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# MARKING GUIDELINES

| EXAMINATION | NATIONAL SENIOR CERTIFICATE |
|---|---|
| GRADE | 12 |
| DATE | JUNE 2024 |
| SUBJECT | DRAMATIC ARTS |
| PAPER | THEORY |
| MARK TOTAL | 150 |
| DURATION (HOURS) | 3 |
| NUMBER OF PAGES | 38 |

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## INSTRUCTIONS AND INFORMATION

1. This paper consists of **FOUR** sections:

   **SECTION A** (30 marks)

   **SECTION B** (40 marks)

   **SECTION C** (40 marks)

   **SECTION D** (40 marks)

2. **SECTION A: 20TH CENTURY THEATRE MOVEMENTS**

   This section consists of **ONE** question that focuses on **CAPS** Topic 3 and 4.

   **QUESTION 1**: Theatre of the Absurd:

   This question must be answered referring to the text *Waiting for Godot* (Samuel Beckett).

3. **SECTION B: SOUTH AFRICAN THEATRE 1960 - 1994**

   This section consists of **ONE** question that focuses on **CAPS** Topic 5 and 6 and the play text *My Children! My Africa! (*Athol Fugard*)*

   **QUESTION 2**: *My Children! My Africa!* (Athol Fugard)

4. **SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE: POST-1994**

   This section consists of **ONE** question that focuses on **CAPS** Topic 6 & 7 and the play text *Green Man Flashing* (Mike van Graan).

   **QUESTION 3**: *Green Man Flashing* (Mike van Graan).

5. **SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS.**

   This section consists of **TWO** questions that focus on **CAPS** Topic 1, 2, 5, 6, 7 and 8.

6. Number the answers correctly according to the numbering system used in this question paper.

7. Pay attention to the number of marks allocated to each question.

8. Examine the command verb of each question to better understand how to respond to the question.

9. Start each section on a new page.

10. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.

11. Write neatly and legibly ~ in **BLUE** ink **ONLY**.

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## GENERAL NOTES TO MARKERS

1. The marking processes and guidelines of SACAI are always followed during the NSC marking.
2. As a marker, short comments may be made to justify the mark allocation – especially with rubrics.
3. Tick clearly to indicate the learning point that is being assessed. Markers should engage actively and in a focused manner with the answer.
4. The level descriptors of each rubric must guide the marker with regards to the quality and quantity of evidence to be generated.
5. In the case where a candidate writes more than the suggested number of paragraphs, do not penalise the candidate.
6. Even though the marking guideline discussion forum generates a final marking guideline, it can never sufficiently predict all responses. Markers are to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.

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## SECTION A: 20TH CENTURY THEATRE MOVEMENTS

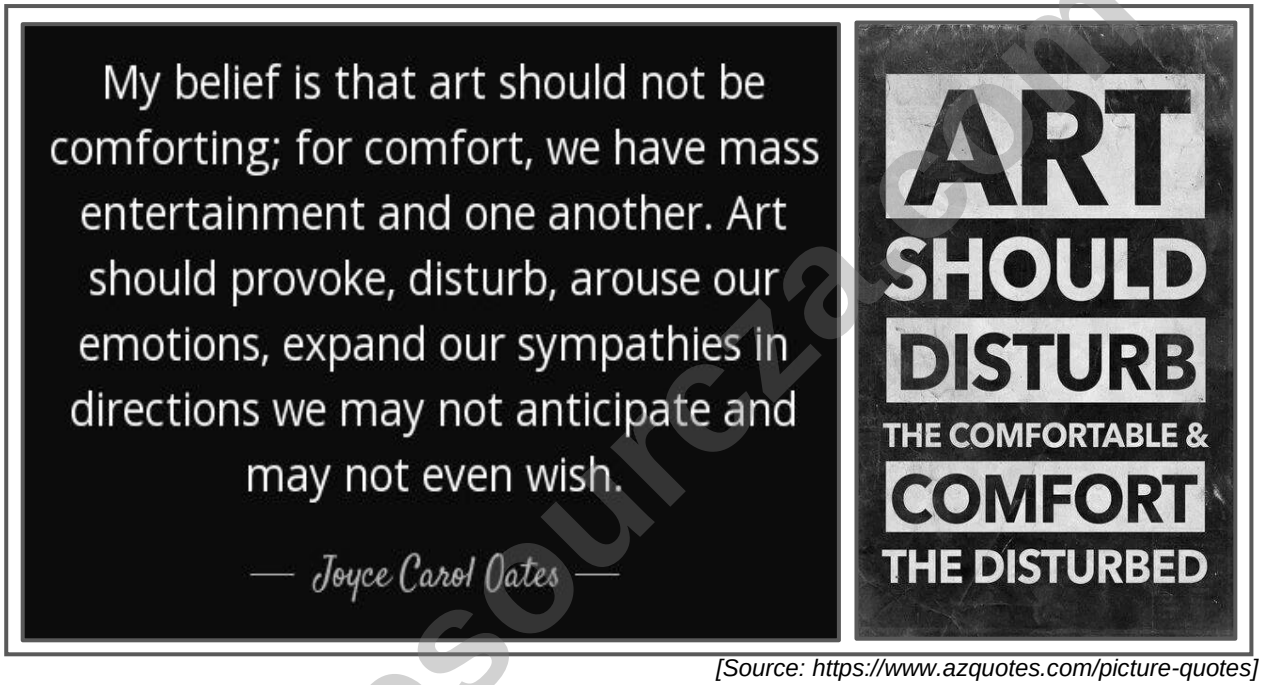
This section consists of **ONE** question.

Answer this question referring to the text ***Waiting for Godot*** (Samuel Beckett)

### QUESTION 1: THEATRE OF THE ABSURD

Evaluate the stimuli in **SOURCE A** and answer the question that follows.

**SOURCE A**




*[Source: https://www.azquotes.com/picture-quotes]*

**Evaluate**, in the form of a well-structured essay, the relevance of the above quotes in relation to the Theatre of the Absurd and the play *Waiting for Godot*.

In your essay you must refer directly to the quotes above, various dramatic principles in Samuel Beckett's play *Waiting for Godot* and the Theatre of the Absurd movement as a whole.

**[30]**

**TOTAL SECTION A: [30]**

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**Level 1 & 2: Remembering and understanding (9 marks)**
**Level 3 & 4: Apply and Analyse (12 marks)**
**Level 5 & 6: Evaluate and Create (9 marks)**

**The candidate must:**

- **Answer this question in the form of an essay.**
- **Refer to *Waiting for Godot* as an example.**
- **Refer to the movement: Theatre of the Absurd in their answer.**
- **Refer to the source in their answer.**
- **Demonstrate the question and source have been analysed, understood and integrated in their essay.**

**The content of the essay must cover the following:**

1. The Theatre of the Absurd
2. Play text studied: *Waiting for Godot*
3. Question
4. Source

**Note to marker:**

- Candidate must demonstrate that the above has been understood and critically analysed and applied in the essay.
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and meta-cognitive thinking
- The rubric is a guide to the marker to assess the:
- Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating).
- Complexities of thinking displayed by the candidate (factual, conceptual, procedural, meta-cognitive).
- Responses may be from classroom notes.

Markers take note: The instructions to the candidates were that the answer should be presented "... in the form of a well-structured essay...". Therefore, a candidate can only be awarded a mark of 22 and above if the answer is presented in a well-structured essay.

**The following are suggested answers or possible facts that may be addressed. The candidate may give other answers or examples that are valid. The marker needs to take each candidate's response into consideration.**

**Intention/ Aim**

- Plays seek to project intellectual perceptions about the human condition.
- Presents man as lost and alone in a hostile world.
- These plays reject meanings that rely on institutions or traditions - aim to present the universe as empty, except for us.
- Frequently exemplifies existential point of view towards human behaviour.


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- Based on philosophies of Existentialism: Jean-Paul Sartre and Albert Camus.
- Responds to the atrocities of WW2 and the futility of war.

**Socio-political background and main philosophies underpinning Absurdism**

- The Theatre of the Absurd is an art movement that emerged in reaction to post-war Europe in the 1950s.
- It rose out of people's need to make sense of the world and the atrocities of World War 1 and World War 2. This was a brutal and chaotic time to live through, twice in quick succession - the first world war was fought by soldiers in muddy trenches and the second was fought with bombs of ever-increasing size, capable of mass and utter destruction. The loss of life and the appalling circumstances through which human beings subjected other human beings, was beyond all reason and rationality. Man had since placed his faith in religion and science, but these had both failed mankind. People questioned how any higher being could allow such human suffering and loss to occur; and people questioned where the solutions promised by science were, in terms of progression and advancement of the human race. So, man was left feeling alienated, doubtful and disillusioned; thrust into a fractured existential crisis, all of which the Absurdist playwrights aimed to reflect on stage.
- It emerged from Existentialism and the two are similar in philosophy, purpose and features. Absurdist plays illustrate the philosophies of Jean-Paul Sartre, whose proposition is that humankind "first surges up in the world — and defines [itself] afterwards,". Sartre argues that there is no inherent meaning in human existence.
- The Theatre of the Absurd was originally referred to as Surrealist or Existential Theatre, presenting a world on the stage that is without logic.
- In response to the two world wars, the Theatre of the Absurd rejects meanings that rely on institutions or traditions. It seeks to represent the absurdity of the human condition or human existence; it represents man in a meaningless and irrational world. The manner in which this irrationality and meaninglessness is expressed, appears just as irritational on stage. Therefore, the style mirrors the content of the play.

**Character**

- Archetypical characters rather than specific characters are meant to represent all of mankind/ humanity.
- Characters are often unexplained and are not meant to represent a 'real' person.
- Characters are used to express thoughts on the human condition.
- Beckett's characters in particular, show a mutual dependency.
- Characters are presented in pairs or groups based on the double acts of Vaudeville or the music hall comedians.
- Characters are flawed and not well-rounded.
- Characters therefore remain static and show no development. They have no past and the audience isn't given any indication of what the future might be. The characters appear lost and isolated, which is how humanity as a whole is defined by the Theatre of the Absurd.

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- Characters in Beckett's *Waiting for Godot* are presented as pathetic, repulsive, miserable, and incapable. They are emotionally empty and represent the human condition as defined by the Theatre of the Absurd.

**Themes**

- Absurdist plays explore themes of mankind's search for meaning and sense in the world.
- Absurdist plays are based on Existentialist themes - the contemplation of the meaning of existence; it is concerned with man trying to make sense of his senseless position in the world and his hopeless situation.
- The futility of waiting and nihilism.
- The theme of hope.
- Connected to the action of waiting is expectancy and hopefulness. *Waiting for Godot,* for example, suggests that hope is necessary in order to endure the circumstances of life.

**Other themes**

- Man's existence in a metaphysical void/ The absurdity of human existence.
- The human desire for something better.
- Time is confusing, uncertain, and seemingly meaningless.
- Humanity, Companionship, Suffering, and Dignity.
- Truth, Religion, Mortality.
- Freedom, Choices, Confinement and Suffering.

**Plot/ Structure**

- Plotless - no linear development; digression in plot instead of progress; circular action (instead of logical action) and unresolved ending/denouement never comes.
- Time and place are generalised/non-specific.
- Situations or circumstances characters find themselves in is static; nothing changes, and nothing is resolved for there is no solution for the problems man encounters in a hopeless, senseless world.
- Plot resembles a waiting game.
- Play is symmetrically structured as it is divided into two acts, unequal in length but equal in action.
- Repetition is found as they do the same thing at the end of the play as they were doing at the start; the implication being that humans find themselves in an endless cycle of waiting and hoping for something better to come along. The irony is that there is an implicit statement that humans suffer from a "womb to tomb" fate- we are born simply to die, and we can do nothing but wait for this to happen.

**Language**

- Language is downgraded to seem meaningless; and language is repetitive.
- Elements of Dadaism's sound poems/ nonsense babble/ sheer theatricality


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in extended monologues; stichomythia and non-consequential dialogue; language is heightened and poetic.
- Language is strange and unintelligible.
- Dialogue is non-sensical and points to inner emptiness of characters.
- Language disintegrates as the play progresses: points to humanity's inability to communicate.

The following is also apparent when it comes to language and dialogue:

- Sentences are incomplete.
- Pauses and mechanical repetitions.
- Contradictions: there is a contradiction between dialogue and physical action, which points to humanity's inability to put intentions into action.
- The farcical, comical nature of action in Waiting for Godot is juxtaposed with the more serious dialogue, content, and subject matter of the play.

**Space and Spectacle**

- Spectacle is minimal but symbolic/metaphorical.
- Empty set filled with mysterious objects.
- Stage looks bare - consisting mostly of a road, a rock or mound of earth and a tree with only a few leaves.
- Action needs to be unlocalised as it is not specified where the road is or where the characters find themselves, thus the action could be anywhere or anytime.
- No familiar feeling of time and place- the audience sees emptiness and nothingness, because time and place is universal.
- Roads usually represent movement but in this case the situation is static - barren, stark and cluttered with "nothing".
- The set echoes the loneliness of man's absurdist condition. The set is also a direct reflection of the inner spiritual condition.
- The props are made to look like absurd objects - symbolism and metaphors behind some props and costume pieces; characters seem dependent on certain props and costume pieces and cannot function without them, such as the hats and the boots.

**Use the rubric provided to assess the candidate's essay.**

| DESCRIPTOR | MARKS | THE CANDIDATE'S RESPONSE DEMONSTRATES THE ABILTY TO: |
|---|---|---|
| **Outstanding**<br><br>**Metacognitive**<br><br>**Create** | **27-30**<br><br>**90-100%**<br><br>**A+** | • **Cognitive level and thinking process:** Create, reflect, discover, renew, change in an outstanding manner with metacognitive thinking about content.<br>• **Argument:** Create a new and unique, integrated, differentiated, interpretative argument that shows reflexive, creative, critical and analytical thinking on an outstanding level.<br>• **The dramatic movement, play text, question and source:** Use and contextualise outstanding additional sources in an outstanding manner. Examples are within an expansive range of insightfully chosen content. |


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| | | |
|---|---|---|
| **Excellent**<br><br>**Metacognitive**<br><br>**Evaluate** | **24-26**<br><br>**80-89%**<br><br>**A** | • **Cognitive level and thinking process:** Judge, critique, evaluate in an excellent manner with meta cognitive thinking about content.<br>• **Argument:** Compile an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking on an excellent level.<br>• **The dramatic movement, play text, question and source:** Use and contextualise excellent sources. Evaluate examples within a significant range of appropriately chosen content. |
| **Meritorious**<br><br>**Procedural**<br><br>**Analyse** | **21-23**<br><br>**70-79%**<br><br>**B** | • **Cognitive level and thinking process:** Infer, deconstruct concepts, discover in a meritorious manner, with procedural thinking about content.<br>• **Argument:** Apply critical and analytical thinking on a meritorious level.<br>• **The dramatic movement, play text, question and source:** Use and contextualise examples from the play text, the theatre movement or other additional sources within a broad range appropriately chosen content. |
| **Substantial**<br><br>**Procedural**<br><br>**Apply** | **18-20**<br><br>**60-69%**<br><br>**C** | • **Cognitive level and thinking process:** Apply, construct, integrate on a substantial level with procedural thinking about content.<br>• **Argument:** Apply critical and analytical thinking on a substantial level.<br>• **The dramatic movement, play text, question and source:** Integrate examples from the play text, the theatre movement or other additional sources within a limited range of chosen content. |
| **Adequate**<br><br>**Conceptual**<br><br>**Understand** | **15-17**<br><br>**50-59%**<br><br>**D** | • **Cognitive level and thinking process:** Interpret, exemplify, classify on an adequate level; with conceptual thinking about content.<br>• **Argument:** Understand and conceptualise knowledge on an adequate level.<br>• **The dramatic movement, play text, question and source:** Provide adequate examples from the play text within a general range of predictable content. |
| **Moderate**<br><br>**Conceptual**<br><br>**Understand** | **12-14**<br><br>**40-49%**<br><br>**E** | • **Cognitive level and thinking process:** Explain on a moderate level; with conceptual thinking about content.<br>• **Argument:** Explain thinking processes on a moderate level.<br>• **The dramatic movement, play text, question and source:** Uses a few examples from the play text, the theatre movement or other additional sources within a limited and moderate range of content. |
| **Elementary**<br><br>**Factual**<br><br>**Remember** | **10-11**<br><br>**30-39%**<br><br>**F** | • **Cognitive level and thinking process:** Identify, list, define on an elementary level; with factual thinking about content.<br>• **Argument:** Provide thinking processes on an elementary level.<br>• **The dramatic movement, play text, question and source:** Only select very few examples from the play text, the theatre movement or other additional sources. |

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| **Not achieved**<br><br>**Factual**<br><br>**Remember** | **1-9**<br><br>**20-29%**<br><br>**G** | • **Cognitive level and thinking process:**<br>On a limited level identify, list; within limited factual thinking about content.<br>• **Argument:**<br>Provide factual thinking processes, but on a limited level.<br>• **The dramatic movement, play text, question and source:**<br>Provide ideas or information in words, but on a limited level. |
| **Not achieved**<br><br>**Factual**<br><br>**Remember** | **0**<br><br>**0-19%**<br><br>**H** | • **Cognitive level and thinking process:**<br>Very little or no information. Unable to express thoughts in words.<br>• **Argument:**<br>An inability to identify, list, relate, define.<br>• **The dramatic movement, play text, question and source:**<br>No evidence of any factual knowledge. |

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## SECTION B: SOUTH AFRICAN THEATRE 1960 – 1994

This section consists of ONE question which focuses on a play text from South African Theatre pre-1994.

**QUESTION 2: *MY CHILDREN! MY AFRICA!* (ATHOL FUGARD)**

Study the sources on the play ***My Children! My Africa!*** and answer the questions that follow.

**SOURCE B** is an extract from the play *My Children! My Africa!* Read the extract and answer the questions that follow.

**SOURCE B**

| | | |
|---|---|---|
| Thami: | [*ignoring the offered book*] I've come here to warn you. | 1 |
| Mr. M: | You've already done that and I've already told you that you are wasting your breath. Now take your stones and go. There are a lot of unbroken windows left. | |
| Thami: | I'm not talking about the bell now. It's more serious than that. | |
| Mr. M: | In my life nothing is more serious than ringing the bell. | 5 |
| Thami: | There was a meeting last night. Somebody stood up and denounced you as an informer. [*Pause. Thami waits. Mr. M says nothing*.] He said you gave names to the police. [*Mr M. says nothing*.] Everybody is talking about it this morning. You are in big danger. | |
| Mr. M: | Why are you telling me all this? | 10 |
| Thami: | So that you can save yourself. There is a plan to march to the school and burn it down. If they find you here… [*Pause*] | |
| Mr. M: | Go on. [*Violently*] If they find me here, *what?* | |
| Thami: | They will kill you. | |
| Mr. M: | "They will kill me." That's better. Remember what I taught you about… if you've got a problem put it into words so that you can look at it, handle it and ultimately solve it. They will kill me! You are right. That is very serious. So then… what must I do? Must I run away and hide somewhere? | 15 |

2.1 Name the setting of the extract in **SOURCE B**. (1)

**Level 1 & 2: Remember and Understand (1 mark)**
The command verb given was **NAME**.
It is expected that the candidate knows the play and can place a scene within context of setting.

Zolile High School ✓


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2.2 Refer to line 3: "*Now take your stones and go. There are a lot of unbroken windows left.*"

Explain why these lines can be seen as an insult to Thami. (2)

**Level 1 & 2: Remember and Understand (2 marks)**
The command verb given was **EXPLAIN**.

It is expected that the candidate understands details pertaining to characters in the play; and can interpret the script and tone of a characters in relation to details about characters and character's responses. Award one mark per observation – each of the three suggested answers below would warrant the full two marks.

Thami is very passionate about the Black youth's fight against the government. He believes that although they may use violence and vandalism at times, it is for a bigger cause.

Mr M's comment is insulting to Thami because it patronizes him and minimizes the importance of the youth's struggle.

It implies that Thami's intention is just to break windows instead of breaking down the Apartheid regime.

2.3 Refer to lines 4-5 and discuss the symbolism of the bell in the play. (3)

**Level 3 & 4: Apply and Analyse (3 marks)**
The command verb given was **DISCUSS**.

It is expected that the candidate knows and understands how symbolism is used in the play; and can discuss the symbolism of the bell.

**ACCEPT ANY THREE POINTS.**

- The school bell belongs to Mr M and it symbolises consistency, formality, and safety within of the education system. This is opposite to the chaos and violence of the apartheid system and Black students' resistance movement, outside of the classroom.
- At the start of the play the bell is used to calm down Isabel and Thami in a heated debate.
- Thami's memories of school involve the sound of the bell which, earlier in the play, he associates with confidence and hope.
- However, later in the play the bell comes to symbolise a false sense of hope and safety. It paints a picture of security within an education system when in fact the realities of life are harsh and insufferable.
- The bell also comes to symbolise the fact that Mr M is out of touch with his students' reality and how they understand their world, under Apartheid rule. The ringing of the bell at this stage shows how he is stuck in his old routine and unaccepting of the new political climate in South Africa at that time. He dies ringing the bell, symbol of him unsuccessfully 'saving his students'; but

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on a more positive note, it symbolises his unwavering devotion to education and his role as teacher.

2.4 Thami and Mr. M's relationship changes over the course of the play. Describe how their relationship changes. (4)

**Level 1 & 2: Remember and Understand (4 marks)**
The command verb given was **DESCRIBE**.
It is expected that the candidate knows the plot of the play and can relate how events in the plot of the play influence the changes in the relationship between Thami and Mr M. Award one mark per statement. If the candidate does not explain a CHANGE of relationship, a maximum of 2 marks may be awarded.

At the start of the play Thami and Mr M's relationship can be described as close but with tension due to the power/status dynamics in their relationship. It could be described as a mentor/ mentee relationship as Thami is described as Mr. M's prodigy. As in a teacher and student, Thami and Mr M's relationship is not one of equals. Mr. M sees himself as Thami's elder, and therefore he believes he has power over him. From the start of the play, they disagree on certain things but Thami is still respectful of Mr M, as his teacher. Mr. M has high hopes for Thami, whom he considers "a born leader" and wants to send to college with a scholarship from an English literature quiz competition. But Mr. M also alienates Thami by relentlessly imposing his own "old-fashioned" views on him. This might be seen as a result of the generational divide.

When Thami gets involved in a series of community protests led by a group called The Comrades, this leads him to quarrel with Mr. M, who believes that Thami will waste his potential and put himself in danger by joining these protests. This leads the two characters into ethical and political conflict, and pushes them further away from each other.

At the end of the play, Thami and Mr M.'s relationship is heavily strained and distant. Despite this, Thami still cares deeply for Mr M. and tries but fails to save him from the angry mob that kills him.

2.5 Use the stage directions to explain the feelings and attitude of Thami at this moment in the play. Quote the stage directions from the extract to support your answer. (5)

**Level 5 and 6: Evaluate and Create (5 marks)**
The command verbs given were **EXPLAIN and QUOTE.**
It is expected that the candidate can interpret the stage directions in a script, and use these to explain the feelings and attitude of a character.

Below are merely suggestions. Markers are encouraged to mark globally. Credit the correct identification/ quotation of a stage direction up to a maximum of TWO marks.


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| Stage direction: | Feelings and attitude of Thami: |
|---|---|
| [ignoring the offered book] ✓ | This shows that at this stage of the play Thami is not interested in his education or what Mr M has to say about his learning ✓; he has a contemptuous attitude towards his education ✓.<br><br>OR<br><br>When Thami ignores the book offered by Mr. M it shows that he is now invested in the something important or urgent- which at this stage of the play is the impending danger that Mr M. is in. ✓✓ |
| [Pause. Thami waits. Mr. M says nothing.] ✓ | Thami pauses, and waits, showing that he is expecting a response or reaction from Mr M. This might be interpreted as Thami being hopeful that Mr M will in fact deny the allegations. ✓ |
| There is a plan to march to the school and burn it down. If they find you here… [Pause]✓ | Thami pauses mid-sentence when he begins telling Mr M what will happen to him if he is found at the school. The fact that Thami pauses shows that perhaps it is not easy for him to even say out loud or articulate the horrific violent act that will take place ✓; showing that he cares for Mr M. and doesn't want him to be harmed. ✓ |

2.6 Direct the actor playing Mr. M to perform lines 10-18 effectively. You must refer to both the physical and vocal performance in your answer, and quote from the extract to support your directing choices. (5x2) = (10)

**Level 5 and 6: Evaluate and Create (10 marks)**
The command verb given was **DIRECT.**
It is expected that the candidate can interpret a script, and with his/ her knowledge of the play as a whole, direct an actor in relation to a physical and vocal performance. Below are merely suggestions. Markers are encouraged to consider all creative responses.

AWARD A MAXIMUM OF FIVE MARKS FOR THE PHYSICAL DIRECTION.

AWARD A MAXIMUM OF FIVE MARKS FOR THE VOCAL DIRECTION.

**The following is a guide to how marks can be awarded.**


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**VOCAL:**

| | |
|---|---|
| Pitch | As he shouts *'If they find me here, what?'*, his pitch would raise, to show his unleashed anger. ✓✓<br>Alternatively, if he says *'If they find me here, what?'* quietly, he would drop his pitch to sound threatening. ✓✓ |
| Volume and Tone | He can say *'Go on.'*, as if being gentle with Thami (although not sincerely); and shout the lines *'If they find me here, what?'*✓✓<br>Alternatively, he can whisper *'If they find me here, what?'*; but with a threatening tone. ✓✓<br>*'Go on…' He can say this with some hostility in his voice, almost as if he is taunting Thami.* ✓✓<br>He can say *'That is very serious. So then… what must I do? Must I run away and hide somewhere?'* with sarcasm, as if in a mocking manner, because he doesn't fear the student or their protest. ✓✓<br>'*Remember what I taught you about… if you've got a problem put it into words so that you can look at it, handle it and ultimately solve it.'* can be said with a serious/grave tone. ✓ |
| Pace | He might start to speak faster as he *says 'so that you can look at it, handle it and ultimately solve it.'* Because he feels very passionately about what he taught Thami, and in the power of words. ✓✓ |

**PHYSICAL:**

| | |
|---|---|
| **Facial expression** | He might raise his eyebrows when he says *'You are in big danger.'* In order to show the seriousness of the situation and as a way of warning Mr M. ✓✓ |
| **Posture** | When he says *'There is a plan to march to the school and burn it down.'* He could lean forward/ inward towards Mr M as if the information he is giving is a secret. ✓✓ |
| **Gesture** | He could bury his face in his hands when he says *'If they find you here…'* because the thought of how they will hurt Mr M. is so horrific. ✓✓ |

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2.7 **SOURCE C** shows a collection of images and quotes. Study the source and answer the question that follows.

**SOURCE C**

*"That classroom is a political reality in my life."*
- *My Chidren! My Africa!,* Athol Fugard

Uganda's harsh anti-gay bill is now law

It is part of a culture war in Africa that has ties to the West

Be careful, Thami. Be careful! Be careful! Don't scorn words. They are sacred! Magical! Yes, they are. Do you know that without words a man can't think? Yes, it's true… If the struggle needs weapons, give it *words* Thami. Stones and petrol bombs can't get inside those armoured cars. Words can.

*My Children! My Africa!*
Athol Fugard

**The Next Wave of Extremists Will Be Green**

Militant environmentalism is coming. And we aren't ready for it.

By Jamie Bartlett

*[Sources: https://www.senreve.com/blogs/the-handle/women-of-the-world-unite https://foreignpolicy.com/2017/09/01/the-green-radicals-are-coming-environmental-extremism/ https://touch.facebook.com/coffeeparty/photos/a.313395813326/10154434543473327/?type=3&p=30 https://www.economist.com/middle-east-and-africa/2023/06/01/ugandas-harsh-anti-gay-bill-is-now-law]*


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## SOURCE D

**Extremism* in the defence of liberty is no vice (evil).**
**Moderation in the pursuit of justice is no virtue (integrity).**

- Barry Goldwater

*[Source: https://www.washingtonpost.com/news/volokh-conspiracy/wp/2016/01/21/a-moderate-defense-of-extremism-in-defense-of-liberty/]*

* Being extreme in fighting for freedom is not wrong. Being moderate in pursuing justice is not good.

Argue to what extent you agree with the statement in **SOURCE D**. You must refer to the images and quotes in **SOURCE C;** and the play, *My Children! My Africa!* to support your answer. (15)

**Level 1 & 2: Remember and Understand (4 marks)**
**Level 3 & 4: Apply and Analyse (7 marks)**
**Level 5 & 6: Evaluate and Create (4 marks)**
The command verb given was **ARGUE**.

It is expected that the candidate shows an understanding of the statement in **SOURCE D**, as well as an understanding of the collection of images and quotes in **SOURCE C**; and based on this he/she can argue to what extent they agree or disagree that using extremism to defend freedom is not considered evil/ wrong; and that using moderation to pursue justice is of no use of benefit. It is expected that the candidate's personal response to the statement in **SOURCE D** is supported by **SOURCE C** and *My Children! My Africa!*

**Use the rubric provided to assess the candidate's answer.**

| CATEGORY | MARKS | DESCRIPTOR |
|---|---|---|
| **Outstanding Achievement** | **14-15** | Well-organised, comprehensive, coherent, an outstanding level of competency. The candidate discusses the topic of extremism with a mature and insightful opinion. He/ she has argued to what extent they agree with the statement, with particular reference to using extremism in the fight for liberty/ freedom and being moderate in the pursuit of justice, and whether using extremism to achieve liberty is right/ wrong (evil); and whether using moderation to pursue justice is pointless/ not beneficial. This is done with an exceptional level of competence. All elements mentioned are relevant to the question, and the candidate has supported his / her answer wholly with reference to **SOURCE C** and *My Children! My Africa!* as a whole. Shows insightful, depth, fluency, observation and knowledge, and a powerfully engaging discussion of the topic. |

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| | | |
|---|---|---|
| **Meritorious achievement** | **12-13** | Well-organised, detailed, and coherent, a meritorious level of competence. Candidate discusses the topic of extremism, showing a mature and insightful opinion. He/ she has argued to what extent they agree with the statement, with particular reference to using extremism in the fight for liberty/ freedom and being moderate in the pursuit of justice, and whether using extremism to achieve liberty is right/ wrong (evil); and whether using moderation to pursue justice is pointless/ not beneficial. Almost all elements mentioned are relevant to the question, and the candidate has supported his / her answer in most instances with reference to **SOURCE C** and *My Children! My Africa!* as a whole. This is done with a meritorious level of competence. showing insight, observation, and knowledge that is well-expressed. |
| **Substantial achievement** | **10-11** | Organised, some level of competence with some flaws evident in explanation of the topic of extremism. He/ she has expressed to what extent they agree with the statement about using extremism in the fight for liberty/ freedom and being moderate in the pursuit of justice, and shows a fair grasp of the question, but needed to be more careful in motivating his/ her opinion, with more reference to **SOURCE C** and *My Children! My Africa!* as a whole; and with more discussion in relation to whether using extremism to achieve liberty is right/ wrong (evil); and whether using moderation to pursue justice is pointless/ not beneficial. |
| **Adequate achievement** | **8-9** | Structure not logical and organised at times, reasonable effort is evident. Displays a basic understanding of the topic of extremism, in the fight for liberty and moderation in the fight for justice, but tends towards mechanistic and stereotyped responses, particularly in relation to whether using extremism to achieve liberty is right/ wrong (evil); and whether using moderation to pursue justice is pointless/ not beneficial. Information that is presented appears memorised and lacks depth or an insightful opinion. |
| **Moderate achievement** | **5-7** | Not always organised and ideas are not logically constructed. Although there may be some flashes of insight and perhaps an idea that communicates on the topic of extremism, in the fight for liberty and moderation in the fight for justice, but the candidate does not always present enough information to express his/ her opinion. Limited selection of information from **SOURCE C** or *My Children! My Africa!* Poor language skills that impede the clarity of any creative application or creation. |
| **Elementary achievement** | **2-4** | Rambling, poor structure and clarity of ideas, limited vocabulary. Little effort made to present information in an acceptable manner. Very little information pertaining to the topic of extremism. Answer is jumbled, not easy to follow, often irrelevant and lacks dramatic application. In need of support. |

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| | | |
|---|---|---|
| **Not achieved** | **0–1** | Incoherent, very little work, limited skills. In need of support. Irrelevant. Hardly any reference, if any, to the topic of extremism. |

**[40]**

**TOTAL SECTION B: [40]**

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## SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE: POST-1994

This section consists of ONE question which focuses on a play text from South African theatre post-1994

### QUESTION 3: *GREEN MAN FLASHING* (MIKE VAN GRAAN)

Study the sources on the play ***Green Man Flashing*** and answer the questions that follow.

### SOURCE E

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Jun 29, 2018 by DWR Team.

Written by Mike van Graan, *Green Man Flashing* is a fast-moving political thriller; a ground-breaking piece that, despite first premiering in 2005, is as relevant to South Africa as it was back then. DWR Distribution caught up with lighting and set designer, Denis Hutchinson "Hutch" who worked on the show at Theatre on the Square in Sandton, prior to the show being staged at the 2018 National Arts Festival in Grahamstown.

"The play is set weeks before the 1999 general election and deals with a broad range of issues such as the politics of the then new South Africa and the problems of people who lived in exile prior to the elections," Hutch elaborates. "They return home only to find that they are not fitting in as they expected to. It's a very interesting version of social disconnection."

Keeping the audience on the edge of their seats, themes include political loyalty, gender violence, bending of rules, absolute rights, and challenges to the ruling party.

Denis Hutchinson "Hutch"

3.1 Identify two moments in the plot that justify the description of *Green Man Flashing* as 'a political thriller'. (2)

**Level 1 & 2: Remembering and understanding (2 marks)**
**The command verb given was IDENTIFY.**


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It is expected that the candidate knows the plot and understands the genre 'political thriller' in order to identify incidents in the plot of *Green Man Flashing* that align with the genre.

Luthando Nyaka is an ANC party supporter and in order to protect the reputation of his boss (a prominent ANC party leader), he threatens Gabby which leads her to pull a gun on him, in self-defence. ✓✓

OR

The play looks at the lengths people will go to in the name of greater political good and this is evident when Aaron (Gabby's ex-husband) enters Gabby's apartment when she is not home, planning to manipulate and coerced her into not testifying against her boss, a prominent ANC party leader/ and potential next deputy-president. ✓✓

OR

In a tense scene, Gabby eventually pulls the trigger and shoots Luthando Nyaka, in self-defence. He dies on her living room floor. Luthando was threatening Gabby in order to get her not to testify against her boss (a prominent ANC party leader/ and potential next deputy-president); he was also making racial accusations against Gabby, claiming that, as a white person, she is responsible for the political ills in South Africa.✓✓

3.2 Describe the 'politics of the then new South Africa' as referred to in **SOURCE E**. (2)

**Level 1 & 2: Remembering and understanding (2 marks)**
The command verb given was **DESCRIBE.**

It is expected that the candidate knows the political context/ background of the play and can describe this clearly.

The play is set in Post-Apartheid South Africa. The time is about 6 weeks before the 2nd National general elections in June 1999. ✓

The 'then new South Africa' was newly democratic but still dealing with its problematic past/ history under the racist Apartheid government and the effects of this racism in its then current democracy. ✓✓

3.3 Name the two characters in the play who return from exile. (2)

**Level 1 & 2: Remembering and understanding (2 marks)**
The command verb given was **NAME.**

It is expected that the candidate knows the plot and characters of the play and can name the correct characters according to incidents in the plot.
Gabby Anderson/ Matshoba (accept Gabby) ✓
Aaron Matshoba (accept Aaron) ✓


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3.4 Discuss the issue of social disconnect and 'not fitting in' experienced by the two characters you named in question 3.3. (4)

**Level 3 & 4: Apply and Analyse (4 marks)**
The command verb given was **DISCUSS.**

It is expected that the candidate knows the plot and characters of the play and can discuss how Gabby and Aaron feel socially disconnected, and do not fit in as South Africans who went into exile and then returned to South Africa.

Markers are advised to award marks for both the discussion of 'not fitting in' (by looking at the political context of the play) and the issue of social disconnect (by looking at the social context of the play and the relationship between Aaron and Gabby.)

Gabby, a white South African woman, and Aaron, a black South African man, were formerly married. However, during Apartheid, mixed-race marriages were outlawed and so they had to leave South Africa for Germany during Apartheid. While in Germany, they did not feel entirely at home, because they were foreigners in Germany, displaced because of the racist Apartheid laws. Then, upon returning to a then democratic South Africa, Gabby, in particular feels like she doesn't fit in, and experiences such guilt as a white person in a democratic South Africa.

On a personal and social level, the two characters experience social disconnect for two reasons:
Their son was killed and Gabby blames Aaron because she feels that he should have been a more present father, instead of constantly being away from home, doing business for The Party.
Furthermore, in a then democratic South Africa, and after the rape, Aaron is morally torn between his loyalty to Gabby and his loyalty to the party. They are even further disconnected when Aaron arrives at Gabby's apartment, to convince her to not testify against her rapist, which shows his loyalty to The Party.

3.5 Provide one example of how characters 'bend the rules' in *Green Man Flashing*. (2)

**Level 3 & 4: Apply and Analyse (2 marks)**
The command verb given was **PROVIDE**.

It is expected that the candidate knows the plot and characters of the play and can recognize an instance when a character in the play breaks the rules in a way in a way that they consider necessary and not harmful.

Below are merely suggestions, markers are advised to accept other suitable answers.

Aaron uses his knowledge of Gabby's living habits from their prior relationship to his advantage when he 'breaks into' her apartment in the first scene. He and Luthando enter her home without her permission. ✓✓

OR
Aaron, who is considered The Party's top negotiator, bends the rules when he arrives at Gabby's apartment to blackmail her- offering her tempting alternatives


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which state that if she drops the charges, she can go work overseas at an embassy/consulate of her choice for five years, all expenses paid. ✓✓

3.6 **SOURCE F**

| |
|---|
| The relationships between the characters are unpacked at a pace that allows the audience to form opinions about them, and then possibly change their mind - sometimes more than once, as the characters show their true colours. |

3.6.1 Identify ONE character in *Green Man Flashing* who 'shows their true colours'. (1)

**Level 1 & 2: Remember and Understand (1 mark)**
The command verb given was **IDENTIFY.**

It is expected that the candidate knows the plot and characters of the play and can recognize which characters in the play change in a way that reveals the truth about them.

Aaron✓
Anna✓

3.6.2 Imagine that you have been cast as the character you identified in question 3.6.1. (Hypothetically you are the correct age, race and gender to portray this character). Explain how you will use Stanislavski's System to portray this character in the style of Realism. Your answer should refer to the different moments of not showing, and then finally showing their true colours. Your answer should include a minimum of two of the ten-point system. (10)

**Level 1 & 2: Remember and Understand (3 marks)**
**Level 3 & 4: Apply and Analyse (4 marks)**
**Level 5 & 6: Evaluate and Create (3 marks)**

The command verb given was **EXPLAIN**.

It is expected that the candidate knows the steps of Stanislavski's System and can apply some of those steps to a character they are hypothetically cast as. The candidate has to refer to EITHER the character of Aaron OR the character of Anna. Where both characters are discussed, only the first mentioned should be marked. If a candidate discusses a different character than Aaron or Anna, yet shows un understanding of the Stanislavski system and application thereof, a maximum of SIX marks may be allocated.

**Emotional Memory/ Sense Memory**

Stanislavski believed that actors have to tap into their own experiences and emotions when creating a character. If the actor playing Gabby has to display guilt and or confusion as he is torn between his loyalty to Gabby and The Party, he will need to remember something in his own life that


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made him feel morally torn between two things/ loyalties and guilty about his choices.

**Given Circumstances**

In order to make your audience believe that what they see on stage is 'real', the actor must carefully consider all the details that affect the scene. Such as how this scene fits into the rest of the plot, the time and place of the scene, reasons why the character is doing what he/ she is doing in that particular scene, how the character feels in the scene and the relationship the character has with the other characters in the scene.

**Magic 'If'**

This step of the System helps the actor to believe in the role depicted on stage. The actor needs to ask him/herself 'What if I…" This helps the actor to 'live' the situation and respond in a way that re-enacts real life. For example, the actor playing Aaron would need to ask himself 'What if I lived through Apartheid, left the country and were made to feel guilty for 'running away' instead of staying and fighting the political system? / What if I needed to do something that would be seen as a betrayal to someone I love, but would benefit the greater good and stand for what I believe in politically? / What if someone close to me, who I loved very much died and I did something that made me in a way responsible for their death?

**Imagination**

As the ultimate goal is to believe in the character that you are portraying on stage so that you can express sincere emotions and convey reality, the actor should have a clear picture of who the character is. This is achieved by asking questions about your character that create a detailed history.

The actor playing Aaron should ask himself questions such as:

Who am I? / Where do I come from? / What kind of childhood did my character have? / What do I want? / How do I feel about Gabby and what, even though we are now longer married, how do I see my loyalty to her? / What do I think about past accusations that I was not there enough for my family, and chose my political passion and job over my family? And how does this affect my decisions now, when I am asked to persuade Gabby to keep silent about the rape? / How do I feel about my boss who has violently assaulted the woman I once loved/ still love?

**Action**

The actor must understand the objectives and the through-lines, then physically work on the text. This could be achieved through improvisation and spontaneous blocking that comes from natural responses. The actor playing Aaron could use improvisation in rehearsal with the actor playing

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opposite him in a scene. He might find natural physical responses that come from his feelings of frustration, anger, confusion and of course guilt.

**Super-objective / objective**

The Super-objective is the main, over-all objective in the play. It is what the protagonist wants to achieve by the end of the play. For example, Aaron might want pollical stability for South Africa and success for The Party, but he may also want reconciliation and understanding between him and Gabby.

**Subtext**

Subtext is what is going on beneath the lines- the unspoken themes, emotions and ideas a play is trying to express. If the actor playing Aaron has a good understanding of the implied meaning in *Green Man Flashing*, particularly how his character is used to communicate the themes of loyalty, it can really impact his performance in a good way. It's important that an actor understands the subtext in order to perform in an affective tone.

**Units and Beats**

The play can be broken down into scenes and then into smaller units/ beats. These are manageable chunks of text which are defined by their own objective. An actor might find it useful to define these objectives using a verb so that it can aid the action on stage. The actor playing Aaron needs to consider what motivates him. Does he want to be the ultimate saviour to The Party? Does he want Gabby to understand where he is coming from as someone who is passionate about his politics and who is also dedicated to his family? Does he want Gabby to stop blaming him for the death of his son? Is he battling his own internal conflict, and so he wants to stop blaming himself for things like the death of his son and the failure of his marriage?

**Use the rubric provided to assess the candidate's answer.**

| CATEGORY | MARKS | LEVEL DESCRIPTORS (EVIDENCE) |
|---|---|---|
| Very Good | 8-10 | The candidate answers the question very clearly and directly. The candidate refers to the character and plot, and clearly understands how, as the plot unfolds, the character reveals more about him/herself. The candidate has considered Stanislavski's System and has identified and insightfully discussed the application of at least two steps when portraying the character, particularly how they will play the character within the style of Realism, to conceal and then reveal his/ her 'true colours'. All elements mentioned are well motivated and relevant to the question. The candidate's answer shows insight and careful consideration of the System in practice. |

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| | | |
|---|---|---|
| Good | 5-7 | The candidate answers the question clearly. The candidate refers to the character and plot, and understands how, as the plot unfolds, the character reveals more about him/herself. The candidate has considered Stanislavski's System and has identified and discussed the application of at least two steps when portraying the character. However, the discussion thereof lacks enough direction and consideration of how they will play the character to conceal and then reveal his/ her 'true colours'. All elements of the System steps which the candidate has chosen are relevant to the question. The candidate's answer shows some insight and consideration of the System in practice. |
| Adequate | 3-4 | The candidate answers the question fairly clearly. The candidate refers to the character and plot, and understands how, as the plot unfolds, the character reveals more about him/herself. The candidate has considered Stanislavski's System and has identified and discussed the application of the steps, but perhaps has not done this successfully or thoroughly for both the chosen steps. The candidate's answer lacks sufficient depth and consideration, particularly of how they will play the character to conceal and then reveal his/ her 'true colours'. Some elements of the System steps which the candidate has chosen are relevant to the question. The candidate's answer shows little insight and consideration of the System in practice. |
| Poor | 0-2 | The answer is vague. The candidate demonstrates no understanding or ability to identify and discuss the application of Stanislavski's System. The candidate doesn't show an understanding of how the steps of the System can be used to conceal and then reveal the truth about a character. The candidate's answer is insufficiently/sparingly answered. No depth or insight is present in the answer. |

3.7 A characteristic of Postmodernist plays is actor-audience interaction.

Define actor-audience interaction. (1)

**Level 1 & 2: Remember and Understand (1 mark)**
The command verb given was **DEFINE.**

It is expected that the candidate understands and can explain the meaning of the term 'actor-audience interaction'.

Actor-audience interaction is when the actors/ performers break the fourth wall and interact or engage with the audience as part of the performance. ✓


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3.8 Imagine that you are the director for a new production of *Green Man Flashing*.

3.8.1 Explain two ways in which you would incorporate actor-audience interaction into the performance of *Green Man Flashing*. (4)

**Level 5 and 6: Evaluate and Create (4 marks)**
The command verb given was **EXPLAIN.**

It is expected that the candidate can interpret a script, and with his/ her knowledge of the play as a whole, explain how he/she can create moments of interaction with the audience, that intentionally breaks the fourth wall during performance. Consider ALL plausible creative responses.

AWARD A MAXIMUM OF TWO MARKS FOR EACH MOMENT OF INTERACTION.

Below are merely suggestions. Markers are encouraged to mark globally.

- The audience could be allowed to comment during a court scene, as if they are an American style jury. ✓✓

In a slightly adapted version, the audience could be asked their opinion regarding whether Gabby should or should not press charges– as if being interviewed on a news insert about gender-based violence in SA. ✓✓

3.8.2 Explain a potential challenge when incorporating actor-audience interaction. (2)

**Level 5 and 6: Evaluate and Create (2 marks)**
The command verb given was **EXPLAIN.**

It is expected that the candidate can consider, in an imagined situation, a potential challenge or problem with actor-audience interaction.

An actor may lose focus because actor-audience interaction with a live audience cannot be completely controlled or rehearsed. The response of the audience is unpredictable. Actors need to be adaptable and be able to improvise according to the response (or even lack thereof). ✓✓

3.9 **SOURCE G** (10)

> **Everything is inherently right or wrong, and no circumstance or outcome can change this.**
> - The Ethics Centre, *Ethics Explainer: Moral Absolutism*

Discuss the theme of 'absolute rights vs absolute wrongs' in *Green Man Flashing* with reference to the above quote, the play as a whole and your personal response. Support your discussion with examples from the play.


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**Level 1 & 2: Remember and understand (3 marks)**
**Level 3 & 4: Apply and Analyse (4 marks)**
**Level 5 & 6: Evaluate and Create (3 marks)**
The command verb given was **DISCUSS**.

It is expected that the candidate knows the play as a whole and understands how the theme of 'absolute rights vs absolute wrongs' is explored in the play. It is expected that the candidate can discuss this theme in relation to the statement in **SOURCE G** that claims things are either entirely right or wrong, regardless of circumstances or outcomes- by referring to plot and character.

**Use the rubric provided to assess the candidate's answer.**

| CATEGORY | MARKS | LEVEL DESCRIPTORS (EVIDENCE) |
|---|---|---|
| Excellent | 9-10 | The candidate answers the question excellently. It is clearly and directly discussed. The candidate discusses the theme of 'absolute rights vs absolute wrongs' with remarkable maturity and insight. The candidate clearly understands the statement in the source and uses it to discuss how the theme is explored in the play as a whole, together with his/ her personal response. The selected examples from the play are relevant, appropriate, effective and excellently used to support his/ her discussion. The candidate interestingly expresses his/ her personal response to the theme and the statement in the source. All aspects of the candidate's answer are excellently motivated. The candidate shows insight and flair in his/her answer. |
| Very Good | 7-8 | The candidate answers the question very well. It is clearly discussed. The candidate discusses the theme of 'absolute rights vs absolute wrongs' with insight. The candidate clearly understands the statement in the source and uses it to discuss how the theme is explored in the play. The selected examples from the play are relevant, effective and used very well to support his/ her discussion. The candidate expresses his/ her personal response to the theme and the statement in the source. Most aspects of the candidate's answer are excellently motivated and discussed at a very good level. The candidate shows insight and in his/her answer. |
| Good | 5-6 | The candidate answers the question well. It is clearly discussed but the extent to which the answer is discussed is not entirely sufficient. The candidate discusses the theme of 'absolute rights vs absolute wrongs' with a fair amount of insight. The candidate understands the statement in the source fairly well and uses it to discuss how the theme is explored in the play. Some, but not all, the selected examples from the play are relevant and/ or used effectively to support his/ her discussion. While the candidate expresses his/ her personal response to the theme and the statement in the source, this either forms most of the candidate's discussion without enough reference to the statement in the play as a whole, or his / her personal response is not expressed in enough detail. |

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| | | |
|---|---|---|
| Adequate | 3-4 | The candidate only focusses on a few aspects of the question posed- this might be rote learning or remembering the plot of the play with not enough discussion of the theme of 'absolute rights vs absolute wrongs' in the play or the statement in the source. The candidate connects only on a basic level. His/ her answer lacks depth in relation to the application of the statement in the source to discuss the theme and / or his / her personal response.<br>While the candidate might have referenced some examples from the play, and while these may relate to right or wrong actions, they are discussed on a basic level, which retells the plot too much and does not discuss the topic/ theme. |
| Poor | 0-2 | The answer is vague. The candidate demonstrates little to no understanding of the theme of 'absolute rights vs absolute wrongs' or the statement in the source; neither has he or she expressed their personal response to the question. The candidate's answer is insufficiently/sparingly answered. No depth or insight is present in the answer. |

**[40]**

**TOTAL SECTION C: [40]**

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## SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS

### QUESTION 4

Imagine that you are the playwright for a new Surrealist play. Study the image in **SOURCE H** and answer the questions that follow.

**SOURCE H**

*[Source: https://twitter.com/gussilber/status/1263385039011819525]*

4.1 Provide a working title for your play. (1)

**Level 5 & 6: Evaluate and Create (1 mark)**

The command verb given was **PROVIDE**.

It is expected that the candidate can interpret the image in the source and based on that, create an interesting and suitable title for a play.


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Markers are encouraged to mark globally, and award marks for interpretation and imagination. Any feasible title in any language should be credited. Some suggestions are:

- A loner
- Ghost
- Mr and alone

Social Beings

4.2 Briefly define Surrealism as a style of theatre. (2)

**Level 1 & 2: Remember and Understand (2 marks)**
The command verb given was **DEFINE**.

It is expected that the candidate knows the theatre style Surrealism and can explain what the term means.

Surrealism is a style of theatre is characterized by its use of unexpected, often illogical, scenarios or images to create a dream-like atmosphere on stage. ✓✓

OR

Surrealism is a style of theatre that explores the subconscious mind, and often uses symbols and images that are taken from dreams or nightmares. ✓✓

**PLEASE NOTE THAT SURREALISM IS **NOT** A CONTRACTION OF THE WORDS "SUPER REALISM".*

4.3 Write a blurb* for your online marketing team which can be used to advertise your play.

*A blurb is a short description of a performance, used for promotional purposes. (4)

**Level 5 & 6: Evaluate and Create (4 marks)**
The command verb given was **WRITE**.

It is expected that the candidate can creatively write a brief description of his/ her play that introduces the story/ theme in a way that entices audiences to watch their play. Their answer should show that their ideas for their play demonstrate clarity of thought and direction.

Markers are advised to mark globally and should award marks for interpretation, creativity and clarity of story. Award one mark per idea/ statement. Credit all creative responses.

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4.4 Draw up a possible character sketch for the character who says he thinks he is Doug, by writing two descriptors for each level of characterisation. Copy the table below and write your descriptors in the appropriate block. (8)

**Level 5 & 6: Evaluate and Create (8 marks)**
The command verbs given were **COMPLETE and WRITE**.

It is expected that the candidate can interpret the image in the source and based on that, create a character by writing a character sketch detailing the physical, social, moral and psychological aspects of the character.

AWARD A MAXIMUM OF ONE MARK PER DESCRIPTOR FOR EACH LEVEL OF CHARACTERISATION. EACH LEVEL OF CHARACTERISATION SHOULD HAVE A MAXIMUM OF TWO DESCRIPTORS. THEREFORE, MARKERS SHOULD AWARD A TOTAL OF TWO MARKS FOR EACH LEVEL OF CHARACTERISATION.

Below is merely an example, markers should mark globally and award marks for interpretation, creativity and clarity of ideas. Decriptors have to fit the character level in order to be credited. For example, if a learner lists a physical descriptor under psychological, no mark is to be awarded. If descriptors are not labelled according to the given character levels, no marks are to be awarded.

| **CHARACTER LEVEL:** | **TWO DESCRIPTORS:** |
|---|---|
| PHYSICAL | Tall and lanky; bearded. Wears smart casual clothes |
| SOCIAL | Caucasian male, single; student; IT intern at a firm. |
| MORAL | Believes that relationships are an important part of human interaction; is a traditionalist. |
| PSYCHOLOGICAL | Lonely, longing for companionship; lives in a dream world in which he plays out fantasies of having a sense of belonging and companionship. Confused about his identity and sense of self. |

4.5 Discuss the innovative use of lighting that adds to the Surrealist style that is evident in **SOURCE H**. (4)

**Level 3 & 4: Apply and Analyse (4 marks)**
The command verb given was **DISCUSS**.

It is expected that the candidate can recognize innovation in a lighting design, as in the source, and knows how lighting is typically used in a Surrealist play; and can then connect the two.


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The lighting design is innovative because it uses projections to create a false sense of reality, or a dream-like sense on stage. This is because the man who says he thinks he is Doug is actually eating alone, and the woman across from him is not really there with him. It is just a projected image or video that creates the illusion that she is there. Furthermore, he is either saying the line 'I think I am Doug' with a speech bubble projected above his head, which is unnatural and/ unexpected. Or he is not saying anything at all, but the audience can see and read the speech bubble. Both ways of playing out the scene align with the style of Surrealism. People in reality do not speak with speech bubbles above their heads. This speech bubble is projected onto the cyclorama✓ in a way that creates a dream-like atmosphere and possibly explores the man's subconscious- all of which is adds to the Surrealist style that is evident in **SOURCE H.**

4.6 Describe ways in which you can creatively merge live theatre, film and music in your play, while maintaining the style of Surrealism. (9)

**Level 1 & 2: Remember and understand (3 marks)**
**Level 3 & 4: Apply and Analyse (3 marks)**
**Level 5 & 6: Evaluate and Create (3 marks)**

The command verbs given were **DISCUSS and CREATIVELY MERGE**.

It is expected that the candidate knows the characteristics of Surrealism and can use that knowledge, together with their interpretation of **SOURCE H** and their narrative ideas, to creatively create a play that combines three art mediums- live theatre, film and music.

MARKERS ARE ADVISED TO AWARD MARKS FOR ARTISTIC IDEAS, ORIGINALITY AS WELL AS AN UNDERSTANDING AND APPLICATION OF THE CHARCATERISTICS/ PRINCIPLES OF SURREALISM.

Live theatre stage elements can include but are not limited to:

Set/ props/ lighting/cyclorama/multimedia/ sound/ special effects (trap doors/ revolving stage/smoke machine)/ costume/hair and makeup/ choice of stage type. This question requires candidates to use their creative abilities to design elements of live theatre, video/ film; sound and music in a way that they work effectively together and best express their interpretation of the image in **SOURCE H** and their narrative ideas, but which align with the style of Surrealism too.

The following is a guideline for Surrealism staging characteristics.


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**Surrealism:**

- Inverts/ distorts reality.
- Juxtaposes the expected with the unexpected/ the ordinary with the strange. For example, familiar human situations are juxtaposed with unusual surroundings
- Creates a dream-like state on stage.
- Rejects logic, much like Dadaism.
- Like Expressionism, Surrealism is also fascinated with the human mind and subconscious.
- Explores the human subconscious, dreams and sexuality.
- Uses multimedia video, lighting effects such as shadows to create images on stage.
- Dialogue is staccato, poetic and heightened.

**Use the rubric provided to assess the candidate's answer.**

| CATEGORY | MARKS | DESCRIPTOR |
|---|---|---|
| **Outstanding Achievement** | **9** | Well-organised, comprehensive, coherent. Candidate demonstrates imaginative and innovative ideas supported by an excellent understanding of Surrealism and an exceptional high level of competence. He/ she is able to process the principles of Surrealism into original interpretation with a thoughtful selection of facts to support the elements of choice. A variety of original ideas show creative flair and dramatic application of all three art mediums. Shows insight and engaging ideas that are in line with a possible interpretation of the image in the source and the style of Surrealism. |
| **Meritorious achievement** | **8** | Well-organised, detailed, and coherent. Candidate demonstrates imaginative ideas supported by an a very good understanding of Surrealism and a high level of competence. He/ she is able to process the principles of Surrealism into an interesting interpretation with a good selection of facts to support the elements of choice. Most of the original ideas show creative flair and dramatic application of all three art mediums. Shows insight and ideas that are well-expressed. These ideas are original and in line with a possible interpretation of the image in the source and the style of Surrealism. |
| **Substantial achievement** | **6-7** | Organised, detailed, some level of competence, some flaws evident in explanation of ideas and application of the principles of Surrealism. Shows fair grasp of the task, but needed to be more careful in motivating choices in line with a possible interpretation of the image in the source and the style of Surrealism. Most of the original ideas show creative flair and dramatic application, but perhaps not all three art mediums have been given careful consideration. |

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|---|---|---|
| **Adequate achievement** | **4-5** | Structure not logical and organised at times, reasonable effort is evident. Displays a basic understanding but tends towards mechanistic and stereotyped responses, particularly in relation to the principles of Surrealism. Lacks creativity and enough application of the staging elements in relation to Surrealism and a possible interpretation of the image in the source. Information that is presented appears memorised. Not always a high level of insight, sometimes unimaginative. |
| **Moderate achievement** | **3** | Not always organised and ideas are not logically constructed. Although there may be some flashes of insight and perhaps an idea that communicates a possible interpretation of the image in the source, the candidate does not always present enough information about his/her ideas. Unsupported with relevant facts Surrealism. Limited selection of information. Poor language skills that impede the clarity of any creative application or creation. |
| **Elementary achievement** | **2** | Rambling, poor structure and clarity of ideas, limited vocabulary. Little effort made to present information in an acceptable manner. Very little information pertaining to Surrealism or the image in the source. Answer is jumbled, not easy to follow, often irrelevant and lacks dramatic application. In need of support. |
| **Not achieved** | **0–1** | Incoherent, very little work, limited skills. In need of support. Irrelevant. Hardly any reference, if any, to the image in the source. No application of Surrealism or any dramatic application. |

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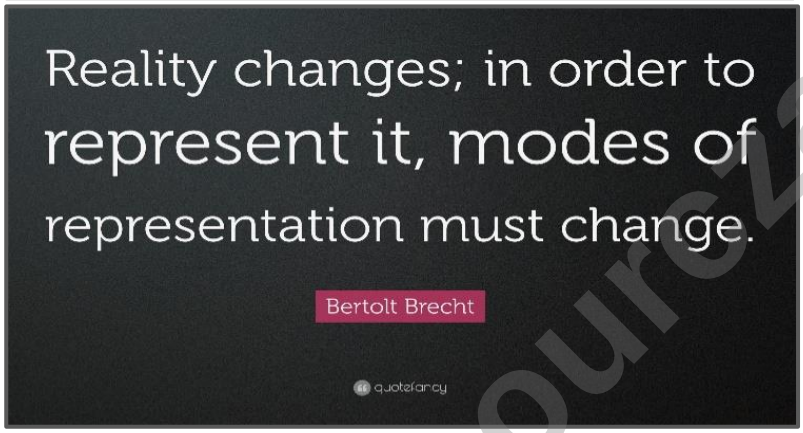
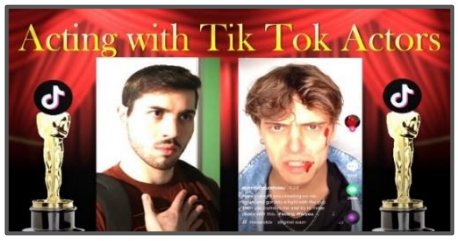
## QUESTION 5

Study the collection of images and quotes in **SOURCE I** and answer the question that follows.

### SOURCE I

YouTube TikTok




INSTAGRAM POST:

Platforms such as TikTok and YouTube create online platforms for any performance to be viewed on a global level. All you need is a cell phone to record and data to upload your video. These channels make it possible for anyone to be an actor – no training required! Your success or failure is determined by the amount of views and likes that you get.

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With reference to **SOURCE I** as a whole, comment on the Instagram post by sharing your own opinion of online social media platforms as a new age form of performance art, that might possibly minimise the relevance of live theatre in our era. (12)

**Level 1 & 2: Remember and Understand (4 marks)**
**Level 3 & 4: Apply and Analyse (4 marks)**
**Level 5 & 6: Evaluate and Create (4 marks)**
The command verb given was **COMMENT**.

It is expected that the candidate shows an understanding of the Instagram post in **SOURCE I**, the difference between performance art on social media platforms and that of traditional live theatre; and can comment critically on this, with particular reference to whether or not these platforms will minimise the relevance of live theatre.

**Use the rubric provided to assess the candidate's answer.**

| CATEGORY | MARKS | DESCRIPTOR |
|---|---|---|
| **Outstanding Achievement** | **12** | Well-organised, comprehensive, coherent, an outstanding level of competency. The candidate discusses the topic of performance art on social media platforms as opposed to traditional live theatre with a mature and insightful opinion. He/ she has considered whether or not/ how performance art on social media platforms will minimise the relevance of live theatre today, with an exceptional level of competence. All elements mentioned are relevant to the question. Shows insight and an engaging discussion of the topic. |
| **Meritorious achievement** | **10-11** | Well-organised, detailed, and coherent, a meritorious level of competence. Candidate discusses the topic of performance art on social media platforms as opposed to traditional live theatre with a mature opinion. He/ she has considered whether or not/ how performance art on social media platforms will minimise the relevance of live theatre today, showing knowledge that is well-expressed. |
| **Substantial achievement** | **8-9** | Organised, some level of competence with some flaws evident in explanation of the topic of performance art on social media platforms as opposed to traditional live theatre. He/ she has considered whether or not/ how performance art on social media platforms will minimise the relevance of live theatre today, and shows a fair grasp of the question, but needed to be more careful in motivating his/ her opinion. |
| **Adequate achievement** | **6-7** | Structure not logical and organised at times, reasonable effort is evident. Displays a basic understanding of the topic of performance art on social media platforms as opposed to traditional live theatre. but tends towards mechanistic and stereotyped responses, particularly in relation to whether or not/ how performance art on social media platforms will minimise the relevance of live theatre today. Information that is presented appears memorised and lacks depth or an insightful opinion. |

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| **Moderate achievement** | **4-5** | Not always organised and ideas are not logically constructed. Although there may be some flashes of insight and perhaps an idea that communicates on the topic of performance art on social media platforms as opposed to traditional live theatre, the candidate does not always present enough information to express his/her opinion. Limited selection of information. Poor language skills that impede the clarity of any creative application or creation. |
| **Elementary achievement** | **2-3** | Rambling, poor structure and clarity of ideas, limited vocabulary. Little effort made to present information in an acceptable manner. Very little information pertaining to the topic of performance art on social media platforms as opposed to traditional live theatre. Candidate's answer is jumbled, not easy to follow, often irrelevant and lacks dramatic application. In need of support. |
| **Not achieved** | **0–1** | Incoherent, very little work, limited skills. In need of support. Irrelevant. Hardly any reference, if any, to the topic of performance art on social media platforms as opposed to traditional live theatre. |

**[40]**

**TOTAL SECTION D: [40]**

**GRAND TOTAL: [150]**

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