



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2008**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 50 pages.**

**GENERAL NOTES TO MARKERS:**

1. As a marker make a 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 that is being assessed. Markers should engage actively with the answer.
3. Chief markers to facilitate the rubric with markers – level descriptors of Dramatic Arts to guide.
4. Regular rounds of consultation to ensure marking is standardised.
5. In the case where candidates write 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.
6. Spend the first day to unpack the quality and quantity of the memo and standardise and find common definitions and concepts.
7. Markers to align Assessment Standards with the questions

**Good luck with the marking process!**

**INSTRUCTIONS TO DRAMATIC ARTS INVIGILATORS AND 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 on LO3:
  - QUESTION 1: Epic Theatre (*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*) and
  - QUESTION 2: Absurd Theatre (*Waiting for Godot*, *The Bald Soprano* or *Bagasie*)

Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing on LO3 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*) and
  - QUESTION 10 (*Missing*)

8. *Candidates must answer TWO of the eight questions.*

SECTION C consists of THREE questions focusing on LO1 and LO4. This section is COMPULSORY.

The weighting of the LOs for the paper as a whole is as follows:

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

**SECTION A: UNDERSTAND AND ANALYSE**

**ANSWER ONE QUESTION:****EITHER****QUESTION 1: EPIC THEATRE****OR****QUESTION 2: ABSURD THEATRE**

**SAMPLE MARKING INDICATED THAT SOME CANDIDATES PRODUCED GOOD ESSAYS IN WHICH THEY FOCUSED ON THE DRAMATIC MOVEMENTS (EPIC OR ABSURD), BUT DID NOT MAKE REFERENCE TO THE PLAY. MARKERS SHOULD NOT BE TOO RIGID WHEN MARKING THESE ESSAYS, CANDIDATES MAY NOT BE DISADVANTAGED. AWARD APPROXIMATELY 16/20 FOR A GOOD ANSWER (WITHOUT REFERENCE TO THE PLAYS). IF THE ANSWER IS EXCELLENT, EVEN MORE MARKS MAY BE AWARDED (WITHOUT REFERENCE TO THE PLAYS). KEEP A BALANCED PERSPECTIVE. ALLOW FOR CANDIDATES' ANSWER TO COVER A RANGE OF EXPERIENCES AND CONTEXTS.**

**QUESTION 1: EPIC THEATRE**

**(THIS QUESTION REFERS TO EITHER CAUCASIAN CHALK CIRCLE OR MOTHER COURAGE OR KANNA HY KÔ HYSTOE.)**

**The following are suggested answers. The candidate may give other answers or examples that are valid. The examiner needs to take each candidate's experience and response into consideration.**

1.1 See the rubric and suggested answer below.

<b>CATEGORY</b>	<b>MARK (%)</b>	<b>DESCRIPTORS (EVIDENCE)</b>
<b>Outstanding achievement</b>	18 – 20	<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>Using a selection of relevant dramatic references.</li> <li>Insightful, fluent, observation and knowledge powerfully expressed.</li> </ul>
<b>Meritorious achievement</b>	16 – 17	<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>
<b>Substantial achievement</b>	14 – 15	<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, some logical statements.</li> </ul>
<b>Adequate achievement</b>	12 – 13	<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>

## NSC – Memorandum

<b>Moderate achievement</b>	9 – 11	<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> </ul>
<b>Elementary achievement</b>	06 – 08	<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>
<b>Not achieved</b>	00 – 05	<ul style="list-style-type: none"> <li>• Incoherent, very little work, limited skills, in need of support.</li> <li>• Irrelevant.</li> <li>• Simple phrases or words written down that candidate has learnt but does not understand.</li> </ul>

Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors. The basic concepts on which his theory was based reached maturity towards the end of the 1920s, but it was only in 1930 that he placed his emphasis on the idea of an epic theatre.

Although the term can be somewhat misleading, Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'dramatic' and his Epic theatre.

Brecht was strongly opposed to the idea of pretence, which was a typical feature of Realism. He claimed that the 'old theatre' (Realism) had lost its worth since it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker. He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in reality.

Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' depicted by Realism. In order to do so, he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-believe.

Brecht intended to make his audience aware of the difference between what they saw on the stage and what was real. Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way. However, Brecht was never opposed to the idea of the theatre as a source of pleasure. Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre. This, however, would not be possible unless the spectator was alienated from the events of the play according to Brecht.

Also known as the 'verfremdungseffekt' or alienation, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of events that they were watching.

To illustrate this idea, the purpose of music, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action.

An example of this appears in *Mother Courage* where the ironically bitter words of a song which speak of a character's steady moral decline are deliberately arranged to a sweet,

carefree tune. The incongruity between the tune and the words compels the audience to think about the true meaning of the song. Thus, through alienation, thought is provoked.

Unlike with Realism, Brecht's stage space was non-specific, the painted backdrops were rather suggestive rather than representational. Scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurring in front of the audience. Musicians remained visible, and players might sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, screens, titles and technical equipment. Through alienation then, he intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what he has previously taken for granted.

Brecht's theories concerning the theatre were very different from those of the Realists. One such theory is based upon the idea that instead of dealing with current, modern-day issues in a lifelike, realistic manner, the theatre should 'make strange' the actions that are presented.

*Historification*, which refers to the use of material taken from other times or places, was one means of achieving this, but as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present.

He felt that it was up to the dramatist to encourage the spectator to think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way. The spectators would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.

Due to the fact that his plays bear much more resemblance to epic poetry than to conventional drama, Brecht preferred to call his plays *epic*. His plays are much like a typical epic poem which, traditionally made up of alternating pieces of dialogue and narration, presents a story from the perspective of a single storyteller. This epic style, which narrates some parts of the story and merely demonstrates others, also allows for the free interchanging of time and space, connecting transitions of time and even covering entire historical periods with the use of a single sentence or short explanation. There is often a storyteller who addresses the audience directly; therefore breaking down the 'fourth wall' created in Realist theatre, for example, the Singer in *Caucasian Chalk Circle*.

According to Brecht the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people's lives.

***The memo for Kanna Hy Kô Hystoe has not been translated into English, as the play is only available in Afrikaans.***

Met die nasien van *Kanna Hy Kô Hystoe* moet bogenoemde epiese beginsels in ag geneem word. Let op die volgende spesifieke epiese beginsels in *Kanna Hy Kô Hystoe* (van hier af: KHKH):

- die doeblering van karakters,
- die klank- en beligtingseffekte,
- die nie-realistiese dekor,

- simultaantonele,
- invoeging van sang en vers,
- gesprek-verby-'n-gesprek,
- dialoog met die alter ego,
- die verdeling van die handeling in sewe episodes

Elemente van die epiese teater word in KHKH geïdentifiseer en wel die elemente kenmerkend van die Middeleeuse sowel as die Moderne epiese teater.

### **Middeleeuse Epiese Drama**

Die struktuur van KHKH toon 'n verwantskap met die Middeleeuse Epiese teater op die volgende maniere:

- Die vorm van die drama, veral die eksposisie (expositor ludi soos dit in die Middeleeuse drama bekend staan)
- Die achronologiese opeenvolging van tonele
- Die sentrerings rondom twee figure

Die eerste episode in KHKH begin met Jakop, die straatprediker wat die vers “Wáár is Moses?” met kitaarbegeleiding sing. Jakop stel die verwagting van sy mense sentraal, by wyse van die Moses-lied. Hierdie verwagting funksioneer ironies in die lig van die vergeefse beroepe op Kanna.

Die verteller (stem) stel die karakters voor en gee 'n kort opsomming van die gebeure voor Kanna se vertrek en besluit: “Hulle het vir Kanna gewag, deur die jare gewag dat hy moet huis toe kom”. Die epiese raamwerk van die drama word deur die onsigbare stem ingelei.

Hierdie eksposisie wat, soos die Middeleeuse epiese teater, ná die proloog verdwyn, dui die aard van die verhaal aan, stel die karakters voor, skets hul agtergrond en verrai selfs iets van die struktuur van die drama.

### **Moderne Epiese Teater**

In die Middeleeuse epiese drama word daar duidelik onderskei tussen vertellers en akteurs. In die moderne weergawe van die epiese drama word die vertellersfunksie (die verteller) deur een of meer van die akteurs self vervul – so ook in KHKH. Ná die proloog (Episode 1) word die neutrale, onpersoonlike vertellende Stem nie meer gehoor nie; die Stem word nou vlees in verskeie karakters en veral in twee, naamlik Makiet en Kanna. Vanaf die tweede episode begin die dramatiese handeling. Die verteller se funksie is afgehandel en die verskillende insidente word óf ingelei deur die dooie Makiet óf deur Kanna wat as't ware met die gehoor praat om die gebeurtenisse in verband te bring. Makiet en Kanna word dus vanaf die tweede episode die sentrale ervarende karakters.

Die klem in KHKH val op die gebeure, die storie, die ellende en hartseer van die hele gemeenskap. Die epiese element word verder uitgebou deur Adam Small se gebruik van besonder dramatiese vertelsituasies waardeur die geweld, byvoorbeeld die verkragtings, die selfmoord van Jakop en Kietie se dood aan die gehoor oorgedra word sonder dat die handeling self fisiek uitgevoer word.

Die karakters lewer sosiale kommentaar deur die storie van hul lewens te vertel. Daar is nie psigologiese prosesse by die meeste karakters te bespeur nie, maar die storie en hul boodskap is die primêre fokus. Die teks se funksie is dus om die gehoor van 'n sosiaal-politieke situasie bewus te maak en te onderrig en nie primêr om te vermaak nie. Daar word van die gehoor verwag om betrokke te raak en 'n oordeel te vorm en iets omtrent die sosiale omstandighede te doen.

**Die Montage-effek**

Daar is geen patroon van oorsaak en gevolg in die drama nie en die sewe episodes, waaruit die drama bestaan, vorm 'n MONTAGE-effek wat bewerkstellig word deur 'n ongestruktureerde samevoeging van belangrike momente, gebeure en gesprekke in die gesin se lewe. Soos in die aantekeninge voor in die teks genoem, "praat die karakters oor afstande, jare, drome en die dood heen."

Die realistiese en logiese ruimte-inkleding ontbreek. Op die leë verhoog speel fantasie en herinneringstonele afwisselend af in 'n buite-tydelike wêreld waar tyd nie realisities voorgestel word nie. (20)

- 1.2 1.2.1 – G and A  
 1.2.2 – I  
 1.2.3 – F  
 1.2.4 – B and A  
 1.2.5 – A  
 1.2.6 – C  
 1.2.7 – H  
 1.2.8 – J  
 1.2.9 – E  
 1.2.10 – D, B, J

(10)  
**[30]**

**QUESTION 1**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	9
<b>Application</b>	Middle order	40	11
<b>Knowledge and comprehension</b>	Lower order	30	10



**QUESTION 2: ABSURD THEATRE**

THIS QUESTION REFERS TO EITHER ***WAITING FOR GODOT*** OR ***THE BALD SOPRANO*** OR ***BAGASIE***.

The following are suggested answers. The candidate may give other answers or examples that are valid. The examiner needs to take each candidate's experience and response into consideration.

2.1 See the rubric and suggested answer below.

*The word 'plot may be confusing: accept storyline, narrative, dramatic action, anti-plot. Be open as to what candidates may have been taught by the educator and factor this in.*

CATEGORY	MARK (%)	DESCRIPTORS (EVIDENCE)
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		but does not understand.
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*The suggested answer provides a separate breakdown of the **plot, dramatic action, structure and themes** for easier marking. These could be presented in a more integrated manner by the candidate and not as separate aspects of the play. Mark the answer with discretion. Motivated answers should be credited.*

PLOT: The story/action as revealed through the action and dialogue of the characters according to theatrical time and space.

STRUCTURE: The way the action is organised and arranged and usually includes a beginning, middle and end with a problem, complications and a solution.

***Candidates' answer could contain any of the following generic points on structure, plot and themes in Absurdist plays:***

**Dramatic action:**

- Traditional dramatic action is non-existent.
- The plots of Absurdist plays do not adhere to the traditional structure and form.
- The drama does not deal with a rounded story or consist of a proper beginning, middle and end.
- The action is deliberately non-dramatic. It is not logical and linear but circular and repetitious to show that life without meaning cannot have a focus or move directly towards some objective.
- Absurd drama is not concerned with the representation of events, the telling of a story, or the depiction of a character as much as the presentation of individuals within a situation.
- The superficial action is nothing more than a cover-up for stagnation.
- The conflict is mostly internal and plays itself out as a futile battle against time and eternity.
- The plays of the Absurd are usually without a story line or plot which helps to stress the idea that humans are essentially victims of a meaningless existence in which time and development have no real significance or value.

**Structure:**

- The structure is often circular.
- A circular structure communicates the lack of real progress or resolution.
- A pattern of repetition can be detected in the meaningless gestures which are, more often than not, cyclic and ritualistic in nature.
- In the Theatre of the Absurd, all the parts of a traditional dramatic structure dissolve into an **exposition of character** on the one hand and an **exposition of situation** on the other.
- The dramatic action is often structured around a single situation – the Theatre of the Absurd can therefore often be described as 'monosituational', resulting in a structural reflection of the absurd.
- The structure can be regarded as open, implying that there is, in the end, no decision to be made or truth to be found. It is left up to the audience to complete the sequence of events.

- Dramatic theatre displays unity of time, action and place, however in the Theatre of the Absurd, unity of action, time and place is dislocated to reflect a world out of harmony.
- The structure gives the audience the experience of living life in a meaningless universe, either through following a circular pattern – like ‘Waiting for Godot,’ or a descending spiral which ends in futility like in ‘The Chairs’ (link between structure and plot).

### **Themes common to Absurdist plays:**

- They reveal the experience of temporality and evanescence (time).
- They reveal the sense of the tragic difficulty of becoming aware of one’s own self in the merciless process of renovation and destruction that occurs with the change of time (time).
- They reveal the difficulty of communication between human beings (language).
- They reveal the unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting.
- The tragic nature of all love relationships and the self-deception of friendship.
- Man’s terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed.
- Man is alone, lost in a world in which God has deserted him.
- Science and reason are illusory.
- Nature has reaped its revenge.
- The only certainty is death, and that is but the final act of absurdity.
- Communication is no longer possible.

**The following refers to the prescribed Theatre of the Absurd plays. Candidates should refer to the play/s they have studied (either *Bald Soprano* OR *Waiting for Godot* OR *Bagasie*). Give credit to the candidate’s creative thinking and ability to apply knowledge.**

### ***The Bald Soprano* by Eugene Ionesco**

#### **Dramatic action/plot**

*(Below is a very detailed description of the plot, the marker should give credit to a comprehensive description. The finer detail of the plot is discussed below, but is not required from candidates.)*

In this one-act play a typical English couple, Mr and Mrs Smith, are sitting in their armchairs after dinner. Mr Smith is reading the newspaper; Mrs Smith is darning socks. When the clock strikes nine o'clock, Mrs Smith begins, what appears at first, to make normal chitchat. Mr and Mrs Smith only sound as if they are making sense, but they don't. They contradict themselves and each other without seeming to be aware of it. They have a superficial quarrel and a superficial make-up.

Their maid, Mary, comes in from a day of shopping and announces that Mr and Mrs Martin are on the front porch. Mr and Mrs Smith had forgotten they invited them over, and for some reason, the Martins didn't ring the bell. The Smiths say they will go to dress for company and ask Mary to let the Martins in. The Smiths exit and the Martins enter.

While waiting for the Smiths, Donald and Elizabeth Martin seem to have a sweet,

romantic conversation. The Martins seem to pretend they do not know each other, and then they act surprised to find that they share the same history, address, bedroom, and a daughter named Alice. It appears that they are pretending to discover each other all over again. The Martins dance as if they have just met, and then fall asleep cuddled in the same armchair.

However, Mary re-enters while they are asleep and tells the audience that Donald and Elizabeth are not themselves and do not have the same daughter. Therefore, they have neither found each other nor themselves. Mary then states that her own name is really Sherlock Holmes, and she exits.

By this time in the play, the clock randomly strikes however many times it wishes. It strikes at the moment the Smiths return, wearing exactly the same clothes as before they left. The two couples visit, and their conversation is just as nonsensical as all the conversations have been. It starts out like many conversations in mixed company, with lots of awkward silences and talk of the weather. After the four begin to warm up to each other, the speed and volume are like any typical conversation, but there is no content that makes any sense, at all.

The doorbell rings three separate times, but when no one is at the door at any of the three times, Mrs Smith finally gives up answering it. When the bell rings again, the two couples argue whether the fact that there was no one there before should cause one to conclude that a ringing doorbell means no one is there.

Finally, Mr Smith goes to the door and greets the Fire Chief, who has come looking for a fire. When Mrs Smith invites him to take off his helmet and sit, he says he will take off the helmet, but he does not have time to sit. Then he does just the opposite; he sits and continues to wear his helmet.

Business is not good for the Fire Chief. He is very disappointed not to have found a fire. Mrs Smith is full of sympathy and asks him to stay. When he offers to tell some stories, since he is not busy, Mrs Smith gives him the first of several kisses. After the Fire Chief has told a couple of nonsensical stories, Mr Smith and Mrs Smith each tell a story. Mr Martin kisses Mrs Smith, or not, depending on the whim of the play's director.

The maid, Mary, enters and asks to be allowed to tell a story. At first the Fire Chief is offended, but then he recognises her, somehow, and the two fall into each other's arms. The Smiths and Martins discuss whether this is proper English behaviour and whether Mary has forgotten her place as a maid. Finally, Mary recites a poem while the Smiths push her offstage.

The Fire Chief takes his leave, saying he will have a fire at the other end of town in a few minutes, but it will really just be heartburn. At the door, he pauses to mention another topic of discussion, the bald soprano, and the whole room is embarrassed and silent for a moment. Finally, Mrs Smith answers that the bald soprano always wears her hair the same way. The Fire Chief says goodbye and exits.

The Smiths and Martins return to their seats. They begin another pointless conversation, but this one degenerates from pointless, but complete sentences to streams of meaningless words without sentences being formed anymore. They begin to raise their voices and shout vowels, consonants, and train noises at each other. Just at the point that they are all screaming into each other's ears, the lights go out, and all four begin chanting together, "It's not that way, it's over here! It's not that way, it's over here!"

## NSC – Memorandum

Suddenly, the stage is as silent as it is dark. The lights come back up, and the scene is just as it began; except now the Martins are alone onstage, sitting in the armchairs. Mr Martin is reading the paper; Mrs Martin is darning a sock. They begin to say the same lines that the Smiths said at the beginning of the play.

**Structure of *The Bald Soprano***

Called an "anti-play", *The Bald Soprano* parodies the well-made play of the realistic tradition. Rather than develop on a linear, causal path towards a climax and denouement, Ionesco's work progresses haphazardly, and though it becomes increasingly frenetic near the end, as if approaching an emotional climax, it finally folds back on itself and starts all over again. Its cyclical structure suggests that an infinite and tedious replay is possible but is aborted, not because there is an Aristotelian end, but simply for practical necessity. Even an anti-play has to finish.

Although it may be described as a fairly long one-act play, there is no formal division of *The Bald Soprano* into either acts or scenes. The entrances and exits of characters mark episodic changes that do not carry forward any causal or thematic links. Basically, there are five major episodes or "French scenes": first the Smiths are alone, arguing over trivial matters and discussing the Bobby Watsons; next the Martins are alone, tediously discovering that they are husband and wife; then the Martins and Smiths are together, exchanging empty observations and arguing over the significance of the ringing doorbell; next the Fire Chief arrives, visiting with the two couples, telling stories; and finally, after the maid's interruption and the Chief's exit, the Smiths and Martins are alone again, engaging in a nonsensical verbal ruckus. Thereafter the anti-play shifts into a combination epilogue and prologue, starting all over again.

**Major themes in *The Bald Soprano*****Absurdity**

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of the tendency of order to decay into chaos (entropy). This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable tool of human communication.

Chaos is also conveyed by the characterisation, or, more accurately, the lack of it. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some of those dolls that issue random expressions when their recordings are activated. The Smiths and Martins are soulless and hollow remnants of characters reduced to exhibiting only a sort of anxiety about their missing or confused identities.

The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

**Language and meaning**

*The Bald Soprano* is a "tragedy of language" dealing with the gradual loss of its communicative function into inane phrases and meaningless clichés.

Towards the end of the play the dialogue breaks into a series of non-sequiturs, suggesting that rational discourse has become impossible, that relevant thought cannot even be sustained past a single sentence or two. The Martins and Smiths simply cascade through unrelated and inane phrase-book clichés before breaking into a sort of syllabic babble. Words degenerate into mere objects, thrown about like pies in a comic free-for-all.

**Alienation and loneliness**

Ionesco stresses both the loss of a personal identity and social and familial estrangement. His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are no longer merely threatened by machines; they have conformed to middle-class values as codified in hackneyed expressions and rigid patterns of behaviour. They are too similar to have personal identities, thus it hardly matters whether, like the Smiths, they have no first names. Their alienation has everything to do with a total lack of a personal identity, which even their language inhibits them from establishing. They have simply been rendered incapable of incisive, individual thought.

**Identity**

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English." The first characters encountered are named "Smith," a very common English name, also suggesting the couple's conventional nature. These are figures who have no discrete sense of self.

Ionesco continually drives his characters' lack of self-awareness beyond even a simple stereotype. The Martins, for example, cannot even recognise each other as husband and wife, and have to go through a repetitive deductive process to establish their relationship. Even then their identities are called into question by what Mary discloses, leaving the audience somewhat mystified.

The only hints of a different identity are drawn along sexual and class lines, and even these are deliberately blurred. While Mrs Smith is responsible for homemaking duties, she hints about Mr Smith's inadequacies as a male, while he, in turn, complains about women behaving like men. Throughout the play, the characters' anxieties seem to centre on threats, not to their individuality, but only to their roles as determined by gender and class.

**Time**

If language gradually loses all significance in *The Bald Soprano*, time, as measured by the Smiths' English clock, immediately becomes so erratic as to mean nothing at all. Before Mrs Smith first speaks, the clock strikes seventeen times, prompting her to announce that it is nine o'clock. Thereafter, it strikes as few as one and as many as twenty-nine times, in a random, jumbled order. Finally, according to the stage directions, it "strikes as much as it likes", as if it were an animate or sentient object, entirely out of human control.

Time in the play has lost its purpose--it no longer represents a logical sequence in a spatial dimension.

**Gender roles**

Even a reliable identity based on gender is undermined in *The Bald Soprano*. Role distinctions erode in the course of the play. Early on, Mr Smith accuses his wife of asking stupid questions, indicating his belief that his mind is superior to hers and that her powers of reasoning are severely limited because she is a woman, an irrational "romantic". However, during the Fire Chief's visit Mr Smith grants that his wife is more intelligent than he is, and even "much more feminine", suggesting that there is a feminine side to his character and behaviour. Mrs Smith says as much when she complains about men who use rouge on their lips and sit around all day and drink.

She also suggests that Mr Smith lacks the "salt" of the evening's soup, an oblique slur on her husband's deficient masculinity. Further, she is the more sexually aggressive of the two. She flirts with both the Fire Chief and Mr Martin, suggesting her need to establish a sexual identity denied her by her emasculated husband.

### **Class conflict**

The Smiths and Martins have a class-consciousness challenged by Mary, the Smiths' maid. Mary presents a threat to them because she is willful and disrespectful, and does not seem to know her place. The couples grow bad-tempered and self-righteous when, during the Fire Chief's visit, Mary requests that she be allowed to tell a story. They find her request presumptuous and inappropriate, and though Mary manages to recite her poem in honor of the Chief, she is forced offstage in the process.

### ***Waiting for Godot* by Samuel Beckett**

#### **Plot in *Waiting for Godot***

- Resembling a waiting game, the plot involves the arrival of two tramps *Vladimir* (also referred to as Didi) and *Estragon* (Gogo) at a designated roadside location where they await the coming of Godot.
- They find themselves stranded in an isolated environment and they pass the time in idle conversation and, at times, conflict, in the hope that something, or rather, someone, will bring meaning to their lives.
- Their waiting appears to be in vain for we, as the audience, witness little more than Estragon's complaining of ill-fitting boots and Vladimir's stiff-legged strutting around as a result of a painful bladder infection.
- Only vague references are made as to the nature of their situation and the aim of their meeting with Godot. We are never made aware of Godot's identity or the reason behind his significance.
- Their waiting is soon interrupted by the entrance of two other characters, *Pozzo*, a brutal yet poetically talented, rich landowner and his slave, *Lucky*, whom he keeps on a rope and forces to entertain Vladimir and Estragon.
- When Pozzo and Lucky exit, a small boy arrives on the scene with the announcement that Godot will not be arriving until the next day. Leaving them with a feeling of utter desperation, frustration and disappointment, Vladimir and Estragon consider the possibility of committing suicide.
- During the second act, we discover that the two tramps are still waiting, the only difference being that when Pozzo and Lucky arrive, we find that Pozzo has mysteriously gone blind while Lucky has become a mute.
- Once again the boy arrives with the message that Godot will not be coming that day. The play ends with the two still waiting in a state of hope, fear and uncertainty for a better future.

#### **Structure in *Waiting for Godot* (WFG)**

- *Waiting for Godot* is a play in two acts both of which are symmetrically structured and, though unequal in length, they are equivalent in action.
- What passes in the play, are not events with a definite beginning, middle and end, but types of situations that will forever repeat themselves. That is why the pattern of Act One in WFG is repeated with variations in Act Two.



- The plot has a circular structure and, ending where it began with Estragon trying to remove his boot, there is no definite climax. Instead, what we experience is a postponement of the climax and, while the dramatic action appears to make progress by means of questions and answers, the play has an inconclusive ending.
- WFG cannot be reduced to conventional theatre with plots that can be summarised in the form of a narrative.
- Instead of a linear development, WFG presents Beckett's intuition of the human condition by a method that is polyphonic, the play confronts the audience with an organised structure of statements and images that interchange.
- WFG does not tell a story, it explores a static situation: "Nothing happens, nobody comes, nobody goes, it's awful."

**Themes in *Waiting for Godot* (Candidates could mention other themes that are presented with motivation.)**

**The hostility of the universe**

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

**Death**

The idea of death in the play is presented in a somewhat paradoxical manner: on the one hand, death is man's ultimate enemy, an end to everything, on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act I when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

**Hope**

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. What the characters await is a sign indicating that they have been relieved from death and that there will indeed be a tomorrow.

**Loss of communication**

Due to their loss of memory, the characters are unable to converse about the past. Furthermore, their attempts to cope with their situation result in the use of language and logic that is mechanical and senseless. Despite much talking, we discover that by the end of the play, they have actually said very little. The moments of silence in conjunction with utterances which have been reduced from entire sentences to single, monosyllabic words and exclamations, signify the absence rather than the presence of nature and culture.

**Physical and mental deterioration**

The fact that both Vladimir and Estragon suffer from physical and mental ailments is an indication of the failure of the human body to function properly. The sad reality that they experience difficulty in remembering anything, and in identifying their surroundings, makes the body appear as an unreliable machine.

**Capitalism**

The theme of capitalism, which emerges by means of undertones and implied statements, enhances the idea that worldly effects serve only to alienate man even more from the fundamental nature of his existence.

**Time and the futility of waiting**

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time are the tree which has grown a few leaves by the second act and the physical changes in Pozzo; who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting. The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

**Bagasie deur André P Brink**

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

*(In hierdie antwoord word daar na die triptiek in geheel verwys. Kandidate hoef nie na elke drama per element te verwys nie – die drie dramas moet wel deur die loop van die antwoord aangespreek word.)*

**Dramatiese handeling: geen tradisionele dramatiese handeling**

- Absurde handeling toon nie eenheid van handeling (tradisioneel) nie.
- Geen logiese opeenvolging van situasies nie.
- Geen tradisionele afwagting by die gehoor nie.
- Handelingsverloop is sirkulêr, nie lineêr nie.
- **Die Koffer:** Die doellose aard van die mens se bestaan word deur die sikliese slot deurgevoer: die Dame en Heer (die ou paar se alter ego's) kom smee die Klerk om die koffer (nes die ou paar aan die begin) en dis steeds (soos aan die begin) sluitingstyd.
- Slegs 'n enkele situasie word opgediep.
- **Die Koffer:** Die ou man en vrou kom hul lewe lank (70 jaar) elke dag na die doeanekantoor, slegs die laaste besoek word voorgestel.
- Intrige word tot 'n minimum beperk.
- Daar gebeur wesenlik niks nie, ten spyte van 'n oormaat oppervlakkige uiterlike handeling, bv. Klerk se sinlose gebaarspel beeld die leegheid uit van die sosiomilieu wat hy verpersoonlik.
- Ou Man en Ou Vrou se sinlose handeling met papiere dui op die niksseggenheid van die papiere/dokumentasie.

- Rituele inslag word geïdentifiseer, byvoorbeeld die Klerk se rituele stelery.
- Handeling is nie heeltemal afwesig nie, maar die skynbare verbandlose handeling dien as voorstelling/metafoor van die mens se konflik met die wêreld.
- Die konflik is die kern van die mens se bestaan waarvan hy nie kan ontsnap nie.

### Struktuur: Beginsel van sirkulêre intrige

- Die eenakters is byna intrigeloos – dit onderstreep die monotone aard en herhaling van tyd in die daaglikse menslike aksie/handeling.
- 'n Struktuur wat bestaan uit die uitbeelding van bepaalde stemminge.
- Die dramas kan as blote eksposisies beskou word.
- Een situasie word uitgespeel.
- Die vorm van die dramas is 'n vergestaltung van die Absurde inhoud van die teks.
- Die dramas het 'n oop struktuur: die slot word ooggelaat of is sirkulêr.
- Drie stukke vorm eenheid deur middel van die:
  - tema van bagasie wat mens met hom rondra of benodig
  - wag op iets om te gebeur of iemand wat sal kom
  - leegheid en sinloosheid van die mens in sy patetiese bestaan
  - vermenging van komiese en tragiese elemente.
- Sirkulêre struktuur.
- Die eenakters is doelbewus ondramaties.
- Dit bied 'n oppervlakkige rookskerm vir die leegheid van die mens se bestaan, uitgebeeld deur gebare en sinlose mimiek.
- Patroonmatige herhalings.
- Die karakters se geaardhede word nie weerspieël nie, maar slegs stereotipes word uitgebeeld.
- Konflik is tussen geestestoestand en nie soseer tussen karakters nie; 'n futiele konflik met tyd en ewigheid.
- Nie verveling, maar wel eentonigheid.

### Temas

Die menslike toestand (La condition humaine) – die nagmerrie van die sinlose – word tot die uiterste gevoer in elk van die eenakters in *Bagasie*:

- Die aard van die **mens se toestand**
  - Futiliteit van mens se gewag of soeke (singewing)
  - Menslike bestaan is tydelik en die dood is die enigste onontkombare waarheid
  - Onafwendbaarheid en leegheid van die sterwensoomblik
  - Menslike verlatenheid word vooropgestel
  - Bestaansangs word in die drama uitgebeeld
- **Aard van wêreld** waarin mens verkeer
  - Vreemdheid, onverklaarbaarheid, sinloosheid, gevaarlikheid van realiteit.
  - Die probleem van selfverwesening: die mens is in 'n wêreld wat nie vir hom sin maak nie.
  - Koffer/trommel/tas: vorm die middelpunte van 'n bestaanskrisis, omdat die som van 'n hele bestaan in 'n besondere bagasie saamgevat word.

- Aard van die **mens self**
  - Mens se vrees vir homself en onbekende
  - Mens se hunkering na geluk in die toekoms of die verlede
  - Die onvolledigheid van die lewe
  - Mens is identiteitloos, kan nie kommunikeer met medemens nie
  - Mens ly aan geheueverlies
  - Die mens se vrees om verantwoording te doen vir die lewe
- **Religieuse probleem:**
  - Die mens se soeke na sin
  - Mens se soeke na 'n God wat Hom skynbaar onbereikbaar teruggetrek het

***In die tema word iets van die moderne mens in sy eensaamheid, verwardheid en gebrek aan sekerheid en angs oorgedra.***

- Tema van bagasie wat mens met hom rondra of benodig
- Koffer, trommel, tas is bagasie wat die mens se lewenslot bevat en wat hy altyd met hom saamdra. Dit versinnebeeld die gevangeneskap van die moderne mens.
- Die wag op iets om te gebeur of iemand wat sal kom
- Die leegheid en sinloosheid van die mens in sy patetiese bestaan
- Vermenging van komiese en tragiese elemente
- Leun sterk op allegorie (storie wat abstrakte begrip voorstel, verhalende beskrywing van onderwerp onder skyn van 'n ander)
- **Koffer:** bevat die lewensmiddele van die mens
- Twee mense soek na hul koffer. Die soektog duur al 'n leeftyd, daarom leef hulle nie meer nie; hulle soek net.
- In die koffer is al hul aardse besittings, onder andere hul dokumente en persoonskaarte.
- Nou is hulle niemand en bestaan hulle slegs voort in 'n vreemde land.
- Hulle soeke is meer as 'n soektog om hulleself te vind; dit is ook 'n soeke na 'n sin en 'n god.
- 'n Lewe lank smee hulle tevergeefs om die onbekende inhoud van die koffer en kry uiteindelik die smekers self as inhoud – hulle gaan in die koffer die dood in.
- Die absurde is geleë in die meedoënlose sinloosheid van die menslike bestaan en die gepaardgaande onrus van menswees.
- Die mens se uiteindelijke paspoort vir die terugkeer tot sy oorsprong.
- "n reël is 'n reël" – satiriese voorstelling van die burokratiese mens is die vertrekpunt vir die vergeefse soeke na iets wat sin aan die lewe gee.
- Die karakters is identiteitloos, 'n man en vrou besit geen dokumente om die klerk tevrede te stel nie.
- Die identiteitloosheid word onderstreep deur die herhaaldelike (ritualistiese) verwysing na papiere en geskrifte.
- Die karakters word geplaas in 'n waas van dubbelsinnigheid en onsekerheid.
- Dubbelsinnigheid word aangevul deur 'n gebrek aan geheue en dubbelsinnige familieverwantskappe.
- Die karakterpaar – man en vrou – is nie afsonderlik volledig nie, hulle is aanvullend tot mekaar. Hulle is ontnem van individualiteit en is dus algemeen menslik.

- Die aftakeling van die karakters se logika word weerspieël in die hantering van getalle en die meganiese aframmeling van besonderhede oor reise.
- **Trommel:** oorgelewerde rommel waarmee mens sy bestaan moet maak.
- Trommel kan ook vir die mens vrylating beteken.
- Dit dui ook op 'n nuwe geboorte.
- Die mens wat sy bande met sy familie (moeder) wil verbreek.
- Wil trommel verkoop met sy tradisies en singewende riglyne van voorgeslagte, net om aan die einde te besef dat hy hom nie volledig van sy verlede kan bevry nie.
- **Tas:** die simbool wat die mens tot werklike konfrontasie met sy medemens kan lei.
- Teken van angs waaroor hy weier om te praat.
- Twee hoofkarakters so volledig in hul sinlose lewens opgeneem dat 'n afwyking in hul roetine 'n eksistensiële krisis laat ontstaan.
- As 'n vreemdeling na twintig jaar se gereelde daaglikse samekomste om woordeloos te sit en dobbel, skielik 'n tas inbring, durf hulle dit uit vrees en onsekerheid oor die inhoud nie oopmaak nie.
- Hulle ervaar 'n gevoel van ontreding en verlorenheid by die besef van verspeelde en sinlose lewens. (20)

2.2.1 False

2.2.2 True

2.2.3 False or True

2.2.4 True

2.2.5 True

2.2.6 True

2.2.7 False or True

2.2.8 False

2.2.9 True

2.2.10 True

(10)  
[30]**QUESTION 2**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	9
<b>Application</b>	Middle order	40	11
<b>Knowledge and comprehension</b>	Lower order	30	10

**TOTAL SECTION A: 30**

**SECTION B: UNDERSTAND AND ANALYSE**

**THERE ARE EIGHT QUESTIONS IN THIS SECTION.  
CANDIDATES SHOULD ANSWER THE TWO QUESTIONS ON THE TWO PLAYS  
THAT THEY HAVE STUDIED.**

**QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD**

- 3.1
- Poverty = Their costume and dialogue reflect a level of poverty.  
= They sell empty bottles just to survive.
  - Physical and emotional/mental abuse = There is evidence of Lena's physical abuse by Boesman, e.g. [*touching a tender spot under one's eye*], "gave her a hiding for dropping the empties", etc.  
= There is evidence of emotional/mental abuse, e.g. [*Boesman laughs derisively*], [*indifferently*] "You should have gone"]
  - Homelessness = Lena just sat on the pavement and had no place to stay when Boesman walked in to sell the empties.  
= Boesman and Lena are always moving places and each time erecting a pondok for a place to sleep.  
= Throughout the play we find the open sky and the pondok as the usual roof over their heads.
  - Alcoholism
  - Poverty of spirit (3 x 3) (9)
- 3.2
- She has bonded with him.
  - If she leaves him it will be as if she loses her identity.
  - They are co-dependent of each other.
  - She has nowhere else to go.
  - He is familiar.
  - It is habit.
  - She is not empowered to leave.
  - Lena has no other family member as a support structure other than Boesman. (5)
- 3.3
- Candidates to give an example. Any 'phrase' to be allocated 1 mark. This will account for basic knowledge. For Higher Order answers: base marking on argument and frame of reference for motivation.
- For example:  
"Ou Hotnotmeid"
- This phrase gives a socio-political background of the country in as far as the so-called coloured community is concerned.
- The phrase gives a background about the social standing of the so-called coloured community in the country during the apartheid era. Boesman and Lena are elderly, but during the apartheid era, they were not respected as such. They were treated as little girls and boys.  
(One mark for phrase, 5 marks for discussion.) (6)
- 3.4
- Their costume will reflect a poor and torn state.
  - They will be creased and either oversized or 'undersized'.
  - The clothes will be dirty.
  - Colours will be faded due to age. (6)

3.5 Markers to use own judgement around the sense and logic as applied by the candidates. Include answers that speak from a director's point of view. The empty bottles; either bought with alcohol in them or collected from piles of rubbish to sell.

- They sell the bottles to make a living, (4)
- A symbol of their (often) intoxicated state: they drink from it. (2 x 2) [30]

### QUESTION 3

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	9	3.1 (3), 3.2 (1), 3.3 (2), 3.4 (2), 3.5 (1)
Application	Middle order	40	12	3.1 (3), 3.2 (2), 3.3 (3), 3.4 (2), 3.5 (3)
Knowledge and comprehension	Lower order	30	9	3.1 (3), 3.2 (2), 3.3 (1), 3.4 (2), 3.5 (1)

### QUESTION 4: *UNOSILIMELA* BY CREDO MUTWA

Markers allow for a range of answers, experiences, cultural perspectives and interpretations.

4.1. The use of the acting areas within Credo Mutwa's theatrical structure resembles the acting areas within Grandmother's hut. In the Grandmother's hut or *kagogo* or *endlunkulu* or *pfamu* or *ngakwagogo* or *kgoro* or *gandzelo*, the 'spirit area' is associated with '*emsamo*', high area stands for '*etikoleziko*'/'*sebeso*', and '*inkundla*' stands for '*umgulugulu*' and '*ithombe*'. All of the above are regarded as sacred places within the Grandmother's hut. (3 x 3) (9)

4.2 Yes.

- It is long, episodic in structure that allows for jumps in time and space, e.g. rural, urban and spiritual world. This works as a reflective device for the audience.
- There is a beginning, middle and an end to each episode, yet it relates to the whole.
- The theatrical structure/staging style allows the audience to make easy connections between the present and the past.
- Uses dialogue, other narrative devices and symbolism to arrive at a conclusion.
- Uses the chorus, as a narrator or storyteller, the chorus communicates directly to the audience. (2 x 3) (6)

4.3

- Staging style/theatrical structure
  - = This type of staging is unique and unfamiliar to many theatre-goers. It will therefore create a lot of awareness and discussion (a benefit).
  - = Need finance to move expensive sets to the venue (an obstacle).
- Costume and set design
  - = Very unique form of theatre and needs special knowledge to create this theatrical performance, experts will therefore be needed.
  - = Needs special effects to create special features such as steam or smog that would create the scene of the spirit world/ancestry; additional funding needed.
- Auditioning
  - =Learners will have to travel to the audition venue from different regions and

districts. Catering will have to be provided for them. This will require more funding.

= This theatrical production will generate discussion, cultural awareness and insight into a dramatic happening, for a funder to attach their name to this event would be advantageous.

MARKS		DESCRIPTOR
10 – 12	Very good	Candidate takes the role of director and motivates clearly for funding for the play. He/She includes a discussion of staging style/theatrical structure, costume and set design, auditioning and advertising opportunities for the funders. In his/her answer reference is made to the suitability of the play that places traditional theatre forms in a positive light and offers a unique experience to funders and audience. Candidate supports answer with clear and concrete examples.
6 – 9	Good	Candidate motivates for funding for the play. He/She includes a discussion of at least two of: staging style/theatrical structure, costume and set design, auditioning and advertising opportunities for the funders. In his/her answer reference is made to the suitability of the play. He/She includes concrete examples to support his/her ideas.
5 – 6	Average	Candidate focuses on list provided and writes a sentence or two on: staging style/theatrical structure, costume and set design, auditioning and advertising opportunities for the funders. He/She includes examples but these are fragmented in response often using lists or phrases to explain instead of a paragraph.
0 – 4	Weak	Candidate uses lists or phrases to explain his/her ideas. He/She generally ignores the list provided or answers very superficially on the list. Answer is fragmented.

(3 x 4)

(12)

4.4

- The Grandmother's hut is built in a circular structure. If the acting area is circular, it will reinforce the importance of circular structure in African cultural forms.
- Using circular staging is an African indigenous style of staging. It is different to a Eurocentric style of staging. The circular style works more effectively when telling or narrating a story in an African indigenous cultural style.



- The circular staging of uNosilimela displays best the aesthetic value and the value system of this type of theatre style.
- Taking photo shoots or filming the play will be easier as the camera/s may be placed at a preferred position that will not impede viewing nor the performance by the actors. The audience and characters will all be captured in one camera angle.

(3)  
[30]**QUESTION 4**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	9	4.1 (3), 4.2 (2), 4.3 (3), 4.4 (1)
Application	Middle order	40	11	4.1 (3), 4.2 (2), 4.3 (5), 4.4 (1)
Knowledge and comprehension	Lower order	30	10	4.1 (3), 4.2 (2), 4.3 (4), 4.4 (1)

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

- 5.1 “What would you do if Jesus came to South Africa?”  
*Markers to accept a wide range of interpretations. It could be any theme that inspired the play in terms of the socio-political context of the answer.* (2)
- 5.2 *Not necessary to mention Grotowsky, but to mention other acting techniques*  
The actors were well trained in Grotowski’s Poor Theatre techniques and knew how to use their voices and bodies to create different characters. They used their vocal resonators to create sounds and change their voices. They used a variety of facial expressions to communicate different characters. The latter was also achieved in different ways of walking. The use of mime and the creative use of props and costumes helped them to change from character to character. For example, the use of half a ping pong ball to show that the character was white. The shawl that was used by Auntie Dudu, was also used by the barber and could also serve as a table-cloth. The play is presented using a montage technique to communicate different moods in the play. (6)
- 5.3 *Accommodate generic types of steps for a workshop process – alternatives to be accepted. Not all provinces have focused on this workshop method in detail, therefore the marking is open.*  
The process begins with an idea for a performance or a need for an issue or educational matter to be explored. The idea around which the performance is developed is decided on by the members of the group who will stage the play. They do not have to wait for the playwright to write the play, have it published, then learn the words and interpret the playwright’s thoughts, themes and characters.  
Then follows the observation or research phase. This is the research section that draws on traditional research methods such as interviews in *Sophiatown*, observation as in *Woza Albert!* or personal experiences as in *The Long March*. In the improvisation stage the actors improvise within the structure,

drawing on their observations and research to create characters and to respond to situations. The rest of the group watch, respond and give advice. The improvisation often includes song and dance.

The various sections of action (scenes) that have been created by improvisation are either selected or rejected or adapted by the members of the group. They choose what best suits their subject and what works dramatically. The selected scenes are then joined together by linking devices to form the framework of a performance. The final phase might be a recording of the production either as a script, audio recording or videotape. This allows the play to be preserved in some form after the performance.

(Markers to use discretion when marking as the memo is very detailed. Credit must be given to candidates who state the phase and briefly explain what happens in this phase.)

(12)

5.4 *Accept historically accurate questions, without reference to the play. Candidates may refer to the picture as well.*

All black people were subjected to the Pass Law system which was harsh. It stipulated that they carry their pass book with them wherever they went. The pass book was a document of labour control and any white employer or policeman could ask to see it. It stated the name of the bearer and the district where the bearer was allowed to work or look for work. The bearer only had six days in which to find a job, otherwise he had to try in another district. Unless a man had been recruited to work on the mines, a pass lasted for only six months, then it had to be re-applied for. The play highlights the fact that it took about three weeks to get a pass which meant that at least twice a year the applicant must go without work, consequently food, in an effort to get a pass to allow him to work.

Mbongeni points out in the play that no matter how many passes you might get, you still remain the white man's 'dog'. In other words you are still forced to do what the white man says, and go where he orders you to go, in the same way that a dog obeys its master. The whole process of obtaining a pass was time-consuming and a very tedious task. The play refers to Albert Street being the worst street in the whole of South Africa because that is where the pass office was situated. It was here that the men had to undergo medical examinations before being issued with a pass. Grown men were reduced to grovelling just to obtain a pass.

The worst part was that if you could not produce your pass on demand, you would be arrested and put into jail. Added to this was the fact that if you didn't have a pass, you didn't have a job. This caused untold suffering for millions of black people.

MARKS		DESCRIPTOR
8 – 10	Good	Candidate clearly understands the pass law and the problems created by it. He/She is able to describe the effect of the laws on the black community of SA. The pass law is explained and detailed specific examples are given that link to the pass law system.
4 – 7	Average	Candidate understands the pass law. He/She is able to describe the effect of the laws on the black community of SA but is not always able to give detailed specific examples that link to the pass law system.

0 – 3	Weak	Candidate is able to give some examples of injustice or describe simply the pass laws but lacks ability to explain the connection between the two.
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(10)  
[30]**QUESTION 5**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	9	5.2 (4) 5.3 (3) 5.4 (2)
<b>Application</b>	Middle order	40	12	5.3 (9) 5.4 (3)
<b>Knowledge and comprehension</b>	Lower order	30	9	5.1 (2) 5.2 (2) 5.4 (5)

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

- 6.1 Sophiatown was regarded as a 'black spot' because it was a threat to the Nationalist government's policy of separate development. It was a place of freedom and unlike other black townships was not surrounded by a fence. It was one of the few places in South Africa where black people were allowed to own their properties and people of colour were allowed to own businesses. It was also a place where people mixed freely and lived together in harmony. It was almost as if apartheid did not exist here.

When the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and Hendrik Verwoerd decided that Sophiatown had to be destroyed. The Resettlement Board instructed the land owners of Sophiatown to sell their properties but the residents refused to do so. In 1955 the government announced a date for evictions. This angered the people who formed pockets of resistance. However, the government moved in four days earlier than the date they set. This was a shock tactic because they knew that the people would be resistant and not move. As soon as the people heard of this they started to move their furniture and belongings to the schools and community halls.

So without warning heavily armed police and the government's demolition teams moved into Sophiatown and forced people out of their homes. Many people did not get a chance to pack properly or say goodbye to family, neighbours and friends, as stated by Benson Dyanti. Sophiatown resembled a war-ravaged place.

Mamariti was devastated and refused to move. She preferred to die rather than move. She wished that she had been given enough time to pack her belongings more carefully. She didn't want the house in Meadowlands because she would have to start life all over, make new friends, start her business and develop new clientele, all of which was going to be difficult. It is really sad and heartbreaking for her to leave her house with all its memories.

Fahfee was very upset and angry. Angry that the government had tricked them by arriving sooner than they had indicated. He was angry that they had

## NSC – Memorandum

come so well prepared, with guns and demolition teams and all the hope that he had of congress having a plan was dashed. They couldn't stand against 2 000 police officers, they didn't have the weapons or the strength. The people backed down leaving Fahfee a bitter and disappointed man.

Charlie was left all alone. Being a coloured he couldn't go with Mingus to the new township – Meadowlands. He had no family and no place to go. This is what forced removals did to the people of Sophiatown. It tore apart strong bonds and relationships. Charlie remains behind in Sophiatown and is brutally murdered.

(Mark with discretion and accept other relevant points of view.)

<b>MARKS</b>		<b>DESCRIPTOR</b>
10 – 12	Very good	Candidate clearly understands how the picture and extract relate to forced removals. He/She includes a discussion on forced removals and explains the effect it had on all three characters. In his/her answer reference is made to the emotional effect on each character and the actions each takes based on their experience of forced removals.
6 – 9	Good	Candidate understands how the picture and extract relate to forced removals. He/She includes concrete examples on forced removals and explains the effect it had on all three characters. In his/her answer reference is made to the emotional effect on each character and/or the actions each takes based on their experience of forced removals.
5 – 6	Average	Candidate tends to tell the story of the play and/or the story of the three characters. He/She may use the picture and extract to relate to forced removals but often ignores them. He/she includes examples on forced removals and/or the three characters but it is fragmented in response often using lists or phrases to explain instead of a paragraph.
0 – 4	Weak	Candidate either tells the story of the play or uses lists or phrases to explain his/her ideas. He/She generally ignores the picture and extract. Answer is fragmented and superficial.

(12)

6.2 Both men are angry but show their anger in different ways. Mingus takes his frustrations out on Ruth and white people in general. He becomes very aggressive towards Ruth. Although his anger is misplaced, we can empathise with Mingus because he is going to lose the only way of life he knew, the people he loved and cared for and the only home he knew. Mingus feels that Ruth, being white, could do something about the forced removals. Fahfee, on the other hand, directs his anger towards the government for the way in which they treated the people of Sophiatown.

He is also disappointed with congress that he believed would be able to stop the government in their plans to destroy Sophiatown.

(4)

- 6.3 *Accept all responses. If candidates give an 'emotion' as a response allocate 2 marks.*

Some might say that they have never been in that situation so they don't really know but that it might be very sad and painful to leave a home and friends that one has loved.

Others might say that no one can move you out of your home forcibly because there are laws that protect the rights of people. Other candidates might talk about their emotional responses to being forcefully removed from one's home. (2)

- 6.4 No, he is not justified in blaming them. It is not their fault that the government wanted to destroy Sophiatown. Ruth is not to blame because she left her comfortable home in the suburbs to live in the township because she wanted to experience life there. This shows that she is open-minded and unbiased. For Mingus there is some justification in blaming all white people because they voted in the government and were therefore indirectly responsible for the forced removals.

Mingus, however, needed to vent his anger and frustration and Ruth was there, a type of scapegoat.

*Also accept 'YES' with a motivation or if the candidate provides specific reference to the play (only white person he knows).* (4)

- 6.5 The language used in the play is a combination of English, Afrikaans, Sotho, slang and some other vernacular languages. It uses the language of the street or Tsotsitaal for the audience to easily capture the vibrance of the mood, setting and atmosphere of the play. In the play itself the characters used this language to confuse the policemen who didn't understand what they were saying. This type of language use made it uniquely South African. (3)

- 6.6 A subjective answer is required from candidates. Markers are to use discretion when marking. Open for creative response based on text.  
Refer to rubric.

MARKS		DESCRIPTOR
5	Very good	Candidate uses personal opinion backed by knowledge of the apartheid era to discuss the shift in society today. Cross-racial relationships and marriages are now legal but often frowned upon by society. Candidate has clear strong argument referring to the positive and the negative. He/She is able to explain the change on a political level but acknowledges that problems still exist.
3 – 4	Average	Candidate uses personal opinion with some reference to the laws of the past. He/She is able to explain how different life is for cross-racial relationships on a political level BUT tends to ignore the fact that the relationships are still under threat from the attitudes in society.
1 – 2	Weak	Candidate makes one or two statements that relate to the difference between cross-racial relationships then and now, but lacks an ability to engage with the question at a detailed level.

(5)  
[30]

**QUESTION 6**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	9	6.1 (3) 6.2 (1) 6.4 (2) 6.5 (1) 6.6 (2)
Application	Middle order	40	12	6.1 (5) 6.2 (2) 6.4 (2) 6.5 (2) 6.6 (1)
Knowledge and comprehension	Lower order	30	9	6.1 (4) 6.2 (1) 6.3 (2) 6.6 (2)

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

- 7.1 7.1.1 Siphso was provoked earlier into the revelation (disclosure) of the sexual relationship between his brother and his wife, he now effectively “swears himself in”. This gives the sense that the story that follows carries the full weight of a testimonial in a court of law. When Siphso utters the words, “The truth, the whole truth and nothing but the truth, so help me God” it is clear that for him, the severity of Themba’s betrayal demands a full hearing. The setting for this representation of betrayal is not in the public domain, but in the lounge of the family home. It has been a battleground, now it becomes the courtroom. In his effort to present the facts, Siphso adheres strictly to courtroom procedure of recounting the events of the day. (4)
- 7.1.2 The events of the past are finally narrated, and the full recall of explicit details suggests that he has never forgotten what happened, or how he felt. He is avoiding any obvious interpretation of what occurred, slipping only in the one sentence: “*Themba dropped his face into the pillow in total shock and shame*”. Siphso cannot know for sure the reason for Themba’s action, since by his own admission, there was no discussion – he is in fact interpreting this action. Siphso reveals the following: (4)
- The sexual relationship (betrayel) of his wife and brother, Themba.
  - Themba has taken everything from Siphso.
  - The implication is that Mandisa and Siphso could be sisters.
  - Siphso found a letter written by Themba, asking the mother to keep the baby (Thando).
  - Siphso feels that it is ‘payback’ time. He wants everything returned that was taken from him: the wire bus, his blazer, his wife and his daughter. He also wants his son returned; he wants to know who killed his son.
- 7.1.3 The **title** of the play is extracted from the solemn undertaking that precedes giving evidence in court. This is quoted by Siphso as deliberate, conscious introduction to revealing the family secrets, and marks the point at which the action moves to its climax.

The title of the play also echoes an important theme in the play: the truth that is revealed to ensure that forgiveness and reconciliation can take place, the truth always goes hand in hand with justice. It also forms a connection with one of the basic principles of the TRC: that all information be disclosed before amnesty could be granted.

(2)

7.2 See the rubric and suggested answer below.

MARKS		DESCRIPTOR
8 – 10	Very good	Candidate is able to answer clearly and directly referring to reconciliation, amnesty 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, amnesty 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.
4 – 5	Average	Candidate explains reconciliation, amnesty 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.
1 – 3	Weak	Candidate tends to make a generalised statement about the plot of the play with simple reference to the themes.

*Where learners ignore the cartoon, do not penalise.*

*Accommodate where learners focus on concepts/themes and not on the play. The candidate might either choose the cartoon or the play extracts as impetus for answers.*

### **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 Siphon 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 not 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: Siphos 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.

### **Amnesty, truth and justice**

The TRC dealt with the following three issues: human rights violations, reparations and amnesty. 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”, so it effectively wipes the slate clean. This is introduced with Siphos 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.

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 Siphos 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)

- 7.3.1 Realism (1)
- 7.3.2 Stanislavski (1)



7.3.2 See the suggested answer and the rubric when marking.  
The candidate should mention how Stanislavski's system would be applicable to develop the character of Mandisa.

MARKS		DESCRIPTOR
7 – 8	Very good	Candidate uses a clear process to discuss his/her preparation for the role of Mandisa (e.g. Stanislavski). Connects the method of the performance preparation with examples of the character's history, personality and actions.
5 – 6	Good	Candidate is able to describe a process and relate it to the character. Often the description of the process is more detailed than the connection to the character's actions and personality.
2 – 4	Average	Candidate EITHER has grasp of the process and is able to give it in some detail but lacks the ability to relate the character to the process OR describes character in a sketch and fails to relate to the process of preparation.
0 – 1	Weak	Candidate gives a basic description of a character but fails to connect to process except to say for example 'speak loudly', 'act correctly'.

Suggested answer:

I would use Stanislavski's process for creating the character, Mandisa. 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. Mandisa, although she is clearly the younger of the two, is much more outspoken than Thando, less sensitive to nuances in interaction, more independent. Although she is family, and proud of her heritage as the daughter of a hero of the Struggle, she is clearly an outsider, a product of English cultural values, beliefs and practices. She has no real knowledge of the local community, its customs and values. Her knowledge of South African political issues is based on what she has learned from her father, from visiting exiles, and the British media.

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 honest emotions. I have never been in Mandisa's position so I would use the 'magic if' and ask myself how I would feel if I was confronted with information about my deceased father that is causing great emotional pain.

The final step is physicalisation. The character needs to come alive on stage with detailed and small accurate actions. To do this I would convey Mandisa's boldness and sense of fun and strength through slight gestures and mannerisms.

**Mandisa: Background information**

- Daughter of Sipho or Themba
- Fashion designer
- Mother West Indian
- Lives in London
- Brings fresh perspective on things
- Outside view of TRC/apartheid/township life
- Represents product of a mixture of cultures/new SA
- Name means 'addition to the: house/homestead/extended family/clan/ancestral land/ancestral family/family's clan'

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

1. The magic 'if'.
  - The actor knows that the play and the setting are 'unreal', but he says to 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 strong imagination.
  - He should ask himself questions about the part he is playing. In performance he/she should completely understand 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' where the audience is.
4. It is essential to relax muscular tensions, particularly in moments of strong dramatic emotion.
5. Small physical actions on the stage are very important.
  - The actor must believe in them and try to do them as consciously as possible.
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 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.
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.'

(8)  
[30]

**QUESTION 7**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	10	7.1.1 (4), 7.2.1 (6)
<b>Application</b>	Middle order	40	12	7.2.1 (4), 7.3.3 (8)
<b>Knowledge and comprehension</b>	Lower order	30	8	7.1.2 (4), 7.1.3 (2), 7.3.1 (1), 7.3.2 (1)

**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

Allow for open ended answers.

8.1

MARKS		DESCRIPTOR
6 – 8	Very good	Candidate is able to answer clearly and directly referring to personal power as a theme in the play. He/She discusses the relationship between the two characters and the shifting power base from Johan to Thami. The candidate focuses on the uses of physical power, intellectual power and emotional power.
4 – 5	Average	Candidate explains power at a basic level and connects to characters (e.g. that Johan has physical power but Thami is quieter and hides his power until now in the play.)
1 – 3	Weak	Candidate tends to make a generalised statement about the plot of the play with simple reference to power.

(8)

8.2

8.2.1

This would have taken place during the apartheid times. Many black people were victimised through the use of police raids on their homes and accused of being 'terrorists' or anti the state. Sometimes they were sent to prison but often they were shot and the police pretended that the accused had tried to escape.

(4)

8.2.2

MARKS		DESCRIPTOR
6 – 8	Very good	Candidate is able to answer clearly and directly referring to Johan's nature, behaviour and actions. He/She connects the traumatic incident where Johan believes he was set up to kill Julius Thwalo with Johan's need to help Thami to assuage his guilt.
4 – 5	Average	Candidate explains that Johan has been affected by the incident and is traumatised. Often focus is on his actions and behaviour at a simple level.
1 – 3	Weak	Candidate tends to make a generalised statement about Johan's actions. He is a bad man, feels guilty about what he has done but is still violent.

(8)

## 8.3

MARKS		DESCRIPTOR
8 – 10	Very good	Candidate uses a clear process to discuss his/her preparation for the role of Thami or Johan (e.g. Stanislavski). Connects the method of the performance preparation with examples of the character's history, personality and actions.
6 – 7	Good	Candidate is able to describe a process and relate it to the character. Often the description of the process is more detailed than the connection to the character's actions and personality.
3 – 5	Average	Candidate EITHER has grasp of process technique and is able to give it in some detail but lacks the ability to relate the character to the process OR describes character in a sketch and fails to relate to the process of preparation.
0 – 2	Weak	Candidate gives a basic description of a character but fails to connect to process except to say for example 'speak loudly', 'act correctly'.

E.g. Using Stanislavski as process for acting (the practioner most likely to be used by Grade 12 learners)

I would use Stanislavski's process for creating a character. I choose Thami. 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. This scene shows the tables being turned on Johan where Thami decides he has had enough of being silent while Johan indulges himself as a victim. Thami has been fairly passive until now but shows a more aggressive side. This is called intellectualisation.

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 honest emotions. I have never been in Thami's position so I would use the 'magic if' and ask myself how I would feel if Johan repeatedly indulged himself by denying he had killed someone in cold blood and tried to make decisions for me when I was working hard to create a decent life for my family.

The final step is physicalisation. The character needs to come alive on stage with detailed and small accurate actions. To do this I would convey Thami's shyness and civility with an underlying strength through slight gestures and mannerisms. He would seem gentle but able to suddenly become commanding.

(10)  
[30]

**QUESTION 8**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	9	8.1 (4), 8.2.2 (2), 8.3 (3)
Application	Middle order	40	12	8.1 (2), 8.2.2 (5), 8.3 (5)
Knowledge and comprehension	Lower order	30	9	8.1 (2), 8.2.1 (4), 8.2.2 (1), 8.3 (2)

**VRAAG 9: SIENER IN DIE SUBURBS DEUR PG DU PLESSIS**

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

**9.1 Verhouding tussen Tjokkie en Giel**

Tjokkie is besorg oor die feit dat Giel en sy ma saambly en dat hulle nie tot trou kom nie. Giel verdedig sy liefde vir Ma heftig as 'rein' en hy sê dat hy soos 'n vader vir hulle is. Tjokkie beskou hom as iemand wat net in sy ma se geld belangstel en om saam met haar te bly 'in sonde'. Giel wil hê dat Tjokkie hom uit sy finansiële verknorsing moet help en ook om hom van sy afhanklikheid van Ma te verlos aangesien hy nie kans sien vir die verantwoordelikheid om vir Ma en haar kinders te sorg nie. Die muurteks verkry 'n diepere betekenis veral ten opsigte van Tjokkie en ook Tiemie, naamlik die van vaderloosheid wat sinoniem is met identiteitloosheid en onsekerheid. Twee van die sentrale probleme handel oor vaderskap (gaan oorlede Pa terugkeer? Asook die vaderskap van die ongeboore baba van Tiemie).

**Verhouding tussen Ma en Giel**

Ma dink (wens) dat die nuwe spreuk 'n trouvoorstel is. Giel ontken dit heftig. Volgens Giel het hul liefde nie 'die wet' nodig nie. Hy is ook nie baie oortuigend wanneer hy sê "Ek meen ek het jou lief" nie. Hy verkwansel die muurteks aan Ma deur op haar gevoel te speel. Hy is nie oortuigend nie, veral as daar in ag geneem word dat hy vir Ma probeer oorreed om Tjokkie te laat sien. Giel is skynheilig en stroperig teenoor Ma wanneer sy vra oor sy lojaliteit teenoor haar. Giel is onbetroubaar en weer eens skynheilig, omdat hy daarop aandring om Tjokkie te laat sien oor 'oorle Pa'. In die slottoneel verlaat hy Ma wanneer sy hom nodig het, sy trousweerdery is dus vals. Giel verseker Ma dat hy haar altyd sal liefhê. Dit gaan egter by Giel oor 'n liefde vir homself. Solank hy finansiëel daarby baat, bly hy by Ma: sy onderhou hom en koop sy muurtekste. (2 x 3) (6)

- 9.2 9.2.1 Tiemie: C  
Tjokkie: A  
Jakes: B (3)

9.2.2 *Ken maksimum 3 punte uit 5 punte toe indien die kandidaat die karakter bespreek, maar nie die sosio-ekonomiese agtergrond nie.*

Tiemie: “dwarsklappe en kleintjies: oudgebaar wees op dertig”, “maak my vrek...ek’t genoeg gehad van die hele boel...”, “vasmaak aan hierdie nes”, “...om daar te lê en kleintjies kry soos ‘n varksog”, “ek’s nie preggie nie, nè Ma?”

Tiemie is die karakter wat die potensiaal het om uit die ‘semi’s’ te kom. Sy is mooi en intelligent, met ‘n goeie werk, en sy het die potensiaal om verder te kom in die lewe. Sy is in opstand teen haar omgewing. Sy voorspel wat op haar wag met “dwarsklappe en kleintjies: oudgebaar wees op dertig”. Tiemie besef die byna dierlikheid van die vrou se lot in die samelewing waar sy “vasmaak aan hierdie nes” om “daar te lê en kleintjies kry soos ‘n varksog”. Sy is ook effens naïef en geskok wanneer sy besef dat Jakes haar aspris swanger gemaak het wanneer sy sê, “ek’s nie preggie nie, nè Ma?” Die wêreld van die suburbs, waarin sy haar bevind, waar kruheid en geweld die oorhand neem, word weerspieël in haar woorde, “maak my vrek...ek’t genoeg gehad van die hele boel.”

Tjokkie: “Wat vreet jou?” “Hy gaan jou hel gee. Maar neuk op!”, “nou sit jy met die grootste tang ...”, “Jou kans weggefoeter ...”, “Vir wat moet hy die ding altyd so oprev ...”, “Jy’s low class. Waar’s jou pa? Jy’s ‘n tang!”, “Hy gaan sy bearings neuk”, “... nog een van die bloedjies wat in hierdie plek moet vergaan”, “Hoe de duiwel moet ek ‘n bosluis uit ‘n hond se dinges loslieg?”

Tjokkie is die protagonis in die drama. Sy woorde weerspieël sy verzet teen die onregverdigte beloop van die lewe wanneer hy sê: “...nog een van die bloedjies wat in hierdie plek moet vergaan”. Tjokkie se wêreld van kruheid en geweld in die suburbs kom na vore in die woorde: “Hoe de duiwel moet ek ‘n bosluis uit ‘n hond se dinges loslieg?” Tjokkie praat in kort sinne: “Jy’s low class. Waar’s jou pa? Jy’s ‘n tang!” Hy is nie baie kommunikatief nie, maar gebruik net die nodige funksionele woorde. Hy gebruik ook hier Engelse woorde wat sy klasbewustheid uitbeeld. Sy woorde weerspieël sy belangstelling in die motor: “Hy gaan sy bearings neuk.” Tjokkie is die enigste karakter wat besliste morele waardes het en die sensualiteit van sy ma en suster verag. Dit is gepas dat hy die een met die bonatuurlike gawe is waarop die ander hulle hoop vestig vir uitkoms uit die veragtelike situasie waarin hulle vasgevang is. Hy is die outsider van die groep. Tjokkie se talent is ingrypend in die lewens van die ander karakters.

Jakes: “Hoe groter die ding, hoe vinniger slaat ons hom dood”, “Ek het haar opgehel”, “ ek sal die bitchgeit uit jou uitfoeter”, “Net so skwirt dan’s daai puisie uit”, “Dink jy my derms hoor dit nie?”

Jakes, as antagonis, se kras taal weerspieël die wêreld van die suburbs, waar kruheid en geweld aan die orde van die dag is. Hy sê “ek sal die bitchgeit uit jou uitfoeter”. Jakes verteenwoordig ‘n nog laer groep in die subkultuur. Sy taalgebruik is die mees individualistiese en karakteristieke. Dit wemel van gewelddadige uitdrukkings, omdat hy volgens geweld lewe, byvoorbeeld: “Ek het haar opgehel”. Hy toon ‘n gebrek aan verfyndheid in kru frases soos, “Net so skwirt dan’s daai puisie uit”. Hy druk homself nooit in abstrakte taal uit nie, sy dialoog is konkrete uitdrukkings van sy gevoelens: “Dink jy my derms hoor dit nie?” Hy verwys op ‘n humoristiese en trotse manier daarna dat hy gesog is onder die meisies met, “hulle jeantjies rondgooi”.

## 9.2.2

<b>PUNTE</b>		<b>BESKRYWER</b>
13 – 15	Uitstekend	Kandidaat toon ‘n uitstekende begrip van hoe dialoog ‘n aanduiding van die karakter is. Antwoord is gefokus, ken en verstaan alle kenmerke van die karakters en hul rol in die drama. Verbind die uittreksel (aanhaling) effektief en kreatief met die karakter. Die sosio-ekonomiese agtergrond van die karakters word geïntegreer in die karakterskets. Antwoord is goed gestruktureerd. Alle aspekte is bespreek, toon insig, gemotiveer deur ander voorbeelde uit die teks.
11 – 12	Goed	Kandidaat toon ‘n goeie begrip van hoe dialoog ‘n aanduiding van die karakter is. Kandidaat noem baie kenmerke van die karakters en hul rol in die drama. Verbind die uittreksel (aanhaling) met die karakter. Die sosio-ekonomiese agtergrond van die karakters word gedeeltelik bespreek. Kandidaat toon goeie begrip.
8 – 10	Bevredigend	Kandidaat noem baie kenmerke van die karakters. Verbind die uittreksel (aanhaling) gedeeltelik met die karakter. Antwoord toon min kreatiwiteit en insig. Die kandidaat gee wel die belangrikste inligting weer en verstaan hoe dialoog ‘n aanduiding van die karakter is.
4 – 7	Elementêr	Kandidaat se bespreking is beperk, die fokus is meer op die uittreksel as op die karakterskets. Daar word wel ‘n paar basiese karaktereienskappe bespreek, maar kernidees kom kort.
0 – 3	Swak	Min of geen poging om die vraag te beantwoord. Kandidaat verstaan nie die vraag nie.

(3 x 5)

(15)

9.3 Ja, *Siener in die Suburbs* is 'n realistiese teks en sal dus op 'n proscenium-boogverhoog met 'n boksstel afspeel. (2)

9.4 *Enige rekwisiet kan aanvaar word: dié volgens die dramaturg of die rekwisiete volgens 'n regisseursopinie.*

Gee een punt vir die rekwisiet en een punt vir die simboliese betekenis daarvan.

Die kandidaat moet TWEE rekwisiete noem, wat deur Tiemie en Ma hanteer word, en ook die simboliese betekenis daarvan bespreek, byvoorbeeld:

**Tiemie:**

Popmusiekplaat *Sugar Sugar* wat dui op haar onskuld en haar ideale om liefde te vind, al is dit ook slegs suikerige romanse. Sy verromantiseer die liefde en glo dat sy liefde sal vind wat sal verseker dat sy uit haar omstandighede sal kan uitstyg. Sy het 'n onrealistiese idee oor die liefde.

**Ma:**

Kansellap: die kansellap lewer wrang kommentaar op haar ervaring van die liefde in kontras met *God is liefde*. Die kansellap is in die slot met bloed bevlek, dit wek die suggestie van geweld en lyding wat met Ma se idee van liefde geassosieer word. (4)

[30]

**QUESTION 9**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	10	9.1 (6 ) 9.2.2 (4)
<b>Application</b>	Middle order	40	11	9.2.2 (11)
<b>Knowledge and comprehension</b>	Lower order	30	9	9.2.1 (3), 9.3.1 (2), 9.4 (4)

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

10.1 10.1.1 In De Wet's plays we have to deal with **exorcism** (where people live in fear of things) and **liberation** (where people get rid of their fears and narrow-mindedness). It is an individual liberation, rather than a social liberation. The concrete space that is created through the set of *Missing* becomes a place of liberation from a suffocating small world reality of the commonplace narrow-mindedness. The Constable becomes the magical liberator that enters the space. Miem, and to a lesser degree Gertie, are the custodians of a narrow-minded Calvinistic culture where oppression of sexuality in contrast with the sub-conscious is emphasised. Meisie is forbidden to visit the circus and the doors are locked. The windows are closed and the curtains are drawn to protect against the threat of the evil forces, seeking young girls. (4)



10.1.2 Yes, *Missing* addresses a general audience because they can identify with the situation and problems experienced by the characters: individuals are confronted with their own painful process of liberation.

*The candidate's own opinion must be acknowledged. He/She can answer from his/her own personal experience and can mention points of identification with the characters.*

(3)

10.2 10.2.1

**Constable**

He undergoes a total transformation from the blind Constable to the flamboyant clown. When he undergoes the metamorphosis of the clown, his naked upper body with the police jacket turned inside out looks like the jacket of a Pierrot clown (French clown figure). With the new costume, he can also see again. He does not wear a different jacket, but the reverse side of the same jacket. This creates the illusion of two in one, it reflects his transformation. It is important that he does this in front of the audience, in this way the audience member becomes part of the plot. He makes 'magic' with his flamboyant movements when he liberates Meisie (a symbol of a budding flower, that grows from the manure).

10.2.2

**Gabriel**

Gabriel has transformed himself as Miem's husband en Meisie's father by 'liberating' himself and escaping to the attic. In this way he has only partial contact with his problems.

10.2.3

**Gertie**

Gertie undergoes a transformation when she is carried away by Konstabel's story about "tant" Hannie. She begins to dance and undress, and also becomes liberated in a way.

Gertie too becomes partially liberated by Constable's story and her session of dancing and undressing. Her transformation to Hannie, is an attempt to inner and sexual liberation and fulfilment – qualities that Gertie, being a spinster, longs for. Her obsession with PT, physical wellness and fresh air is merely her way to hide herself. Her sexually motivated fantasy play in the role of Hannie, in which she performs the movements in a suggestive way, shows an almost promiscuous person – just the opposite of the first impressions.

10.2.4 **Meisie**

On the one hand she must be protected to stay unblemished against the evil, and on the other hand she is being transformed to be liberated from the oppressive bondage of her mother. Meisie leaves the house dancing in time to the magic music of the circus. With a sympathetic ear Constable listens to Meisie who tells him about her circumstances. She also tells him about her need to escape. He encourages her in her urge to be liberated, and leads her there in a subtle way. She experiences liberation in her white confirmation dress that is a symbol of her innocence and purity, but also of a pure bride and possible fertility. We become acquainted with her as the submissive daughter, but from this image she is being transformed into a liberated dream woman, a magical nimble-footed dancer, who enters the dark world of dream, play and the irrational. She is a link between two worlds: vulgar, evil-smelling dung and the irrational magical. Her image as an unfolding flower growing from the manure and reaching full bloom is confirmed by the dance in the closing scene. It is quite meaningful that she dances out barefooted. This barefooted dance creates the illusion of liberation from the earthy, to be taken up by the magical. She sets herself free from the earth and almost hovers away like the flowers during the solar eclipse.

## 10.2

MARKS		DESCRIPTOR
10 – 12	Excellent	Candidate displays excellent understanding of how liberation takes place through transformation. Answer is focused; candidate knows and comprehends all aspects of the transformation that each character undergoes. Answer is well structured and displays insight, creativity, motivated by examples from the script.
7 – 9	Good	Candidate displays good understanding of how liberation takes place through transformation. Transformation is discussed, but not very detailed for all the characters. Candidate shows understanding and refers to a few examples from the script.
4 – 6	Elementary	Candidate's discussion is limited, focuses on the characters and not so much on transformation. A few basic aspects are discussed, but key ideas are lacking.
0 – 3	Weak	Little or no attempt to answer the question. Candidate does not understand the question.

(4 x 3) (12)

- 10.3.1 *Can also refer to blindness or any other motivated answer.*  
Normally we associate the sun with light and life. In a sexual connotation it represents the masculine. Apollo is regarded as the masculine sun god, and Artemis as the feminine moon god (according to Greek mythology). During a solar eclipse the moon glides over the sun (as Constable explains it). Therefore, moon and darkness are related, and, at symbolic level, the moon as the feminine element is associated with darkness – the dark world of the subconscious, that which cannot be determined solely by means of the intellect.

The sun as the rational masculine (the one that thinks and acts) is being reconciled symbolically with the irrational, darker feminine side. Meisie dances in the last scene out into the dark world. This represents her conciliation between irrational (moon: feminine) and rational (sun: masculine).

(3)

- 10.3.2 The atmosphere is secretive and sinister. The actor would use his voice in such a way to create a similar atmosphere. He would use a slower tempo, use lower vocal tones that are interchanged with higher vocal tones. He could perhaps use a lyrical quality, or a singing quality to create the appropriate atmosphere. Constable would use his body in a still manner, his head may be turned and he would focus in front of him. It is important to take into account that he is narrating a story as if it is taking place at the present moment. There would be an 'immediacy' in his experience of the events. Constable's bizarre narration of the solar eclipse coincides with the noise of the wind. It must be presented in a secretive manner as if an unreal dream – a certain hauntedness or fairytale atmosphere could be created. The audience must get the feeling that something abnormal is happening, while in reality it is a natural phenomenon. It becomes magical and strange in the way Constable is narrating the story. Constable's bizarre narration of the solar eclipse coincides with the noise of the wind, the falling of quinces like hail, and flowers that fly away. All these things are very secretive, and are presented as an unreal dream – a type of ghostliness.

*Acknowledge reference to Stanislavsky and any other motivated vocal application.*

(8)  
[30]**QUESTION 10**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	9	10.1.1 (4), 10.3.2 (5)
Application	Middle order	40	12	10.2 (12)
Knowledge and comprehension	Lower order	30	9	10.1.2 (3), 10.3.1 (3), 10.3.2 (3)

**TOTAL SECTION B: 60**

**SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE****SECTION C (QUESTION 1 AND 2) IS COMPUSORY. QUESTION 3 ALLOWS A CHOICE BETWEEN 3 SUB-QUESTIONS.**

This section is compulsory and assesses LO1 and LO4. Total marks: 60  
 QUESTION 11 (15 marks) tests LO1: AS2  
 QUESTION 12 (30 marks) tests LO1: AS1 and LO4: AS2, AS3 & AS4  
 QUESTION 13 (15 marks) tests LO4: focuses on AS1 but also includes AS2, AS3 & AS4

**The following are suggested answers. The candidate may give other answers or examples that are valid. The examiner needs to take each candidate's experience and response into consideration.**

**QUESTION 11: OPEND ENDED, CANDIDATES CREATIVE AND MOTIVATED ANSWERES TO BE ACCEPTED.**

- 11.1 Candidate may choose either group or individual. (1 mark)  
 Candidate needs to justify choice using both the requirements of the poem and the qualities of the individual voice or group voices.

*The following is a suggested answer. All justified and valid answers should be accepted.*

E.g. the poem is one boy's voice so I would use an individual voice (2 marks – if given a reason). The poem uses 'I' frequently and takes a personal narrative form telling the story of the boy in the rain looking after cattle (2 marks). The actor would use a variety of vocal qualities opening with the phrase in lines 1 and 2 with a resigned (accepting) tone and shifting to storytelling mode in line 3 (2 marks). The focus would be vocal rather than physical and the actor could vocally become the little boy in the present at certain moments (lines 11 and 16) (1 mark).

1 mark given for choice of group or individual. Rest allocated thus:

MARKS		DESCRIPTOR
5 – 6	Very good	Candidate is able to answer clearly and directly, using a description of the group or individual techniques and linking that to the poem.
3 – 4	Average	Candidate focuses on either the voice/s speaking or on the poem but does not discuss both.
1 – 2	Weak	Candidate makes a generalised statement with vague reference to the question.

(7)

- 11.2 Candidate chooses ONE vocal technical effect either from the list provided (pitch, pace, pause, volume, tone or stress) or another suitable technical effect and describes how it would assist in creating a picture in the minds of the audience.

*The following is a suggested answer. All justified and valid answers should be accepted.*

E.g. in lines 16 – 19 I would use volume to create a picture in the minds of the audience members. I would build my voice louder and louder for 'frantic stampede' to show the fear and pain the character was experiencing. Then still fairly loud and firm for line 17 as I described the action of rushing over the thorns. The volume would be considerably softer and the words drawn out in line 18 to emphasise how the rain continues. The final line (line 19) would be a little louder than line 18 as the boy shows his frustration of the cows that continue despite the rain and need looking after despite the weather.

(4)

- 11.3 *Accept any vocal exercises based on vocal development, e.g. tongue twisters.*

Improving on breath control is the key to all three vocal problem areas. If breath control is good the voice will be louder and the speaker will not run out of air. This will increase breath control that will lead to more confidence.

Either lie on the floor with knees bent and arms next to your sides OR stand in the neutral body position. These physical body positions/postures will prepare you for effective voice exercises. Breathe in over a count of 10. Hold the breath for a count of three and then breathe out. When you breathe out :

- Count up to 10 in your head
- Count up to 10 aloud
- Count increasing the number until you can count to 25
- Pant
- Sigh
- Hold a strip of paper in front of your face and blow a constant stream of air on it
- Use vowel sounds and sing the sound

Any other appropriate voice exercises will also be accepted.

(4)  
[15]**QUESTION 11**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS
Analysis/Synthesis/Evaluation	Higher order	30	4	11.1 (1), 11.2 (2), 11.3 (1)
Application	Middle order	40	6	11.1 (2), 11.2 (2), 11.3 (2)
Knowledge and comprehension	Lower order	30	5	11.1 (4), 11.3 (1)

**QUESTION 12: ACCOMMODATE OPEN ENDED ANSWERS**

- 12.1 *Candidates may use the literal interpretation (directly quote) of the sources, especially schools new to this field.*  
Physical Theatre focuses on the physical ability and agility of the actors. This theatre uses voice and sound but the primary focus is the use of the physical body. The actors use dance and acrobatic movements together with facial expressions and gestures to convey meaning. The actors use each other's bodies and rely on a few basic props rather than a detailed set and scenery. (4)
- 12.2 One mark allocated per suitable quality and 2 per reason of why this quality is necessary (only 1, if the reason is simplistic; 2 marks if it is well explained). Some learners may use words or phrases from the passage given. This is acceptable.
- E.g.
- Agile: The actor would have to have an alert and supple body to be able to perform the movements discussed in the passage. The activity is physical.
- Brave: The actor would have to hang suspended from ropes on a skyscraper and move around in dance-like movements high above the ground.
- Fit: The actor will be using his/her body all the time and if he/she is unfit he/she will get very tired.
- Strong: the actor has to hold up his/her body using just a rope and cannot use the floor for support. (12)
- 12.3 Double mark (2x4)  
If you do not warm up your body you might strain or tear a muscle and permanently damage your body.
- E.g. Exercise start from your toes. Tense and relax each part of your body until you reach your head. Then tense and relax whole body. Stretch up to the ceiling and drop the top part of the body forward to the floor. Roll up to a standing position. Any other suitable exercise will be accepted. (8)
- 12.4 This question allows for the candidate to give a personal response linked to sources and substantiated by examples that are appropriate to his/her community and circumstances.

MARKS		DESCRIPTOR
5 – 6	Very good	Candidate has clear strong argument and uses information from the sources to substantiate realistic/likely response from the community.
3 – 4	Average	Candidate has an argument but gives examples at a very simple level. Focus either tends to be on the sources or on the community, with little connection between them.
1 – 2	Weak	Candidate makes one or two statements that relate to the community or the sources, but lacks an ability to connect with the question.

(6)  
**[30]**

**QUESTION 12**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS & MARKS
Analysis/Synthesis/Evaluation	Higher order	30	8	12.2 (4), 12.3 (4)
Application	Middle order	40	14	12.1 (4), 12.2 (8), 12.4 (2)
Knowledge and comprehension	Lower order	30	8	12.3 (4), 12.4 (4)

**QUESTION 13**

CHOOSE ANY ONE OF THE FOLLOWING THREE QUESTIONS:

ANSWER EITHER

13.1: LIVE PERFORMANCE OR

13.2: MEDIA STUDIES OR

13.3: CULTURAL PERFORMANCE AND RITUAL

13.1 *Mark allocation: 3X5 or 5X3 are both acceptable*

MARKS		DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can relate dramatic theories (e.g. Grotowski) to the quotation. Candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses examples of plays seen and studied and performances done by fellow students. Will refer (either directly or by inference) to set, acting style, costume, audience and theatre space.
9 – 11	Good	Candidate is able to connect dramatic theories (e.g. Grotowski) to supporting the truth of the quotation and uses examples of plays seen and studied and performances done by fellow students. Will refer to at least 2 of: set, acting style, costume, audience and theatre space.
6 – 8	Average	Candidate must support quotation. He/She has concrete examples but is not always able to relate this to the quotation. Is more likely to refer to: set, audience and costume.
4 – 5	Elementary	Candidate agrees or disagrees with quotation and manages to give some example/s to support own ideas. Is more likely to refer to set or audience.
0 – 3	Weak	Candidate agrees or disagrees with quotation and gives some basic descriptions of performances seen, but lacks ability to connect with quote at all.

(3 x 5)

[15]

**QUESTION 13.1**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	4	Excellent ability
<b>Application</b>	Middle order	40	6	Average and good levels
<b>Knowledge and comprehension</b>	Lower order	30	5	Weak and elementary levels

13.2

MARKS		DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and discusses the demands of live theatre vs pre-recorded performances (only needs to refer to ONE pre-recorded performance). Candidate is able to construct an argument around the process of rehearsal and performance by using examples. There is a balance in discussion between live theatre and pre-recorded theatre.
9 – 11	Good	Candidate understands the quotation and refers to the demands of live theatre vs pre-recorded performances (only needs to refer to ONE pre-recorded performance). Candidate uses examples to explain the process of rehearsal and performance in both pre-recorded and live theatre. Candidate refers to both live theatre and pre-recorded theatre.
6 – 8	Average	Candidate refers to both live theatre and pre-recorded performances (only needs to refer to ONE pre-recorded performance) but focuses in more detail on live theatre OR pre-recorded performances. Candidate uses concrete examples to explain the process of rehearsal as opposed to performance.
4 – 5	Elementary	Candidate tends to refer to either live theatre or pre-recorded performance. He/She manages to give some example/s to support own basic ideas.
0 – 3	Weak	Candidate refers to either live theatre or pre-recorded performance. He/She gives some basic examples but lacks ability to use them to support ideas.

[15]

**QUESTION 13.2**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	4	Excellent ability
<b>Application</b>	Middle order	40	6	Average and good levels
<b>Knowledge and comprehension</b>	Lower order	30	5	Weak and elementary levels



**OPEN ENDED MARKING REQUIRED FOR THESE QUESTIONS**

- 13.3
- All the ceremonies are about the journey into the next stage/rites of passage.
  - The ceremonies are episodic/broken up into various unequal yet interconnected episodes.
  - They usually do not take less than four weeks to complete.
  - They rely on specific props that are used for symbolic representation.

Candidates should focus on the coming of age ceremony, but may include other indigenous ceremonies to answer the question.

Examples:

a) Coming of age ceremony

Examples: *Kutfonjiswa* (maSwati)/*Umemulo* (amaZulu)/*Intonjane* & *Ukweluka* (amaXhosa)/*Komeng* (Basotho)/*Echudeni* (amaNdebele)/*Vhusha* (VhaVenda)

The pubescent does not spend less than four weeks in seclusion. The journey starts when the pubescent or puberty subject is made to realise she has come of age. She visits her uncle for the performances of certain rituals, comes back home to go into seclusion, comes out of seclusion and steps into adulthood. Acting sites/spaces have acting areas that have symbolic and religious connotation. The plot follows a mythical structure. The participants' feet are symbolic as they represent the journey into another world.

b) Self-fortification ceremony

Examples: *Incwala* & *Luselwa* (maSwati)/*Umkhosi Wokweshwama* (amaZulu)/*Umnyanya Wokuluma* or *eHrolweni* (amaNdebele)/*Boloma Totše* (Bapedi)/*Kotulo* (Batswana)

Preparatory theatrical performances start. Minor and major theatric episodes continue, king assumes central role. The King goes into seclusion and presents himself during main performance or episode. The plot follows a mythical structure. Acting sites/spaces have acting areas that have symbolic and religious connotation. The participants' feet are symbolic as they represent the journey into another world. Female counterparts learn to be in solidarity with them, and so offer support.

c) Self-actualisation

Examples: *Umhlanga* (maSwati)/*Tshikanda* (VhaVenda)/*Umkhosi Womhlanga* (amaZulu)/*Umnyanya Womhlanga* (amaNdebele)/*Lehlaka* (Basotho) [Reed ceremony]

The journey begins when the subjects prepare to play their part. Bringing together the appropriate costume is part of their journey as they are inducted as to what they (their costume) symbolise. The participants learn the value of chastity and solidarity with one another. Though they do not get into a formal seclusion, they are separated from the 'world'. Their male counterparts also learn to be in solidarity with them, and so offer support. Males help the females to appreciate and to preserve their sacredness (girls' bodies), whilst they (males) become symbols of protection. The plot follows a mythical structure. The participants' feet are symbolic as they represent the journey into another world.

MARKS		DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the ceremonies' symbolism, mythical nature and episodic structure of the plot. Candidate is able to <b>construct an argument</b> supporting the truth of the quotation and uses examples of these indigenous ceremonies seen, studied, and performances done by candidate or other fellow students. Will refer (either directly or by inference) to all THREE ceremonies, set, acting style, costume, audience and theatre space/site. Candidate is able to differentiate who the main actors are, e.g. King (self-fortification ceremony), Queen-mother or Queen (self-actualisation), puberty subject(s)/pubescent(s) (coming of age).
9 – 11	Good	Candidate is able to connect theories of these theatric ceremonies to supporting the truth of the quotation and uses examples of these indigenous ceremonies seen, studied, and performances done by candidate or other fellow students. Will refer to at least ONE ceremony, costume, theatre space/site, and audience.
6 – 8	Average	Candidate must support quotation. He/She has concrete examples but is not always able to connect with the quotation. Is more likely to refer to theatre space/site, audience and costume.
4 – 5	Elementary	Candidate agrees or disagrees with quotation and manages to give some example/s to support own ideas. Is more likely to refer to theatre space/site or audience.
0 – 3	Weak	Candidate agrees or disagrees with quotation and gives some basic descriptions of performances seen but lacks ability to connect with quote at all.

[15]

**QUESTION 13.3**

ORDER LEVEL	DIFFICULTY LEVEL	PERCENTAGE	MARKS	QUESTIONS
<b>Analysis/Synthesis/Evaluation</b>	Higher order	30	4	Excellent ability
<b>Application</b>	Middle order	40	6	Average and good levels
<b>Knowledge and comprehension</b>	Lower order	30	5	Weak and elementary levels

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