretive and the irrational (non-cerebral) dark world. When he transforms into a harlequin, he 'sees'. Because he brings inner change/conversion, he represents enlightenment between somber people with their narrow-minded fears and beliefs. He penetrates into the characters' dark world and brings the light for Meisie.

Miem's short-sightedness (she can't get the thread through the needle's eye) is symbolic of her spiritual blindness. It refers to her inability to 'see' the truth; to 'see' what is going on around her – how she is suffocating and oppressing Meisie. She talks about the two other girls who disappeared and of their parents' mistakes, but she is too 'blind' to see that she is making the same mistakes. She also trusts the constable blindly.

MARKS	10.2.2	DESCRIPTOR
8 – 9	Excellent	Candidate displays excellent understanding of how references to blindness contribute to the dramatic tension. Answer is focused; candidate comprehends and understands all aspects of blindness that is imbedded in the title and the characters. Answer is structured well and shows insight and creativity, motivated by examples from the text.
6 – 7	Good	Candidate displays good understanding of how references to blindness contribute to the dramatic tension. Blindness is discussed, but not very accurately in terms of the title and characters. Candidate refers to a few examples from the text.
3 – 4	Elementary	Candidate's discussion is limited; the focus is on the characters rather than the concept of blindness. A few basic aspects are discussed, but key ideas are omitted.
0 – 2	Weak	Little or no attempt to answer the question. Candidate does not understand the question.

(3 x 3)

(9)
[30]**TOTAL SECTION B: 60**

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE**SECTION C IS COMPULSORY.****QUESTION 11**

- 11.1 They function as narrator/storyteller or they provide atmosphere, comment on the actions in the play. (1)
- 11.2 The words in italics are a traditional African language (isiZulu and isiXhosa). These words provide local colour to the performance and remind the audience that the young boys would be speaking in an African language and that English is a tool to allow the play to be performed to a wider group of people. (2)
- 11.3 Krotch: Lines 14-16 “When I woke up I just saw the taxi going round and round, I don’t know what was happening, then I woke up in the hospital. It’s all because the driver was fast asleep.”
- The candidate’s response can vary from that presented as an example below but must make logical sense. Keep the mark allocation as a holistic unit not 2 per speech concept.
- Although the actor is telling us what happened in the past he is conveying the feeling of the experience in his speaking of the words. The actor would begin speaking loudly and quickly as he was very scared and needs to convey a sense of urgency to the audience. His tone would be terrified, frightened, shocked. The second sentence is quieter and said more slowly as he is in a bed in a strange place and probably did not know where he was to start with. His tone would be confused, surprised, possibly even relieved he is alive. (6)
- 11.4 Line 17 “No, the driver was not fast asleep, the driver was drunk.” Stress on one of the following: No, driver, fast, asleep, driver, drunk. One mark for the word. Two for the explanation. Candidate must support clearly. e.g. No – Steve has a strong reaction to Krotch’s statement. Steve is sure that the driver was not sleeping but drunk and says no loudly and firmly. (3)
- 11.5 Steve is directly addressing the audience. (one mark) This play is non-realistic and the boys are telling their story to set the scene for the rest of the play. The earlier part of the scene the boys are speaking generally about what happened and this informs the audience. Steve at this moment does not use the word ‘you’ but ‘him’. (The ‘why’ of the question = one mark) (3)

[15]

QUESTION 12

- 12.1 White clay is suitable as many black communities use clay as part of traditional ceremonies. It is also suitable as western theatre uses white make up as part of the clowning tradition. This adds to the theatrical showbiz effects of the performance. (3)
- 12.2 The actors remind us of pantomime dames. Large gestures – camp and over the top, high pitched voices. They are not really pretending to be women but are exaggerated mockeries of women. They can use the gourds to show they are women and mince as they walk. Skirts show they are women. Any four points briefly or two in detail but maximum two marks for costume. (4)
- 12.3 Candidate must explain the training that would help them to perform in a Brett Bailey production as shown and described in the two sources. Work done in Dramatic Arts could include clown and comedy work, physical theatre, mime and mimicry, indigenous performances, popular performances and basic theatrical work.

MARKS	12.3	DESCRIPTOR
6 – 8	Very good	Candidate has clear strong argument and uses information from the sources substantiated by examples from his/her own experience of Dramatic Arts.
4 – 5	Average	Candidate has discussed training and connects to the sources at a necessary level but does not answer in detail or cover the variety of work done on Dramatic Arts. Focus either tends to be on the sources or on the experience of Dramatic Arts.
0 – 3	Weak	Candidate makes one or two statements that relate to the sources or to the work done in Dramatic Arts, but lacks an ability to connect own experience with the sources.

- 12.4 12.4.1 Improvisation is performance that begins with the actor rather than a playwright. Often it is immediate performance created by experienced creative actor. Sometimes this is rehearsed into prepared/ set improvisation. (2)
- 12.4.2 Candidates can use any method of preparing and rehearsing a character for performance they have studied. (Use the rubric provided as a guide to marking)

MARKS	12.4.2	DESCRIPTOR
5 – 6	Good	Candidate uses a clear, detailed process to discuss preparing a character. Is able to justify the process. Shows understanding (in relation to character) of style & genre, past history (if necessary) and motivation of character, his/her function (role) in the play. Candidate must refer to preparation and performance.
3 – 4	Average	Candidate has grasp of process of creating character and is in a position to give it in some detail in any of the following: understanding (in relation to character) of style & genre, past history (if necessary) and motivation of character, his/her function (role) in the play.
0 – 2	Weak	Candidate gives a description some points on how to create character but these are generally unrelated to any clear process or product.

(6)

12.4.3 Masked (blocked) means that actors stand in front of each other preventing the audience from seeing the reactions and performance of some of the actors.

(2)

12.4.4 Accept logical answers. Either three simple points, two in some detail or even one really well explained. E.g. An actor stands in relation to the other actors on stage and in relation to the stage space itself. The group of actors needs to make sure that they are not grouped in one corner or in the centre of the stage. The whole space must be used as a way of showing relationships between characters. Actors should not stand very close together unless the action demands it. Any props or furniture should be placed to encourage the actors to use the entire stage space.

(3)

12.4.5 One group should freeze at a time in suitable positions. The other group should speak and perform then as that group freezes the first group should come to life and begin to speak. This should be rehearsed to flow smoothly.

(2)

[30]

QUESTION 13

Choose any ONE of the following three questions.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

MARKS	13.1	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can argue both for and against Ellenbogen's statement. He/she uses examples of plays he/she has seen, texts studied or brings own experience to the quotation. Candidate might even use theatre practitioners' philosophies about the role of theatre to support argument although this is not essential. Candidate is able to construct an argument discussing the quotation and uses concrete, specific examples of theatre that entertains and theatre that provokes thought and action.
9 – 11	Good	Candidate should be able to discuss the entertainment value of theatre and its ability to provoke thought and action BUT if one aspect is very well argued the candidate could fall in this category. The answer must include clear, specific reference to: plays he/she has seen, texts studied or own experience. There must be discussion of the quotation.
6 – 8	Average	Candidate generally has a strong feeling that either theatre entertains or provokes thoughts or action. He/she must make reference to one of the following: plays he/she has seen, texts studied or own experience. There might be no direct discussion of the quotation.
4 – 5	Elementary	Candidate generally states that either theatre entertains or provokes thoughts or action. He/she makes reference to one of the following: plays he/she has seen, texts studied or own experience. Tends to focus on own opinion rather than any discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.
0 – 3	Weak	Candidate makes simple statements that relate to either the entertainment aspect of theatre or that it is 'serious'. He/she is unlikely to make reference to one of the following: plays he/she has seen, texts studied or own experience. No discussion of quotation or ideas at all.

[15]**OR**

13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS	13.2	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can argue both for and against Reddy's statement. He/she uses examples of soap operas he/she has seen and Video/film theory studied. The formulaic nature of the soap opera must be discussed. Candidate might use philosophy about the role of television to support argument although this is not essential. Candidate is able to construct an argument discussing the quotation and uses concrete, specific examples of soap opera that entertains and justifies its existence within an 'artistic' framework.
9 – 11	Good	Candidate should be able to discuss clearly the entertainment value of soap operas and its function in society. The answer must include examples of soap operas he/she has seen and video/film theory studied. The answer must include clear, specific reference to the formulaic nature of soap operas. There must be discussion of the quotation.
6 – 8	Average	Candidate should be able to discuss the entertainment value of soap operas and its function in society. The answer must include examples of soap operas he/she has seen and video/film theory studied. There might be no direct discussion of the quotation.
4 – 5	Elementary	Candidate generally states that Soap Operas are entertaining. He/she makes reference to examples of soap operas he/she has seen and may make reference to video/film theory studied. Tends to focus on own opinion rather than any discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.
0 – 3	Weak	Candidate makes simple statements that relate to soap operas. Often a description of a soap opera that answers the question by chance. No discussion of quotation or ideas.

[15]

OR

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS	13.3	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can argue both for and against the quotation. He/she uses examples of cultural performances and rituals he/she has seen, or own experience. Candidate might even use indigenous theatre practitioners' philosophies about the role of indigenous theatre to support argument although this is not essential. Candidate is able to construct an argument discussing the quotation and uses concrete, specific examples of indigenous theatre that educates and has entertainment value.
9 – 11	Good	Candidate should be able to discuss the spiritual and educational value of theatre and its ability to provoke thought and action BUT if one aspect is very well argued the candidate could fall in this category. The answer must include clear, specific reference to: cultural performances/rituals/plays he/she has seen, or own experience. There must be discussion of the quotation.
6 – 8	Average	Candidate generally has a strong feeling that either indigenous theatre educates or has spiritual value or provokes thoughts or action. He/she must make reference to one of the following: cultural performances/rituals/plays he/she has seen, or own experience. There might be no direct discussion of the quotation.
4 – 5	Elementary	Candidate generally states that either indigenous theatre entertains or educates or is spiritual or provokes thoughts or action. He/she makes reference to one of the following: plays he/she has seen, or own experience. Tends to focus on own opinion rather than any discussion. Candidate often repetitive and uses 'I think...' often. There is unlikely to be direct discussion of the quotation.
0 – 3	Weak	Candidate makes simplistic statements that relate to either the entertainment/educational/spiritual aspect of indigenous theatre or that it is 'serious'. He/she is unlikely to make reference to one of the following: plays he/she has seen or own experience. No discussion of quotation or ideas at all.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150