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EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**DRAMATIC ARTS
MEMORANDUM**

MARKS: 150

This memorandum consists of 39 pages.

SECTION A: TWENTIETH CENTURY THEATRE MOVEMENTS**QUESTION 1: TWENTIETH CENTURY THEATRE MOVEMENTS**

Use the following rubric and notes to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	27–30	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	24–26	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	21–23	- Organised, detailed, some level of competence, some slight flaws evident in structure. - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements.
Adequate achievement	18–20	- Structure not always logical. - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	15–17	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	11–14	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–10	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

The following is merely an example:

EPIC THEATRE

Socio-political context

Epic Theater was due to a revolt against realism. Bertolt Brecht was a medical porter during the First World War and he experienced the slaughter and brutality on a daily basis. It was traumatic for Brecht and therefore he was opposed to the political forces that sacrificed countless lives. He believed that they had only allowed this for capitalist economic gain and therefore he was an open pacifist.

Brecht was also influenced by Karl Marx. Marxism gave Brecht a scientific outlook on the world and strong political beliefs. He was also influenced by Piscator and Expressionism.

Plot

Epic Theatre was structured as a montage of independent incidents which Brecht believed 'could connect dissimilars in such a way as to "shock" people in to new recognitions and understandings. Each scene was given a written subtitle that would be removed only to be replaced by a new one when the scene changed. This was to keep the audience alert and observant, by discouraging over-emotional sentiment and empathy.

The episodes were complete within itself, reflecting only a part of the whole. The episodes are linked by thematic threads, which Brecht wanted his audience to confront, ponder, debate and reflect upon. The audience should make connections between the past and the present.

Characteristics of Epic Theatre

In describing his ideal theatre, Brecht used specific terms:

Brecht called his play –epic- because they resembled epic poems in many ways:

1. They alternated between dialogue and narration
2. They freely changed place and time
3. Some scenes are shown and others only narrated
4. They could bridge huge passages of time in a single sentence
5. Epic theatre seeks its ultimate effect outside the theatre. By stirring up thought and inciting the spectator to act for desirable social reform.

Brecht also made use of the term to alienate. Brecht's original word was 'verfremdungs effect' which more accurately means 'to make strange.' His aim was to make the action on stage "strange" or "apart" or "alienated" from the audience. He believed that different means could be used to make things strange. He may deliberately call the audience's attention to the make believe nature of the work, rather than to try convince them of the play's reality. The audience should never be allowed to confuse what is seen on stage with reality. The play must be thought of as a comment on life, something to be watched and judged critically. Songs, narrative passages, filmed sequences, music and scenery are some the devices Brecht used to alienate the audience

Such devices prevent a production from pushing the audience into a feeling of security and timelessness, and engage their judgment in such a way as to arouse their social consciousness.

Brecht also made use of Historification.

This means using materials drawn from other times and places. Brecht believed that the dramatist should emphasise the “pastness” and not depict historical material in a modern way. He should attempt to arouse in the spectator the feeling that if he had been living under the conditions shown in the play, he would have taken some positive action. He would have done things differently. The audience should then go on to see that, since things have changed, it is possible to bring about desirable social change in the present. He wanted his audience to be moved to make social reforms. By using the technique of historification he believed that he could change the audience from a passive one to an active one.

Costumes

The costumes may be very casual. The costumes that the actor would wear may not suit the character they are portraying.

They made use of masks to create and set the character’s attitude for the actor. This would be for the generalized characters as the more rounded characters would not wear masks.

Setting

The sets went against that of realism. They rejected the box set and would possibly have a door to walk through, but walls or anything that would give it a realistic feel. There may be projections at the back to describe the scene and it may tell us where to when that particular scene is set.

Sets were unrealistic and more suggestive. Lights would be left in full view of the audience, scene changes would happen in full view of the audience and pipes, scaffolding, etc. may be left on stage as an alienation technique.

Themes

Themes were often politically based. Brecht used theatre to promote his Marxism views and therefore many of his plays’ themes explored themes of capitalism. Because the war also greatly affected Brecht, the theme of War as the product of a capitalist system, as well as the effects of war were also evident in Brecht’s plays.

Candidates need to write about these points giving a comprehensive summary of Epic Theatre as whole, as well as relevant examples from the play they have studied to motivate their statements.

It is important that learners understand and answer both aspects of the question. They need to have discussed the genre of the text that they have studied as a whole, referring to examples from the text that they have studied to substantiate their answer, as well as evaluate how this influences the performance of the main character. If the learner did NOT show evaluation skills in answering the latter part of the question, full marks for this question can NOT be awarded.

THEATRE OF THE ABSURD

- "Theatre of the Absurd" appropriately labelled by Martin Esslin in 1961, offers the audience an existentialist point of view of the outside world and forces the audience to consider their meaning in a world where there appears to be no true order or meaning.
- The underlying belief of this philosophy was that nothing has a definite, specific or recognisable existence.
- Rather, it is based on the idea that human beings are what they make of themselves; they are determined by their actions and choices as they continue through life.
- **Characters**
- According to the existentialists instead of having fixed characters, they simply exist in a bleak state of affairs. Humans, themselves are nothing. Aware of their human condition, human beings exist in a bleak world devoid of meaning =.
- They are therefore lost, confused and all their actions are then worthless, senseless, futile and even absurd
- Dramatists such as Beckett and Ionesco shared this pessimistic outlook of the human struggle.
- Absurdist therefore are mainly concerned with mankind's search for meaning and trying to make sense of their senseless position and to come to terms with their hopeless situation.
- We therefore find that absurdist drama creates an environment where people are isolated.
- They are clown-like characters blundering their way through life because they do not know what else to do.
- Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world e.g. Estragon and Vladimir in *Waiting for Godot*.
- Unlike realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack identity and are dull and uninteresting and lack dimension.
- Instead of having virtues the characters are flawed and because they are not well-rounded they remain static and show no development.
- They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and are representative of the human condition as defined by Theatre of the Absurd.
- The characters in Absurdist plays are representative of humanity, rather than an attempt to create a 'real' person on stage.
- Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future might be.
- Absurdist playwrights use characters to express their view on the human condition.
- Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'.
- The characters are often presented in pairs or groups based on the double acts of vaudeville or music hall comedians.
- Absurdist characters often appear in pairs, representing a unity or aspects of the same person and therefore mirror images of one another.
- The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time compelled to stay together.

- They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence.
- As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not come.
- Much like them we are stuck in a world where our actions dictate our survival.

Dialogue

- Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world.
- Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile.
- Beckett questions the value of language believing it lost its ability to communicate
- Ionesco shows that attempts at communication often 'disintegrate' from clichés to meaningless syllables.
- In keeping with the Existentialist idea that people feel isolated in a hostile world, Absurdist playwrights often focus on the inability of language to bridge the gap between the characters.
- Language is depersonalising, automatic and meaningless. Communication between characters may be sparse, or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd.
- The following are examples of how language can be used in Absurdist plays:
 - Silence is as great a means of communication as the spoken word, for example in *Waiting for Godot* there is long pauses and silences in which nothing happens.
 - There are meaningless conversations and "habitual" superficial comments in which characters often engage. Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable.
 - New words are created to show people's attempts to communicate with one another. The attempt is doomed to fail.
 - Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language.
 - A repetitious style of dialogue is used to emphasise the cyclic nature of life.

Themes common to Theatre of the Absurd play texts reveal:

- The experience of temporality and evanescence (time)
 - 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)
 - the difficulty of communication between human beings (language)
 - 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

POSTMODERNISM

- Is not a genre that started at a specific time
- Is a movement that emerged in the mid-1980s
- Developed from the Absurdist point of view
- Rejects the certainties of the Modern Era
- Contains no Grand Narrative or singular truth from which to view the world in
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple viewpoints, perspectives, realities
- Includes Art, Theatre, Architecture, Music, Film, Literature, Fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces Avant Garde (forward thinking/activist), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting the together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point or view or perspective
- Holds the notion that each individual viewer creates their own unique meaning
- Reflects and celebrates the madness and chaotic way of life in a Popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen
- Uses pastiches:
 - Visual Arts technique of different images, media forms, etc. pasted together to create one piece
 - References and layers different texts and images
- Meta Theatre/Text:
 - Reminds the viewer that they are in the theatre
 - Contain characters that can step out of character and communicate with the audience
 - Is the art work reflecting on itself
- Stories are:
 - Non-linear in construction
 - Reflexive
 - Peripheral even nonessential
 - Theories or ideas
 - Broken up
 - Overlap with many points of view and conflicting voices
- Performances are:
 - The main focus
 - The main process

- Not captured in a script because they consist of images, sounds and multimedia
- Have no guilty party – no one is guilty
- Rehearsal processes are:
 - Improvised
 - Changed
 - Revised
 - Updated
 - Transformed through performance continually
- The audience:
 - Is very important
 - Plays a part
 - Are often included in the dialogue
- Play Texts:
 - Have no clear beginning, middle or end
 - Make the script just the starting point
 - Have unanswered questions
 - Texts (visual, aural, the human body, etc.)
 - Look at themes or theatrical devices
 - Leaves the play open ended
 - Embraces the idea that the audience makes their own meaning
 - Asks more questions than it answers
 - Contain visual images and non-spoken actions
 - Deconstructs a truth and does not accept only one reality
 - Uses time, space and structure to echo the structure of the deconstructed or defragmented story or plot
 - Do not necessarily have real people
 - Characters and people are merely a representation of fragmented ideas
 - Often starts at a realistic point but unravels and the action becomes unreal as the play goes along

Use the following to guide you:

- A total of 6 marks for each bullet excellently discussed.
- A total of 2 marks for excellent essay structure (Introduction, body and conclusion)
- A total of 2 marks for excellent arguments and statements.
- A total of 4 marks for relevant examples taken from the text to substantiate answers.
- A total of 4 marks for evaluating how the techniques of the style influence the main characters and keeping character development as the main idea of the essay.

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE [1960–1994]

Answer ONLY ONE question from this section.

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

2.1 The following are some of the biblical references:

- The resurrection of Morena after three days.
- Morena walking on water
- Morena providing fish (fried fish) to the people
- Bobbejaan asks Morena why he has to forgive seventy times seven
- Reference to the words on the cross, forgive them for they do not know what they are doing
- Zuluboy refers to Bobbejaan as Judas

(Any TWO biblical references can be accepted) (2)

2.2 Candidate has to demonstrate an understanding of the concept behind archetypes as used in a drama.

For instance: An archetype is a character in many written, literary and dramatic forms that represents a type a conventional manner e.g. a school kid, a bad boy, a tsotsi, a priest, etc.

These archetypes serve thus a particular function in a play by right of the writer.

Here are the eight archetypal characters, described in terms of their dramatic functions:

PROTAGONIST: The traditional Protagonist is the driver of the story: the one who forces the action. We root for it and hope for its success.

ANTAGONIST: The Antagonist is the character directly opposed to the Protagonist. It represents the problem that must be solved or overcome for the Protagonist to succeed.

REASON: This character makes its decisions and takes action on the basis of logic, never letting feelings get in the way of a rational course.

EMOTION: The Emotion character responds with its feelings without thinking, whether it is angry or kind, with disregard for practicality.

SKEPTIC: Skeptic doubts everything - courses of action, sincerity, and truth - whatever.

SIDEKICK: The Sidekick is unfailing in its loyalty and support. The Sidekick is often aligned with the Protagonist though may also be attached to the Antagonist.

GUARDIAN: The Guardian is a teacher or helper who aids the Protagonist in its quest and offers a moral standard.

CONTAGONIST: The Contagonist hinders and deludes the Protagonist, tempting it to take the wrong course or approach.

Candidate need show to demonstrate, at least that they understand the concept of archetypes and their functions in the play. Award marks for the understanding of archetypes and identifying them in a play.

For instance, the singer in the streets, jobs seekers on the side of the road, a destitute aunt Dudu, the delusional barber, etc., that which creates the element of stereotype in the play *Woza Albert!*

(6)

2.3 Consider the following suggestion:

Agiprop = Agitation and propaganda. Usually a political message conveyed through an art form, which seeks to agitate its audience and propagate its message.

Candidate may respond positively to this question for which the following guidelines may apply:

In 1948 The National party comes into power, which was followed by the Group Areas Act being passed in 1950 (which separated the black people from the whites.) In 1955 the Sophiatown removals took place while the Boycott Movement was founded in 1959. This suggests that by time/era and the racial mix in the production team of the play; the play belongs to the era of protest theatre. The injustices found in a work place, the absence of quality education, unemployment and poverty, etc. These were the problem in the society of *Woza Albert!* and the play propagates that action be taken to alleviate and even get rid of the issues.

Markers should consider the above suggestion but most evaluate the understanding of theatre styles and the ability to identify them from a work of theatre.

(5)

- 2.4 Candidate may use their own understanding and marker to use discretion. Candidate should demonstrate the comprehension of the drama element of costume and the functions that it serve in the theatre. Furthermore, candidate must be able to indicate the use of costumes as per style requirement.

For instance, in *Woza Albert!*, the actors underwent a rigorous training season with the focus placed on Poor Theatre of Jerzy Grotowski. As a system or technique, Poor Theatre implies the minimal application of technical theatre devices in playmaking. According to Poor Theatre, the use of costumes must be minimal and serve a suggestion without limiting the imagination of the actor in a creative space. A clown nose, a minimal object that suggests and make distinctions between different racial groups represented in the play. The costumes are used as symbols of suggestions and thus allow the actors to switch transform from one role to the next without using full or representational costumes.

Marker must use discretion when marking this response.

(5)

- 2.5 Satire is a traditional form of comedy, but can sometimes be found at the heart of more serious drama. Satire will often ridicule an individual, but the target can also be a group of people or an institution. The aim of satire is to mock the weaknesses or similar characteristics of another.

At the heart of effective satire lies the ability to bring to the audience's attention the weaknesses of others. These are usually physical traits or qualities. How Mbongeni and Percy, for instance, portray the physical characteristics of Baaskom, the manner through which he speaks and the clown nose, Morena flying out of jail, waiting for Morena at the airport, the demands made by Aunt Dudu, her wishes, the bribe by Baaskom to Bobejaan, etc.

Candidate must understand what satire is and award marks also for examples found in the play.

(4)

- 2.6 The performance of *Woza Albert!* Relies mostly on the physical and vocal qualities of an actor as explained in the conventions and techniques of Poor Theatres.

Acting in the style of Poor Theatre places emphasis on the physical skill of the performer and uses props for transformation into other objects, sometimes of great significance. The aim was for acting to be authentic, akin to Stanislavski's system (but more physical). Grotowski used a variation of Stanislavski's emotion memory technique with his own actors.

It is thus important for an actor performing in *Woza Albert!* To be able to use voice for character transformation by applying the skills learnt from Poor Theatre. The actor must also be able to transform, physically from character to character.

(8)

- 2.7 Consider the following notes as guidelines that may suggest what the question expects from candidate's response. Candidate may not be able to write verbatim to the suggestions and it is in this instance where marker has to evaluate whether knowledge, understanding of theory, identifying and applying the information to answer the questions.

The first clue about the staging of the production is found in the notes written in the form of an introduction to the play. The staging of the play sees Grotowski as a huge influence. We see this by the actors only wearing pants allowing the rest of their body to be used as a tool and their own techniques to show that there was no shame but was working against inferiority.

The setting according the conventions of Poor Theatre entails the following:

- Grotowski's acting area was typically bare, with few props and no set.
- Object transformation was a key aspect of Poor Theatre.
- After transformation, objects were often symbolic and/or of great significance.
- Lighting typically flooded the acting area with no use of spotlights or focus areas.
- Costumes would be anonymous, not identifying character (as with realism).

Candidate must be able to use examples from the play, like the clothing line where costumes were suspended for transformation purposes, etc.

Use the following rubric and suggested notes to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	• Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	• Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	• Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	• Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	• Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	• Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)
[40]

OR

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

3.1 Community theatre is made for the following reasons:

- To educate the community about the issues affecting the community e.g. Aids.
- To provide a means of collaborative problem-solving and conflict resolution.
- To provide income generation, employment and /or meaningful leisure-time activity for both performers and the audience.
- To empower, sensitise and conscientise the community.
- To create community spirit and unity.
- To provide skills-based training in theatre and facilitation skills.

Award full marks for every THREE points mentioned. (3)

3.2 Candidate may agree or disagree to the suggested statement of the question, for which they give reasons. The following, for instance, maybe some of the reasons that may make it fit as community theatre.

- Because the production itself was done in a manner of collaboration.
- The play creates a spirit of unity among the people especially by historical reference.

Or candidate may disagree and label it as a Township musical and provide reasons to support the notion.

Consider candidate's motives, *Sophiatown* is more a township musical than a Community Theatre production. (4)

3.3 3.3.1 There are several political activities that took place during the time of Sophiatown.

The following are suggestions based on the contextual information in the play:

- The character of Fahfee keeps us up to date with the political situation in the play.
- Dr Xuma who was once the president of the ANC lived in Sophiatown and this forms evidence of the political movement of black consciousness, the congress that Fahfee constantly refers to land ownership had been severely restricted through the 1923 Urban Areas Act.

(5)

- 3.3.2 The following are suggestions of what made Sophiatown a multi-cultural suburb:
- There were some number of Indian and Chinese residents, and Indian, Chinese as well as Jewish shopkeepers.
 - The suburb had an influence of foreign popular culture and its fashion is sketched, and the flowering of music and writing.
 - Sophiatown was one of the few places where different races could own their plots and houses.
 - Sophiatown's population in 1921 stood at just under three thousand. Of these, just under half were Africans, with Whites accounting for just fewer than 600 and Coloureds almost a thousand, the number of Indians stood at barely a hundred.

Candidate may not reach the above cognitive application of analysis, therefore, markers must consider the above as guidelines to what may be found in most candidate's responses.

(6)

- 3.3.3 Consider the following suggestions in candidate's response:
- Sophiatown represents a period characterized by the military occupation of black townships and thousands of apartheid-related deaths.
 - The destruction of Sophiatown is widely documented, considered as the Nationalist Party (NP) government's model for its urban apartheid legislation and policies.
 - In 1950, the NP government passed the Group Areas Act, which designated specific areas for particular race groups. All blacks living in so-called white areas had to be resettled in areas set aside for black occupation.
 - The Native Resettlement Board, the NRB was responsible for drawing up and implementing operational plans for the removal and resettlement of Sophiatown residents in different parts of Soweto
 - Immorality Act of 1957
 - Sometime in 1954 residents received the first batch of notices from the NRB informing them of the dates earmarked for their removal to Meadowlands. At this stage several hundreds of match box houses in Meadowlands were nearing completion. Some residents had had the opportunity to view the houses in Meadowlands before the fateful day of removals. Again here there seem to have been conflicting accounts of what impression residents formed of the standard of houses provided as compared to what they had in Sophiatown.
 - Some writings about destruction of Sophiatown have suggested that these developments galvanized the whole community, preparing them for a showdown with authorities in what was expected to be a fierce resistance to the resettlement scheme.

- The ANC protested the removals and launched an 18 month campaign against the proposed removals "We won't move / ons sal nie dak nie / Asihambi were the slogans popularised by Congress. The people of Sophiatown were mobilised against the removals. And in parliament, the Minister of Justice claimed that the ANC would oppose the removals with force, using machine-guns, cars loaded with explosives, and tyres which would be filled with explosives and rolled towards the police

The events above suggest the reasons for the move and the results, especially the impact these laws had on the lives of Sophiatown and the people thereof.

Consider candidate's proximity to the suggestions above and award marks for well-rounded response that is guided by the facts of the era.

(5)

3.3.4 Bloke Modisane, Eskia Mphahlele, Nat Nakasa, Can Thema, etc.

Award a mark per writer mentioned. (2)

3.4 Mingus and Charlie are the stereotype gangsters in the play Sophiatown.

- They dressed like America gangsters and for that reason also adopted their kind of lifestyle.
- Charlie and Mingus are jobless characters whose income is based on 'pulling the jobs'.
- They rob the trains and trams. Mingus owns a baby brown, the one he tells Jakes about in exchange for a love letter.
- Both the characters believe that violence can solve anything and Princess is forced into a relationship with Mingus, Mingus tells Ruth 'I clapped Princess until she loved me'
- The pearls that Mingus gives to Ruth and the manner through which he obtained them; robbing the ladies and gents as if he was doing a church collection, etc.

Award full marks for any three well motivated reasons that validates the quote.

Consider candidates understanding of the quote and the way they refer to it in their response.

(6)

3.5 Use the following notes and rubric to assess candidate's response:

South Africa has been faced with great atrocities in terms of racial segregation. The history of this country is filled with a lot of examples of the destructions that are politically bounded and an evident segregation in terms of land distribution. This was a separated land and the repercussions thereof are still felt today.

Even though, Sophiatown had its own disadvantages in terms of poverty, overpopulation and violence, there was something good in it. People could own land, it was freehold. There was a variety of people dwelling in this suburb. There was a multiplicity of art, believes, culture, philosophies that governed this suburb.

There are many other advantages: The writers, vibrant crafts, fashion, music, dance and the fun could be one of the central aspects that may have been the calming factor to the lifestyle of Sophiatown's people. South Africa, now, can do with such vibrancy in art, culture and the other forces that govern human harmony.

Use the following rubric and suggested notes to assess candidate's response:

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Moderate achievement	4	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

The notes are just a suggestion, consider candidate's understanding of the history of South Africa, the ability to find relevance and to demonstrate the synthesising.

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY P.G. DU PLESSIS

- 4.1 The following are some issues dealt with in the play *Siener in die Suburbs* and there are examples of these found in the text itself:
- Death: PA and the family complexities that emanate from his absence. Giel can also be seen as a result, the oblivious chaos in terms of family management that could be seen as a resistance to change. We see this resistance from the way the children treat Giel and how disappointed they are at MA.
 - Poverty: Giel goes around selling murals with religious messages to make a living. The suburb and the setting of the play also suggests a particular economic circumstance which is that of poverty
 - Disability: It is much debatable whether to see Tjokkie's abilities as disabilities of his own in this play. The characters seem to have a certain sense of blurriness which characterize a sense of psychological disability.
 - Violence: The manner in which some characters in the play handle their problems seems to rely mostly on violent traits. Jakes threatens to beat up everyone to come across as the more power contained character in the play
 - Unemployment: Giel, Tjokkie and Ma do not indicate any form of employment as their occupation. The turmoil in family troubles that arise are closely related to absence of economic viability in the play.
 - Pregnancy: Tiemie's pregnancy, maybe an indication of new life or the end to her innocence. The everyday uncertainties that come with pregnancy in many societies. Who is the father? Does she want to be with the father?

Candidate may provide any TWO issues and provide a contextual example for each. (5)

- 4.2 A stock character is a fictional character that relies heavily on cultural types or stereotypes for its personality, manner of speech, and other characteristics. Stock characters are instantly recognizable to members of a given culture. In their most general form, stock characters are related to literary archetypes, but they are often more narrowly defined. Stock characters are a key component of genre, providing relationships and interactions that will be instantly recognizable to anyone familiar with a piece's genre. Stock characters make easy targets for any parody of a given genre, and the parody will likely exaggerate any stereotypes associated with these characters.

Here are some aspects of stock characters:

- Not fully rounded
- Exemplify one particular characteristic to exclusion of everything else
- Known by: Station in life, Sex, Occupation and personality
- In modern terms, stock characters can be a Hero, Villain, Heroine, etc.

The biker, Jakes and the characters accolades of the biker. Tiemie the beautiful, naïve girl. Ma, a lonely person with the father in absentia contributing to her choices, etc.

Candidate should demonstrate their understanding of stock characters and they must be able to apply that knowledge to determine if the play uses the technique. (5)

- 4.3 Use the following rubric and suggestions to assess candidate.

The antagonist is the main character's chief opponent. It is common to refer to an antagonist as a villain (the bad guy) against whom a hero (the good guy) fights in order to relieve himself or others. In some cases, an antagonist may exist within the protagonist that causes an inner conflict or a moral conflict inside his mind. This inner conflict is a major theme of many literary works

If the play views Tiemie as the protagonist based on her main objectives, her good intents, then it is true that Jakes is the antagonist. Tiemie's wishes of a better life away from the suburb are rather made bleak by the situation in her pregnancy. She wishes to leave the suburb and have no future association with it, of course with the exclusion of blood relations, but the baby seem to bind her even more to the very same suburb.

Jakes is an antagonist in many other ways, the bike means trouble, the sound of it becomes the statement of panic in the midst of the rest of the other characters. He is the sense of harmonic absence that the most part of the characters wish to attain. He lacks the expected respect from a potential son-in-law. He speaks however he wants and he bullies Tjokkie, whom we love, at every disposal

Jakes demonstrates the absence of peace and amicable ways of solving problems. His remarks are always filled with abusive and insulting speech to the detriment of the other characters in the play. He forms the stereotype or the microcosmic explanation of what could be the bigger problem in poor communities.

Use the following rubric and suggested notes to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	- Organised, detailed, some level of competence, some slight flaws evident in structure. - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements.
Adequate achievement	5	- Structure not always logical. - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)

- 4.4 Consider the following suggestions and bear in mind that candidate may not be at a point in their thoughts to arrive at it. However, pay attention to whether candidate understands the essence of what makes a play and the characters in it through the ability to analyse text and its people's (characters) position in the society and economy of the text itself.

The play is set in a poor southern suburb of Johannesburg. Tiemie is presented as a smart and attractive daughter in the play, Tiemie revolts against her social limitations. She is well dressed, classier than the other characters. Her costume indicates her character's wishes and reflects the kind of life that she would like to live.

Candidate may refer to the Tiemie's costume as a more urban smart wear, heels and fancy dress or pants with a well done hairstyle, and some jewellery.

Award marks to candidate if they indicate the true analysis in terms of the interpretation of costume and the character of Tiemie.

(5)

4.5 Use the notes provided and the rubric to assess candidate's response:

NB: Candidate will use the conditions of their immediate performance venue which may not even be a school hall. But in the case where there is a school hall, markers should then carefully consider the following staging conventions associated with the style of the play:

- School halls are mostly constructed in the form of a proscenium stage.
- *Siener in die Suburb* follows the conventions of a realism and thus the staging will follow suite.
- The setting will have to be close to the real or familiar environment.
- At a school there might not be enough properties to enhance the visual effect/reality of the set and that case candidate's creativity should be considered in relationship to what the infrastructure at the school.
- For instance, there might not be a car for Tjokkie on the set, however, what can candidate come up with to demonstrate the car in their school hall
- Also consider the scene that candidate may choose to present and whether the setting is plausible and fits with the style of the play.

Markers must use discretion because responses will vary, school specific and sometimes artistic in nature.

Use the following rubric and suggested notes to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	• Well organised, comprehensive and coherent, outstanding structure. • Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. • Candidate uses a selection of relevant dramatic references. • Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	• Well organised, detailed and coherent, polished structure. • Displays a high level of competence and careful selection of facts for information sake. • Candidate uses a selection of relevant dramatic references. • Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	• Organised, detailed, some level of competence, some slight flaws evident in structure. • Interesting read, clear statements, convincing, and simple direct language. • Uses a select relevant dramatic reference. • Shows some insight but not enough. Some logic statements.
Adequate achievement	5	• Structure not always logical. • Displays a basic understanding but tends towards mechanic and stereotype responses at times. • Adequate selection of dramatic references. • Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	• Not always organised, not logically constructed. • Limited selection of information, poor language skills might be a contributing factor. • Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	• Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. • Very little information, jumbled, not easy to follow, often irrelevant. • Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	• Incoherent very little work, limited skills, in need of support. • Irrelevant. • Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)

- 4.6 Markers to assess candidate on the basis of their total understanding of the value of dramatic arts as a field. Candidate must demonstrate an understanding of the production of plays and the role they play in the lives of the community/audience. Furthermore, candidate must display an in depth text analysis of themes in the play and the ability to identify current issues that may be addressed under the thematic situation of the play, relate them and support with substantiate motivations.

(5)
[40]

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE [POST 1994]

This section consists of TWO questions. Candidates must answer only ONE question from this section.

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

- 5.1 A triggering event can be seen as that moment in the play where dramatic action is set in motion. An event occurs during a harmonious situation in a play. Usually there's harmony and peace and everyone is getting along until this moment as a result the action is steered into a different direction.

- The death of Themba can be seen as the triggering event because the entire play centres around the arrangements thereof
- Or the arrival of Mandisa from London with the ashes instead of a corpse.

It is from the above events that the conflict is set in motion and the basic shape of the narrative is developed. It is also in the solution to this that the narrative finds harmony again and the characters accept their conditions and forgive.

Candidate must be awarded marks for the understanding of the drama concept and applying it in the analysis of a drama text.

Two marks for the understanding of Triggering Event and TWO marks for the contextual example

(4)

5.2 Use the following as guidelines:

- Mandisa is different from Sipho and Thando in terms of where they grew up
- Mandisa is more westernized than the traditionally grounded Sipho and Thando
- Sipho opts for and is busy arranging for a traditional funeral whereas Mandisa brings an urn filled with Themba's ashes
- Sipho believes in certain rituals that need to be performed in the process of the funeral; the mourning period and the night vigil prior to the funeral
- The cultural differences are seen mostly in the manner in different characters' world view and that leads to a series of arguments in the text
- Mandisa appears to be disrespectful to Sipho but her account is that she has the freedom of speech

Candidate must be awarded marks for identifying the differences and being able to associate that to a scene or an instance in the play.

(6)

5.3 There are several reasons that make nothing but the truth unfit for a traverse stage:

- The play is set in a box-set
- The house resembles an everyday modern house in a township
- The text allows for a realistic setting that can be fit only on a proscenium stage
- The narrative takes place in one house and the set does not change through time and that can only be effective if the illusion is built on a proscenium stage.
- The audience has to be put in a household as if they are having a sneak peek into the lives of the character
- Most realistic play rely on the method of presentation that support the ideas of Eugene Scribe's well-made play
- The characters are real people and should be seen through the invisible fourth wall

Award marks for candidate's knowledge of stages in drama and the reasons provided therein.

(6)

5.4 The focus here is on the **plot**:

A narrative can be placed synonymously to storytelling. Nothing but the truth is suitable to be called a narrative in terms of its plot. The following plot structure describes the essence of what makes NBT a narrative.

Narratives mostly follow the following Eugene Scribes formulation:

- The plot is based upon a withheld secret – known only to some characters – usually about the play's hero, the revelation of this secret provides the turning point of the play.
- A careful exposition telling the audience what the situation is—usually including one or more secrets to be revealed later.
- Surprises – such as letters to be opened at a critical moment and/or identities to be revealed later in the work.
- Suspense that builds steadily throughout the play – usually attained by cliff-hanging situations and characters who miss each other by the way of carefully timed entrances or exits.
- A climax late in the play when the secrets are revealed and the hero (or heroine) confronts his antagonists and succeeds.

- A denouement – a resolution of the drama when all the loose ends are drawn together and explanations are made that render all the action quite plausible or believable. Thus, most well-made plays seem open-ended, as if there were life beyond the last act curtain.

With the above guidelines, candidate should be awarded full marks if they provide suitable examples from the play to verify that *Nothing but the Truth* is fit under the term narrative or storytelling.

(6)

- 5.5 Melodrama is a type of narrative in which the over-dramatic plotline is designed to play on people's emotions, sometimes at the expense of character development, sub-text, and nuance. Moreover, melodramas tend to feature reductive plot lines and characters that are stereotypical archetypes. In literature and narrative, an archetype is a character that is a quintessential example of a theme or virtue. Satan, for example, is a classic archetype of absolute evil.

The above definition does not fall fit in the case of *Nothing but the Truth*. It is more of a realistic play and the characters do not have to behave in an exaggerated manner as those in a melodrama.

It is therefore key for actors to follow the realistic style of acting as prescribed by the Stanislavski's system.

(8)

- 5.6 Consider the following notes:

Truth can be central to the idea of the Truth and Reconciliation Commission; Some academics have argued that the TRC was just a publicity stunt and that it did not live up to the main intension of its inception. This is argued to say the perpetrators and the victims could have behaved in a reconciliation manner for the sake of the public. Yes the truth and the honesty of these hearings may have been a bit close to accurate or honesty but no one can really qualify them as actual 'truths' and reconciliation might have been a publicity stunt instead of the actual end point.

There are several hidden truths that might be hindering the harmony between the characters, dead and alive. Sipho has a lot that he is internally dealing with and that affects his behaviour in the play (NB, behaviour = actions and the manners of a character. In essence, candidate may arrive to this and support it with examples depicting the moments when truth was revealed in the play and the resultant which is the reconciliation.

It can also be observed that Sipho had to reconcile with himself first before the play can reach reconciliation itself. After reconciling with himself, the play takes on a different turn, the characters reconcile with each other and a peaceful denouement is reached.

Consider the suggestion above and use the rubric to assess candidate's response

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	- Organised, detailed, some level of competence, some slight flaws evident in structure. - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements.
Adequate achievement	5	- Structure not always logical. - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)
[40]**QUESTION 6: MISSING BY REZA DE WET**

- 6.1 A multi-dimensional character may mean different things. These characters tend to defy the all good, all evil, all kind-hearted, or all confident, or all obnoxious, or all positive. Multi-dimensional characters are mostly contradictory in behaviour and the audiences may interpret them in many ways; which changes also in the development of the plot.

For instance, the character of Konstabel, when we first meet him, we see a blind man who finds himself in Miem's household. He strikes us as a "good guy" especially when we witness how the three other characters respond to his presence in the house, they feel safe. The audience is also made to feel the vulnerability of the three ladies and the Konstabel incites a false sense of security from both the audience and the three other characters. There are subtle changes in the progression of the plot that we witness from Konstabel, he is not what we think he was and the notion of multi-dimensional characters may be seen in this regard.

Candidate must be assessed for the recall, understanding and association of the concept to the question and a character from the play.

(4)

6.2 To determine means to look for and to find and in this case, candidate has to find the reasons why Konstabel does not have a name like the rest of the other characters. The following are some of the reasons in the midst of Konstabel:

- He is mysterious
- He wears a police uniform and, very strange for a Konstabel, he is blind. This does not make sense. Already we sense the presence of a strange, magical element.
- During his metamorphosis as a clown, he does not wear a shirt, and the jacket of the police uniform is upside-down. He now resembles a court clown/fool or pierrot (a French clown figure). Together with this “new” costume, he can suddenly see again.
- In doing so, each member of the audience actually becomes part of the “conspiracy”. If it were an entirely different jacket, it would not have had the same effect, and it would definitely be detrimental to the drama if he put it on somewhere else. As it is, the audience is involved in the dramatic end.
- Konstabel is not only secretive; he is also a manipulating and magical character. He only reveals information about himself if he can use it to manipulate others. Compare what he tells Gertie about “tant” Hannie. He is aware of her sexual frustration, and to an extent he liberates her from that frustration. He says he is only used in special cases. This gives Miem a feeling of importance – to think that midst their poverty they are “a special case”! To compensate for his blindness, he is blessed with extraordinary well-developed sense organs for smelling and hearing. About his origin he does not say anything. They call him “*snuf in die neus*” (wind of something). Strange indeed, is the fact that Miem, who is always looking for a villain behind each hill, does not get (“*snuf in die neus*”) wind of something. (Note the pun!)
- He tells Gertie of his experience with “tant” Hannie, and accompanies her verbally (by means of words/narration) in her fantasy play as Hannie. At a later stage, as the clown opposite Meisie, he plays his role completely and manipulates her within the situation without giving much information about himself.
- Being remarkably sensitive for human weaknesses and hidden conflicts within people, he exploits it. He manipulates the three with his demonstration of a sharpened sense of smell by guessing each one’s age and sexual status correctly. Meisie regards him as a sensitive confessor to whom she can confess about her constrictive existence and need for freedom. For him, this information comes in handy at a later stage.

The above are some of the reasons why the playwright chose to keep the Konstabel a nameless character. Consider candidates’ views in this regard, it may not be verbatim to the above. Award full marks if candidate provides THREE reasons that are well discussed.

(6)

6.3 The following are the sound effects found in the play and an explanation of its use:

Play with wind and music:

Wind contributes to reflect mood. Let's have a look at the three different types of wind we find in this play:

- A whining wind that depicts Meisie's melancholic/sad state of mind, giving ghostliness to the drama. This wind sounds like whispering voices or luring calls from outside.
- Soft gusts of wind that coincide with the narration of Meisie about her secret visit to the circus. These gusts of wind sound like soft, luring calls from outside. This symbolise Meisie's need to be free, to go outside. The wind that blows in gusts indicates that her need only comes to the front occasionally.
- Hard gusts of wind during Konstabel's narration of the solar eclipse. This wind gives a bizarre emotional value to the narration. The falling quinces and flowers that fly away in the garden, give the narration a dream quality.

Circus music:

According to the text indications the circus music has to sound unusual and eerie. The music, therefore, is the enticing voice of the irrational, calling her to the outside. Meisie knows her mother prohibits her to listen to it. This is something she has to combat together with her mother. In the closing scene she still covers her ears not to hear it, but then she gives up and leaves the house dancing – to freedom. When she opens the door, the music enters the house undisturbed. Bear in mind that the kitchen door remains open. It seems that, in the closing scene, the music is intended to capture the emotions of the audience too.

Candidate mentions TWO sound effects and explains their significance in the world of the play. (5)

6.4 This question is to test candidate's ability to create character for a play.

- It begins with the understanding of the character through a brief analysis.
- The understanding of the characters relationship dynamics in the play and the skill to determine character behaviour a clue to the psychological being thereof.
- Methods of characterization that can be used to achieve the psycho-pathological behaviour of characters in action, etc.

Candidate may mention some of Stanislavski methods and thus need consideration in application and relation to the expectations of the question. (5)

6.5 Consider the following notes on the character of Meisie:

She is a beautiful young girl with long hair, and she wears an old dress. She looks pale. This paleness can be related with her restrictive indoors existence. Her callous hands (for a young girl) and curved shoulders complete the picture. She is submissive, and is suppressed and manipulated by her mother. Furthermore, she is quiet, compliant (agrees to everything) and semi-sad – heart-sore/melancholic. (Note how often the whining wind is associated with Meisie. The wind becomes a personification of her feelings.) Although she is so very much suppressed, she remains in an inner conflict with her prevalent circumstances. But, she is also a dreamer who not only admires the circus, the circus music and the circus lights. She also longs for it, i.e. she longs for freedom and happiness. We sense this as we see her staring at the window. Her mother strictly forbids her to do so.

These inner desires are prevalent as the influence to her behaviour throughout the play and the ultimate moment when she truly leaves the house. It has been her desire

Use the following rubric and the above notes to assess candidate's response

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	6–7	- Organised, detailed, some level of competence, some slight flaws evident in structure. - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements.
Adequate achievement	5	- Structure not always logical. - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)

6.6 There are several references to blindness in the play. The following are the most observable:

- Initially Miem complains about the fact that she cannot see well anymore. Meisie has to put the thread through the eye of the needle. This reference entails more than merely the loss of sight due to old age. It also refers to her inability to see the truth, to see what is happening around her – how she is smothering Meisie. She refers to the other daughters who disappeared and the faults of their parents, but she is too “blind” to see that she is making the same mistakes. She also trusts Konstabel blindly.
- The Konstabel is blind – very strange for someone in his profession. He tells how he became blind, but at midnight he can see again!
- Miem says everybody pretended to be blind, i.e. nobody wanted to understand what is happening.
- Konstabel says they are obsessed by facts (“staar hulle blind teen feite”). This can also refer to the title, i.e. Mis. All of them are missing the point (“het dit mis”). Konstabel also refers to things that have been overlooked (“wat misgekyk is”).
- Meisie asks the Konstabel whether he has seen the circus yet, and then realises her mistake. Little she knows that he can see.
- “Tant” Salie’s cataracts are also an indication of blindness. Take notice of the fact that she is seeing by means of dreams.
- On p.52 we find the expression “om iemand uit die oog te verloor” (to lose sight of somebody). Everything points to see, because all these people are seeing and not perceiving.
- When Konstabel tells about the solar eclipse on, he is “seeing” it again.
- Konstabel can see after midnight.

Consider the above in candidate’s response.

Use the following rubric and the above notes to assess candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	9–10	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	8	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
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Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

(10)

[40]

40

TOTAL SECTION C:

SECTION D: THEATRE HISTORY, PRACTICAL CONCEPTS, CONTENT AND SKILLS

This section consists of FOUR questions.

QUESTION 7 is COMPULSORY.

QUESTION 7: THEATRE HISTORY (COMPULSORY)

7.1 7.1.1 Thrust stage. (2)

7.1.2 A performer must be able to project their voice very effectively because the audience is positioned on three sides of the stage.

A performer must also be able to project their body language effectively because of the audience's position.

ACCEPT REASONABLE, VALID ANSWERS. (2)

7.1.3 The highest actor who is furthest Up Stage.

He/She is possibly the dominant character because of his/her height and also the fact that he/she is Centre Stage. (2)

7.2 Existentialism is concerned with the problems of human existence. It questions human existence. (2)

7.3 Antonin Artuad (Surname ONLY is acceptable) (2)

7.4 To assault the audience's senses through dissonance and harmonies and for the spectacle to have a ceremonial quality of a religious rite. (2)

7.5 It is literally the period of time after modernism, which began in the mid-1980s. (2)

7.6 Candidates must ensure that they respond in such a way that they provide a reason and an example of theories, events or practitioners in their response.

Refer to the rubric below:

DESCRIPTOR	MARKS	THE CANDIDATE
Outstanding	5–6	Source, question, content application and thinking processes are outstanding and exceptionally insightful.
Adequate	3–4	Source and rote learnt content insufficiently motivated.
Not achieved	0–2	Rote learnt content answer is poor.

(6)
[20]

Candidate must answer **ONLY ONE** question from the following questions.

QUESTION 8: VOICE AND PHYSICAL WORK

- 8.1 Candidates must ensure that they incorporate all **THREE** aspects asked, namely a **VOCAL WARM-UP** that includes: **CONSONANTS**, **INTONATION** and **ARTICULATION**.

Here are some suggested responses:

"RRR-RRR-RRR"

Take a deep breath in and roll the tongue by repeating "RRR-RRR-RRR" (on one breath).

Take in another deep breath and roll the tongue by repeating "RRR-RRR-RRR-RRR-RRR-RRR", which is now twice as long (on one breath).

See how long the students can continue without taking an additional breath.

Now continue with this movement of the tongue, starting the first "RRR" as low as possible and increasing the pitch and then dropping it back down, again as low as possible. This will explore the highs and lows of the students' voices.

To incorporate **ARTICULATION**, one could use alliteration of the "R" sound, which will enable the students to ensure that their articulation apparatus (lips, tongue, teeth, cheeks, etc.) are fully warmed up.

E.g. Red rabbits run rampant round rings, which run concentrically round red ropes.

Really roll the "R" for maximum effect, ensuring that pace does not compromise what is being said.

* THIS CAN BE SUBSTITUTED WITH ANY OTHER CONSONANT.

Responses must be accurate and points awarded must be done so because the candidate has supplied a suitable warm-up, incorporating the requirements.

THREE marks awarded for each of the requirements (3 x 3) (9)

- 8.2 Candidates may wish to draw on characterization techniques from Grade 11 Realism (Stanislavski's "System").

Candidates may also respond as follows:

INTERNAL EXPLORATION AND UNDERSTANDING CHARACTER

Approach in an organic way

Approach it as and relate it to their own personal process

Be open to exploration

Use intuition

EXTERNAL EXPLORATION AND UNDERSTANDING OF CHARACTER

Investigate/ask questions

Do background research

Develop character's history

Allow text to inform them about the character

FOCUS ON BECOMING CHARACTER

Focus on costume/make-up

Learning lines and running lines

Focus on character's nuances

GETTING READY TO PERFORM

Engage in physical warm-ups

Relax and focus on own

Focus on what needs to be performed

PERFORMANCE EVALUATION

Regarding the process:

Constant process of assessment

Question performance

(8)

- 8.3 To internalize the character is to adopt the attitudes or behaviour of the character and for the character to become an unconscious assimilation, the physical action and thought processes of the performer

(3)

[20]

QUESTION 9: LIVE PERFORMANCE

- 9.1 The candidate is capable of writing copious notes on what their theme entails, a clear message they want to convey to the audience and notes on the relevancy of their theme in society today. The candidate should be able to evaluate their theme in terms of all three aspects.

Award TWO marks for each aspect well explained. Marker to use their discretion when marking this question.

(6)

- 9.2 The candidate demonstrates an understanding of the element and how it is important in the preparation of the programme as a whole. The candidate also supplies information as to how they applied these element in their preparation.

Use the following notes and rubric as a guide to assist you:

Choosing your theme

It doesn't matter how you go about choosing a theme, but whatever method you use, it should be agreed on by everyone. A theme needs to have deeper meaning and relevance to the public or audience.

Watch television programmes, read plays, read poems, even quotes for inspiration. Be specific.

When choosing a theme, narrow it down to focus on a specific aspect of a broader theme.

For example if you want to focus on life, what aspect of life? The theme is too broad and can actually mean anything.

Be sure of what exactly you want the moderators to focus on.

Catchy title

When you have to pick a book off a shelf, you normally go for the one with the nice picture or interesting title. Something that catches your eye and tickles your curiosity. Same with the title of your programme. Choose a title that needs dissecting.

Constructing a theme programme

Once you have your theme and your pieces, you should decide on the order that you are going to perform it in. You should have a variety of poems, monologues, scenes, movements, songs, etc. to form a cohesive theatrical piece. When selecting your pieces you should try to find pieces from different genres, different historical periods, etc.

Your programme should have a build up with a clear starting point, a middle where you perhaps explore different scenarios of the topic and then an end to sum up your ideas, or leave the audience thinking.

Creating links

Links are important to a theme programme. They may take any number of forms: short movement pieces, creative set changes, a quote or short statement, a very brief extract which makes a relevant point, poetry, a song, physical business. These things are there to hold the programme together.

Blocking the programme

While each piece will have its own blocking determined by the character choices you have made and the relationships explored, the programme as a whole will need to be blocked. Consider your use of space carefully; remember that there are no boundaries!

Be innovative. See if you can incorporate your staging to your theme.

Exploring your space

Every space has its own unique energy. You need to familiarize yourself with the size of the space, the different staging possibilities, the acoustics, etc. The bigger and emptier the space, the more difficult it becomes to fill the space with your energy and voice. It will therefore require extra caution to articulation, resonance and breathing. Before your final practical assessment you need to rehearse in the performance space so you and your group members can test the volumes and echoes of your voices to ensure that you have the best sound quality possible. When rehearsing one person can stand at the back of the 'theatre' and make sure that everyone is audible and clear.

When it comes to staging you need to think outside the box. You need to use all the space available. Think of how you can create different levels and different performing areas, also how you are going to position everyone on stage to create a cohesive piece where they enhance the overall "picture" while individuals are performing.

Use the following rubric to assist in the assessment of candidate's response:

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	8	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts. - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively.
Meritorious achievement	7	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	6	- Organised, detailed, some level of competence, some slight flaws evident in structure. - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements.
Adequate achievement	5	- Structure not always logical. - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	4	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	3	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner. - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–2	- Incoherent very little work, limited skills, in need of support. - Irrelevant. - Simple phrases or words written down that candidate have learnt, but shows no understanding.

(8)

- 9.3 The candidate is able to explain TWO elements, demonstrating their understanding of each term. They are also able to apply these elements to a monologue they have prepared for.

The candidate should be awarded THREE marks per element explained.

Use the following notes to assist you:

Relationships

Creating relationships is tremendously important, even in monologues or poems. Ensure that you understand who or what your character is relating to and how they feel about this person or thing in the moment captured by the performance. If necessary, imagine the person to whom you are speaking and allow yourself to be affected by him or her. Be specific, be spontaneous and responsive. Acting is reacting.

Conflict

What is your character fighting for? Why do they carry on speaking?
Why do they stay in a scene? Why are they telling this story?
Who is interfering with whatever it is they are fighting for?

The moment before

What happens before your piece begins? Where is your character coming from?
What are they coming into the piece with? Be specific, be focused, visualise, so that you start every piece with energy.

Humour

Find the humour in what you are doing. This does not mean simply being funny, it means finding a spark, even in the most tragic moments. Even the darkest piece needs to have a flicker of humour somewhere.

Discoveries

What does your character learn for the first time in the monologue? What discoveries do they make?

Communication

Communication is essential in every piece you perform.
Ensure that your communication is complete – your message must be clear, the receiver must have received it, the receiver must respond to the communication, and the communicator must register that the receiver has responded

(6)
[20]

OR

QUESTION 10: CULTURAL PERFORMANCE AND RITUAL

Candidate may select from a variety of practiced traditional ritual ceremonies within their immediate community. These practices may range from the normal practices like marriage/wedding, funerals, harvesting and initiation.

NB: The suggestions are not cultural group specific to accommodate the diversity of candidates that we have in our province

Candidate chooses a ritual and any four elements of drama provided as options in the instructions. The following notes contain a list of all the elements that are contained in the instructions and a meaning for each.

Markers should use these guidelines to assess candidate's understanding of the concepts per element and whether they are able to apply them in their everyday lives. Candidate should be able to apply the drama elements and use the traditional ceremony or ritual as an example.

The following are drama elements and the generally held definitions thereof:

- **Focus**
Focus is often used interchangeably with the terms concentration and engagement, assisting the performer in the portrayal of believable characters. This also implies memorisation of text (including word, moves and gestures). Furthermore, focus requires the channelling (focusing) of all the performer's energies into achieving the given goals or objectives of a character in a scene (otherwise known as 'wants').
- **Rhythm**
Rhythm refers to the timing and pace of the drama. It also means the beat or tempo of the performance. As a rule, rhythm should never be the same throughout the drama, regardless of its length. Rhythm can follow the emotional state of one or more characters or the atmosphere of the performance at particular moments.
- **Contrast**
Without the careful use of contrast a performance is boring and lacks tension. An obvious example of contrast is a sad scene followed by a happy one. But contrast can be created in subtler and sophisticated ways, such as manipulating the drama to create a change in setting, use of space or rhythm. The pace of scenes can also be altered, as can various dramatic elements within one small section of a performance.
- **Mood**
Mood is the feeling or tone of a performance. It refers to ambience or aura and is often created through a combination of several dramatic and stagecraft elements working in harmony with each other. The mood of a performance is closely linked with everyday feelings such as pity, anger, desire or frustration. Mood in drama can be created via sound, lighting, movement, setting, rhythm, contrast, conflict and more.

- **Space**
This dramatic element refers to the effective use of available space in a performance. Different levels of space are utilised by the performer, such as sitting, bending over, lying down or crawling. Of course, using the space around you can mean downstage and upstage or walking in or on a stage set. In order to use the space effectively, movement becomes an important factor. Use of space also implies clearly communicating to the audience where the action is taking place. This may include any changes in location that may occur in the performance (particularly if little or no sets and/or props are being used and there is a heavy reliance on the audience's imagination).
- **Sound**
Modern theatrical practice relies on sound to assist in a number of ways. It can be useful in creating atmosphere or mood. Actors and their bodies can construct effective sound in performance. Small props can also create sound effects that can be used live during a show. Other uses of sound involve the implementation of technology, such as instrumental recordings and sound effects on CDs and mp3 players (though this use of sound is technically a stagecraft element in the theatre, not a dramatic element).
- **Symbol**
The use of symbol in dramatic performance can be one of the simplest and also most complicated of all techniques. Essentially, symbolism implies a greater meaning than the literal suggestion. Props are the easiest to work with because objects in everyday life are symbols in society (for example a rose symbolises love; a cross symbolises Christianity). Symbols can also be found in the use of colour. We often symbolise purple with royalty, red with anger or desire, black with evil and darkness or white with purity and innocence. Colour association can be worthwhile symbols with costumes, sets and props. But the most sophisticated use of symbol occurs with the application of gesture and movement. A particular gesture performed by a character early in a performance can be repeated later under different circumstances (context) and have a very different meaning. Used only once, a gesture can also be a powerful symbol. Of course, all of the above examples can be combined for better effect.
- **Conflict**
Playwright George Bernard Shaw (who wrote *Pygmalion*, which was later adapted to become the film *My Fair Lady*) once said 'No conflict, no drama'. How right he was! Drama that lacks conflict is normally dull and uninspiring. As a rule, conflict should always be considered an essential ingredient for all dramatic performances. Conflict can be between two or more characters, or simply one (inner conflict). Many Elizabethan soliloquies contain inner conflict ('To be or not to be...' is an excellent example). Conflict on stage can be verbal, physical or non-verbal (psychological). Conflict differs from tension in that it is often a fixed part of the structure of a play, with characters destined to clash with one another from the outset.
- **Climax**
Most drama will have one or more crises in the development of the plot. A crisis is a key moment of dramatic tension and conflict in the play, usually occurring between two or more characters and having serious implications for the outcome of the plot. The ultimate crisis, or highest peak, is usually called the climax and often (but not always) occurs toward the end of a performance. There can also be more than one climax, although this is uncommon.

Candidate must demonstrate their understanding of the drama element and use the ceremony to make examples as to demonstrate the similarity or to validity to qualify a ritual as theatre or drama performance.

FIVE MARKS to be awarded per point discussed from the list.

CATEGORY	MARKS	DESCRIPTORS (EVIDENCE)
Outstanding achievement	16–20	- Well organised, comprehensive and coherent, outstanding structure. - Displays an exceptional high level of competence for processing information, for original interpretation and thoughtful selection of facts - Candidate uses a selection of relevant dramatic references. - Insightful, fluent, observation and knowledge authoritatively
Meritorious achievement	14–15	- Well organised, detailed and coherent, polished structure. - Displays a high level of competence and careful selection of facts for information sake. - Candidate uses a selection of relevant dramatic references. - Shows insight, observation and knowledge are well expressed.
Substantial achievement	12–13	- Organised, detailed, some level of competence, some slight flaws evident in structure - Interesting read, clear statements, convincing, and simple direct language. - Uses a select relevant dramatic reference. - Shows some insight but not enough. Some logic statements
Adequate achievement	10–11	- Structure not always logical - Displays a basic understanding but tends towards mechanic and stereotype responses at times. - Adequate selection of dramatic references. - Adequate reading but feels memorised. Not always a high level of insight and lack of imagination.
Moderate achievement	8–9	- Not always organised, not logically constructed. - Limited selection of information, poor language skills might be a contributing factor. - Candidate lacks the ability to support his/her answer with suitable examples
Elementary achievement	6–7	- Rambling no structure, limited vocabulary and little effort made to present work in an acceptable manner - Very little information, jumbled, not easy to follow, often irrelevant. - Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0–5	- Incoherent very little work, limited skills, in need of support. - Irrelevant - Simple phrases or words written down that candidate have learnt, but shows no understanding.

[20]

TOTAL SECTION D: 40

GRAND TOTAL: 150