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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2013

MEMORANDUM

MARKS: 150

This memorandum consists of 30 pages.

GENERAL NOTES TO MARKERS

1. THE DEPARTMENT OF BASIC EDUCATION HAS RULED THAT THE FOLLOWING QUESTION MUST NOT BE MARKED BY ANY MARKER IN ANY CENTRE IN ANY OF THE NINE PROVINCES:

Question 11.3.1 and 11.3.2.

The total amount of Marks for the Question Paper will be 143. This amount of marks will be scaled back up to 150.

2. As a marker, make short comments why a point was marked up or down if the memorandum does not give a clear guideline and the marker has to use his/her own discretion.
3. Tick clearly to indicate the learning point which is being assessed. Markers should engage actively with the answer.
3. Chief markers to facilitate the rubric with markers. The level descriptors of Dramatic Arts must guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memorandum and standardise and find common definitions and concepts.
8. Markers are to check that candidate's responses align with the Assessment Standards evidence required for that question.

INSTRUCTIONS TO DRAMATIC ARTS MARKERS FOR THE GRADE 12 QUESTION PAPER

1. The question paper is THREE hours long.
2. The TOTAL marks for the question paper is 150.
3. Reading time of FIFTEEN minutes has been allocated before the start of the examination. This is necessary to provide candidates with the opportunity to make the required choices.
4. The question paper consists of THREE sections: SECTION A, SECTION B and SECTION C.
5. SECTION A counts 30 marks, SECTION B counts 60 marks, SECTION C counts 60 marks.
6. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also assessed directly and indirectly:
 - QUESTION 1: Epic Theatre
 - *Caucasian Chalk Circle* OR
 - *Mother Courage* OR
 - *Kanna Hy Kô Hystoe*
 - QUESTION 2: Absurd Theatre
 - *Waiting for Godot* OR
 - *The Bald Soprano* OR
 - *Bagasie*

Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also assessed directly and indirectly) and specific plays from the South African theatre movement:
 - QUESTION 3: *Boesman and Lena*
 - QUESTION 4: *uNosilimela*
 - QUESTION 5: *Woza Albert!*
 - QUESTION 6: *Sophiatown*
 - QUESTION 7: *Nothing but the Truth*
 - QUESTION 8: *Groundswell*
 - QUESTION 9: *Siener in die Suburbs*
 - QUESTION 10: *Missing*

Candidates must answer TWO of the eight questions.

8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also assessed directly and indirectly. This section is COMPULSORY.
9. The weighting of the LOs for the question paper as per the SAG document is as follows:
 - LO1 – 20% (30 marks)
 - LO3 – 60% (90 marks)
 - LO4 – 20% (30 marks)

SECTION A: UNDERSTAND AND ANALYSE**Candidates answered ONE of the two question:****QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD**

The essays should be marked using the rubric grid. Take into consideration the candidates' approach to the topic. Motivated, original answers that show insight should be given credit/acknowledged.

QUESTION 1: EPIC THEATRE**CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED:****CAUCASIAN CHALK CIRCLE OR MOTHER COURAGE OR KANNA HY KÔ HYSTOE**

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26–30	Candidate is able to construct an argument. Well organised, comprehensive and coherent structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Selections of relevant dramatic references and examples are used. Insightful, fluent, observation and knowledge powerfully expressed. Candidate clearly discusses Epic techniques and how these techniques are used so that the audience is allowed to maintain objectivity and how they encouraged the audience to reason out solutions and promote social change. The candidate shows an excellent understanding of Epic Theatre and Brecht's philosophy and supports arguments by referring to relevant examples from play/text studied.
Meritorious achievement	22–25	Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Selections of relevant dramatic references and examples are used. Shows insight, observation and knowledge well expressed. The candidate has a similar level of knowledge of Epic Theatre, Brecht and the play studied as the Outstanding candidate. The main difference is the ability to connect to the topic, discuss the topic and use language effectively. Often this candidate overwrites, putting down correct but often unnecessary information.
Substantial achievement	18–21	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear and logical statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and examples. Shows good grasp of the topic. EITHER: Candidate attempts to discuss the Epic techniques and how these techniques encourage the audience to think. He/She refers to some techniques of Epic Theatre but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of Epic Theatre and Brecht's philosophy. OR: Excellent analysis of Epic Theatre, Brecht and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.

Adequate achievement	14–17	Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant dramatic references and examples. Adequate reading but seems memorised. Not always a high level of insight. Candidate well prepared and can give details about Epic Theatre, Brecht and the play studied but lacks ability to apply to topic. Often work seems to be a repetition of notes supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content.
Moderate achievement	10–13	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. Candidate has knowledge of Epic Theatre, Brecht and of the play studied but tends to write down anything and everything he/she knows without connecting to the topic or between the theatre history aspect and the play. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play texts but may not always give relevant examples.
Elementary achievement	6–9	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples. Often a narration of plot. Candidate has some knowledge of Epic Theatre, Brecht and of the play studied but tends to write down short phrases of content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history). The marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play. There is no connection in the answer to the topic.
Not achieved	0–5	Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand. Often jumbled and difficult to read. The candidate's knowledge of Epic Theatre, Brecht and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers content.

OR

QUESTION 2: THEATRE OF THE ABSURD

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED:

WAITING FOR GODOT OR THE BALD SOPRANO OR BAGASIE

A candidate does not necessarily have to answer in an essay form.

CATEGORY	MARK	DESCRIPTORS (EVIDENCE)
Outstanding achievement	26–30	Candidate is able to construct an argument. Well organised, comprehensive and coherent structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Selections of relevant dramatic references and examples are used. Insightful, fluent, observation and knowledge powerfully expressed. Candidate discusses the absurdist view; existence is pointless and people attempt to make meaning of the world around them by creating some sense of order and structure. Existentialist characters and their actions in the play that he/she has studied are discussed fully. He/She refers to techniques of Theatre of the Absurd and gives specific examples from the play. The candidate shows an excellent understanding of Theatre of the Absurd and the play studied.
Meritorious achievement	22–25	Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge is well expressed. The candidate has a similar level of knowledge of Theatre of the Absurd and the play studied as the Outstanding candidate. The main difference is the ability to connect to the topic, discuss the topic and use language effectively. Often this candidate overwrites putting down correct but additional information.
Substantial achievement	18–21	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references and examples. Shows good grasp of the theme/task, some logical statements. EITHER: Candidate attempts to discuss the characters and their actions and the absurdist philosophy. He/She refers to some techniques of Theatre of the Absurd but is vague as to how these techniques are presented in the play. The candidate shows a good understanding of the characters, Theatre of the Absurd and the play studied. OR: Excellent analysis of Theatre of the Absurd and the play studied but connection to the topic is by chance in the essay rather than a discussion of the topic presented.
Adequate achievement	14–17	Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant dramatic references and examples. Adequate reading but feels memorised. Not always a high level of insight. Candidate well prepared and can give details about Theatre of the Absurd, characters and the play studied, but lacks ability to apply to topic. Often work seems to be a repetition of notes/character sketches supplied in class and thus may be fragmented. But the candidate has solid knowledge of the content. Often the characters are merely listed and a brief character sketch of each is given.

Moderate achievement	10–13	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 dramatic references and examples. Candidate has knowledge of Theatre of the Absurd, characters and of the play studied but tends to write down anything and everything about the characters he/she knows without connecting to the topic. Information is generally correct but may be presented in a confused manner. Tends to EITHER be continuous writing (no paragraphing) OR short sentences explaining certain aspects of the content. Knows the content of the play studied.
Elementary achievement	6–9	Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable dramatic references and examples. There is no connection in the answer to the topic. Candidate has some knowledge of Theatre of the Absurd, characters and of the play studied but tends to write down short phrases about the characters, content of play or theory taught. Often incorrect information is also given (about a different play/characters or another section of theatre history). The marker will have to look for correct information in the answer. Difficult to mark because at first glance it looks as if the whole answer is incorrect. The candidate tends to tell the story of the play or give brief character sketches.
Not achieved	0–5	Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand. An attempt to tell the story. Very vague and jumbled. The candidate's knowledge of Theatre of the Absurd, character and the play studied is poor. Often incorrect information is given. Tends to be a list of words, phrases and sentences written down in the order that the candidate remembers content. Candidate often rambles on, confusing terminology and practitioners.

TOTAL SECTION A: 30

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

- 3.1 Award full marks to answers that are well motivated. A subjective answer is required. Candidates may answer yes or no as long as a valid argument is provided.
The characters are shown in different moments in the play and the collage allows the prospective audience to understand more of what the play deals with.
Some candidates may suggest that the characters, costumes and props are clearly portrayed in the collage and support their answers by referring to specifics in the collage. Others might focus on the theme of abuse and its relevance in today's society.
Allow for candidates who respond from a technical perspective. (4)
- 3.2 (Candidates must discuss either costumes **or** props and/or both to earn full marks)
The costumes and props used are suitable for a production of *Boesman and Lena*. Boesman is wearing an old faded white T-shirt with an old shirt over it, grey or black shapeless trousers and a beanie. Lena is wearing an old faded, loose fitting dress with a doek on her head. They are always on the move and there is no time to bath so the costumes are dirty and this also suggests their poverty.
The props reflect their meagre possessions they carry with them wherever they go, as they are always on the move. Most of the items they carry, however, seem to be clothes and blankets, whereas in the play Boesman carries pieces of corrugated iron and a mattress. Nevertheless, the props do add to the fact that they are homeless and displaced people. (2 x 2) (4)
- 3.3 Accept either point of view if answers are well motivated. A subjective answer is required.
Some candidates may state that the race of characters is irrelevant and that the acting skills and how the character is brought to life on stage are more important.
Others might say that race is an important issue because this is a realistic play and therefore Lena has to be coloured.
The issue is topical and relevant to their experience recognition must therefore be given if the candidate refers to his/her own experiences.
Accept two motivated statements or four short points. (4)
- 3.4 Markers need to mark holistically. Either THREE points discussed in detail or SIX points briefly explained.
Physically – Lena will stand up, she will run to Outa, grab him and force him to sit back on the box. She will pat his back to calm him down. She will walk slowly to the edge of the stage and peer in the distance. She walks back to the fire and then walks back to the old man to tell him what he should say. She shakes him violently to make sure that he understands her clearly.
Gestures – Points her fingers at Outa, shakes her head, one hand could be on her hip as she speaks to him like a naughty child. Could put her arm around him.
Facial Expression – Eyes widened, eyebrows raised, nostrils flaring, she could have an angry look on her face.

Vocally – Lena starts out loudly because Outa tries to walk away. Her tone is one of frustration and anger.

She will talk softer when she tries to soothe him. She also whispers, afraid that Boesman might hear her if she talks too loudly to Outa – a stage whisper. She doesn't want Boesman to know that she is friendly with Outa.

(6)

- 3.5 Markers need to accept TWO points that are well substantiated or FOUR points briefly explained.

Outa is crucial to the development in the plot because his arrival marks the change in the relationship between Boesman and Lena. For Lena he is another human being with whom she can share her food, thoughts and problems. He is non judgemental, and listens to her and the fact that he calls her name is significant to Lena. He is there to show the audience how truly starved Lena is of human contact because even though they do not share the same language, they share a common bond; their humanity.

Outa is a threat to Boesman – he is distrustful of Outa and surprisingly jealous that Lena prefers to sit outside with him. Outa's death of natural causes leads to the change in Boesman's attitude to Lena. Thinking that he was responsible for Outa's death in some way, he becomes fearful of being sent to prison and treats Lena a bit more kindly, explaining to her where they were and where they have come from – something he didn't do in the past.

This marks a change in the relationship with Lena finally realising that she is Lena and that she is alive.

(4)

- 3.6 Accept candidates' points of view if substantiated – 8 short relevant statements, or 4 more detailed, well-discussed points. A subjective answer is required. Accept well-motivated answers. The following is merely a suggestion and it is unlikely that candidates would give such a lengthy answer.

The above statement is an accurate description of the play *Boesman and Lena* because it highlights the plight of human beings caught in a cycle of poverty, prejudice, violence and de-humanisation. The play explores the relationship between Boesman and Lena, a coloured couple who represent the homeless and displaced people of South Africa, the need for human companionship, compassion and hope. Boesman and Lena are constantly on the move because their hastily built homes are bulldozed and they are then forced to move to another place where the same thing happens again. There is no sense of security or stability and this is reflected in the couple's volatile relationship. We as the audience or readers have empathy/sympathy for a character such as Lena who unfortunately does represent thousands of abused women, caught in the cycle of poverty and neglect. Lena has been with Boesman for many years and has borne the brunt of his anger many times. Boesman is a man, but he has been emasculated by society thus he vents his frustration out on Lena, Outa and the dog. He has been abusive to Lena in many ways, He beats her regularly with his fists, abuses her verbally, taunting her and making her doubt herself. For example, he makes her believe that she broke three bottles they were going to sell at an exchange when he, in fact broke them. Lena is covered in bruises from all the beating that she received from Boesman but she still stays with him. What other alternative does she have? This is the only life she knows – she knows no better. She talks about leaving him several times but doesn't, because for her

the unknown is scarier than the known. More importantly, Boesman is the only link to her past. Boesman cannot vent his anger on the white people who destroyed his pondoks so he takes it out on Lena, someone he can control and whom he has power over.

He neglects her and refuses to talk to her and tells her several times that he wishes that she would leave him. But he still needs her in a twisted sort of way. She is always there with him and he expects her to be there. He can take his frustrations out on her – be his 'punching bag'. In a dysfunctional way they both depend on each other for companionship, security and an affirmation that they are human and alive. They choose this dysfunctional relationship rather than being alone.

Lena has no outlet for her anger, joy, pain, sadness etc. because Boesman does not want to listen to her drivel or gebabbel as he calls it. Even the police laugh at her and mock her when she lays a complaint against Boesman for beating her. She is mocked and abused not only by Boesman but by people in society because she is an outsider, living on the fringe. Both Lena and Boesman are victims of a cruel, neglectful society which shuns them and treats them as outcasts in their own land.

MARKS 3.6**DESCRIPTOR**

Very good	7–8	Connects and integrates both the quotation and knowledge of the play. Is able to support answer with relevant examples of the character's history, personality and actions and is able to clearly discuss themes that highlight homelessness and displacement and show how the characters are reduced to outcasts.
Good	5–6	Candidate is able to describe the characters, plot and themes and relate it to the quotation. Often the description of the characters, plot and themes is more detailed than the connection to the quotation.
Average	3–4	Candidate EITHER has a grasp of the question and is able to describe it in some detail but lacks the ability to relate the character, plot, themes to the quotation, OR describes character, plot and themes in a sketchy manner and fails to relate to the quotation and question.
Weak	0–2	Candidate gives a basic description of a character and plot but fails to connect to process except to tell the story.

(8)
[30]

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

4.1 In African storytelling terms repetition is a typical technique of emphasis and/or the underpinning of importance so children are presented as important. The playwright is attempting to retrace the steps of Christ who was passionate about children and who said, 'Let the children come to Me'. This story is folklore; those listening to the storyteller are children. Children are the future of any group therefore the focus of educating future generations is important. The story is meant to teach the children.

(2)

4.2 Whilst the storyteller is addressing the children, he is also teaching them about salutation. In essence, he/she is extolling the virtues of God. He/She allows the children to receive the benediction. The storyteller is calling on the ancestors to be present with them in this moment of storytelling. Calls on the ancestors to bless the children and it is opening up of the storytelling

(3)

- 4.3 The opening scene:
Introduces the play as a fable/folklore
The element of benediction is played out, the audience is part of the blessing (i.e. play)
Introduces the play as full of energy – the song creates this.
Introduces a figure wielding centralised authority that maintains order
Mimics the storytelling style. (4)
- 4.4 The answer to this question will vary according to personal interest, however the following is not conclusive but may apply:
This chorus is about the celebration of light, and therefore an equivalence of the Festival of Lights. The mood therefore, will be that of festivities.
The lyrics are about the sun and light, therefore costumes will be colourful and bright. As they sing along, the children will be performing with the posture of their bodies in an upright position (so as to show pride, joy, peace and happiness). The mood of the song is a happy one, so are the faces of the children. They will be directed to visualise their happy emotions mainly through their faces and the way they move their bodies.
The children's voices will be melodious.

MARKS 4.4

DESCRIPTOR

Excellent	6	Candidate clearly understands the performance and can relate to the function of the chorus. Candidate is able to physically and vocally give directions for the directing of the chorus using concrete, specific examples from the text.
Good	4–5	Candidate understands the performance and can relate to the chorus. Candidate is able to physically or vocally give directions for the chorus using concrete, specific examples from the text.
Average	3	Candidate makes statements about the performance and can relate to the function of the chorus. Candidate gives some directions for the chorus using general examples from the text.
Elementary	2	Candidate manages to give some example(s) of the chorus but rarely is able to direct .
Weak	0–1	Candidate gives some basic directions . Generally, statements that relate to the answer are more by chance than design.

(6)

- 4.5 The storyline has a simple beginning that progresses to a complex situation
The central character's importance is not more than the main theme of the story. There is a combination of a physical component (e.g. song, music, dance, etc.), visual component (setting, costume, gestures, etc.), auditory component (voice, words, etc.) to visualise the story. The play celebrates the heritage of African storytelling and legend. (4)
- 4.6 Theatre-in-the-round
Open-air
Arena
(Accept either One) (1)
- 4.7 Rain might disturb the performance.
Voices might be drowned out on a windy day.
The sound coming from the musical instruments might not be that strong.
Whilst the audience is expected to be part of the performance, there might be a loss of order if the audience 'over-indulges'.
Some people might move about too frequently, thus missing the main theme of the performance.
Actors may mask (block) each other. (3)

- 4.8 The play was written with the Open-Air Theatre and/or Theatre-in-the-Round as reference. There is much spectacle as the audience will experience the reality of outdoor performances, such as dust. The natural landscapes, such as trees, form part of the décor and stage. In other words, the outside environment is nature itself. The audience is able to mingle with the actor. The audience is able to take part in the action. Natural phenomenon such as dust, rain, the sun, may be part of the script and it will make the story more believable. There are certain African musical instruments that sound better when played outside than inside. The sound made by the musical instruments, such as the drums and singing, will be heard very far; sending the information to distant audience members informing them the show is about to start or has already started.

(7)
[30]

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

- 5.1.1 The minimal use of props, scenery and technically produced sound. A single prop has many functions.
The productions of one's own soundscapes/verbal dynamics/ idiophones, scenery and the neutral use of costumes.
The actor is the focal point in the production.
Use of the physical body to convey powerful images will create an impression on the audience.
Creative use of voice – all music is produced by the actors.
Poor Theatre avoided all machinery and minimised all spectacle not created by the actor.
Performers were not allowed to use make-up or change costumes to indicate a change in character.
Via negative, actor-audience relationship . (6)
- 5.1.2 It was used to represent white people. Could be interpreted as a clown's nose or a pig's nose used to mock white people. (1)
- 5.1.3 Two examples required. Accept other responses if valid.
The boxes are multi-functional and used for various purposes such as:
- Seats: During the performance the actors use the boxes for sitting – can be used as train seats.
 - Blocking: the actor's movements and 'acting area' is marked by the positioning of the boxes.
 - Serves as the vendor's table, rubbish bin, truck bed from which the actors sell coal.
 - Used in the helicopter scene. (2)
- 5.1.4 The rail is used to hang costumes because it enabled the actor to make quick costume changes. It also provided a place for the characters to hide behind. (1)

- 5.2 A subjective answer is required. Accept well-motivated answers. (Accept other responses if well motivated)

The following is a suggestion.

Firstly some of the issues that the play highlights are irrelevant in today's democratic South Africa – the pass and pass laws. The director would have to find creative ways to present this painful part of history in a sensitive manner for the audience to appreciate this highly emotional aspect of apartheid. The actors would definitely have researched this part of our history in order to give credible performances. The initial play involved a process that all the original actors were involved in and it was a situation that they were exposed to, so it was easier to translate and apply personal experiences to the production.

The director may have to conscientise the actors before the production as they may have been young during apartheid and might not remember what it really was like during apartheid.

The tsostitaal which is used in the play may have to be replaced with slang that is more familiar to a modern audience without changing the meaning in the play.

(5)

- 5.3 The language adds to the local flavour of the play and makes it easier for the audience members to identify with the characters. Audiences may often see themselves in the characters. Being a protest play it did use the language of the street so that it could be easily understood by the audience.

Also shows that Mbongeni is IsiZulu speaking and that Percy who is representing the white employers, speaks Afrikaans.

(3)

- 5.4 Markers need to mark holistically.

Vocal – Initially Mbongeni could start off using medium pace and volume. Gradually increasing volume and becomes more frustrated as he mentions all the things that they have to do. By the end of line 7 the vocal volume would be very loud and his tone would reflect his anger.

Physical – He would use many gestures – pointing to himself and Bobbejaan when talking about all the work that they have to do. Throws his hands up when he says, 'there's too much work for two people'. He points to himself when he says, 'Me and Bobbejaan'. He could demonstrate pushing a truck, loading the bricks and shoveling the sand. He could step back, throw his hands up and say, "Aaay suka!" in frustration.

(Accept other vocal skills if well motivated)

(6)

- 5.5 (Accept any theme mentioned/recognised in Source B, if well substantiated. Candidates need to consider the themes evident in the extract and not in the play as a whole.)

The main theme is exploitation and oppression of workers. Percy and Mbongeni work hard and for long hours with little pay. They are treated badly by their employer, Baas Kom who threatens to fire them every time they disagree with him or complain about their working conditions. Their employer threatens them by saying that there are hundreds of people looking for jobs so they should be grateful for the job that they have. The employer does not afford them basic human/worker rights.

This is very relevant today as many people are still underpaid and overworked.

But the workers at least have an avenue to express their grievances through their unions and strike action.

Another theme highlighted is the irony that although they make thousands of bricks, they do not live in proper homes – they say they live in sardine tins.

The housing issue still exists today and although the government has made some strides in this area, there are millions of people who are still waiting for houses. A major problem today as well is the corruption in the awarding of tenders to construction companies who may not be fully qualified to undertake such massive operations; hence people are left with shoddily built homes.

(6)
[30]

QUESTION 6: *SOPHIATOWN* BY JUNCTION AVENUE THEATER COMPANY

6.1 (Accept TWO points that are well substantiated of FOUR points that are simply stated) The play *Sophiatown* documents a valuable and vibrant part of South African history which would otherwise have been lost because the apartheid government wanted to wipe it out completely. They saw it as a blot on their vision of separate development, because it was a place where different race groups lived together, in peace and harmony, against the government's apartheid policy. The play records the life of ordinary people in *Sophiatown*, their struggle to survive, their determination and will to survive against all odds, their never-ending battles with the apartheid government. The play gives us insight into how people coped despite the restrictions imposed on them and the oppression they faced constantly. The culture, music, traditions of *Sophiatown* which had an impact on so many prominent black people in South Africa would have been forgotten had it not been recorded.

(4)

6.2 The character Jakes is the narrator in the play. He was educated and referred to as an 'intellectual' or 'situation' – by Mingus and the others in *Sophiatown* who are not educated. He sets the scene and gives the audience important information about the characters and *Sophiatown*. He also acts as a link between the scenes in the play.

As a journalist for *Drum* magazine, Jakes keeps all the characters informed about what is happening in *Sophiatown* as well as in South Africa in general. He is the voice of reason and control. He represents the culture of *Sophiatown*.

He is an important character because he is reliable and can be depended upon to give accurate and unbiased information about what is happening in *Sophiatown* and South Africa in general. The only time we as the audience doubt his authenticity is when he hides his true feelings for Ruth.

(4)

6.3 Jakes' opening monologue provides the exposition of the play. He highlights the various names of *Sophiatown* drawing the audience into the play. He then tells the audience about the various places of interest, like The Back of the Moon and the cinemas – places frequented by the inhabitants of *Sophiatown*. He tells about the various street gangs and the famous people of *Sophiatown*, setting the mood of the play. We are then introduced to 65 Gerty Street and Mamaritis' Diamond Shebeen where most of the action takes place. He does not describe it in glorious terms but he creates an expectation in the audience of what is to come.

(Accept other well-motivated answers)

(4)

- 6.4 Princess is Mingus' girlfriend. He has taken her out of the slums and given her a fairly good life. She is proud, thinks too much of herself and feels that she can have her own way simply because she is Mingus' girlfriend. She is suspicious of Ruth from the start because she views her as competition. She is jealous of the attention that Mingus is paying to Ruth and she doesn't want her around. She laughs loudly because she is mocking Ruth's naivety about life in Sophiatown. She feels that Ruth is stupid to think that she can have the same life that she had in Yeoville, in Sophiatown – her own room etc. (3)
- 6.5 Ruth's expectations are quite unrealistic and highlight her ignorance of the situation that she is getting herself into. She expects to have the same kind of conditions that she had in Yeoville and does not consider the actual living conditions in Sophiatown. It is unsuitable because to the other characters the idea of having one's own bedroom is a luxury that they could not afford because space was so limited. Her responses are valid in their own right because you can't really share a room with a man you don't know but that was acceptable in Sophiatown because of the crowded living conditions. But she chose to come to Sophiatown so she would have to put up with whatever she is given. The other characters are amused by her naivety and the audience expects that some conflict and possibly comic issues will result from the cultural and social divide between the characters. (3)
- 6.6 Markers need to accept 1 physical and 1 vocal skill explained fully **OR** four points briefly discussed. Physically – Mingus would walk very slowly around Ruth, looking her up and down, possibly one hand in his pocket and the other holding his chin, nodding his head in approval of what he sees. Vocally – He is loud, brash with an arrogant tone. He has a deliberate pace when he says, "Alright she can stay." (4)

MARKS 6.7**DESCRIPTOR**

Very good	7–8	Candidate is able to give a clear and concise answer showing knowledge of theme and history. Connects and integrates both quotation and knowledge of forced removals and the history of Sophiatown.
Good	5–6	Candidate is able to discuss the theme of forced removals in detail. Does attempt to connect with the quotation and tries to say how it is a valid description of Sophiatown.
Average	3–4	Candidate has a grasp of the theme of forced removals and is able to describe it in some detail but lacks the ability to relate to the quotation and say how it is a valid description of the history of Sophiatown. Makes broad and generalised statements.
Weak	0–2	Candidate gives a basic discussion of themes but fails to connect to the quotation. Answer may be very vague and jumbled.

- 6.7 Markers need to mark holistically. Markers need to accept other valid and relevant responses by candidates. Refer to the rubric when marking.

The following is merely a suggestion:

Sophiatown was a freehold suburb, unlike other black townships in South Africa. Black people could own their own land and were allowed to build their own houses and could rent it out to tenants if they so wished. It was also a place where all races were allowed to mix and move freely because there was freedom of movement. All race groups were allowed to own businesses and most thrived. It was almost as if apartheid did not exist in Sophiatown. According to Es'kia Mphahlele, 'what made Sophiatown so special was the freedom of spirit amongst the people who lived there. They didn't feel constrained by boundaries and it showed in their easy-going lifestyle.' It was the only black township that was not surrounded by a fence as other townships. Since Sophiatown was a freehold suburb, shebeens and dance halls flourished. Life here was vibrant and exciting.

However, when the Nationalist government came into power they hated Sophiatown because it stood for everything they believed was wrong with South Africa and the then apartheid government 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. There were two thousand G-men (political investigators) lining the street. 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.

The creators of the play show the pain, agony and despair that the people felt through the various characters at the end. Mamariti says, 'I'd rather die. Dump me anywhere, I'd rather die,' Jakes says, 'This bitterness inside me wells up and chokes. We lost, and Sophiatown is rubble.'

MARKS 6.7

DESCRIPTOR

Very good	7–8	Candidate is able to give a clear and concise answer showing knowledge of theme and history. Connects and integrates both quotation and knowledge of forced removals and the history of Sophiatown.
Good	5–6	Candidate is able to discuss the theme of forced removals in detail. Does attempt to connect with the quotation and tries to say how it is a valid description of Sophiatown.
Average	3–4	Candidate has a grasp of the theme of forced removals and is able to describe it in some detail but lacks the ability to relate to the quotation and say how it is a valid description of the history of Sophiatown. Makes broad and generalised statements.
Weak	0–2	Candidate gives a basic discussion of themes but fails to connect to the quotation. Answer may be very vague and jumbled.

(8)
[30]

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

- 7.1 Mandisa and Thando are talking about Sipho, unaware that Sipho is listening in to their conversation. Mandisa as usual is very outspoken and is suggesting to Thando that she disregard her father's wishes. She is goading Thando into going against Sipho. The audience is aware that Sipho is listening. This adds to the tension and suspense because the audience is a step ahead of the characters and is anticipating the characters' response when they find out that Sipho has been listening in to their conversation. Tension is also created by the audience wondering what Sipho will do. (4)
- 7.2.1 An offstage character is someone who is referred to by the characters on stage but who does not appear on stage himself/herself. (1)
- 7.2.2 Kani included Mpho as a character to highlight Thando's stability and reliability as a character. He is Thando's boyfriend of four years. They seem to have a good and steady relationship and he has accepted the fact that if he marries Thando, he will have to accept Sipho as part of the package which he seems to be quite prepared to do, as he is still willing to go on with the lobola negotiations. He adds to the realistic plot to show that Thando does have a life beyond the one shown in the play, i.e. her role as a daughter and interpreter at the TRC. She also has two loved ones that she has to consider. (3)
- 7.3 Mandisa's attitude in these lines is flippant and to an extent arrogant. She is disrespectful of traditional culture in which the father is an important authority figure. She speaks her mind and is unafraid to challenge boundaries. In these lines she is speaking her mind and almost influencing Thando to disregard her father. This shows that she is independent, very westernised in her thinking and beliefs and she believes that one doesn't need parental permission for the decisions one makes. Thus she struggles to understand Thando's complete obedience to her father. Mandisa is not used to the strict upbringing that Thando is used to. (3)
- 7.4.1 Her reaction would be one of shock and surprise and this will be shown in her startled look – eyes wide open in surprise, maybe a dropped jaw, eyebrows raised. She could place her hand over her mouth in shock. She could take a step backward as if in fright. (3)
- 7.4.2 Two examples need to be mentioned. Sipho means that Mandisa is just like her father Themba because she totally disregards Sipho's role as Thando's father. Themba did not ever consider Sipho and his feelings right from the beginning to the time of his affair with Sindiswa. He just took whatever he wanted without thinking of the effect that it might have on Sipho or the consequences of his actions. Sipho means that Mandisa seems to be following in her father's footsteps especially when she says, 'To Hell with your father.' Oddly enough Thando may be Themba's daughter and Sipho does not realise the irony of what he is saying. (4)

7.5 The language and dialogue used in the play is colloquial. It reflects the socio-economic and educational level of the characters. It is ordinary everyday language and the realistic plot is driven through a series of conversations and arguments which reveal the ultimate truth of the situation, the characters and their points of view. However, one can question the realism of using English throughout the play because Sipho most likely would have used an African language when speaking to his daughter at home.

(4)

7.6 Markers need to mark holistically. If a candidate simply lists Stanislavski's techniques award a maximum 5. Full marks to be awarded to candidates who integrate both parts of the answer and who may not necessarily use all 10 techniques.

The following is merely a guide:

Main points of Stanislavski's system:

1. **Research:** The actor does character research, language, attributes, history etc.
2. **The magic 'if':** The actor knows that the play and the setting are manufactured by the playwright, but he asks himself: 'How would I behave if they were real?' Asking this question helps him transform the imaginary world of the play into a real one.
3. **Imagination:** To help with achieving the magic 'if', an actor needs a vivid imagination. He should ask himself questions about the part he is playing. In performance he should understand the motivation of what he says and does.
4. **Concentration:** The actor must concentrate his attention on what is happening on the stage and not be distracted by the 'black hole' of the auditorium where the audience is seated.
5. **Physical relaxation:** It is essential to relax muscular tensions, particularly in moments of strong dramatic emotion.
6. **Physical actions:** Small physical actions on the stage are important. The actor must believe in them and try to do them as consciously as possible, i.e. actions on stage must have a motivation/reason.
7. **Emotional memory:** To bring truth and conviction to his portrayal of a character, an actor should draw on his emotional memory.
7. **Communication:** Good communication between performers on stage is achieved by listening attentively and looking directly and consciously at the other characters.
8. **Internalisation:** An actor must use his intellect and emotional perspective to understand the text of the play.
9. **Subtext:** An actor must explore and understand the underlying meaning. This is achieved by knowing the subtext of a character's dialogue.
11. **Emotional connection:** 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.'
12. 'Love art in yourself, not yourself in art.'

Candidates may use some or all of the above points when answering the question on preparing for the role of Mandisa or Thando. Candidates may refer to any other aspects of Stanislavski's system.

I will use Stanislavski's acting techniques to create the character, Mandisa or Thando.

Firstly I will 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 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 truthful 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 the 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.

MARKS 7.6**DESCRIPTOR**

Very good	7–8	Candidate uses Stanislavski's techniques to discuss his/her acting preparation process for characterisation and acting the role of Mandisa/Thando. Connects the acting process of the performance preparation with examples of the character's history, personality and actions. Is able to integrate both parts of the question cohesively.
Good	5–6	Candidate is able to describe the acting process and relate it to the character he/she is preparing. Often the description of the process is more detailed than the connection to the character's actions and personality. Some candidates may simply list Stanislavski's acting techniques.
Average	3–4	Candidate EITHER has a grasp of the acting process and is able to describe it in some detail but lacks the ability to relate the creation of the character to the process OR describes character in a sketchy manner and fails to relate this to the process of acting.
Weak	0–2	Candidate gives a basic description of creating a character but fails to connect to the acting process except to say for example 'speak loudly', 'act correctly'.

(8)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

Markers are to mark holistically.

8.1 Thami does not like to think of himself as breaking the law. The word is not 'informal' but illegal. It makes it easier for Thami to deal in diamonds if he uses the term 'informal'.

(2)

8.2 In line 10 Thami's tone of voice is enthusiastic and positive, his volume at a medium level as he is confident of what he is saying. In line 11 Johan's tone of voice is warning – almost threatening – and his volume is loud as he tries to make the point that what Thami suggests is dangerous.

(2 x 2)

(4)

- 8.3 Thami responds with frustration. He would stop whatever he was doing, turn on Johan and increase his volume by speaking loudly and with tension in his voice. His vocal pace would be quick as he begins lines 2 but slows after '... there it is' (line 3). He makes firm statements as he is convinced of his interpretation of the situation that he finds himself in. He could put out his hand as if picturing the parcel of diamond in the palm of his hand. As he continues speaking he would close his hand and drop it to his side in disgust as he speaks of the 'nonsense-makers' (line 5). (6)
- 8.4 Thami is suggesting that the policemen know about the illegal diamond business (IDB) and not only turn a blind eye but are involved in the whole process of taking bribes to keep quiet. (2)
- 8.5 Both Thami and Johan take part in criminal activities. Thami has, without Johan's knowledge, begun dealing with illegal diamonds as a way to earn money more quickly. Johan threatens and ties Smith up hoping to get him to give them money to invest in diamond mining, a version of kidnapping. Neither of them sees anything wrong in the way they are behaving but both activities are illegal. (4)
- 8.6 The language is realistic and colloquial. Johan uses phrases from other languages as people in South Africa often do in natural speech. The two appear comfortable in each other's company and speak in a relaxed informal way. The argument that they are having seems to be one they often have. This suggests that the two know each other well and have been friendly for some time. (4)
- 8.7 Markers need to mark holistically. 4 marks for discussing and describing the effect of the conflict on Johan and 4 marks for Thami.

Thami believes that illegal diamond buying is the way out of his financial mess. It does not involve hard manual labour, buying concessions or dealing with local villagers who want their share. It appeals to him as an easier, cleaner way of getting the money he needs much faster. He would act as a go between buying diamonds the villagers and others 'steal' from concessions and selling them to buyers in the cities who want to avoid the expense of a legal route.

Physical characterisation: Thami would move away from Johan. During the whole play he would avoid getting too close to Johan, especially when Johan becomes emotional and threatening in his insistence on buying a concession and persuading Smith to become his and Thami's business partner.

Vocal characterisation: Thami could raise his tone of voice and increase the pace at which he speaks to emphasise his protest. His volume might increase at times when he has to repeat his rejection of Johan's business proposal or Johan's idea to convince Smith to provide the money.

Use of stage: Thami is resisting Johan, and being a calmer type of character, might stand his ground. He would therefore either choose a stage area to position himself at or he might even move off stage into the kitchen to avoid direct confrontation.

Johan believes that IDB is a path that will lead to being arrested. He thinks it is a short cut not worth trying. He suggests that the police will have to catch a couple of IDB thieves to show that they are doing their job and they are more likely to pick on the newcomers rather than others they have created a relationship with in the past. He is convinced that the risks outweigh the chance of earning money. There is a part of Johan that wants to take the more difficult path so that he can prove himself to Thami and make up for the mistakes of his past.

Physical characterisation: Johann can lean forward to emphasize his determination to persuade Thami to join him in a business partnership. Being more of a highly strung character he might wave his arms around and use excessive gesturing to get his point across.

Vocal characterisation: The volume in his voice might increase; his tone might become lower as he becomes more threatening. He may even use a lower range of voice to emphasise his desperation and threatening attitude.

Use of stage: He might cross the stage from stage left to stage right, even cross from up stage to down stage to indicate his excitement and insistence. He will use a fast pace in his movements. He might later on in the play use the whole stage, because his tension level is high and he will express it through being more physical than Thami.

(8)
[30]

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

9.1 Tjokkie firstly speaks in a moderate volume and an encouraging tone as he knows Tiemie wants help and advice from their mother; he becomes more irritated and increases his volume the second time because he cannot understand why she is not telling her mother her problems. By the third time he is insistent and determined but calm and decreases his volume a little to encourage Tiemie to speak to their mother. Tjokkie's pitch can go up and volume can increase.

(6)

9.2 She believes she may be pregnant but since it is only two weeks since she last menstruated she is not completely sure. It is her way of telling her mother she is pregnant as she is not comfortable with saying the words.

(2)

9.3 Tjokkie's seeing of the future and its interpretation by the other characters ends up having a huge and traumatic impact on the family. The pregnancy may be Tiemie's concern but it is Tjokkie's 'seeing' of the younger and older man planting a seed outside Tiemie's bedroom that causes doubts about the paternity of her child. Both Tiemie and Ma are upset and extremely worried. Jakes believes that Tiemie has cheated on him and becomes violent and aggressive in his treatment of Tiemie.

(4)

9.4 Tiemie is hurt and angry at her mother's response as Ma was in a similar situation as Tiemie when she was younger. In addition Ma has been living with Giel without marriage so her comment that she brought Tiemie up better than this is not accurate or fair to Tiemie. Ma had a reputation for being 'easy' and Tiemie has had to deal with others assuming she too is 'easy' since she was young. Her simple repetition of 'Het Ma?' makes it clear to her mother that she is thinking about all this.

(4)

9.5 The short sentences indicate a hesitation of the characters to deal with any serious emotional personal issue. Tiemie uses euphemisms to tell her mother that she is pregnant. In South Africa in the 1970's very few families would have been comfortable talking about sex before marriage or pregnancy. The dialogue is realistic and the characters ignore the audience. The actors create the characters on stage for the audience to willingly suspend their disbelief and is drawn into the family drama as if it is real life. The Afrikaans spoken by the characters is simple and shows that they are lower middle class rather than educated. (4)

9.6 Candidates who disagree with the statement should be given full recognition but some learners may agree and marks should be awarded for any valid discussion.

MARKS 9.6**DESCRIPTOR**

Very good	8–10	Candidate discusses the connection between all lower middle class communities with absent father figure (either dead or not present), issues of poverty, unwanted pregnancy, desire to escape the cycle of poverty and abuse and women depending on unreliable, irresponsible men (often also drunkards). These issues in the play are not limited to any one race or language group. Many communities today would relate to the issues in the play.
Good	6–7	Candidate understands the issue in the play very well. He/She discusses some of the issues: absent father figure (either dead or not present), issues of poverty, unwanted pregnancy, desire to escape the cycle of poverty and abuse and women depending on unreliable, irresponsible men (often also drunkards). Tends to make broader comments and is less likely to commit to an opinion.
Average	4–5	Candidate makes broad statements and discusses at least ONE issue: absent father figure (either dead or not present) issues of poverty, unwanted pregnancy, desire to escape the cycle of poverty and abuse and women depending on unreliable, irresponsible men (often also drunkards). Tends to focus on the scene rather than the play as a whole.
Weak	0–3	Candidate has an opinion but lacks the ability or knowledge to back this up and tends to make vague and generalised statements. These are correct more by chance than design.

(10)
[30]

QUESTION 10: MISSING BY REZA DE WET

10.1 Label A: Meisie
Label B: Constable

(2)

10.2 The costume is suitable. Constable is a policeman; he therefore wears an official looking uniform (not time specific). He is supposed to be blind; he therefore wears dark glasses to hide his eyes and carries a white walking stick typical of blind people. Some learners may mention that at the end of the play Constable turns his jacket inside out and takes off his glasses. This costume is, therefore, a 'fake'. (Mark according to their ability to show they have knowledge of the play and character.) (4)

10.3 This is a very accurate representation of the two. Constable is confident and an attractive looking man. He is about to greet one of the other women and Meisie has eyes for him only; she is enthralled by him. She is looking admiringly at him; she is fascinated by the male figure in their home. He seems unattainable and mysterious and she finds that captivating. (3)

10.4.1 Constable is meant to be blind so this would make the way the actor performs on stage very different from a character that is able to see. He would turn his head to hear someone rather than look at that character. His strongest sense is smell and in these lines he is smelling and sniffing the young women. As he smells them he would move quite close to them and this would create an awkward tension on the stage as he is intimately close to women who are strangers to him.

(4)

10.4.2 Meisie is naïve and has very little experience of men. She is uncomfortable and embarrassed but also attracted to Constable. She drops her head shyly as she is not used to the attention of men. She is a symbol of innocence. It is this innocence that makes her a target for Constable and allows him to convince her to leave the house and disobey her mother.

(3)

10.4.3 She is hurt, surprised and shocked as he is charming but then makes an honest statement that can be construed as rude. She also finds him attractive and wants him to like her.

(2)

10.4.4 This rubric is the answer: 10.4.4.

MARKS 10.4.4**DESCRIPTOR**

Very good	7–8	Candidate discusses the theme of the sense of smell in the play connecting Constable's heightened sense of smell, the odour of the manure and the scent of the roses. He/She is able to explain the way the manure odour represents the life that Miem, Meisie and Gertie are trapped in and the roses the freedom Meisie and Gertie long for. The candidate is able to associate the sensuality linked with the sense of smell with the intimacy created by Constable's smelling the women and selecting Meisie as ready to be 'collected'. Candidate has an excellent understanding of the play.
Good	6–7	Candidate explains the theme of the sense of smell in the play listing Constable's heightened sense of smell, the odour of the manure and the scent of the roses. The candidate is able to associate the sensuality linked with the sense of smell and the intimacy created by Constable's smelling the women and selecting Meisie as ready to be 'collected'. Candidate has good understanding of the play.
Average	4–5	Candidate lists the different smells in the play: Constable's heightened sense of smell, the odour of the manure and the scent of the roses. Tends to make broader comments about each aspect of smell in the play but does not always link to the play as a whole.
Weak	0–3	Candidate knows some of the smells in the play but tends to simply write down a brief description rather than back this up by referring to the play. Tends to make vague statements.

(8)

10.5 She is angry and hurt and feels that she has been insulted. Her vocal pace is slow and measured. Her volume would be medium to soft as she is really talking to herself rather than the others. Almost as an aside comment. (The candidates may choose fast pace and loud volume but would then have to justify it that she is really angry and it is an emotional reaction.)

(4)

[30]**TOTAL SECTION B: 60**

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Markers need to take into consideration that learners will be reading the extract for the first time and creative answers and own opinions should be accepted, but ensure that these are motivated from an understanding of the text.

11.1 Simon does perform some of the tasks of a narrator (setting the scene, introducing the characters, commenting on the action) but is more of a storyteller and performs in a similar way a one-person show. He tells us what is happening but he himself creates most of the characters (except Ruth) through his speech and actions. He narrates his own action. If the candidate simply states 'he tells the story' it can be allocated 1 mark despite being in the explanation of the extract. (2)

11.2 The candidate may divide the answer into the three parts or might group all three together and answer holistically. As long as all the three aspects of tone, pace and volume are covered the candidate can get all 6 marks. It is not 2 marks per vocal attribute.

11.2	MARKS	DESCRIPTOR
Good	5-6	The candidate clearly understands the application of tone, pace and volume. He/she can explain in concrete detail how Simon's vocal performance builds the tension of the scene up until the climactic moment. The candidate covers all aspects (tone, pace and volume) but not necessarily each one in the same detail.
Average	3-4	The candidate describes at least two of the following: tone, pace and volume. He/she tends to give predictable but sound answers.
Weak	0-2	The candidate is likely to write fragmented phrases. He/she does not answer holistically.

(6)

The following is an example. The candidate will use his/her own ideas and study of Dramatic Arts to inform his/her answer.

Tone:

His tone begins calmly and matter of fact. He introduces the element of fear into his voice in line 2. Lines 3 and 4 are said in three different ways as if different characters are speaking, the first almost smug, then excited and questioning, then suspicious. The statements in line 5 should be factual until 'she left her baby ...' (line 6) when Simon deliberately creates a sense of suspense. Line 8 – neutral and factual. The rape scene is then in contrast to this neutral factual tone, with the purpose of distancing the audience.

Pace:

The pace begins in a measured manner in line 1. Simon speeds up in line 2 to emphasise the fear Ruth has. In lines 3 and 4 each phrase is said quickly but between the phrases Simon pauses and he might physically change direction to underline this pause. The pace slows for the beginning of line 5. Then speeds up on 'Ruth wanted to ...' (line 5). Line 8 is said very slowly as it is the line that precedes the rape and the audience know it is coming.

Volume:

Simon begins with a loud volume when he makes a statement. His volume decreases slightly in line 2 as he explains her fears. His volume decreases even more in lines 3 and 4 as if the townsfolk are talking about her. The volume increases again in lines 5 and 6 as Simon narrates what happens next. The volume decreases slightly to a mid level when he describes the evening coming on in line 8. Simon changes his performance to accommodate the various characters he has to portray in the play text.

(6)

- 11.3.1 The rape scene is likely to be uncomfortable for an audience to watch. Using a doll and an actor might encourage the audience to misinterpret the dramatic and theatrical intention. The broomstick and bread loaf are ordinary household objects. These props are used in a symbolic, representational and metaphorical manner. Using the stick as a device that breaks and destroys the bread loaf, allows for 'a willing suspension of disbelief' in the audience and through this symbolic act, the rape occurs more in the imaginations of the audience than realistically on the stage.

(3)

- 11.3.2 Accept candidates' responses as long as they are valid theatrically. Candidates should demonstrate subject knowledge gained from Grades 10,11 and 12 to theatrically and dramatically use the symbols of the loaf and broomstick, to create an image for a moment in time and on stage in the minds of the audience. Candidates should demonstrate responsible application of dramatic arts knowledge to create awareness for an audience of the horrific act of raping a baby. This is not a graphic violent representation of rape. As an unseen play text, learners will interpret this according to their own theatrical experiences. Creative responses must be allowed.

(4)

11.3.2	MARKS	DESCRIPTOR
Very Good	4	The candidate is able to describe, with a high level of competence, how he/she would direct the actor portraying Simon to create a symbolic moment on stage using the props. He/she uses the theatrical knowledge gathered over three years of study to stage this moment and may use devices such as lighting to enhance the presentation. The candidate is able to explain the effect on the audience and the power of the theatrical moment.
Good	3	The candidate is able to describe how he/she would direct the actor portraying Simon, to create a moment on stage using the props. He/she has theatrical knowledge but cannot always link the ideas clearly to the task. The candidate deals with the actions of the actor rather than a concrete explanation of the effect on the audience.
Average	2	The candidate tends to list actions that are suitable for the character acting as Simon. Little or no regard for the audience reaction.
Weak	0–1	The candidate answers superficially. Tends to make statements that might be correct by chance rather than design. He/she may simply say 'the stick breaks the loaf'.

(4)

[15]

QUESTION 12

- 12.1.1 The surgical masks cover the nose and mouth so thus a great deal of the face. This will limit facial expressions to the eyes and the heads and create uniformity amongst the dancers. It also focuses attention on the eyes and might create the effect of desperation as the eyes look around. The performers have to rely less on their faces and more on their bodies.

The crutches both limit and assist the performers. They are useful as they can be used as a point of balance for the dancer to lift his/her body off the ground or jump distances but hampers the dancer when doing turns and interaction with other dancers as the crutch is in the way.

2 marks if the candidate only comments on the use of the props and 5 marks if the candidate explains theatrical application and provides a well motivated answer.

(5)

- 12.1.2 The stilts serve to lift the performer above the others and make his position both commanding and threatening. Because he towers over the others he is a central figure in the performance. The stilts do restrict movement and it is difficult to interact with other performers without losing balance and falling. He will unlikely be able to lift another performer or create leaps, twists or jumps to enhance his performance.

(4)

- 12.1.3 Candidates may use personal experience to explain the differences or examples from the show they have seen.

A physical theatre company tends to use dance and movement forms and have to have movement training. They are likely to create performances that focus more on a storyline, issue or theme that is presented. They use elements from other performing arts i.e. voice, sound effects, dialogue and poetry. Sometimes the dialogue is the starting point and physical actions are added to enhance this. These participants would call themselves actors or performers.

A dance company's primary focus is the human body. Some dance companies follow a particular style of dance while others use from different dance sources. Voice and dialogue are less likely to be used in a dance company. These participants would call themselves dancers.

(6)

- 12.2.1 Stage fright: when you stand up on stage and panic and forget the lines and actions you have rehearsed. You lose control of your ability to perform.

(2)

- 12.2.2 Prompted: If you momentarily forget your words a teacher or fellow student will say the next few words to help you remember what you are supposed to say next.

(2)

- 12.2.3 Monologue: This is an extract from a play where only one person is speaking for a sustained amount of time, whether to him/herself or to another character. Some candidates might confuse this with an individual item – if so only 1 mark awarded.

(2)

- 12.2.4 Gestures: Body parts moving in a manner to indicate meaning (i.e. head, arm, upper body etc) that add to the performance or make clear certain aspects the actor is trying to communicate to the audience.

(2)

- 12.2.5 Either THREE simple points or a general discussion that is helpful. Frequent rehearsal is essential, both alone and with a friend watching who can prompt and give constructive criticism. Write an analysis of the piece, or a motivation for the character. Make sure you have choreographed suitable actions and gestures that help you remember the words. If you really understand the piece or character it will be easier to remember the words and be confident. Ask to perform without an audience to help your concentration. Have a friend follow the words so he/she can prompt the performance if necessary.

(3)

Dramatic Arts is a platform to rehearse life and different reactions and emotions. Drama provides a safe space to practice problem solving, understand people, motivate behaviour and consequences.
(Markers to use rubric as well.)

MARKS 12.2.6**DESCRIPTOR**

Good	4	The candidate is able to discuss two concrete reasons why Lindi should remain with the subject, i.e. confidence, interpretative ability, group work and thinking on your feet. He/She is able to connect Lindi's difficulties to useful drama skills.
Average	2–3	The candidate is able to state two reasons why Lindi should remain with the subject. But either does not write in enough detail or does not connect to the reasons to Lindi's dilemma.
Weak	0–1	The candidate makes a simple statement about the relevance of Dramatic Arts.

(4)

[30]

QUESTION 13

Choose any ONE of the following three questions.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)**MARKS 13.1****DESCRIPTOR**

Excellent	12–15	Candidate clearly understands the technical aspects of theatre and can relate his/her own experiences to the quotation. Candidate gives concrete, specific examples of drama practitioners, play performed, drama texts studied or roles played. The candidate may agree or disagree (especially if he/she uses Grotowski as an example) with the statement that technical aspects are important. Shows insight, observation and knowledge well expressed.
Good	9–11	Candidate understands the technical aspects of theatre and can relate his/her own experiences to the quotation. Candidate gives at least one concrete specific example of drama practitioners, play performed, drama texts studied or roles played. The candidate may agree or disagree (especially if he/she uses Grotowski as an example) with the statement that technical aspects are important. Organised, detailed, some level of competence, some slight flaws evident in structure. Clear statements, convincing and simple direct language. Shows good grasp of the issue, some logical statements.
Average	6–8	Candidate has some understanding of the technical aspects of theatre and tries to relate his/her own experiences to the quotation. Candidate gives at least one concrete specific example of drama practitioners, play performed, drama texts studied or roles played. The candidate may agree or disagree (especially if he/she uses Grotowski as an example) with the statement that technical aspects are important. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Structure not necessarily logical and often connects with the issue less directly.
Elementary	4–5	Candidate manages to give at least one example of a technical aspect of performance but answers simply and tends to describe a technical effect he/she has seen or experienced. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Weak	0–3	The answer is simplistic at best saying technical aspects are good and attempting to describe one. Unable to make any sensible comment on technical aspects. Incoherent, limited skills and often irrelevant.

[15]

13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS 13.2

DESCRIPTOR

Excellent	12–15	Candidate clearly understands photographic direction and can relate his/her own experiences to this. Candidate gives concrete, specific examples of films watched, screenplays studied and own experiences. The candidate is able to use the specific terminology required in the study of media and film in his/her answer. He/She has experience of creating his/her own film sequence and can relate his/her personal experience to the quotation. Shows insight, observation and knowledge well expressed.
Good	9–11	Candidate understands photographic direction and can relate his/her own experiences to the quotation. Candidate gives at least one concrete specific example of films watched, screenplays studied and own experiences. Candidate understands and can explain the need for training in film photography. The candidate is able to use the specific terminology required in the study of media and film in his/her answer. He/She can relate his/her personal experience to the quotation. Organised, detailed, some level of competence, some slight flaws evident in structure. Clear statements, convincing and simple direct language. Shows good grasp of the issue, some logical statements.
Average	6–8	Candidate understands the photography direction and may state the need for training in film photography but struggles to support it with concrete examples. He/She tries to relate his/her personal experience to the quotation focusing on films watched or studied but lacks the detailed language of film. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Structure not necessarily logical and often connects with the issue less directly.
Elementary	4–5	Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples. Candidate focuses on films he/she has watched and liked rather than any concrete film and production theory. Often the answer is simplistic. The answer is correct by chance rather than design.
Weak	0–3	The answer is simplistic at best. Incoherent, limited skills and often irrelevant. Candidate makes unsubstantiated statements about directing photography. Answer only supports statement and shows little or no understanding of film and production. Generally naïve and simplistic statements. Probably has not studied media.

[15]

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS 13.3

DESCRIPTOR

Excellent	12–15	Candidate clearly understands the quotation and can relate to the function of cultural performances and ritual in society that they have watched/studied/participated in. Candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples of discussing the accuracy (truth) of this quotation.
Good	9–11	Candidate understands the quotation and can relate to the function of cultural performances and ritual in society that they have watched/studied/participated in. Candidate uses concrete, specific examples to discuss the accuracy (truth) of this quotation.
Average	6–8	Candidate makes statements about the quotation and can relate to the function of cultural performances and ritual in society that they have watched/studied/participated in. Candidate uses some examples to discuss the accuracy (truth) of this quotation.
Elementary	4–5	Candidate manages to give some example(s) of the function of cultural performances and ritual in society but rarely is able to relate this to the quotation.
Weak	0–3	Candidate gives some basic descriptions of the function of cultural performances and ritual in society. Generally, statements that relate to the answer are more by chance than design.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150