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MARKING GUIDELINES

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2024
SUBJECT	DRAMATIC ARTS
PAPER	1 (THEORY)
MARK TOTAL	150
DURATION (HOURS)	3
NUMBER OF PAGES	56

SACAI

SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE

SUID-AFRIKAANSE KOMPREHENSIEWE ASSESSERINGSINSTITUUT

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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 OR Epic Theatre OR Post-Modernism
   This question must be answered referring to ONE of the following *texts:*
   Waiting for Godot (Samuel Beckett)
   The Chairs (Eugene Ionesco)
   The Lesson (Eugene Ionesco)
   The Caucasian Chalk Circle (Bertolt Brecht)
   Popcorn (Ben Elton)

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

   This section consists of TWO questions that focus on CAPS Topic 5 and 6.
   Answer EITHER question two OR question three.
   QUESTION 2: *My Children! My Africa!* (Athol Fugard)
   QUESTION 3: *Sophiatown* (Junction Avenue Theatre Company)

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

   This section consists of TWO questions that focus on CAPS Topic 6 & 7.
   Answer EITHER question four OR question five.
   QUESTION 4: *Green Man Flashing* (Mike van Graan)
   QUESTION 5: Little Red Riding Hood and the Big Bad Metaphors (Mike Van Graan)

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

   This section consists of ONE question that focuses 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 EUROPEAN THEATRE MOVEMENTS

This section consists of **ONE** question. This question is compulsory.

ANSWER THIS QUESTION WITH REFERENCE TO ONE OF THE FOLLOWING PLAYS:

Waiting for Godot *OR* ***The Chairs*** *OR* ***The Lesson*** *OR* ***The Caucasian Chalk Circle*** *OR* ***Popcorn.***

QUESTION 1: THEATRE OF THE ABSURD OR EPIC THEATRE OR POST-MODERN THEATRE

Study the quotation in **SOURCE A** and answer the question that follows.

SOURCE A

> **"The theatre was created to tell people the truth about life and the social situation."**
>
> *- Stella Adler*

[Source: https://tinyurl.com/3zcuevsz]

Using the above quotation as motivation, in a well-structured essay, discuss how the 20th century European play text that you have studied serves as a vehicle for the playwright to 'lift the lid' on the human condition. Consider the following in your essay:

- Themes
- The playwright's intention
- Detailed discussion of context at the time.

WRITE THE PLAY TITLE YOU WILL BE DISCUSSING AT THE TOP OF YOUR ESSAY. **[30]**

The candidate must:

- **Answer the question in the format of an essay.**
- **Use ONE of the following play texts: *Waiting for Godot* by Samuel Beckett, *The Caucasian Chalk Circle* by Bertolt Brecht, *Popcorn* by Ben Elton, or *The Chairs* by Eugene Ionesco or *The Lesson* by Eugene Ionesco.**
- **Refer to the movement, "Absurdism" in their answer.**
- **Refer to the source in their answer.**
- **Demonstrate that the question and source have been analysed, understood, and integrated in their essay.**

The content of the essay must cover the following:

1. The relevant style associated with the chosen play text if pertinent to context and writer's intention.
2. Detailed discussion of playwright's intention.
3. Detailed discussion of context at the time.

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4. Play text studied: *Waiting for Godot, The Caucasian Chalk Circle, Popcorn, and The Chairs*
5. Question
6. Sources

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 on the next page 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.

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

DESCRIPTOR	MARKS	THE CANDIDATE'S RESPONSE DEMONSTRATES THE ABILTY TO:
Outstanding **Metacognitive** **Create**	**27-30** **90-100%** **A+**	• **Cognitive level and thinking process:** Create, reflect, discover, renew, change in an outstanding manner with metacognitive thinking about content. • **Argument:** Create a new and unique, integrated, differentiated, interpretative argument that shows reflexive, creative, critical, and analytical thinking on an outstanding level. • **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.
Excellent **Metacognitive** **Evaluate**	**24-26** **80-89%** **A**	• **Cognitive level and thinking process:** Judge, critique, evaluate in an excellent manner with meta cognitive thinking about content. • **Argument:** Compile an argument in an interesting pattern that shows evidence of reflective, critical, and analytical thinking on an excellent level.

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		• **The dramatic movement, play text, question, and source:** Use and contextualise excellent sources. Evaluate examples within a significant range of appropriately chosen content.
Meritorious **Procedural** **Analyse**	**21-23** **70-79%** **B**	• **Cognitive level and thinking process:** Infer, deconstruct concepts, discover in a meritorious manner, with procedural thinking about content. • **Argument:** Apply critical and analytical thinking on a meritorious level. • **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 **Procedural** **Apply**	**18-20** **60-69%** **C**	• **Cognitive level and thinking process:** Apply, construct, integrate on a substantial level with procedural thinking about content. • **Argument:** Apply critical and analytical thinking on a substantial level. • **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 **Conceptual** **Understand**	**15-17** **50-59%** **D**	• **Cognitive level and thinking process:** Interpret, exemplify, classify on an adequate level; with conceptual thinking about content. • **Argument:** Understand and conceptualise knowledge on an adequate level. • **The dramatic movement, play text, question, and source:** Provide adequate examples from the play text within a general range of predictable content.
Moderate **Conceptual** **Understand**	**12-14** **40-49%** **E**	• **Cognitive level and thinking process:** Explain on a moderate level; with conceptual thinking about content. • **Argument:** Explain thinking processes on a moderate level. • **The dramatic movement, play text, question, and source:**

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		Uses a few examples from the play text, the theatre movement or other additional sources within a limited and moderate range of content.
Elementary **Factual** **Remember**	**10-11** **30-39%** **F**	• **Cognitive level and thinking process:** Identify, list, define on an elementary level; with factual thinking about content. • **Argument:** Provide thinking processes on an elementary level. • **The dramatic movement, play text, question, and source:** Only selects very few examples from the play text, the theatre movement or other additional sources.
Not achieved **Factual** **Remember**	**1-9** **20-29%** **G**	• **Cognitive level and thinking process:** On a limited level identify, list; within limited factual thinking about content. • **Argument:** Provide factual thinking processes, but on a limited level. • **The dramatic movement, play text, question, and source:** Provide ideas or information in words, but on a limited level.
Not achieved **Factual** **Remember**	**0** **0-19%** **H**	• **Cognitive level and thinking process:** Very little or no information. Unable to express thoughts in words. • **Argument:** An inability to identify, list, relate, define. • **The dramatic movement, play text, question, and source:** No evidence of any factual knowledge.

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 learner's response into consideration.

WAITING FOR GODOT (WFG)

Writer's intention/aim

- Plays seek to project intellectual perceptions about the human condition.
- *WFG* 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.
- Based on philosophies of Existentialism: Jean-Paul Sartre and Albert Camus.
- Responds to the atrocities of WW2 and the futility of war.
- Paints a bleak world view.

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Socio-political background and main philosophies underpinning Absurdism

- The Theatre of the Absurd is a style of theatre, which developed from the reactions to post-war Europe in the 1950s.
- It came out of people's need to make sense of the world and the atrocities of World War 1 and World War 2. Both wars were brutal and people found their lives to be in chaos and suffered extreme trauma. The first world war included brutal face-to-face combat, with soldiers fighting in muddy trenches. The second world war saw the development of sophisticated bombs of ever-increasing size, capable of mass and utter destruction. The loss of life and the appalling circumstances to which human beings subjected other human beings, was beyond all reason and rationality. Man had previously placed his faith in religion and science, but the general sense was that both had 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.
- Absurdism emerged from Existentialism and Existential philosophy. Existentialism and Absurdism 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**. These characters are searching for meaning, purpose and value.
- 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 (Laurel and Hardy type characters).
- 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 *WFG* 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

The nature of human beings/human existence

- Beckett's exploration of the nature of existence and the human condition is central to *WFG*. Through the characters of Vladimir and Estragon, who wait endlessly for someone named Godot, the play portrays the repetitive and mundane aspects of life. Their existential predicament reflects the uncertainty and absurdity inherent in human existence. The dialogue between the characters often veers into philosophical musings and existential questioning, highlighting their profound sense of alienation and the quest for identity in an indifferent universe. Search for meaning
- The search for meaning and purpose emerges as a pervasive theme throughout the play. Vladimir and Estragon engage in various activities to pass the time and distract themselves from their existential angst. They contemplate the significance of waiting for Godot and whether he will provide answers or salvation. Their interactions with Pozzo and Lucky, who represent different facets of societal norms and power dynamics, further complicate their search for meaning in a world devoid of clear purpose. The play suggests that the quest for meaning may be futile or inherently absurd, yet it remains an essential pursuit for characters grappling with their own mortality and insignificance.

Waiting/Time

- The play explores the struggle with time and boredom as existential conditions. The characters' dialogue is punctuated by repetitive actions, nonsensical conversations, and moments of silence, reflecting the monotony and passage of time during their wait. Time becomes a tangible and oppressive force, highlighting the characters' awareness of their mortality and the inevitability of their circumstances. Their struggle with boredom underscores the play's critique of human inertia and the ways individuals cope with existential despair and the banality of everyday life. There is a sense of hope at the end of the play.

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

Consider how the plot and structure of the piece supports the writer's intention and the text's illustration of the human condition/mindset.

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- 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 are 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

Consider how the language of the text supports the writer's intention and the play's illustration of the human condition/mindset.

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

Consider how space and spectacle support the writer's intention and the text's illustration of the human condition/mindset.

- 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.

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- 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.

THE CAUCASIAN CHALK CIRCLE

Writer's intention/aim

Critique of Social Injustice

- Plays seek to project intellectual perceptions about the human condition.
- Exploitation of the poor: Brecht uses the play as a vehicle to critique the societal structures that oppress and exploit the poor and marginalized.
- Corruption of power: He highlights how those in power often abuse their power.
- Cold War context: Written during the Cold War era, the play also serves as a political allegory, critiquing totalitarian regimes and emphasizing the importance of individual agency and justice.
- Satirical Elements: Brecht uses satire to expose the absurdities and contradictions within systems of power and governance.

Exploration of Morality and Justice

- Conflict of values: The play explores and aims to highlight the tension between legal justice (as represented by the formal courts) and moral justice (as seen through individual actions and compassion).
- Judgment and consequences: It highlights the consequences of decisions and actions, particularly in relation to ethical dilemmas.
- The playwright's intention in relation to morality and justice is to bring the audience to some level of understanding of the reality of those in power, and to make discerning choices in order to avoid what is being presented in the text.
- Ultimately, the play calls for social responsibility and action in the face of injustice and inequality. Through characters like Grusha and the story of the chalk circle, Brecht encourages empathy and solidarity with the marginalized and oppressed.
- The play exhibited a strong Marxist perspective, with the playwright desiring to highlight the negatives of Capitalism and the benefits of a system such as Marxism.

Experimental Theatrical Techniques

- Verfremdungseffekt (Alienation Effect): Brecht employs techniques to distance the audience emotionally from the characters, encouraging critical reflection rather than emotional identification. This ties into the thematic concerns the play focuses on.
- Narrative Devices: The use of the play within a play (the trial of the chalk circle) serves to underscore the themes of justice and fairness.

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Sociopolitical context

The Caucasian Chalk Circle was written during the years of World War II and it emerged from a deeply charged sociopolitical context. Set against the backdrop of post-war Europe and influenced by Brecht's experiences with Marxist ideology and his opposition to fascism, the play reflects his critique of societal structures and political systems. Brecht's Marxist beliefs and his experiences in exile during the Nazi regime profoundly shaped the play's themes of social injustice, class struggle, and the corruption of power. The Cold War tensions between the Soviet Union and Western democracies further inform the play, with Brecht using the narrative to allegorically explore the ideological conflicts of the time. *The Caucasian Chalk Circle* serves as both a critique of totalitarianism and a call for social justice and collective responsibility, urging audiences to question established norms and envision a more equitable society. Through innovative theatrical techniques like the Alienation Effect and the use of a play within a play, Brecht challenges conventional theatre and invites audiences to engage critically with the play's themes and characters, fostering a deeper understanding of the complex sociopolitical issues at play during its creation and performance.

Themes

Social Justice and Class Struggle

- The play critiques the social structures that oppress and exploit the poor and vulnerable. It highlights the stark disparities between the wealthy elite and the impoverished masses, emphasizing the struggle for justice in an unequal society.
- Corruption of Power: Brecht exposes how those in positions of authority often abuse their power for personal gain, neglecting the needs and rights of the underprivileged.

Morality and Ethical Dilemmas

- The play contrasts formal legal justice with individual moral judgment, questioning which should prevail in resolving conflicts. Characters face moral dilemmas that force them to make difficult choices, with significant consequences for themselves and others. *The Caucasian Chalk Circle* also serves as a critique of hypocrisy. Brecht satirizes the hypocrisy of those who claim moral superiority while acting in self-interest or in disregard of others' suffering.

Maternal Love and Sacrifice

- The character of Grusha exemplifies selfless maternal love, risking her safety and sacrificing personal comfort for the sake of an abandoned child.
- Conflict Between Duty and Desire: Grusha's journey explores the tension between fulfilling societal expectations and following one's heart, portraying the challenges faced by women in oppressive social environments.
- Symbolism of the Chalk Circle: The chalk circle trial symbolizes Grusha's maternal instinct and her willingness to protect and nurture the child, contrasting with the legalistic and heartless judgment of Azdak.

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Political Allegory and Ideological Conflict

- Cold War Context: Written during the Cold War era, the play serves as an allegory for ideological conflicts between communism and capitalism, totalitarianism, and democracy.
- Critique of Totalitarianism: Through Azdak's character and his unconventional rulings, Brecht critiques authoritarian regimes that suppress individual freedoms and manipulate justice for political ends.
- Call for Social Change: The play advocates for social transformation towards a more equitable and compassionate society, emphasizing the importance of individual agency and collective responsibility.

Style

- Verfremdungseffekt (Alienation Effect): Brecht's use of distancing techniques encourages the audience to critically engage with the play rather than passively empathize with the characters.
- Epic Theatre Elements: Non-linear narrative, songs, and gestures (physical gestures) are employed to disrupt traditional theatrical conventions, fostering intellectual reflection and challenging audience assumptions.
- Play within a Play: The chalk circle trial within the narrative structure serves as a metatheatrical device, inviting the audience to contemplate justice and fairness both within the play and in broader societal contexts.

THE CHAIRS

Writer's Intention/aim

Ionesco uses satire to critique societal norms, conventions, and the superficiality of human interactions. The play desires to expose the absurdities of social rituals and expectations, challenging audiences to question the value systems and conventions they adhere to. Ionesco delves into the existential crisis faced by individuals, portraying characters grappling with the meaninglessness and absurdity of life.
The play highlights how human beings exist in a world devoid of clear purpose.
The breakdown of meaningful communication is central to the play, where characters speak in disjointed, nonsensical phrases that fail to convey true understanding.
Ionesco critiques the limitations of language in conveying profound truths or connecting individuals in a meaningful way. The play aims to satirize societal conventions and norms, exposing the absurdities and superficiality of human interactions. Ionesco critiques societal structures and values, challenging the audience to reflect on their own roles in a seemingly chaotic world.

The Chairs raises profound philosophical questions about existence, reality, and the search for meaning in a seemingly chaotic and indifferent universe.

Sociopolitical context

The Chairs by Ionesco serves as a bleak reflection on the sociopolitical context it was written in through its exploration of existential despair and the absurdity of human existence. Set in a world teetering on the brink of chaos and destruction, the play's

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characters, the Old Man and Old Woman, grapple with their isolation and futile attempts to communicate their life's wisdom to an indifferent world. Their dialogue, filled with disjointed and meaningless phrases, symbolizes the breakdown of communication in a society overwhelmed by noise and superficiality. The play critiques the dehumanizing effects of modernity and the erosion of traditional values, as represented by the characters' futile gestures and the presence of "invisible guests" who mockingly observe their final moments. Through its absurdist elements and bleak humour, *The Chairs* mirrors the disillusionment and existential angst prevalent in mid-20th century Europe, offering a scathing commentary on the human condition and the absurdity of seeking meaning in a chaotic and indifferent universe.

Themes

Absurdity of human existence

- The play depicts the absurdity of life through its surreal and nonsensical situations, highlighting the futile attempts of characters to find meaning and significance, and the characters' inherent loneliness. For example: the Old Man acts like a child, calling out for his mother as he sits in his wife's lap. The Old Woman makes bizarre sexual gestures as she flirts with one of the invisible guests. When they finally receive guests in their home, their guests are invisible, emphasizing their isolation.
- Characters engage in meaningless activities and conversations, reflecting the existential angst and confusion inherent in human existence. Numerous events in *The Chairs* stress the absurdity of existence and the longing for human connection. Despite their invisibility, the Old Man and Old Woman engage with these guests as if they were real, highlighting their desperate need for interaction. The Old Man, driven by a profound desire to communicate his message to the world, invites an Orator to convey it. However, following the couple's tragic decision to end their lives, it is revealed that the Orator is deaf-mute, rendering him incapable of conveying the message to the invisible audience. His futile attempts to write on the chalkboard only yield a few decipherable words, emphasizing the absurd and futile aspects of human existence.

Isolation and loneliness

- Characters in the play experience profound loneliness and isolation despite being surrounded by others. The Old Man and Old Woman's solitary existence on the island underscores the theme of isolation in a world where meaningful connection and communication are elusive. Whilst the couple is together, they are isolated from each other too. The play confronts the inevitability of death and the characters' reflections on their own mortality.
- The presence of the ‘invisible guest’ and the culmination of the Old Man and Old Woman's lives underscore themes of mortality and the passage of time.

Failure of communication

- The breakdown of communication is a central theme, as characters struggle to convey their thoughts and emotions effectively.

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- Dialogues are fragmented, nonsensical, and often fail to establish genuine understanding or connection between characters.

Legacy and memory

- The Old Man's desire to impart a meaningful message to an imaginary audience reflects themes of memory and legacy.
- Characters grapple with the desire to leave behind a lasting impact or be remembered, despite the ephemeral nature of existence.

Satire and critique of society

- Ionesco uses satire to critique societal norms, conventions, and the superficiality of human interactions. The play exposes the absurdities of social rituals and expectations, challenging audiences to question the value systems and conventions they adhere to.

Identity and self-perception:

- Characters struggle with their own identities and self-perceptions, often grappling with existential doubts and uncertainties. The play questions how individuals define themselves in relation to others and the world around them, highlighting the fluid and subjective nature of identity.

Existential Despair and Nihilism

- Themes of existential despair and nihilism pervade the play, as characters confront the meaninglessness and insignificance of their lives. The Old Man and Old Woman's final moments encapsulate themes of despair and resignation in the face of an indifferent and absurd universe.

Style

- The play utilizes absurd and surreal elements to disrupt conventional narrative and theatrical expectations. Ionesco employs absurdism to provoke thought and challenge audiences' perceptions of reality, encouraging them to confront the irrational and unpredictable nature of existence.

POPCORN

Writer's intention:

Popcorn serves as a satire of media culture and sensationalism. Elton satirizes the media's obsession with sensationalism, where violence and scandal are prioritized over substantive news. The text serves as a parody of reality TV and critiques the rise of reality television and its impact on society, highlighting its voyeuristic and exploitative nature. Through this, Elton desires to explore the idea of moral responsibility. The characters are often morally ambiguous characters who are grappling with their actions and their consequences. This also presents a variety of ethical dilemmas in relation to the characters' choices and how they justify these choices. Elton aims to show how people

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are responsible for their own actions and are often products of societal influences. Elton explores society's desensitization to violence, portraying it as entertainment consumed by the masses.
Elton critiques the influence of corporate interests on media content and societal values and uses *Popcorn* as a vehicle to examine how consumerism drives cultural production and shapes public perception, particularly through media manipulation and marketing strategies.
The play's comedic elements arouse laughter while prompting audiences to reflect on serious issues such as violence, fame, and ethics.

Themes

Media Sensationalism and Violence

- Elton critiques the media's obsession with sensationalism and violence, portraying how these elements are exploited for entertainment and profit. The play reflects on the public's desensitization to violence, questioning the ethical implications of consuming violent content as entertainment. The film "Death of an Innocent," created by the protagonist Bruce Delamitri, glorifies violence and portrays serial killer Wayne Hudson as a twisted hero. The film's graphic scenes and provocative content serve as a critique of Hollywood's tendency to sensationalize crime and violence to attract audiences and generate profits.

Celebrity Culture and Fame

- The play explores the allure of fame and the lengths individuals will go to achieve celebrity status. Characters pursue fame through extreme actions, highlighting the superficiality and emptiness of celebrity culture.

Moral Ambiguity and Responsibility

- Elton presents morally complex characters who navigate ethical dilemmas and justify their actions within the context of media scrutiny and societal expectations.
- The play raises questions about personal responsibility and accountability in an increasingly media-driven world.
- The resolution of the play prompts ethical reflection on the consequences of unchecked ambition and the pursuit of fame.
- Characters face a moral reckoning, highlighting the repercussions of their actions and choices in pursuit of personal and professional success.

Satire of Capitalism and Consumerism

- Elton satirizes corporate greed and the commodification of culture, illustrating how media conglomerates exploit public interest for financial gain.
- Consumerism is critiqued as characters prioritize fame and material success over ethical considerations.

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Dark humour and irony

- Dramatic irony is a situation in which the audience or reader has a better understanding of events than the characters in a story do. Dramatic irony is often the result of a story having shifting perspectives or a character being absent from a scene or chapter that reveals important information to the audience.
- The play employs dark humour and irony to underscore its critique of societal values and behaviours. Humour serves as a vehicle for social commentary, inviting audiences to reflect on the absurdities and contradictions within contemporary culture.

Parental neglect and the generation gap

- Elton explores themes of parental neglect and the consequences of dysfunctional family dynamics.
- The play contrasts older and younger generations' perspectives on morality, responsibility, and the impact of media influence on youth.

Style

Meta-theatrical Elements and audience engagement

- Meta-theatre is defined as the aspects of a play that draw attention to its nature as drama or theatre, such as an actor directly addressing the audience, expressing awareness of an audience, or acknowledging that the people performing the show are actors. Meta-theatre wants the audience to understand they are watching a piece of performance. Alludes to some elements of Epic Theatre style. In *Popcorn* meta-theatrical techniques, such as characters addressing the audience directly or breaking the fourth wall are seen.
- These elements enhance audience engagement and encourage critical reflection on the play's themes and messages.

TOTAL SECTION A: [30]

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SECTION B: SOUTH AFRICAN THEATRE 1960 – 1994

This section consists of TWO questions which focus on play texts from South African Theatre Pre-1994.

DO NOT ANSWER BOTH QUESTIONS IN THIS SECTION.

Choose **EITHER** question two **OR** question three.

If learners write on both questions, examiners are to mark the first one as appearing chronologically on the answer sheet, with the second being discarded.

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

ISABEL	The debates at my school are such stuffy affairs. And so boring most of the time. Everything is done according to the rules with everybody being polite and nobody getting excited… lots of discipline but very little enthusiasm. This one was a riot!	1
THAMI	[*Fingers to his lips*] Be careful.	5
ISABEL	Of what?	
THAMI	That word	
ISABEL	Which one?	
THAMI	Riot! Don't say it in a black township. Police start shooting as soon as they hear it.	10
ISABEL	Oh…	
THAMI	[*Having a good laugh*] I'm sorry. It's a joke, Isabel.	
ISABEL	Oh… you caught me off guard. I didn't think you would joke about those things.	
THAMI	Riots and police? Oh yes, we joke about them. We joke about everything. Try that one on your folks when you get home tonight. Say the newspapers have got it all wrong. You had a wonderful time taking part in a little township riot. [*This time Isabel gets the joke. A good laugh*]	15
ISABEL	Oh, ya, I can just see my mom cracking up at that one.	

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2.1 Identify the event that has brought Isabel and Thami together in the above extract. (1)

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

It is expected that the candidate knows the play and can place a scene within context of plot.

The school debate. ✓

2.2 Account for the change in tone in line 5. (2)

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

It is expected that the candidate knows the play and can interpret the play text to understand how tone changes and why.

In the line just before Isabel uses the word 'riot' which, in a township setting, is a word with negative connotations; a word which implies violence and trouble. This is why in line 7 Thami's response brings a change in tone from light to serious when he says 'Be careful'. ✓✓

2.3 Mr M is not in the above extract.

2.3.1 Suggest what his reaction to Thami's lines might have been had he overheard their conversation in lines 15-18. (1)

Level 3 & 4: Apply and Analyse (1 mark)

The command verb given was **SUGGEST**.

It is expected that the candidate knows the characters in the play and can apply that knowledge to the extract, to assume and create a suitable reaction by a character.

Mr M would be angered and perhaps even disappointed in Thami. ✓✓

2.3.2 Give reasons for your answer in 2.3.1 (4)

Level 3 & 4: Apply and Analyse (4 marks)

The command verb given was **GIVE**.
It is expected that the candidate knows the characters in the play and can apply that knowledge to the extract, to assume and / create a suitable reaction by a character and motivate their ideas.

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Thami speaks flippantly about riots in the township and the violence caused on the street as a result of that. However, Mr M does not take the youth's involvement in violence lightly nor does he consider any riot action in the township a 'joke' as Thami refers to it. For this reason, he would be angered to hear Thami speak this way.

OR

Furthermore, Thami is Mr. M's favourite student (his protégé, because he sees so much potential in Thami). Therefore, Mr M may be disappointed because he would expect more sense or prudence from Thami.

2.4

2.4.1 Consider the actor playing Thami in the above extract.

Direct him, using two physical techniques, to convey his emotions in this scene. Quote from the extract to support your answer. (4)

Level 3: Apply and Analyse (4 marks)

The command verb given was **DIRECT**.

It is expected that the candidate interpret the script and apply their interpretation in a practical way, in terms of the actor's physical performance.

MARKS MUST BE AWARDED FOR THE DESCRIPTION OF PHYSICAL PERFORMANCE, AND NO MARKS MUST BE AWARDED FOR THE QUOTATION.

Below are merely suggestions.

Physical:	Facial expression: The actor playing Thami can raise his eyebrows when he says, 'Be careful'. ✓✓
	Posture: The actor playing Thami can lean forward, getting closer to Isabel when he says, 'that word' or 'Riot!'. ✓✓
	Gesture: The actor playing Thami can gently put his hands on Isabel's shoulders when he begins laughing and says "I'm sorry. It's a joke, Isabel." ✓✓

2.4.2 Consider the actor playing Isabel in the above extract.

Direct her, using two vocal techniques, to convey her emotions in this scene. Quote from the extract to support your answer. (4)

Level 3: Apply and Analyse (4 marks)

The command verb given was **DIRECT**.

It is expected that the candidate interprets the script and applies their interpretation in a practical way, in terms of the actor's physical and vocal performance.

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MARKS MUST BE AWARDED FOR THE DESCRIPTION OF THE VOCAL PERFORMANCE, AND NO MARKS MUST BE AWARDED FOR THE QUOTATION.

Below are merely suggestions.

Vocal:	Volume: The actor playing Isabel can whisper or speak very quietly when she responds, saying 'Of What?' and / "Which one?"✓✓ **OR** The actor playing Thami can speak loudly when he starts laughing, and says "It's a joke", placing emphasis on 'joke'. ✓✓
	Tone: The actor playing Isabel can say "Of what?" with a tone of confusion ✓✓; **OR** She can say 'Which one?" with a fearful/worried tone. ✓✓
	Pace / pitch: The actor playing Isabel can speak very fast with a high pitch when she says, 'Of What?' ✓✓; **OR** She can use a slow, but low-pitched voice when she says 'oh…' ✓✓

2.5 On the surface, the extract is light, but it is actually heavy with irony and dark humour.

Discuss the irony and dark humour in the extract in relation to the play as a whole. **(4)**

Level 3 & 4: Apply and Analyse (4 marks)
The command verb given was **DISCUSS**.
It is expected that the candidate can interpret the script and can understand the subtext, and then connect the irony and dark humour in the subtext with that which is in the play as a whole.

It is ironic that at this stage of the play Thami jokes and laughs about police shooting in the township and a riot breaking out, because later in the play this really does happen, however at that stage he is not casual about it, nor does he find the realty of the violent situation funny. This is a dark kind of humour from Thami's side because the unhappiness and brewing tension amongst the youth in the township is already evident at this stage, so although the idea of the police shooting at any sound of the word 'riot', such as when Isabel uses it in a completely innocent and different context, is funny, it is in fact a dark kind of humour because it foreshadows later events in the play.

Thami's suggestion that Isabel should try that joke on her parents is also a kind of dark, uneasy humour because it pokes fun at her white parents and their

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supposed clichéd perception of a black township - one in which riots are believed to be everyday activities and police are believed to be shooting at every corner. The play on the word 'riot' when he says, 'You had a wonderful time taking part in a little township riot.' is a dark, uncomfortable kind of joke to make because if Isabel were to be part of any uprising in the township, she would certainly not have a wonderful time, instead she could have her life threatened. The dark humour is in the pun 'riot'- the play on word 'riot' is because on one hand a riot is a violent disturbance of the peace (which is what Thami means, indirectly, as a joke) but it can also be a very amusing or entertaining thing (which is more in line with what Isabel actually did).

2.6

Art is not a mirror held up to reality, but a hammer with which to shape it.

[Source: https://elevatesociety.com/art-is-not-a-mirror/]

Athol Fugard was strongly influenced by Bertolt Brecht's philosophies. Discuss how this influenced his writing of *My Children! My Africa!* **(8)**

Level 3 & 4: Apply and Analyse (8 marks)
The command verb given was **DISCUSS**.

It is expected that the candidate knows the play *My Children! My Africa!* and can use particular aspects of the play (the content and / or staging techniques) to explain how Brecht's philosophies of theatre and characteristics of his style/ that of Epic Theatre is evident in the play.

The influence of Brecht and Epic Theatre is evident in the playwright's intention, the use of spectacle, and the style of acting when staging *My Children! My Africa!*
Playwright's intention:
Athol Fugard wrote the play in order to reflect the unjust system of Apartheid and how it affected the lives of blacks and whites in South Africa. He used the play to expose social inequalities in order to end Apartheid and affect change. This aligns with Brecht's aim for theatre which was to teach/ be didactic.

<u>The Lehrstück (Learning Play)</u>
This is a type of play that presents a political message to the audience, typical of Brecht's philosphy for theatre and his intention for his plays. This aligns directly with Athol Fugard's work and his intention for *My Children! My Africa!*

Space/ spectacle:
The play, as mentioned previously, uses a minimalist set to create the impression of a classroom setting. There is little detail in the set design and the costumes are used to denote the characters' roles in the community- teacher and student.
The play makes use of Brecht's Verfremdungseffekt by means of a simple, suggestive (minimalist) set design and basic use of light. Other set design

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elements may include placards from the student movement that would also reflect Brecht's Historification.
Brecht believes that the audience should view the events of the play with emotional detachment and garner a thinking response, instead.

Style of acting:
Breaking the fourth wall
An actor in a typical Epic Theatre play will interrupt the storyline to directly communicate with the audience. Brecht experimented with the limits of the stage and performance. Although this is not a dominant style of acting in *My Children! My Africa!*, monologues performed by characters such as Thami and Isabel do act as a form of breaking the fourth wall and addressing the audience.

Other techniques used in *My Children! My Africa!*:
"Historification"
Most of Brecht's work acts as commentary on contemporary realities. This Brechtian technique intertwines historical content with social commentary. This is evident in *My Children! My Africa!* particularly through the Ozymandias references. Thami says at one point in the play, ""There are quite a few ozymandiases in this country to be toppled." This line refers to the unrest of the people who are angry and unhappy with the system of apartheid. Ozymandiases refers to those in power and the need to remove them from power. By this metaphor it is apparent how *My Children! My Africa!* uses historification, and Brecht's technique of questioning the present through the past.

Adding historical information relevant to events discussed in the play was Brecht's way of contextualising the narrative within the play. This also served to educate and morally instruct the audience, which, as mentioned above, was one of the features of Brechtian theatre.

Another characteristic of Brecht's work is the focus on the society as a whole, and not on individual characters. Although there is strong focus on individual characters such as Thami and / Mr M in *My Children, My Africa!*, the broader political context of the play focuses on the society in SA during Apartheid. Thami is a member of the protesters (who would represent the broader black youth community/ society).

Humour/ irony
Brecht often used humour, irony, and parody to comment on historical and political events in his plays.

Use the rubric to assess the candidate's answer:

CATEGORY	MARKS	LEVEL DESCRIPTORS (EVIDENCE)

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Excellent	7-8	Candidate answers the question excellently. It is clearly and directly discussed. Candidate discusses Brecht's philosophies of theatre and has chosen appropriate points about his philosophies to discuss *My Children! My Africa!* The candidate clearly understands Brecht's approach and Epic Theatre techniques. He/ she explains them excellently, focusing clearly on how the aspects of these techniques are evident in the play *My Children! My Africa!* All aspects of the candidate's answer are excellently motivated. Candidate shows insight and flair in his/her answer.
Very Good	6	Candidate answers the question clearly and directly. Candidate discusses Brecht's philosophies of theatre and has chosen appropriate points about his philosophies to discuss *My Children! My Africa!* The candidate clearly understands Brecht's approach and Epic Theatre techniques. He/ she explains these very well, with a very good understanding of how the techniques are evident in the play *My Children! My Africa!* Almost all of the candidate's answer is very well motivated. Candidate shows insight in his/her answer.
Good	5	Candidate answers the question clearly. Candidate selects suitable points about Brecht's philosophies of theatre and shows a good understanding of his philosophy for acting. The candidate mentions key aspects related to Brecht and Epic Theatre but his/ her discussion of how these are evident in the play *My Children! My Africa!* lacks enough discussion and depth. Some aspects of the candidate's answer are well motivated and relevant. Candidate shows some insight in his/her answer.
Adequate	4	Candidate only focusses on a few aspects of the question posed- this might be rote learning or remembering of the aspects of Brecht's philosophies of theatre and / Epic Theatre. The candidate connects only on a basic level. His/ her answer lacks depth in relation to the application of Brecht's philosophies of theatre and the play *My Children! My Africa!* The candidate makes reference to an appropriate example of Brecht's philosophy or style, but perhaps the explanation needed to be developed in more detail.

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Poor	0-3	The answer is vague. The candidate demonstrates little to no understanding of Brecht's philosophies of theatre, nor an ability to explain how the characteristics of Epic Theatre is used in the play *My Children! My Africa!* The candidate's answer is insufficiently/sparingly presented. No depth or insight is present in the answer.

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2.7 SOURCE C and SOURCE D are photographs from two different productions of *My Children! My Africa!*, for which the set designers have taken a symbolic approach. Study the photographs and answer the questions that follow.

SOURCE C

[Source: https://tinyurl.com/4ha9j8kz]

SOURCE D

[Source: https://tinyurl.com/3jrcfz37]

2.7.1 Identify the symbolic use of the set in SOURCE C. (1)

Level 1 & 2: Remembering and understanding (1 mark)

The command verb given was **IDENTIFY**.

It is expected that the candidate can recognize a form of symbolic/ non-realistic set used on stage.

The papers/pages hanging above the actors. ✓

2.7.2 Identify the symbolic use of the set in SOURCE D. (1)

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

It is expected that the candidate can recognize a form of symbolic/ non-realistic set used on stage.

The fencing/ wired structures in front of each actor. ✓

2.7.3 Discuss the respective themes that are highlighted by the symbolic use of sets that you have identified in SOURCE C and SOURCE D. (2x3) (6)

Level 3 & 4: Apply and Analyse (6 marks)

The command verb given was **DISCUSS**.

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It is expected that the candidate knows the themes of the play and can recognize which themes are expressed through symbolic set design, and how.
AWARD A MAXIMUM OF THREE MARKS FOR A DISCUSSION OF THE SYMBOLIC SET AND THEMES IN SOURCE C; AND A MAXIMUM OF THREE MARKS FOR A DISCUSSION OF THE SYMBOLIC SET AND THEMES IN SOURCE D.

Source C:
The pages / papers that are hanging above the character's heads are symbolic of words; and it represents the power that words have, in the context of both education and political dissent. ✓✓✓

Source D:
The fencing that is in front of each character is symbolic of imprisonment/ captivity. Although not in a literal sense, each of the characters are imprisoned in different ways. Thami and Mr M, as black people living during Apartheid are imprisoned by an unjust political system; Isabel is imprisoned by her white privilege that makes her out of tune/ naïve about the real struggles of black people living in the township, a reality that is happening so close to where she lives. ✓✓✓

2.7.4 Comment on the effectiveness of the set design in SOURCE D. (4)

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

It is expected that the candidate can judge the effectiveness of a design element on stage, such as set, in relation to the play as a whole.
Effective:
The design approach is unique because of the symbolic style which is a striking image, and it is therefore effective. The wire fences would have quite an impact on the audience because of their size and texture; and the fact that the characters are positioned behind them, as if imprisoned. It creates an arresting image. Unlike the usual classroom set which is what would normally be expected, this unusual, symbolic approach to the set design is effective.

Ineffective:
The design is not effective because it takes away too much from the main message of the play, which, simply put is about students and their right to education under Apartheid rule. Also, given that the play is influenced by Brecht's style of theatre, the symbolic set design is too complicated, and is therefore ineffective.

[40]

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QUESTION 3: *SOPHIATOWN* (JUNCTION AVENUE THEATRE COMPANY)

Study the sources on the play ***Sophiatown*** and answer the questions that follow.

SOURCE E is an extract from the play *Sophiatown.* Read the extract and answer the questions that follow.

SOURCE E

MINGUS	I did not steal them.	1
RUTH	Of course you did.	
MINGUS	Nonsense. Somebody gave them to me.	
RUTH	Ah… come on!	
MINGUS	I'm telling you. I walk into the Ritz – me and my boys. We open the doors – the swing doors. Wam! Wam! And everybody's dancing. I stand for a moment. Very quiet. Just like Styles. I survey the scene from under my hat. And then – Ladies and Gentlemen, Mataras and majietas, Dames and Here – the music's still playing – 'Blue Moon'- but nobody's dancing. They're all looking at me. I say 'Ladies this side, Gents that side.' They're all up against the walls. And I walk to the gents, 'Ouens, steek julle linke hande uit.' And all the left hands shoot out, zip! Al die rappe. And as I walk I thank each one of them as I go by.	5 10
	(*He saunters, hat in. Reliving the collection of the watches*)	15
	And I walk up to the ladies. 'Yes, ladies, let's see what you got. Show me your necks.' And they showed! There were the pearls, big ones and little ones. And I say, 'Make your gifts,' and they make their gifts. And I walk, just like church collections.	
RUTH	I can't take them Mingus, they're stolen goods.	20
	(*Lulu languidly falls off her chair.*)	
LULU	This red wine is making me sad. I want to be Jewish. I want to be a princess. I want to be the centre of attractions. I want to be like Dolly Rathebe and sing in all the movies.	
	(*Lulu launches into a maudlin and drunken version of 'Stormy Weather'. Suddenly there is a violent knocking on the door.*)	25
FAHFEE	Oh my God! Dis die G-men! Vice en liquor squad!	
JAKES	Ruth you must hide!	

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3.1 Identify the event that has brought everyone together in celebration in the above extract. **(1)**

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

The publication of Jake's article. ✓
OR
Ruth's taking out of the Jewish wine. ✓

3.2 Consider the actor playing Mingus in the extract.

3.2.1 Direct him, using two physical techniques, to convey his emotions in lines 5-17. Quote from the extract to support your answer. **(4)**

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

It is expected that the candidate can interpret the script and apply their interpretation in a practical way, in terms of the actor's physical performance.

AWARD A MAXIMUM OF FOUR MARKS FOR DESCRIBING THE PHYSICAL DIRECTION. DO NOT AWARD MARKS FOR THE QUOTATIONS.

Below are merely suggestions.

Physical:	Facial expression: The actor can smile with pleasure when he says the name of the song "Blue Moon" ✓; the actor can have a serious menacing expression when he says "- but nobody's dancing."✓
	Posture: The actor can stand upright with his shoulders pushed back, his chest out and his chin upward when he says "And I stand for a moment. Very quiet. Just like Styles." ✓✓
	Gesture: The actor can mimic with his hands, the doors swinging open. He should do this with his left and say 'Wam!' once, and then with his right hand and say 'Wam!' again. ✓✓
	Walk/ gait: The actor can walk with swank when he says "I walk into the Ritz – me and my boys." ✓

3.2.2 Direct him, using two vocal techniques, to convey his emotions in lines 5-17. Quote from the extract to support your answer. **(4)**

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Level 3: Apply and Analyse (4 marks)

The command verb given was **DIRECT**.

It is expected that the candidate can interpret the script and apply their interpretation in a practical way, in terms of the actor's vocal performance.

AWARD A MAXIMUM OF FOUR MARKS FOR DESCRIBING THE VOCAL DIRECTION. DO NOT AWARD MARKS FOR THE QUOTATIONS.

Below are merely suggestions.

Vocal:	Volume: The actor can speak more loudly when he says 'Wam! Wam!' as if making the sound of a door swinging open loudly, with force. ✓✓
	Tone: The actor can use a celebratory tone when he says "Ladies and gentlemen, Mataras and matjietas... Dames and Here" ✓ **OR** He can start the monologue with a very enthusiastic/ excited tone when he says 'I'm telling you. I walk in to the Ritz – me and my boys." ✓ **OR** He can use a threatening tone of voice when he says "But nobody's dancing…"✓
	Pace / pitch: The actor can speak fast and with a slightly higher pitched voice to show his excitement when he says "I'm telling you. I walk into the Ritz- me and my boys."✓✓✓ **OR** He can use a slow, but low-pitched voice when he says, "And as I walk, I thank each one of them as I go by." ✓✓

3.3 Account for the change in tone at the end of the extract. (2)

Level 1 & 2: Remember and Understand (2 marks)
The command verb given was **ACCOUNT**.
It is expected that the candidate knows the play and can interrupt the change in tone in the text according to what they know happens next in the extract.

The tone changes at the end of the extract because the police (the G-men) arrive at Mamaritis home to deliver the notice of the resettlement of Sophiatown residents, but the sudden knock on the door is perceived by the family as trouble. ✓✓

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IF THE CANDIDATE HAS SIMPLY REPEATED WORDS FROM THE SOURCE AND STATED THAT THE G-MEN/ VICE EN LIQUOR SQUAD HAVE ARRIVED, AWARD ONE MARK.

3.4 On the surface, the extract is light, but it is actually heavy with dark humour.

*** Dark humour is a style of comedy that makes light of subject matter that is generally considered off-limits, serious or painful to discuss.**

Discuss the dark humour in the extract in relation to the play as a whole. (4)

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

It is expected that the candidate understands the meaning of dark humour and can differentiate between a light text and one that is heavy in terms of dark content / subtext. It is also expected that the candidate can recognize how tone informs subtext and makes a text light or heavy; and that he / she can apply their understanding thereof to the extract and the play as a whole which uses humour to address serious topics.

In the extract Mingus describes how he and his gang rob the innocent people who are out at a nightclub. He does this proudly and in a comedic manner that would make audiences laugh. However, the light and humorous part of his story conceals a more serious topic which is gang violence and theft. This relates to the play as a whole because throughout the play there are several serious social and political issues that are explored (such as racial segregation, domestic abuse, alcoholism, lack of education, homelessness and abandonment, white privilege, and prejudice) yet the play is very funny and seemingly light at times with laughter, song and dance.

3.5 SOURCE F includes photographs depicting life in Chicago (a famous city in America, well known for its unique culture, street vendor foods, jazz music and gangsters like Al Capone) in the 1950s and 1960s. Study the photographs and assess why the township of Sophiatown was known as the "Chicago of South Africa". Reference the photographs in SOURCE F to support your explanation. (5)

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SOURCE F

[Source: https://tinyurl.com/yzxf55ku; https://tinyurl.com/4ckh5wkp]

Level 5 & 6: Evaluate and Create (5 marks)

The command verb given was **ASSESS**.

It is expected that the candidate knows the socio-political context of the township of Sophiatown in the 1950s, and can use that knowledge to make a connection between the socio-political landscape of Sophiatown, South Africa, and Chicago, America in the 1950s. Moreover, it is expected that the candidate can study images and interpret social and political content to substantiate what they already know about the township of Sophiatown in the 1950s.

Below are a few pointers that may be explored in possible answers:

- Violence and police presence on the streets/ police raids in the township.
- Political unrest and resistance.
- Alcoholism/ illegal brewing and selling of alcohol.
- Jazz, music and nighttime entertainment at music halls/ nightclubs.
- Black musicians; and Black pride.
- Poverty/ low-income communities/ over-crowding.
- Single-mother headed homes.
- Unity, community and belonging.

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3.6

Art is not a mirror held up to reality, but a hammer with which to shape it. - *Bertolt Brecht*

[Source: https://elevatesociety.com/art-is-not-a-mirror/]

Discuss Bertolt Brecht's philosophies of theatre, and how The Junction Avenue Theatre Company adopted these philosophies when they created *Sophiatown.* **(8)**

Level 3 & 4: Apply and Analyse (8 marks)
The command verb given was **DISCUSS**.

It is expected that the candidate knows the play *Sophiatown* and can use particular aspects of the play (the content and / or staging techniques) to explain how Brecht's philosophies of theatre and characteristics of his style/ that of Epic Theatre is evident in the play.
The influence of Brecht and Epic Theatre is evident in Junction Avenue Theatre Company's (JATC) intention, their use of spectacle, and the style of acting when staging *Sophiatown*.

<u>JATC's intention:</u>
JATC wrote the play in order to reflect the unjust system of Apartheid and how it affected the lives of people in South Africa. They used the play to document, remember, and celebrate the township of Sophiatown, as it was in the 1950s; and used the play in the 1980s to expose the social and political inequalities that still existed, in order to try to effect change and end Apartheid. This aligns with Brecht's aim for theatre which was to teach/ be didactic and bring about social change.

<u>The Lehrstück (Learning Play)</u>
This is a type of play that presents a political message to the audience, typical of Brecht's philosphy of theatre and his intention for his plays. This aligns directly with JATC's work and their intention for *Sophiatown.*

Space/ spectacle:
The play, as mentioned previously, uses a basic and / or symbolic set to create the setting of a typical township home in Sophiatown in the 1950s. The house is not intended to look realistic, instead the set pieces like the typewriter, kitchen table, shoes, bath, armchair, and boxes etc. are symbolic of spaces in the house, in order to represent certain kinds of people who lived in the township of Sophiatown, and who, in the context of the play, are characters living together in Mamariti's cramped township home. Costumes are designed and used to denote the character's roles in the community- student, shebeen queen, journalist (academic/) gangster/ beauty queen (good time girl) etc…

The play makes use of Brecht's Verfremdungseffekt by means of a simple, suggestive (minimalist/ basic) set design and basic use of lighting. Other set

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design elements may include placards from the anti-resettlement movement, such as the We Wont Move graffiti, which would also reflect Brecht's Historification. Brecht believes that the audience should view the events of the play with emotional detachment and garner a thinking response, instead.

Style of acting:
Breaking the fourth wall
An actor in a typical Epic Theatre play will interrupt the storyline to directly communicate with the audience. Brecht experimented with the limits of the stage and performance. Throughout the play, Jakes speaks directy to the audience as a kind of narrator, and he breaks the 4th wall.

Gestus
Brecht's concept of Gestus is an acting technique or a way of performance that combines attitude along with physical gestures.

It is often described as the totality of gestures, facial expressions, speech patterns, and interactions an actor displays while performing a character on stage. Gestus is related to the social status of the character being played, set in contrast to the other characters.

In the play, *Sophiatown*, depending on how it is staged, there is room for Gestus in the way in which the actors perform the musical pieces and their use of mime to commuicate the political messages in songs like *Tobiansky* and *Koloi E (…Sutha Sutha wena Strijdom…this car, this car, has no wheels…*)

Other techniques used in *Sophiatown*:
"Historification"
Most of Brecht's work acts as commentary on contemporary realities. This Brechtian technique intertwines historical content with social commentary. This is evident in numerous references to iconic historial places, people, and Apartheid laws.

Adding historical information relevant to events discussed in the play is Brecht's way of contextualising the narrative within the play. This also serves to educate and morally instruct the audience, which, as mentioned above, is one of the features of Brechtian theatre.

Another characteristic of Brecht's work is the focus on the society as a whole, and not on individual characters. Although there is strong focus on individual characters in *Sophiatown*, the main focus is in fact the characters as a collective representation of the community who were forcibly removed from the township and displaced as a result of the Apartheid government's laws. There is a strong focus on the effects this had on the community as a whole- and people of all races including Ruth, a white person who was also a part of the comunity.

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Humour/ irony/ parody

Brecht often used humour, irony, and parody to comment on historical and political events in his plays. *Sophiatown* is written with a lot of comedic relief and satire.

Use the rubric to assess the candidate's answer.

CATEGORY	MARKS	LEVEL DESCRIPTORS (EVIDENCE)
Excellent	7-8	Candidate answers the question excellently. It is clearly and directly discussed. Candidate discusses Brecht's philosophies of theatre and has chosen appropriate points about his philosophies to discuss *Sophiatown.* The candidate clearly understands Brecht's approach and Epic Theatre techniques. He/ she explains them excellently, focusing clearly on how the aspects of these techniques are evident in the play *Sophiatown.* All aspects of the candidate's answer are excellently motivated. Candidate shows insight and flair in his/her answer.
Very Good	6	Candidate answers the question clearly and directly. Candidate discusses Brecht's philosophies of theatre and has chosen appropriate points about his philosophies to discuss *Sophiatown.* The candidate clearly understands Brecht's approach and Epic Theatre techniques. He/ she explains these very well, with a very good understanding of how the techniques are evident in the play *Sophiatown.* Almost all of the candidate's answer is very well motivated. Candidate shows insight in his/her answer.
Good	5	Candidate answers the question clearly. Candidate selects suitable points about Brecht's philosophies of theatre and shows a good understanding of his philosophy of acting. The candidate mentions key aspects related to Brecht and Epic Theatre but his/ her discussion of how these are evident in the play *Sophiatown* lacks enough discussion and depth. Some aspects of the candidate's answer are well motivated and relevant. Candidate shows some insight in his/her answer.
Adequate	4	Candidate only focusses on a few aspects of the question posed- this might be rote learning or remembering of the aspects of Brecht's philosophies of theatre and / Epic Theatre. The candidate connects only on a basic level. His/ her answer lacks depth in relation to the application of Brecht's philosophies of theatre and the play *Sophiatown.* The candidate makes reference to an appropriate example of Brecht's philosophy or

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		style, but perhaps the explanation needed to be developed in more detail.
Poor	0-3	The answer is vague. The candidate demonstrates little to no understanding of Brecht's philosophies of theatre, nor an ability to explain how the characteristics of Epic Theatre are used in the play *Sophiatown.* The candidate's answer is insufficiently/sparingly developed. No depth or insight is present in the answer.

3.7 SOURCE G is a photograph from a production of *Sophiatown,* for which the set designer has taken a symbolic approach. Study the photograph and answer the questions that follow.

SOURCE G

[Source: https://tinyurl.com/yyjca4yn]

3.7.1 Identify the symbolic use of set in the photograph in SOURCE G. (2)

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

It is expected that the candidate can recognize a form of symbolic/ non-realistic set used on stage.

ACCEPT ANY TWO.
The door that does not have walls around it.
The enlarged Drum magazine cover.
The electrical poles and wire.
The enlarged *We Won't Move* photograph.
The enlarged photograph of Nelson Mandela.

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3.7.2 Explain the symbolism that is evident in SOURCE G, in relation to both the plot and themes in *Sophiatown.* (6)

Level 3 & 4: Apply and Analyse (6 marks)

The command verb given was **EXPLAIN**.

It is expected that the candidate knows the plot and the themes of the play and can recognize which themes are expressed through symbolic set design, and how; as well as how the symbolic set design reveals the plot of the play.

AWARD A MAXIMUM OF THREE MARKS FOR AN EXPLANATION ABOUT THE SYMBOLIC SET AND THE PLOT; AND A MAXIMUM OF THREE MARKS FOR AN EXPLANATION ABOUT THE SYMBOLIC SET AND THEMES IN SOPHIATOWN.

<u>Plot</u>

The door symbolises the entrance to Mamariti's small home in the township of Sophiatown. (The house design is not intended to look realistic, instead it denotes the setting for the story.) The electric poles are also used to symbolise the township by creating a lower class feel. ✓✓

The enlarged Drum magazine cover is used to tell part of Jakes' story, as budding Black journalist and intellectual in Sophiatown.✓

The enlarged *We Won't Move* photograph is used to symbolise the part of the plot that relates to the residents protesting and resisting the forced removals from Sophiatown to Meadowlands.✓

The enlarged photograph of Nelson Mandela is also symbolic of the residents resisting the forced removals and part of the political stories that Fahfee often talks about in the play.✓✓

<u>Themes</u>

The door can be symbolic of the sense of family that Mamariti's house stands for in the community. It is home to so many people who are not related by blood but who are in fact just like family. Therefore, it can be seen as a symbol of 'belonging'- for social outcasts like Princess and Charlie. ✓✓✓

The enlarged Drum magazine cover is symbolic of all the things Black people can and were proud of in the 1950s- Black intellectuals, Black beauty, Black music, art, and literature. ✓✓

The electrical poles and wire are symbolic of the poverty and struggles of people living in Sophiatown in the 1950s. Despite the place being celebrated for its freedom, music, art, literature, and political activism it was in fact a very poor place. ✓✓

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The enlarged *We Won't Move* photograph is symbolic of the resistance against the forced removals by the Apartheid government. It is symbolic of the courage of the residents of Sophiatown to fight for their right to stay. ✓✓

The enlarged photograph of Nelson Mandela is symbolic of the heroes of the struggle against Apartheid and the fight for freedom in South Africa. ✓

3.7.3 Comment on the effectiveness of the set design in SOURCE G. (4)

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

It is expected that the candidate can judge the effectiveness of a design element on stage, such as set, in relation to the play as a whole.

Effective
The set design is effective because it communicates clearly the setting of the play. It is clear to the audience that the play takes place in the township of Sophiatown, in South Africa in the 1950s. The set is effective because the play is a Protest play and the simple, symbolic set design fits this style well.
It is effective because it also establishes a mood on stage in terms of the good and bad sides of Sophiatown – the things about the place which are being celebrated and the bad elements of the place such as the social problems like poverty and cramped living.

Ineffective
The set design is not effective because it includes too many different parts which, together with the actors on stage, could appear chaotic and therefore distracting to the audience. The symbolic aspects of the set design are only really effective if the audience is knowledgable about the history of the township Sophiatown and the politics of South Africa.

[40]

TOTAL SECTION B: [40]

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SECTION C: CONTEMPORARY SOUTH AFRICAN THEATRE: POST-1994

This section consists of TWO questions which focus on play texts from South African Theatre post-94.

DO NOT ANSWER BOTH QUESTIONS IN THIS SECTION.

Choose **EITHER** question four **OR** question five.

If learners write on both questions, examiners are to mark the first one as appearing chronologically on the answer sheet, with the second being discarded.

QUESTION 4: *GREEN MAN FLASHING* (MIKE VAN GRAAN)

4.1 SOURCE H is an extract from a news article/critique on *Green Man Flashing* that speaks about the relevancy of the play. Using the quotation in SOURCE H as impetus, answer the questions that follow.

SOURCE H

"The terrible thing about *Green Man Flashing* isn't that this political power-play thriller is still relevant several years after it was written. It's that it always will be. Worse, you could give the characters American, Russian or any other accent, and transplant them to 16th century England or a future colony on Mars, and I bet it would still resonate".

- Lesley Stones (journalist)

[Source: https://tinyurl.com/2wuxfwhz]

4.1.1 Identify the setting of *Green Man Flashing*. (2)

The setting is mostly in Gabby's sitting room/lounge✓, but there is a shift into a courtroom setting at times, depending on how the play is staged. ✓

4.1.2 Identify one issue in *Green Man Flashing* and explain how it is relevant in any other part of the world today. (3)

MARKERS MUST ALLOW FOR VARIOUS IDEAS.

Below are merely suggestions. One mark for the issue, 2 marks for explanation.

- Poverty
- Corruption
- gender-based violence.

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4.1.3 Select one political issue (other than the one mentioned in 4.1.2) in Green Man Flashing and explain how it is relevant in any other part of the world today. **(3)**

The candidate must link their theme with a nuanced and truthful understanding of the world, and express clear understanding of the impact and severity of their chosen issue. One mark for the issue, 2 marks for explanation.

4.2 Who is the villain of *Green Man Flashing?* **(1)**

Luthando ✓ (the 'clean up man' for the political party)

4.3 Explain why this character (in 4.2) is the villain of the play. **(3)**

Luthando is an arms dealer and he works in 'security'. He is the party's clean-up man. Whenever he is called in you know something bad is going to happen. He is on stand-by to deal with Gabby. ✓✓✓

4.4 Describe a costume for the villain character (in 4.2). **(2)**

Allow for creative and varied responses. Learners may refer to style of clothing as well as colour of clothing and what perception the costume creates.

4.5 Provide a motivation to support your answer (in 4.2). **(4)**

Learners may refer to style of clothing as well as colour of clothing and what perception the costume creates. For example, Luthando is wearing all black and this may create a sense that he live in the 'shadows' and has a 'dark side'. The dark clothing may also be ominous.

4.6 Comment on the significance of the title *Green Man Flashing*? **(3)**

The title refers to the green traffic light symbolizing progress and change ✓✓; flashing intermittently throughout the play, representing the uncertain progress of post-apartheid South Africa ✓. Markers should allow for alternative wording.

4.7 Identify the central conflict seen in the play and motivate your answer with two (2) supporting examples from the play. **(4)**

The central conflict revolves around Matthew's struggle to reconcile his personal ambitions with his sense of responsibility towards his community and

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his desire to effect positive change in society. ✓✓

The play offers a critical examination of the lingering effects of apartheid on South African society, highlighting the ongoing struggle for reconciliation, social justice, and meaningful change in the post-apartheid era. ✓✓

4.8 Write a paragraph in which you discuss in detail why *Green Man Flashing* is categorised as postmodern theatre. Use examples from the play to substantiate your answer.

Meta-theatrical Elements:
The play often distorts the boundaries between the real and fantasy or fiction. Techniques such as characters directly addressing the audience or referencing the theatricality of their own situation speak to a meta-theatrical style of theatre. This technique serves to create self-awareness and invites the audience to critically reflect on the themes presented.

Playful Subversion of Genre:
Green Man Flashing may playfully subvert or deconstruct traditional theatrical genres, blending elements of comedy, drama, and satire. This subversion destabilises audience expectations and challenges conventional notions of genre, inviting a more critical and instinctive engagement by the audience with the material.

Fragmentation and Non-linear Narrative:
Green Man Flashing utilizes a fragmented narrative structure, where scenes may not follow a linear progression. This non-linear approach mirrors the fragmented nature of postmodern society and challenges traditional storytelling conventions, encouraging the audience to piece together the narrative themselves.

Intertextuality:
The play incorporates multiple references to other texts, historical events, and cultural artifacts, creating layers of meaning and inviting intertextual interpretation. Intertextuality encourages the audience to engage with the broader cultural context and draw connections between different narratives and discourses.

(12)

Multiplicity of Perspectives:
The play often presents multiple perspectives on a given issue or situation. This aids in avoiding a singular, authoritative narrative. This range of perspectives reflects the postmodern emphasis on subjective truth and encourages the audience to consider diverse viewpoints, allowing for a more nuanced understanding of the play's themes.

Irony and Satire:

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Green Man Flashing employs irony and satire to critique social norms, political ideologies, or cultural practices. This satirical approach highlights the absurdities and contradictions inherent in contemporary society, prompting the audience to question established beliefs and values.

By utilizing these postmodernist theatre techniques, *Green Man Flashing* engages with its audience in a reflexive and critical manner, challenging conventional modes of representation and inviting a more dynamic and participatory theatrical experience.

4.9 Briefly explain how *Green Man Flashing* challenges traditional ideas of identity and belonging in post-apartheid South Africa?

The play challenges the audience to question the complexities of identity beyond racial categorizations and to explore the nuances of belonging in a society undergoing rapid social and political change. The play may also challenge our perception of men and women (and their subsequent stereotypical roles) in post-apartheid South Africa.

(3)

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QUESTION 5: *LITTLE RED RIDING HOOD AND THE BIG BAD METAPHORS* (MIKE VAN GRAAN)

Study the sources on the play ***Little Red Riding Hood and the Big Bad Metaphors*** and answer the questions that follow.

QUESTION 5

Refer to **SOURCE I** and answer the questions that follow.

SOURCE I

[Source: https://tinyurl.com/3j7hbyrd]

5.1 Briefly describe the relevance of the image seen in SOURCE I to *Little Red Riding Hood and the Big Bad Metaphors*. (2)

The image depicts a woman in red coat/hood, which reminds one of the fable, *Little Red Riding Hood*. The wolves are around her threateningly, which applies to the characters in the play and draws on our embedded knowledge of the fable. ✓✓

5.2 Explain the effectiveness of using wolves in the image in SOURCE I. (2)

The wolves are meant to be threatening. These wolves are metaphors for the things that threaten society, such as deforestation, poverty, lack of education (specifically for girls).

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5.3

5.3.1 Describe the postmodern concept of 'death of the author'. **(2)**

'Death of the author' is a literary theory that argues that the meaning of a text is not determined by the author's intention, but rather by the reader's interpretation. Authorship is a nebulous term that cannot be attributed to any one person. There is a constructed truth, meaning, and certainty within the world according to the writer, but then the audience assigns meaning and constructs their 'truth', allowing for the 'death of the author' in many regards. ✓✓

5.3.2 Explain how 'death of the author' has been used in *Little Red Riding Hood and the Big Bad Metaphors*. **(3)**

By utilising a fable, the author draws on much of the reader's embedded knowledge, but then through the style of the piece, allows the audience to assign value and meaning to particular characters and situations. The courtroom drama allows for the audience to determine who speaks the truth, and assign weight to what they believe in. The audience decides who is moral and immoral, for example Mr Generous Giver who donates generously to charities (moral), yet attained his money through nefarious processes in the DRC (immoral), the character of Hoppa Plane jets off to various places around the world adding to carbon emissions (immoral) yet does good work for the poor (moral).✓✓✓

5.4 Discuss how *Little Red Riding Hood and the Big Bad Metaphors* draws on the Greek theatre style. Refer to examples from the play. **(3)**

Accept any three:

The play opens with a Greek-style chorus. The purpose of this chorus is to give context to the play and set the scene. In the play the chorus creates the 'world' of the forest filled with lush trees. The chorus then proceeds to give the various characters advice. The chorus serves as the ideal spectator.✓✓✓

5.5

5.5.1 Identity the style of children's theatre that *Little Red Riding Hood and the Big Bad Metaphors* explores. **(2)**

The play utilises a fable✓, commonly known as *Little Red Riding Hood* as its structure. This provides for a moral lesson to be shared with the audience.✓

5.5.2 Explain the advantage of the style highlighted in 5.5.1. in relation to *Little Red Riding Hood and the Big Bad Metaphors.* Refer to the text in detail. **(4)**

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The fable used allows the playwright to present the audience with a series of situations, and, adhering to postmodern conventions, allows the audience to take away their own moral from the text. Various morals are present, for example Mr Generous Giver…whilst a noble character on the surface due to donating to charities, the audience finds out that he has made his money in nefarious ways.✓✓✓✓

5.6

5.6.1 Identify three metaphors used in *Little Red Riding Hood and the Big Bad Metaphors.* (3)

Accept any three. Possible options:

The rape of mother earth ✓

The Honourable Judge Wendy Empathy ✓

Ms Hoppa Plane✓

5.6.2 Explain in detail the relevance of these metaphors that you have identified in 5.6.1 in conveying its message. (3x3) (9)

The candidate must explain each metaphor and discuss its significance to the text and the societal issue focused on at large. Award a maximum of three marks per metaphor; with one mark per statement/ observation. Possible answers:

The rape of mother earth – this is not a physical rape but rather points to the issues around deforestation.

The Honourable Judge Wendy Empathy – whilst her name is meant to symbolize a caring character, we see she is not when dismissing the case when she discovers the plaintiff is Mother Earth, as this doesn't align with her agenda.

Ms Hoppa Plane does good work for the poor, but flies everywhere in an aeroplane, thus contributing to carbon emissions and environmental damage.

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5.7 Write a paragraph in which you discuss in detail why *Little Red Riding Hood and the Big Bad Metaphors* is categorised as postmodern theatre. Use examples from the play to substantiate your answer. (10)

Meta-theatrical Elements:
The play often distorts the boundaries between the real and fantasy or fiction, especially since the text refers to an old fairytale/fable. Techniques such as characters directly addressing the audience or referencing the theatricality of their own situation speak to a meta-theatrical style of theatre. This technique serves to create self-awareness and invites the audience to critically reflect on the themes presented.

Playful Subversion of Genre:
Little Red Riding Hood and the Big Bad Metaphors may playfully subvert or deconstruct traditional theatrical genres, blending elements of comedy, drama, and satire. This subversion destabilises audience expectations and challenges conventional notions of genre, inviting a more critical and instinctive engagement by the audience with the material. The play draws on a children's fable (Little Red Riding Hood) and the Greek theatre style.

Fragmentation and Non-linear Narrative:
Little Red Riding Hood and the Big Bad Metaphors utilizes a cyclical and fragmented narrative structure, where scenes may not follow a linear progression. This non-linear approach mirrors the fragmented nature of postmodern society and challenges traditional storytelling conventions, encouraging the audience to piece together the narrative themselves. The ending is open-ended, allowing for the audience to draw their own conclusion, which adheres to POMO conventions.

Intertextuality:
The play incorporates references to other texts (the children's story Little Red Riding Hood), topical and newsworthy events and societal concerns (rape, global warming, corruption), and cultural artifacts, creating layers of meaning and inviting intertextual interpretation. Intertextuality encourages the audience to engage with the broader cultural context and draw connections between different narratives and discourses. Greek theatre style was also utilised and subverted in the play.

Multiplicity of Perspectives:
The play often presents multiple perspectives on a given issue or situation. This aids in avoiding a singular, authoritative narrative. This range of perspectives reflects the postmodern emphasis on subjective truth and encourages the audience to consider diverse viewpoints, allowing for a more nuanced understanding of the play's themes. The ending is open-ended to allow for audience interpretation and 'truth'.

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Irony and Satire:

Little Red Riding Hood and the Big Bad Metaphors employs irony and satire to critique social norms, political ideologies, key societal issues (global warming and rape) or cultural practices. This satirical approach highlights the absurdities and contradictions inherent in contemporary society, prompting the audience to question established beliefs and values. An example of this would be the names of the characters seen in the text (Mr Generous Giver, Ms Hoppa Plane). This choice highlights the contradiction in their actions and moral standing.

By utilizing these postmodernist theatre techniques, *Little Red Riding Hood and the Big Bad Metaphors* engages with its audience in a reflexive and critical manner, challenging conventional modes of representation and inviting a more dynamic and participatory theatrical experience.

[40]

TOTAL SECTION C: [40]

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

QUESTION 6

This question is compulsory.

SOURCE J below is an extract from the poem *Wake Up!* by Jesse Oliver. Read the extract and answer the questions that follow.

SOURCE J

Wake Up! - Jesse Oliver

My friends wake up. 1
I know that in your dreams you see the way the world should be,
but we breathe in reality.
Your sleep won't stay peaceful even through a 5
whisper of evil, and there is evil in the
minds of sleeping people.
Wake up!
The ability for civility is slipping through our fingers
because clenched fists don't know what they're 10
fighting for.
It's not love.
Wake up!
There you go now. Rub that sleep from your eyes.
Arise and reply to those cries. 15
Tell them why we despise the lies of a hateful enterprise.
Tell them that dream where nobody dies and no one
gets hurt and no one feels the emotional pain of being
told that they are not the same. 20
Tell them we share 99.9% of our DNA so we don't know
them by difference, we know them by name.

[Source: https://tinyurl.com/4vnwthea]

Imagine that you have been cast to perform the poem in SOURCE J.

6.1 Briefly explain the message of the poem. **(2)**

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

It is expected that the candidate can read and interpret the subtext of the poem to understand the message.

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The poem is about taking action to end violence and hate in the world, particularly because of people being perceived as different.✓✓

OR

The poem is about advocating for inclusion and peace in the world. ✓✓
WHERE CANDIDATES HAVE LISTED ADSTRACT NOUNS, MARKS WILL BE AWARDED FOR THE ABSTRACT NOUNS RESPECTIVELY.

6.2 Explain one vocal warm-up exercise that you will do in preparation for this poem. (2x2)=(4)

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

It is expected that the candidate can recognize the vocal demands when performing poetry and effectively explain an appropriate vocal exercise to meet those demands.

Below are merely suggestions.

Type of exercise:	**Description:**
Articulation	Chewing an imaginary toffee apple so that the mouth is gently stretched in different directions; and the muscles are loosened. ✓✓
Resonance	Doing a gentle Y-buzz exercise with the lips placed in a forward position and saying the /y/ sound.✓✓ **OR** A gentle humming exercise while working through the vowels, /mah/ /meh/ mih/ /moh/ /muh/.✓✓
Projection OR Breath control	A call and response exercise that works on breath control too; done in pairs calling and responding "Hey/ hey you/ hey you there/ helloooo." While focusing on the sound travelling to the other side of the room.✓✓ (If the focus of the exercise is breath control, the performer would focus on the diaphragm raising and rib cage expanding outwardly when inhaling and not collapsing suddenly when exhaling.)

6.3 Describe how you would creatively use pace and pause when performing the poem. Quote from the extract to support your answer. (4)

Level 3: Apply and Analyse (4 marks)

The command verb given was **DESCRIBE**.

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It is expected that the candidate can interpret the poem and apply their interpretation in a practical way, in terms of the actor's vocal performance, paying specific attention to pace and pause.

Below are merely suggestions.

pace	The performer could speak slowly when saying line 6 to 7 "and there is evil I the minds of sleeping people" ✓; This can create a frightening / menacing effect to show the danger. ✓ **OR** The performer could speak with a quick pace when he/ she says line 18-20 "Tell them that dream where nobody dies and no one gets hurt and no one feels the emotional pain of being told that they are not the same." to create a sense of desperation for the things listed/ described.✓✓
pause	The performer could pause in line 3 after they say 'the way the world should be' as if visualising a better world playing out in front of them ✓✓; **OR** The performer could pause between 'but we breathe in' and 'reality' to show the action of breathing in 'hope' but then the contrast when he/ she says 'reality.'✓✓

6.4 The poem has several images. Discuss how you will use tone to bring the images alive on stage. Quote from the extract to support your answer. (3)

Level 3: Apply and Analyse (3 marks)

The command verb given was **DISCUSS**.

It is expected that the candidate can interpret how the words of the poem create a picture / image in the minds of the audience when they listen to it being performed; and the candidate shows an understanding of how an actor would need to use tone of voice to make that picture vividly imagined.

Below are merely suggestions.

"…a whisper of evil" (line 5-6) ✓	The performer can use a threatening and ominous tone to create the picture of evil or something dangerous.✓✓
"…there is evil in the minds of sleeping people" (line 6-7) ✓	The performer could use a frightened/ hysterical tone to create a sense of fear.✓✓
"… clenched fists don't know what they're fighting for." (line 10-11)✓	The performer can use a tone of anger and / resentment to create the image of conflict; ✓✓ OR The performer could use a tone of power and exhaustion to create an image of people in battle. ✓✓

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"… that dream where nobody dies and no one gets hurt and no one feels the emotional pain…" (line 18-19) ✓	The performer can use a tone of hope and enthusiasm / or a tone of passion and zest which will create a positive image of life and happiness.✓✓

6.5 Explain why it is important for any performer to prepare their body for stage performance. (3)

Level 3: Apply and Analyse (3 marks)

The command verb given was **EXPLAIN**.

It is expected that the candidate understands and can clearly explain how the body affects an overall good/ effective performance.

An actor must perform with energy and the actor's body is his/ her source of performance energy. A flat, lifeless body translates into a boring, emotionally disengaged and ineffective performance.✓✓

An actor's physicality affects his/ her vocal performance. It is important that the body is engaged in the performance so that the actor's voice can captivate the audience using aspects such as breath, projection, and tone. ✓✓✓

An actor's body is like a canvas on stage- the posture, gesture or movements of the body create a picture on stage that is a powerful way of telling the story.✓✓

6.6 Design a cyclorama/ backdrop that can be used for the performance of the poem. Do this by sketching your design or describing your design choices. (3)

Level 5: Evaluate and Create (3 marks)

The command verb given was **DESIGN**.

It is expected that the candidate understands the poem and its message; and can use their understanding thereof to design a cyclorama/ backdrop that expresses the main message of the poem/ the tone etc…

MARKERS SHOULD AWARD MARKS FOR CREATIVITY AND UNDERSTANDING OF THE POEM. CANDIDATES ARE NOT REQUIRED TO BE GREAT ARTISTS; REGARDLESS OF WHETHER THE CANDIDATE HAS CHOSEN TO SKETCH OR EXPLAIN THEIR DESIGN IN WORDS, IT IS THE ESSENCE OF THE DESIGN THAT IS MOST IMPORTANT FOR MARKING PURPOSES.

Below are merely examples:
I will use a large black screen as a backdrop and on it I will have sharp lines painted in red to show the turmoil in the world and yellow light in the centre to represent hope.✓✓✓

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I will project photographs onto the cyclorama that will flash at certain times during the performance. These will include a photo of a clenched fist, a grave, and DNA. ✓✓✓

SOURCE K is a poster for the production *Mama I Want the Black that You Are;* a play that is categorised as Theatre for Social Change.

SOURCE K

[Source: https://tinyurl.com/59c7ab4u]

6.7 Define the term *Theatre for Social Change*. **(2)**

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

It is expected that the candidate knows the term Theatre for Social Change and can clearly explain its meaning.

A style of theatre that aims to affect change in society by highlighting social issues facing people. ✓✓

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6.8 Examine the poster carefully and determine whether it is an effective way to promote the production about Albinism*.

Albinism is an inherited condition that leads to someone having very light skin, hair, and eyes. It happens because they have less melanin than usual in their body.

(4)

Level 3 & 4: Apply and Analyse (4 marks)
The command verbs given were **EXAMINE** and **DETERMINE.**

It is expected that the candidate can judge the effectiveness of a poster design for a theatre production. It is expected that he/ she knows the requirements for marketing a theatre show and can judge effective or ineffective visuals on a poster.

Effective:
The poster is effective because it has a striking visual of a woman lying on the ground. She is vulnerable and it is clear that there is some kind of conflict or tension in the image- this will grab the attention of potential audience members. Also, the visuals are designed in a way that the contrasting dark background against the woman's light skin tone is also arresting.

It is effective because it includes all the important information/ details about the production such as title, a sub-title that offers more information about the topic/ themes explored in the play (Albinism activism campaign); dates, venue, and price of tickets.
This information is designed to stand out against the dark background as it is printed in white and it is therefore noticeable.

There is an interesting contrast with the title of the production which is bold and white yet it is about wanting to be black. This can also draw attention to the poster, therefore making it effective.

Ineffective:
The photograph of the woman could have shown her more clearly as someone with Albinism, because then people would be able to link the picture more clearly with the hashtag. Some people might not know what Albinism is, and the woman in that flat position might just look like someone with a fair complexion.

The hashtag is printed too small.
The venue is not entirely clear.

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SOURCE L shows the work of a photographic artist.

In these photos, famous actors Angelina Jolie and Will Smith, have been used to show people living in circumstances of extreme poverty.

SOURCE L

[Source: https://tinyurl.com/yhatu2nm]

6.9 Consider SOURCE L and argue to what extent actors and theatre in general are responsible for advocating for social change.

In your answer you must:

- **Refer to plays and/ other forms of performance that you have seen, read, or participated in, to support your answer.**
- **Refer to SOURCE L and the social issues explored in the source.**
- **Refer to any relevant theatre practitioners whose theatre philosophies advocate for social change.**

(15)

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

The command verb given was **ARGUE**.

It is expected that the candidate communicates an understanding of **SOURCE M** as photographs that deal with social change; and can comment critically on this, arguing the extent to which actors and theatre in general are responsible for advocating for social change.

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

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CATEGORY	MARKS	DESCRIPTOR
Outstanding Achievement	**13-15**	Well-organised, comprehensive, coherent, an outstanding level of competency. The candidate discusses the topic of social change and the responsibility of actors and theatre in general to advocate for this with a mature and insightful opinion. He/ she has considered the topic with an exceptional level of competence, incorporating the source into his / her answer. All parts of the question have been answered and all elements mentioned are relevant to the question. Shows insight, fluency, observation and knowledge, and a powerfully engaging discussion of the topic.
Meritorious achievement	**11-12**	Well-organised, detailed, and coherent, a meritorious level of competence. Candidate discusses the topic of social change and the responsibility of actors and theatre in general to advocate for this with a mature opinion. He/ she has considered the source in their answer and has answered all parts of the question in a way that demonstrates insight, observation, and knowledge that is well-expressed.
Substantial achievement	**9-10**	Organised; some level of competence with some flaws evident in explanation of the topic of social change and the responsibility of actors and theatre in general to advocate for this. He/ she has considered the source to some extent and shows a fair grasp of the question, but needed to be more careful in motivating his/ her opinion and answering all parts of the question, too.
Adequate achievement	**7-8**	Structure illogical and disorganised at times, although reasonable effort is evident. Displays a basic understanding of the topic of social change and the responsibility of actors and theatre in general to advocate for this, but tends towards mechanistic and stereotyped responses, particularly in relation to the source. Information that is presented appears memorised and lacks depth or an insightful opinion.

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Moderate achievement	**5-6**	Not always organised and ideas are not logically constructed. Although there may be some flashes of insight and perhaps an idea that communicates the topic of social change and the responsibility of actors and theatre in general to advocate for this, the candidate does not always present enough information to express his/ her opinion and has not engaged enough with the source. Limited selection of information. Poor language skills that impede the clarity of any creative application or creation.
Elementary achievement	**3-4**	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 social change and the responsibility of actors and theatre in general to advocate for this and / the source. Answer is jumbled, not easy to follow, often irrelevant and lacks dramatic application. In need of support.
Not achieved	**0–2**	Incoherent, very little work, limited skills. In need of support. Irrelevant. Hardly any reference, if any, to the topic of social change and the responsibility of actors and theatre in general to advocate for this. Has not engaged with the source.

[40]

TOTAL SECTION D: [40]

GRAND TOTAL: [150]

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