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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

2019

MARKING GUIDELINES

MARKS: 150

These marking guidelines consist of 33 pages and 3 annexures.

GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt at each of the 6 cognitive levels of knowledge, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory. The tool to assess these two components is Anderson and Krathwohl's revised Blooms' Taxonomy.
 - 6 cognitive levels of difficulty
 - 4 thinking processes of complexity
2. The marking guideline discussion forum, before marking commences, cannot sufficiently predict all responses. Provincial markers need to take this into account, be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner/candidate.
3. Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the
 - Expected responses for each question
 - The cognitive level of difficulty required from the candidate
 - The type of thinking process and complexity of thinking required from the candidate
 - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking).
 - Refer to the annexures at the end of the marking guidelines
4. If the marking guidelines do not give clear guidance, a marker must indicate, with a short comment, why marks were awarded or not.
5. Tick clearly next to the required cognitive level/thinking process of complexity/concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.
 - Refer to rubrics in the annexure at the end of the marking guidelines
6. During the marking process, have regular rounds of consultation to ensure marking is standardised.
7. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
8. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.
9. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge).

STANDARDISATION OF MARKING ACROSS THE PROVINCES

Rating of Essay and Response Questions

The chief marker in each province must clarify the paradigm from which the questions and the accompanying marking guidelines were designed and set:

1. Content difficulty:

How complex is the design of the question? Is the content being assessed at the correct level?

2. Task difficulty:

What is the cognitive level and thinking process required from the candidate?

3. Stimulus difficulty:

How difficult or easy is it to understand and apply the source?

4. Expected response difficulty:

What is the quantity (how much) and quality (how well) of the expected response, required from the candidate, as provided in the marking guidelines?

Does it align with the item, task and stimulus?

Are the marks appropriately weighted and allocated?

–Leong: 2002

In the training of markers at the beginning of the marking process, the chief marker in each province should adhere to the following procedure. This will assist with the standardisation of the scoring of candidate's essays and responses for each part of the examination. It will also standardise national marking procedures, processes and results.

Introduction to the Task

- Markers read the task required from the Item and summarise it.
- Markers read the Item and plan a response to the task.
- Markers share response plans and summarise expectations for student responses/share not just the quantity of evidence (how much) but the quality of evidence (How well).

Introduction to the Rubric and Anchor Papers

- Trainer reviews rubric with reference to the task.
- Trainer reviews procedures for assigning holistic scores (i.e., by matching evidence from the response to the language of the rubric and by weighing all qualities equally).
- Trainer leads review of each anchor paper and commentary. (NOTE: Anchor papers are ordered from high to low within each score level.)

Practise Scoring Individually

- Markers score a set of practice papers individually. Markers should score the papers independently.
- Trainer records scores and leads discussion. (Practice papers should contain scores and commentaries.)

INSTRUCTIONS AND INFORMATION GIVEN IN QUESTION PAPER

- This question paper consists of FOUR sections:

SECTION A: 20 th Century Theatre Movements	(30)
SECTION B: South African Theatre: 1960–1994	(40)
SECTION C: South African Theatre: Post-1994–Contemporary	(40)
SECTION D: The History of Theatre, Practical Concepts, Content and Skills	(40)

2. SECTION A**QUESTION 1 is COMPULSORY.**

Refer to the play text you have studied and the relevant 20th Century Theatre Movement.

EPIC THEATRE

- | | |
|--------------------------------------|---|
| • <i>Caucasian Chalk Circle</i> | Bertolt Brecht |
| • <i>Kaukasiese Krytsirkel</i> | Translation of Bertolt Brecht play text |
| • <i>Mother Courage</i> | Bertolt Brecht |
| • <i>Moeder Courage</i> | Translation of Bertolt Brecht play text |
| • <i>The Good Person of Szechwan</i> | Bertolt Brecht |
| • <i>Kanna Hy Kô Hystoe</i> | Adam Small |

OR**THEATRE OF THE ABSURD**

- | | |
|---------------------------------|---|
| • <i>Waiting for Godot</i> | Samuel Beckett |
| • <i>Afspraak met Godot</i> | Translation of Samuel Beckett play text |
| • <i>Bagasie</i> | André P Brink |
| • <i>The Bald Primadonna</i> | Eugene Ionesco |
| • <i>Die Kaalkop Primadonna</i> | Translation of Eugene Ionesco play text |

OR**POSTMODERN THEATRE**

- | | |
|-----------------------|-----------------|
| • <i>Skrapnel</i> | Willem Anker |
| • <i>Top Girls</i> | Carol Churchill |
| • <i>Popcorn</i> | Ben Elton |
| • <i>Buried Child</i> | Sam Shepard |

3. SECTION B

This section consists of THREE questions. Answer only ONE question in this section.

- | | |
|--|---|
| QUESTION 2: <i>Woza Albert!</i> | Percy Mtwa, Mbongeni Ngema and Barney Simon OR |
| QUESTION 3: <i>Sophiatown</i> | Junction Avenue Theatre Company OR |
| QUESTION 4: <i>Siener in die Suburbs</i> | PG du Plessis |

4. SECTION C

This section consists of THREE questions. Answer only ONE question in this section.

- | | |
|--|---------------------|
| QUESTION 5: <i>Nothing but the Truth</i> | John Kani OR |
| QUESTION 6: <i>Groundswell</i> | Ian Bruce OR |
| QUESTION 7: <i>Missing</i> | Reza de Wet |

5. SECTION D

This section consists of ONE question (QUESTION 8) which is COMPULSORY.

SECTION A: 20th CENTURY THEATRE MOVEMENTS**QUESTION 1**

Quality Level	Mark allocation	Quality of evidence
Excellent	Score point	The response indicates application of a reasonable strategy that leads to a correct solution in the context of the problem. The procedural representations are correct. The explanation and/or justification is logically sound, clearly presented, fully developed, supports the solution, and does not contain significant conceptual errors. The response demonstrates a complete understanding and analysis of the problem.
	24–30	
Average and Above Average	Score point	The response indicates application of a reasonable strategy that may or may not lead to a correct solution. The use of content/skill is essentially correct. The explanation and/or justification is generally well developed, feasible, and supports the solution. The response demonstrates a clear understanding and analysis of the problem.
	15–23	
Achieved	Score point	The response indicates an incomplete application of a reasonable strategy that may or may not lead to a fit-for-purpose solution. The use of content/skill is fundamentally correct. The explanation and/or justification support the solution and are plausible, although it may not be well developed or complete. The response demonstrates a conceptual understanding and analysis of the problem.
	11–14	
Weak	Score point	The response indicates little or no application of a reasonable strategy. It may or may not have the correct answer. The use of content/skill is incomplete or missing. The explanation and/or justification reveal serious flaws in reasoning. The explanation and/or justification may be incomplete or missing. The response demonstrates a minimal understanding and analysis of the problem.
	1–10	
Not Achieved	Score point	The response is completely incorrect or irrelevant. There may be no response, or the response may state, 'I don't know.'
	0	

The following is a guide:

The candidate must:

- Answer this question in the form of an essay
- Use examples from the play text he/she has studied to substantiate the argument
- Refer to either one of the three movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the Source in their answer
- Demonstrate the question and source have been analysed, understood and integrated in their essay

The content of the essay must cover the following:

1. ONE selected Theatre Movement:
 - Theatre of the Absurd OR
 - Epic Theatre OR
 - Postmodern Theatre
2. Play text studied
3. Question
4. Source
5. Refer to at least TWO dramatic elements, such as characters, themes, language and staging techniques to substantiate the argument.

Markers note:

- 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 following:
 - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
 - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- Responses may be in the form of an essay.

SC/NSC – Marking Guidelines

DESCRIPTOR	MARKS	THE CANDIDATE DEMONSTRATES THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	27–30 90–100 A+	Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content. <ul style="list-style-type: none"> Integrates the demands of the question and source in a new, creative and original manner. Evaluates examples, from the play text, the theatre movement and other additional sources within an expansive range of insightfully chosen theoretical, practical and aesthetic content. Designs and creates an argument in a new and unique pattern that shows evidence of reflexive, creative, critical and analytical thinking. Cognitive level: Demonstrates an ability to create, reorganise, discover, renew, change, improve.
Excellent Metacognitive Knowledge Evaluate	24–26 80–89 A	Thinking process: Appraises factual, conceptual, procedural and meta-cognitive knowledge in relation to the question, source and content and integrates the demands of the question and source in a differentiated, interpretative and interesting manner. <ul style="list-style-type: none"> Appraises/Assesses examples from the play text, the theatre movement and other additional sources within a significant range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument in an interesting pattern that shows evidence of reflective, critical and analytical thinking. Cognitive level: Demonstrates an ability to judge, critique, recommend, evaluate, propose.
Meritorious Procedural Knowledge Analyse	21–23 70–79 B	Thinking process: Analyses, distinguishes and explores factual, conceptual and procedural knowledge in relation to the question, source and content. and integrates the demands of the question and source in a differentiated and interpretative manner. <ul style="list-style-type: none"> Analyses/Dissects examples from the play text, the theatre movement and other additional sources within a broad range of appropriately chosen theoretical, practical and aesthetic content. Compiles an argument that shows evidence of critical and analytical thinking. Cognitive level: Demonstrates an ability to infer, deconstruct concepts, interrelate, attribute, discover.
Substantial Procedural Knowledge Apply	18–20 60–69 C	Thinking process: Analyses and distinguishes factual, conceptual and procedural knowledge in relation to the question, source and content. Integrates the demands of the question and source in an organised, differentiated and interpretative manner. <ul style="list-style-type: none"> Integrates examples from the play text, the theatre movement and other additional sources within a wide range of appropriately chosen theoretical, practical and aesthetic content. Provides an argument that shows evidence of critical and analytical thinking. Cognitive level: Demonstrates an ability to apply, construct, integrate.
Adequate Conceptual Knowledge Understand	15–17 50–59 D	Thinking process: Explains, interprets and rephrases factual and conceptual knowledge in relation to the question, source, content and integrates the demands of the question and source in a conventional manner. <ul style="list-style-type: none"> Interprets examples from the play text, the theatre movement and other additional sources within a general range of theoretical, practical and aesthetic content predictable. Provides an argument that points analytical thinking. Cognitive level: Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain.
Moderate Conceptual Knowledge Understand	12–14 40–49 E	Thinking process: Explains and interprets factual and conceptual knowledge to the question, source and content. Integrates the demands of the question and source in a differentiated manner. <ul style="list-style-type: none"> Explains examples from the play text, the theatre movement and other additional sources within a predictable range of theoretical, practical and aesthetic content. Writes an explanation within predictable/general thinking processes. Cognitive level: Demonstrates an ability to interpret, infer, exemplify, classify, summarise, compare, explain.
Elementary Factual Knowledge Remember	10–11 30–39 F	Thinking process: Defines and applies knowledge from memory. Integrates the demands in relation to the question and source in an uncomplicated/straight forward/fundamental level within a common manner. <ul style="list-style-type: none"> Selects examples from the play text, the theatre movement and other additional sources within a narrow range of theoretical, practical and aesthetic content. Writes an explanation within predictable thinking processes. Cognitive level: Demonstrates an elementary ability to problem solve, identify, list, relate, define.
Not Achieved Factual Knowledge Remember	1–9 20–29 G	Thinking process: Remembers and applies knowledge from memory. Attempts to integrate the question and source but demonstrates a limited, to basic ability, to solve the demands of the question and quote. <ul style="list-style-type: none"> Chooses examples from the play text, the theatre movement and other additional sources within a constricted, predictable range of theoretical, practical and aesthetic content. Writes an explanation within a basic range of thinking processes Cognitive level: Demonstrates a limited ability to identify, list, relate, define.
Not Achieved Factual Knowledge Remember	0 H	Thinking process: Demonstrates no understanding of the question or source , unable to write an essay, provides no examples from the play text or the theatre movement. OR <ul style="list-style-type: none"> Presents facts, unrelated to the question. OR Unable to identify, list, relate, define. OR Cognitive level: Presents memorised information and content that does not answer the question.

The following is general information on the movements:

EPIC THEATRE

Intention is to:

- Distance the audience (emotionally)
- Encourage the audience to see the world in which they lived more critically and clearly rather than take their beliefs for granted
- Make a clear distinction between a Theatre of Illusion, ('Dramatic' Theatre) and Epic Theatre
- Be opposed to the idea of pretence (a typical feature of Realism), but rather portrays the harshness of real life.
- Keep spectators alert throughout the play
- Remove the 'illusion' of Realism
- Employ various techniques to alienate the audience – difference between what they saw on the stage and what was real

Techniques

- 'Verfremdungseffekt' or alienation distances the audience from the action on the stage
- Music should provide a noteworthy commentary on the action e.g. in Mother Courage where the ironically bitter words of a song which speaks of the character's steady moral decline are deliberately arranged to a sweet, carefree tune. The incongruity between the tune and the words compels the audience to think about the true meaning of the song
- Songs among the scenes tell the audience what was to happen before it occurred
- Stage space is non-specific
- Sets are simple and symbolic
- Theatre should 'make strange' the actions that are presented
- Historification – the playwright should highlight the 'pastness' of the events by separating them from the present

Audience should:

- Think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way, because of the lessons learnt
- Consider what he or she would have done to make a positive difference
- Be inspired to make similar valuable social improvements with regard to the current state of affairs
- Be encouraged to bring about social reforms in his community or environment

THEATRE OF THE ABSURD

The Absurdist world:

- Appears to have no true order or meaning
- Offers the audience an existentialist point of view of the outside world
- Forces the audience to consider their meaning in the world
- Has no definite, specific or recognisable existence
- Proposes that human beings are what they make of themselves
- Proposes that human beings are determined by their actions and choices
- Has a pessimistic outlook of the human struggle
- Mainly concerned itself with mankind's search for meaning

Characters:

- Are not fixed
- Represent humanity who themselves are nothing
- Exist in a bleak world devoid of meaning

- Are lost, confused
- Their actions are worthless and absurd
- Are clown-like
- Stay together as they are afraid to be alone in such an incomprehensible world
- Lack identity – dull, uninteresting and lack dimension
- Flawed
- Are not well-rounded – no past and we are given little indication what the future might be
- Remain static and show no development
- Come across as being repulsive, pathetic, miserable and incapable
- Are emotionally empty
- Their qualities are exaggerated
- Are used to express Absurdists' views on the human condition
- Are mutually dependent
- Are 'Social puppets'
- Perform double acts

Language and dialogue:

- Shows that humans are not adept at communication
- Acts as a barrier to communication
- Isolates the individual even more
- Shows that speech is almost futile
- Questions the value of language
- Lost its ability to communicate
- Attempts at communication often 'disintegrate' from clichés to meaningless syllables
- Inability of language to bridge the gap between the characters
- Dehumanises and makes existence automatic and meaningless
- Presents the unexpected, the bizarre and the absurd
- Uses silence rather than the spoken word
- Contains meaningless conversations
- Are habitual and superficial
- Are seen as an escape from the tedium of life
- Create new words
- Contain banal daily conversations mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language
- Displays a repetitious style of dialogue to emphasise the cyclic nature of life

Themes explore and demonstrate the:

- Temporality and evanescence (time)
- Tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs in life
- Change of time
- Difficulty of communication
- Unending quest for reality
- Tragic nature of relationships
- Terror of man in the face of total meaninglessness
- Anguish (Existential angst)
- Isolation and loneliness of man lost in a world in which God has deserted him
- Illusion that science and reason provide answers or meaning

POSTMODERNISM**The Postmodern world:**

- Rejects the certainties of the Modern Era
- Contains no Grand Narrative or singular truth
- Rejects the idea that there is a dominant set of beliefs or a neat solution
- 'Destroys' the 'truth'
- Embraces multiple view points, perspectives, realities
- Includes Art, Theatre, Architecture, Music, Film, Literature, Fashion, TV and other forms of expression
- Borrows from a multiple array of styles
- Rejects the notion of 'high art' and 'low art'
- Embraces Avant Garde (forward thinking), experimental theatre
- Does not prescribe to a 'purity' in art
- 'Trashes' high art
- Contains no fixed way of creating art
- Moves towards a more subjective opinion
- Holds that culture belongs to every person
- Deconstructs (a way of taking set notions apart and putting them together again in a new, disrupted and disjointed manner) ideas, images and constructs
- Contradicts ideas, images and constructs
- Does not prescribe a meaning, point of view or perspective
- Holds the notion that each individual viewer creates their own unique meaning
- Reflects and celebrates the madness and chaotic way of life in a Popular culture
- Enjoys nonsense art, ideas, constructs and theories
- Sees irony and humour
- Emphasises HOW things are seen as opposed to WHAT is seen

Pastiche:

- Is a Visual Arts technique of different images, media forms etc. pasted together to create one piece
- Uses references and layers, different texts and images
- Uses Meta Theatre/Text
- Reminds the viewer that they are in the theatre
- Contains characters that can step out of character and communicate with the audience
- Is the art work reflecting on itself
- Is non-linear in construction
- Is reflexive
- Is peripheral even not essential
- Contains theories or ideas
- Is broken up
- May overlap with many points of view and conflicting voices

Performances are:

- The main focus
- The main process
- Not captured in a script because they consist of images, sounds and multimedia

Rehearsal processes are:

- Improvised
- Changed
- Revised
- Updated
- Transformed through performance continually

Audience is:

- An important active element
- Often included in the dialogue

Play Texts:

- Have no clear beginning, middle or end
- Make the script just the starting point
- Have unanswered questions

Texts (visual, aural, the human body etc.):

- Look at themes or theatrical devices
- Leave the play open-ended
- Embrace the idea that the audience makes their own meaning
- Ask more questions than are answered
- Contain visual images and non-spoken actions
- Deconstruct a truth and do not accept only one reality
- Use time, space and structure to echo the deconstructed or defragmented story or plot
- Do not necessarily have real people
- Contain characters and people who are merely a representation of fragmented ideas
- Often start at a realistic point but unravel and the action becomes unreal as the play goes along

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question in this section.

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

2.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

Satire:

- Is a form of comedy
- Ridicules individuals or social systems through the process of reduction
- Ridicules and belittles authority figures
- Uses comic elements to portray serious issues that affected apartheid South Africa

(2)

2.2 Markers accept other relevant and well-motivated answers.

Award 3 marks for 3 statements

The following is a guide:

Quick scene changes are possible because:

- There are only two actors playing many roles
- The set is sparse and open so it makes changes of scene easy
- Actors wear only tracksuit pants. This enables them to change character with ease without the need to focus on costume
- Actors use space to show location
- Actors use the drama 'freeze' technique to show change of time or location

(3)

2.3 Markers accept other relevant and well-motivated answers.

The following is a guide:

The clown noses reflect the absurdity of the apartheid regime because:

- They are comical to look at
- They make the facial expressions grotesquely humorous
- The actors look like pigs
- They are used to ridicule/represent white people or figures of authority
- Reduces the authority of the powerful 'white' male

(3)

2.4 Markers accept other relevant and well-motivated answers.

The following is a guide:

The creators might have chosen to use isiZulu and Afrikaans because:

- The inclusion of these languages might allow for audiences who speak different languages to also understand
- These languages reflect and represent a large percentage of the population of South Africa
- The languages give the play a South African character
- Audience members might be able to identify more easily with specific characters who speak their language
- To give authenticity to the character portrayed

(3)

2.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

The play manages to keep the audience engaged by using:

- Diverse characters, e.g. multi-cultural, multi-lingual and multi-gendered characters
- Fast-paced action, i.e. 26 short scenes with quick character changes
- Song and dance, which are vibrant and energetic and will keep the audience engaged
- Physical theatre, e.g. image of a helicopter is formed with actors' bodies
- Mime, e.g. threading a needle
- Comedy and caricature, e.g. caricatures of white people created with pink noses
- Actors who create their own sound effects, e.g. sound of police sirens
- Different environments created, e.g. Robben Island, Albert Street

Vocal performance:**Actors use:**

- Vocal variety to create different character types, such as Aunty Dudu, the toothless old man, Baas Kom
- Various sounds, like an instrumental jazz band, police sirens, motor and machine sounds, through the use of vocal and verbal dynamics

Physical performance:**Actors:**

- Use their bodies to transform from one character to another
- Create images with their bodies, e.g. train, helicopter
- Are agile and flexible to meet the physical requirements and action of the play as there are twenty-six scenes

(6)

2.6.1 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

Set and props:

- Minimalist – no clutter because it will be performed in a Poor Theatre style
- Costume rail on which additional props and costume pieces could be hung. This will speed up the pace of the play because actors will not need to leave the stage to change character
- Multifunctional tea crates could be used as, e.g. a dustbin, truck, bench
- Blanket could be used in a multi-functional way e.g. Barber's sheet, in prison
- Clown noses could be used to indicate white characters and miners
- Any other relevant item selected and motivated

(4)

2.6.2 Markers accept other relevant and well-motivated answers.

Award ONE mark for the venue.

Award TWO marks for the motivation.

The following is a guide:

The venue could be in any area of the school. Candidate could motivate the choice of venue in terms of Grotowski's Poor Theatre principles.

For example:

The play can be staged in a classroom, school hall or school ground. *Woza Albert!* requires no elaborate set pieces (only boxes and a clothing rail), therefore, a classroom will be suitable. A more general response with motivation can be accepted, e.g. a school hall where a large number could attend.

(3)

2.6.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

The play would be suitable for performance at a Youth Day Festival because:

- The subject matter of the play is relevant to remember the years of protest and struggle of the oppressed during the apartheid era
- The youth of today need to be made aware of the lived experiences of the during apartheid so that they can honour them and celebrate their legacy
- The youth can learn from the mistakes of the past if they can understand the suffering it caused
- The youth may want to continue the struggle against socio-economic ills which are still prevalent in society

(6)

2.7 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

***Woza Albert!* might be regarded as South Africa's finest example of social theatre because:**

Sociopolitical background:

- It highlights relevant social issues and ills during apartheid, e.g. poverty and abuse of power
- It focuses on all facets of South African society, e.g. oppressed workers, oppressive employers and inferior Bantu education

Aims:

- To mobilise people to protest against political, economic and social ills
- To protest against discrimination and injustice, e.g. Pass laws and the apartheid system
- To educate the people about apartheid
- To entertain while educating the people

Style of Performance:

Conveyed the message of the play effectively through:

- Varied and entertaining theatrical techniques and genres, e.g. dance, physical theatre and song
- Verbal and vocal dynamics
- Mime

Actor-audience relationship:

- The actor-audience relationship is dynamic and the impact is felt long after the audience has left the theatre, i.e. the actors interact directly with the audience, therefore, the message is intimate and immediate

(10)
[40]

QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

3.1 Markers accept other relevant answers.

The following is a guide:

- Jakes placed an advertisement in *Drum* magazine for a white girl willing to live in Sophiatown because he felt that during apartheid, it would make for interesting reading
- He wanted to write about something else other than the sport boxing. He wanted to focus on a social experiment which he believed will get him promoted
- Ruth responded to the advertisement and, therefore, arrived in Sophiatown because she wanted to experience life outside her white suburban lifestyle

(4)

3.2.1 Markers accept other relevant and well-motivated answers that reflect a creative understanding of how costume reflects character.

Award full marks for:

- Two well-motivated statements

The following is a guide:

Ruth needs to make a lasting first impression when she arrives in Sophiatown for the first time.

Ruth might wear:

- A floral sleeveless dress to indicate her bubbly easy going personality
- Medium heeled colourful sandals to give her a lady-like look and complement her floral dress
- A watch which she could use to tell the time when she arrives at the door

(4)

3.2.2 Markers accept any relevant and well-motivated answers that show creativity in blocking a scene. Candidates should be able to demonstrate an understanding of the nature and effect of blocking a scene.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is only one possible way in which the scene could be blocked. Candidates may present their own unique blocking of the scene:

- The door is downstage right and as Ruth enters she approaches the door
- She knocks
- Mamariti remains on the chair, downstage left
- Lulu, sitting at the desk upstage right, looks up from her work and, on hearing the knock and Mamariti's command, walks downstage right and opens the door
- Princess continues to paint her nails upstage left, but looks up inquisitively at who is at the door
- Ruth enters
- Mingus swaggers in curiously and aggressively, focussing on Ruth

(6)

- 3.2.3 Markers accept other relevant and well-motivated answers that demonstrate vocal and physical differences of the characters. **Candidates must mention all three characters.**

Award full marks for:

- Three well-motivated statements

The following is a guide:

The director might suggest the following:

Ruth:

- Is confident and therefore could stand upright
- Might reflect her nervousness and uncertainty through her actions
- Might be hesitant and physically awkward on first arrival because she is nervous to be in a strange place
- Might have a Jewish accent

Lulu:

- Is a teenager, still in school, therefore could be over animated or lethargic
- Is mostly arrogant and somewhat rebellious because she does not believe the education she receives is up to standard
- Speaks her mind, possibly often in a cheeky manner or quite loudly and emphatically

Princess:

- Enjoys being given all the attention and being adored
- Is confident yet threatened by the arrival of Ruth
- Commands respect though she is at times ridiculed and 'put in her place' because Mingus gets tired of her constant need for attention
- Speaks in a whiny manner because she constantly demands Mingus' attention
- Speaks in an aggressive tone and is confrontational

(6)

- 3.3 Markers accept other relevant and well-motivated answers. Candidates must give TWO advantages.

Award full marks for:

- Two well-motivated statements

The following is a guide:

Malcolm Purkey:

- Has the experience of being involved in the workshopping of the original play. He has extensive (broad) knowledge of the subject matter, style, characters and desired impact of the play
- Is one of the creators of the play which means he is more knowledgeable (informed) about the play and is, therefore, well-equipped (experienced) to direct actors into an authentic (real) performance
- Is experienced as a director and thus brings his ingenuity to the play, adding to the creativity and appeal of a performance

(4)

3.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Candidates might argue for or against the writer's point of view.

Mingus:

- Is an arrogant gangster because he believes that he is an 'honest gangster' since he robs from the town only. This is what Mingus says about himself in the play
- Is the leader of the American gang and likes to boss everyone around
- Likes to have things done his way and orders people around, e.g. in the first scene he demands that Jakes writes a love letter for him. He dictates the letter for him and instructs that Princess be at his place at six o'clock exactly and states that he doesn't like to be kept waiting
- Is irritated when Ruth refuses to go out with him on a night's drive. He cannot believe that a woman can say no to him
- Believes in using violence to get what he wants. Jakes tells Ruth that Mingus beat Princess until she loved him
- Orders Charlie around to do his dirty work, e.g. tells Charlie to kill the barking dog that keeps Ruth awake at night. He tells Charlie to get Ruth a bath
- Is the man of the house and tells everyone in the house how things should be
- Gets violent if he doesn't get his way as seen in the way he treats Princess, e.g. he says he will beat her up if she keeps complaining about Ruth. He treats her like one of his possessions since he is the one providing for her. He feels he is entitled to mistreat her at any moment he wishes and doesn't value her opinions. She wants to be a model but Mingus does not support her dream. He fears that he will lose control over her

(6)

3.5 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

Staging:

- Is dynamic and innovative
- Utilises Brechtian slogans and signs
- Incorporates multimedia
- Use of backdrops showing pictures of people who were against the forced removals in Sophiatown

Themes:

- Bantu education is one of the themes shown through the character of Lulu who does not want to go to school because she feels the education she is getting is inferior and won't get her anywhere in life. Bantu education was an inferior system of education which was aimed at keeping the majority of the population oppressed and repressed. This will be a reminder of how far we have come since democracy and that everyone now has a fair chance of succeeding

- Forced removals is the main theme in the play. Many residents of Sophiatown did not want to move from the place. They had placards with slogans written on it, such as 'We Won't Move'. This is relevant to many people today who are still being removed from their homes for various reasons. The feelings expressed by the characters in the play will resonate with people who are focussed on land redistribution
- Gangsterism portrayed in the play exposed the extent of crime in Sophiatown due to lack of employment and poverty. Rival gangs would fight over the control of territories and girls. The situation today has not changed much because there is an increase in gang activity and crime as a result of overcrowding, unemployment and a lack of opportunities

Subject matter:

- Characters and events may have mobilised the oppressed during apartheid and created awareness in audiences who were previously unaware of the situation in South Africa, whereas contemporary audiences may see the play as a documented piece of history 'lest we forget'
- Universal issues would be recognisable and relevant any time

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

- 4.1.1 Candidates are expected to indicate both time and place to get full marks.
- Southern suburbs of Johannesburg
 - 1970s
- (2)

- 4.1.2 Markers accept relevant and well-motivated answers. The candidate must show an understanding of how the choice of venue is impacted by the context and content of the play.

Award marks as follows:

- One mark for the choice of venue AND
- Two marks for two well-motivated statements OR
- Four marks for four separate thoughts/ideas

The following is a guide:

The play could be staged in a:

- Backyard with neglected buildings as a backdrop which could reflect the poverty
 - A scrapyard which could incorporate rusty, unused material to reflect the degenerating environment of the play
 - Automobile workshop with mechanical equipment to represent Tjokkie's work on the 1948 Buick
 - Community hall
- (5)

- 4.1.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

- The characters represent universal personality traits, e.g. Jakes is a bully
 - The characters all have hopes and dreams to escape the cycle of poverty in which they live
 - The play deals with universal themes of poverty, hopes and dreams
- (6)

- 4.1.4 Markers accept other relevant and well-motivated answers. The candidate must show an understanding of the play's context and setting.

Award full marks for

- Three separate thoughts/ideas

The following is a guide:

Your company may include:

- A later model car for Tjokkie to work on
 - Modern costumes for the characters
 - Contemporary furniture and décor
 - Race representivity
- (3)

- 4.1.5 Markers accept other relevant and well-motivated answers. The candidate must show an understanding of effective marketing.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

Image A:

- It contains the original cast which might intrigue potential audiences
- The costumes are true to the time and place of the original

Image B:

- Contains modern set elements to which audiences can relate, e.g. Volkswagen Golf
- The multiracial cast makes it easier to identify with and relate to

(4)

- 4.1.6 Markers accept other relevant and well-motivated answers. The candidate must show an understanding of props can be used to assist with characterisation.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

The following props could be used for Ma:

- An asthma inhaler to show that she is always struggling with anxiety and chest problems
- A bag with which she could fidget to show how anxious she is
- Mop/Broom to show the stereotypical housewife condemned to remain at home while the husband is absent or 'missing'

(3)

- 4.1.7 Markers accept other relevant and well-motivated answers. The candidate must show an understanding of how an actor should approach the realistic interpretation of the character.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

Candidates should focus on an integrated analysis of how realism in the theatre translated into preparation and performance of the character. Mention could be made of Stanislavski's System / Method. An authentic, original approach to characterisation and acting would be acknowledged.

The following is a guide:

The actor playing Ma could reflect an understanding of the following aspects of Stanislavski's System/Method, e.g.:

Physical score of actions:

- Actions and reactions should be realistic
- Physical action (facial expression, gestures and movement) is used in the creation of the play's life on stage

Beat work:

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression:

- The illusion of experiencing a real 'vision' is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

Magic if:

- The actor should live as if he is the character seeing these 'visions'

Circles of attention:

- The actor's focus should be on the world of the play and not on the audience

Emotional memory:

- The actor can draw on personal experiences to tap into emotional reality in performance

(6)

4.2 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should display an understanding of 'tragic yet hopeful'.

The following is a guide:

Tragedy in the play:

The family are not financially secure as they depend on Ma who is the sole breadwinner and relies on her pension

- They have very little opportunity to escape poverty
- Giel living off Ma's pension and uses Ma to provide a roof over his head.
- Jakes is a bully and intimidates others to get what he wants
- Tiemie is determined to escape the suburb and not become like Ma but in the end becomes a victim of her environment when she becomes pregnant
- Jakes assaults Tiemie which shows that he does not understand love
- Giel leaves Ma at the first sign of achieving riches

Hopeful:

- The characters hope to escape the cycle of poverty and moral degeneration, e.g. Tiemie wants to escape her desperate social and economic situation by marrying a good man who will save her from the poor white suburb
- Audiences are made aware of problems in society

Hopeless:

- The deaths of Tiemie and Tjokkie show that there is no hope to escape the suburbs

Dramatic tension:

- The contrast between the desire to leave the suburbs and the inability to leave the suburbs create a dramatic tension between hope and hopelessness

(10)
[40]**TOTAL SECTION B: 40**

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

The candidate must answer only ONE question in this section.

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

5.1 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

Mandisa and Thando are arguing because:

- They have just come from attending a TRC hearing and they have a different point of view of the issues, situation, events and outcomes of the TRC based on their upbringing
- They are both passionate about the issues under discussion
- There is existing tension in the family regarding the arrival of Themba's ashes and so the TRC acts as a catalyst for debate

(4)

5.2 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

The dialogue is realistic because:

- It sounds like everyday speech
- Characters have believable emotions and responses
- Tension is developed through conflict and conversation, questions and answer
- Realistic dialogue contains subtext in which tensions are felt
- It consists mainly of questions and answers
- It is motivated by an argument, therefore argumentative
- It is emotive discussing revenge, murder and wanting to know the facts
- Deals with the subject matter of the play, e.g. moral issues of the TRC and full disclosure after amnesty

(4)

5.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

The Set :

- Might represent the living room and kitchen of the Makhaya family
- Would consist of comfortable lounge furniture
- Would include the coffee table with the urn containing Themba's ashes
- A side table with photographs of the family could make the living space homely
- A book shelf containing books and files would reflect Sipho's love of books as he is a librarian
- Antimacassars to protect the furniture would show the Makhaya family's care of their belongings as well as a sense of being house-proud
- Is an environment for the action

(4)

5.4 Markers accept other relevant and well-motivated answers. Markers accept any relevant and well-motivated answers that show creativity in blocking a scene. Candidates should be able to demonstrate an understanding of the nature and effect of blocking a scene.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

Relationship between the characters:

- Actors must not stand too close to one another
- Actors must not upstage or mask one another

Movement of actors around the set:

- Actors must know the meaning and importance of acting areas e.g. centre stage is more important than upstage
- Actors must eliminate all unnecessary movement
- The movement must be blocked according to character motivation and action

(4)

5.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

Candidates should focus on an integrated analysis of how realism in the theatre translated into preparation and performance of the character. Mention could be made of Stanislavski's system/method. Candidates' must identify Mandisa's emotional state. An authentic, original approach to characterisation and acting would be acknowledged.

The following is a guide:

The actor playing Mandisa could reflect an understanding of the following aspects of Stanislavski's System, e.g.:

Physical score of actions:

- Actions and reactions should be realistic
- Physical action (facial expression, gestures and movement) is used in the creation of the play's life on stage

Beat work:

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression:

- The illusion of experiencing a real 'vision' is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

Magic if:

- The actor should live as if he is the character seeing these 'visions'

Circles of attention:

- The actor's focus should be on the world of the play and not on the audience

Emotional memory:

- The actor can draw on personal experiences to tap into emotional reality in performance

(6)

5.6 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

The role of women in society is portrayed in different ways in the play:

- Accept any relevant examples describing Thando, Mandisa, Sindiswa, Thelma, Sipho's mother, Miriam Makeba, Mrs Potgieter, etc.
- Women are portrayed as submissive, independent, afraid, unfaithful, adulterous, creative, modern, traditional, glamorous, conservative, opinionated, cheeky, businesswomen, teachers, translators, carers. These many facets are seen through the various women in the play, e.g. Thando is an educated, conservative, traditional, African woman who respects her father's authority and can also be seen as submissive because she does not challenge his authority

(6)

5.7 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

The following is a guide:

Thando's speech is relevant because it deals with the following:

Sociopolitical issues:

- Current sociopolitical issues which still need to be addressed, e.g. mistrust and racism
- Rebuilding of South Africa, e.g. RDP, TRC, peace
- Post-apartheid South Africa, e.g. coming to terms with past atrocities and healing our scars from the past

Our Society:

- The problems and obstacles to be overcome to grow a functional democracy, economy and social infrastructure e.g. redressing inequalities

Themes and messages

- Messages of truth, forgiveness, love and reconciliation
- The need to move forward from bitterness and anger
- Hope for a better future personally and on a societal level

(12)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

- 6.1 A = Johan
B = Smith
C = Thami (3)

- 6.2 Markers accept other relevant and well-motivated answers.

Award:

- One mark for subject matter
- Two marks for the motivation

The following is a guide:

Due to their excited and connected relationship, they seem eager about the subject matter which could be any of the following:

- The diamond deal
- Their hopes and plans for the future to make money and be prosperous
- Potentially making money through diamond prospecting (3)

- 6.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

The relationship between the characters is expressed through:

Their spatial relationship on stage:

- Characters are physically close to each other which suggests that they are all interested in the topic
- Johan and Thami are leaning in towards Smith because it may mean they want something from him and try to persuade him to invest in their idea

Facial expression:

- Johan and Thami have excited expressions on their faces which suggests that they are eager to prospect diamonds so that they can become rich
- Smith looks interested and seems to be considering their proposal because he may be looking for a project to give meaning to his life

Gesture:

- Thami's right hand seems to be envisioning his dreams which means that he is ambitious
- Smith holds a drink and seems relaxed back into his chair which suggests that he may have the power in this situation

Posture:

- Both Johan and Thami are on their knees which might suggest that they are begging Smith to agree (6)

6.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

Smith:

- Expensive suit which might suggest he is a rich man on holiday
- Open-neck shirt suggests he is relaxed

Johan:

- Although he is wearing denim jeans, he wears a closed shirt and tie with a leather jacket which suggests an attempt to impress Smith

Thami:

- Smart black pants and crisp white shirt suggests work clothes for his role as manager of Garnet Lodge
- Shirt is open-necked which suggests he might be off duty (4)

6.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Realism aims to show a slice of life on the stage, therefore, the set will attempt to recreate a specific environment as close to reality as possible.

The set might be considered realistic because:

- The play is set in a specific lodging – Garnet Lodge
- There is attention to detail in terms of set and props, e.g. zebra skin on the floor, nautical touches (fishing net décor), antique looking moulding on the fireplace and comfortable arm chairs
- Clock on mantel piece
- It reflects the historical time frame of the play (6)

6.6 Markers accept other relevant and well-motivated answers.

The following is a guide:

The themes are still relevant to South African audiences today because:

- The themes are universal, e.g. greed, desperation and the need to succeed in life
- Individuals are still trapped in their circumstances and hope for a better future, e.g. Johan who is trying to escape the fact that he killed a man in the past
- Hopelessness is still prevalent in our society and is expressed through the characters and how they respond to situations, e.g. Johan's desperation to escape from his past and create a better future
- Economic insecurity and desperation still exist in society today and an audience would easily identify with the characters and their need to succeed and provide for their families
- Anxiety and fear inevitably lead to confrontation and despair as this will draw the audience's attention to the action of the play, e.g. Johan holding the other characters hostage on stage
- There is still, and will always be, personal, social, political and economic groundswells in the ebb and flow of life as it reflects the stresses and joy of living
- The tension and mood of the play are influenced by the groundswell

(6)

6.7 Refer to the notes below and ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

- Garnet Lodge is not their home and is a temporary accommodation for them because it is a vacation establishment or a place of employment
- The threatening and wild environment of the West Coast adds to their isolation
- Their isolation forces them to face their personal situations, e.g. Johan's desperation to free himself from his past and to move into a future with financial stability, Thami's realisation that he will need to go back to the Eastern Cape to his family who live in poor conditions, Smith who is looking for meaning in his retirement, etc.
- Conflict arises between the men through their desire to create a money making scheme which they hope will free them from their current, differing, realities. Johan needs to escape from his past and create a better future for himself whereas Thami is desperate to provide for his family. Smith is retired and seeks a purpose in life. The diamond deal may relieve the characters from their desperate situations

(12)
[40]

QUESTION 7: MISSING BY REZA DE WET

7.1 Markers accept other relevant and well-motivated answers.

The following is a guide:

- Constable has transformed from a policeman into a pierrot/harlequin and his clothing is now more colourful and mesmerising (2)

7.2 Markers accept other relevant and well-motivated answers. Candidates must show an understanding of how sight is used as a metaphor in the play.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Sight is used as follows:

- Constable pretends to be blind to win the trust of the women, however, he 'sees' the truth
- All the women can see with their eyes but they are blind to the truth
- Meisie sees the bright lights of the circus but she cannot reach them and remains in the dark
- Gabriel cannot see what happens in the house and, therefore, does not witness the truth at the end of the play (6)

7.3 Markers accept other relevant and well-motivated answers. Candidates must show an understanding of Constable's character.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Constable is a good character because he:

- Liberates (frees) Meisie from her suffocating environment
- Unlocks the repressed desires of the women
- Does not force Meisie to leave with him

Constable is a bad character because he:

- Lies to the women about his blindness and his profession
- Essentially kidnaps Meisie
- Uses the women's weaknesses against them to manipulate them
- Promises to protect them but does not do so

Candidates may argue that Constable is both good and bad (6)

- 7.4 Markers accept other relevant and well-motivated answers. Candidates must show an understanding of lighting and sound can be used to create theatricality. Mark holistically.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Lighting:

- The circus lights could brighten as he displays his colourful jacket. This may also suggest that he might be from the circus. The oil lamps on the stage could dim or brighten to indicate the presence of the magical

Sound:

- The sound of circus music could play increasingly louder during his transformation to indicate the appearance of the magical
- The sound of the wind could play increasingly louder to underscore (highlight) the tension and significance of the moment

(6)

- 7.5 Markers accept other relevant and well-motivated answers. The candidate must show an understanding of how an actor should approach the transformation of the character.

The following is a guide:

The actor playing Constable could reflect an understanding of the following aspects of Stanislavski's system, e.g.:

Physical score of actions:

- Actions and reactions should be realistic
- Physical action (facial expression, gestures and movement) is used in the creation of the play's life on stage

Beat work:

- Shifts in thought and feeling should be reflected effectively and realistically
- Units and objectives should be reflected in the actor's physical and vocal expression

Vocal expression:

- The illusion of experiencing a real 'vision' is created because the play is realistic
- Thoughts and feelings must be analysed and understood in order to be reflected in the actor's tone, pace, rate, volume etc.

Magic if:

- The actor should live as if he is the character seeing these 'visions'

Circles of attention:

- The actor's focus should be on the world of the play and not on the audience

Emotional memory:

- The actor can draw on personal experiences to tap into emotional reality in performance

(8)

- 7.6 Refer to the notes below and the rubric in ANNEXURE B to inform your marking.

Markers accept other relevant and well-motivated answers. Candidates should show an understanding of transformation as a theme in the play.

The following is a guide:

Transformation is developed as follows:

Characters:

Miem:

- Has strong Calvinistic beliefs about the circus which prevents her from transforming
- Does not believe in the transformative powers of the circus
- Believes the circus is unnatural, like the freaks who are on display, and prevents Meisie from satisfying her curiosity
- Does not change with the times but is steadfast in her beliefs

Gertie:

- Believes in the magical potential of the circus even though she experiences guilt as a result of her curiosity
- Experiences a transformative moment when she talks about the freaks she saw at the circus
- Transforms back to the realistic when Miem makes her appearance

Meisie:

- Has a constant desire for transformation
- Experiences feelings of guilt at the thought of transformation
- Transforms when she relates the story of how she snuck out to the circus and saw the magician as well as the girl in the chest
- Transforms permanently at the end of the play when she changes into her confirmation dress and leaves with Constable

Constable:

- Transforms from Constable into a Pierrot/Harlequin
- Is the character in the play who inspires and causes the transformation of the other characters

(12)
[40]

TOTAL SECTION C: 40

SECTION D: THE HISTORY OF THEATRE, PRACTICAL CONCEPTS, CONTENT AND SKILLS**QUESTION 8 (COMPULSORY)**

8.1.1 Markers accept other relevant answers.

The following is a guide:

Physical theatre is a theatre form that uses the body to tell stories. (2)

8.1.2 Markers accept other relevant and well-motivated answers. Mark holistically.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Actors must:

- Be physically strong to meet the demands of the task, e.g. lifts, jumps, carrying one another etc.
- Be comfortable in their own bodies to give and receive trust
- Be focused and concentrate on what they are doing on stage in order to avoid injury
- Have flexibility and control to meet the demands of their performance
- be trained to use the above skills to create an impact on the audience (6)

8.1.3 Markers accept other relevant answers. Accept any TWO disadvantages.

The following is a guide:

The disadvantages of using masks:

- The volume of the actor's voice could be affected
- A change of facial expressions is lost as the face is obscured by the mask
- The actor's vision might be impaired by the mask (4)

8.1.4 Markers accept other relevant answers. The candidate must show an understanding of the challenges that a director might face.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas

The following is a guide:

Challenges could include:

- Punctuality because the team needs to work productively in their time together. Some cast members might have transport problems and this would negatively impact on the direction of the play
- Technical elements might not be available and there might not be the skills available to use these effectively and the director would also need to understand how e.g. lighting, sound, etc. impact on the messages of a performance

- Actor-trainer because the director might be working with untrained actors and would need to know how to train the actors accordingly
 - Disorganisation would hinder the progress of the overall creative vision of the director if rehearsals are not properly organised to work productively and efficiently
 - Lack of creativity would be a hindrance because the director needs to make creative choices in all aspects of the performance
 - A lack of production funding might make the process difficult, e.g. lighting, costume and props
- (6)

8.1.5 Markers accept other relevant answers. The candidate must show an understanding and knowledge of the skills.

The following is a guide:

Vocal skills:

Articulation, resonance, intercostal diaphragmatic breathing, etc.

Physical skills:

Warm-up, neutral body position, relaxation, etc.

Acting skills:

Any Stanislavski principles, characterisation, etc.

Technical knowledge:

The use of props, music, links, tableaux, etc. (10)

8.2 Refer to the rubric in ANNEXURE B to inform your marking. (12)

TOTAL SECTION D: 40
GRAND TOTAL: 150


ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3 and 4: 10 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding Metacognitive Knowledge Create	9–10	Thinking process: <ul style="list-style-type: none"> • Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge. • Explores, appraises and contextualises the question and quote in an original manner. • Demonstrates an original understanding of the question, the quote, play text and dramatic movement. • Makes value judgements based on a justifiable set of criteria. • Produces a new perspective and creates original insights. • Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to change, judge, argue, reorganise and produce afresh.
Meritorious Procedural Knowledge Evaluate	7–8	Thinking process: <ul style="list-style-type: none"> • Demonstrates factual, conceptual and procedural knowledge. • Explores and contextualises the question and quote in an original manner. • Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement. • Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to explore, propose, appraise, evaluate, and conclude.
Average Conceptual Knowledge Analyse	5–6	Thinking process: <ul style="list-style-type: none"> • Demonstrates factual and conceptual knowledge. • Explores and contextualises the question and quote. • Presents a suitable answer related the question, the quote, play text and dramatic movement. • Provides and examines examples from the play text and the dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to inquire, contrast, distinguish and classify.
Elementary Factual Knowledge Apply	3–4	Thinking process: <ul style="list-style-type: none"> • Demonstrates factual knowledge. • Understands the question and quote on an elementary level. • Displays some factual knowledge. • Produces a straightforward and predictable answer related to the question, the quote, play text and dramatic movement. • Provides a few examples from the play text. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to relate, organise, interpret, identify and integrate.
Achieved Factual Knowledge Understand	1–2	Thinking process: <ul style="list-style-type: none"> • Recalls factual knowledge. • Demonstrates a basic understanding of the question and the quote. • Provides a few straightforward/basic facts related to the question, the quote, play text and dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to identify, list, define, compare and explain.
Not Achieved Factual Knowledge Remember	0	Thinking process: <ul style="list-style-type: none"> • Presents disjointed, unrelated factual knowledge. • Demonstrates no understanding of the question and the quote. • Provides facts unrelated to the question, the quote, play text and dramatic movement. • Provides no examples from the play text or the dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates are not able to identify, list, recognise or define.

ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7 and 8: 12 MARKS

DESCRIPTOR	MARK	THE CANDIDATE
Outstanding Metacognitive Knowledge Create	11–12	Thinking process: <ul style="list-style-type: none"> • Demonstrates a creative approach to factual, conceptual, procedural and metacognitive knowledge. • Explores, appraises and contextualises the question and source in an original manner. • Demonstrates an original understanding of the question, the source, play text and genre. • Makes value judgements based on a justifiable set of criteria. • Produces a new perspective and creates original insights. • Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, genre. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to change, judge, argue, reorganise.
Meritorious Procedural Knowledge Evaluate	9–10	Thinking process: <ul style="list-style-type: none"> • Presents factual, conceptual and procedural knowledge. • Explores and contextualises the question and source in an interesting manner. • Demonstrates an insightful understanding of the question, the source, play text and genre. • Provides an analysis of a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the genre. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to explore, propose, appraise, evaluate, conclude.
Average Conceptual Knowledge Analyse	7–8	Thinking process: <ul style="list-style-type: none"> • Presents factual and conceptual knowledge. • Explores and contextualises the question and source. • Presents a suitable answer related the question, the source, play text and genre. • Provides and examines examples from the play text and the genre. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to inquire, contrast, distinguish and classify.
Elementary Factual Knowledge Apply	5–6	Thinking process: <ul style="list-style-type: none"> • Presents factual knowledge. • Understands the question and source on an elementary level. • Displays some factual knowledge. • Produces a straightforward and predictable answer related to the question, the source, play text and genre. • Provides a few examples from the play text. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to relate, organise, interpret, identify and integrate.
Achieved Factual Knowledge Understand	3–4	Thinking process: <ul style="list-style-type: none"> • Presents disjointed factual knowledge. • Demonstrates a basic understanding of the question and the source. • Provides a few straightforward/basic facts related to the question, the source, play text and genre. Cognitive levels: <ul style="list-style-type: none"> • Candidates show the ability to identify, list, recognise, define and explain.
Not Achieved Factual Knowledge Remember	0–2	Thinking process: <ul style="list-style-type: none"> • Remembers factual knowledge. • Demonstrates no understanding of the question and the source. • Provides facts unrelated to the question, the source, play text and genre. • Provides no examples from the play text or the dramatic movement. Cognitive levels: <ul style="list-style-type: none"> • Candidates are not able to identify, list, recognise or define.

BLOOMS TAXONOMY (Revised)**Classification system to define and distinguish different levels of human cognition**

THE KNOWLEDGE DIMENSION 4 LEVELS OF THINKING PROCESSES	THE COGNITIVE PROCESS DIMENSION: 6 COGNITIVE LEVELS						
		Remembering	Understanding	Applying	Analysing	Evaluating	Creating
		List	Summarise	Respond	Select	Check for	Generate
	Factual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
	Conceptual	Recall	Clarify	Carry out	Integrate	Judge	Design
	Procedural	Identify	Predict	Use	Deconstruct	Reflect	Create
	Meta cognitive						

1. Remembering

Retrieving memorised information, knowledge, facts, definitions, lists, conventions, trends, sequences, classifications, categories, criteria, methodology and ways and means of dealing with specifics of the universals, abstractions principles, generalisations, theories and structure

Name Specify (time, or place) as something desired, suggested, or decided on
To identify, specify, or mention by name

Identify To recognize a problem, need, fact, etc. and to show what it is and that it exists
To prove who or what someone or something is

Select Carefully choose, determine or decide as being the best or most suitable

2. Understanding

Construct meaning from different types of knowledge, organise, compare, translate, interpret and extrapolate

Explain Make something clear, easy to understand by describing it in more detail or revealing relevant facts or information about it
give a reason so as to justify or excuse (an action or event)

Describe To give, narrate, relate, tell, describe, express a detailed account of

Motivate Provide a reason, present facts and arguments in support of doing, stating something

3. Applying

Carry out, execute, implement or use a procedure to solve or develop a problem in a new situation by applying acquired knowledge, facts rules, methods, techniques and rules

Suggest Cause, argue, demonstrate, show that (something) exists or is the case
Put forward for consideration
To mention an idea, possible plan, or action for other people to consider
To produce an idea in the mind

4. Analysing

Break information into parts. Determine how the parts relate, by identifying, differentiating or organising elements, relationships, principles, motives, purpose or cause. Make inferences/conclusions and find evidence to support generalisations.

Respond Reply react or answer in words

Discuss Write about (a topic) in detail, taking into account or considering different issues or idea or opinions related to it

Write Compose, write, produce

Analyse Examine, study something methodically and in detail, typically in order to discover, explain and interpret it

Consider Think carefully about something, typically before making a decision, judgment, choice.

5. Evaluating

Present and defend opinions by making judgments about information, validity of ideas, or quality of work based on a set of criteria and standards through checking and critiquing

Evaluate To determine, judge, consider the significance, value, purpose, worth, or condition of something by careful appraisal and study for the purpose of understanding, interpreting or guiding.

6. Creating

Use of creative individual insight and thoughts to reorganising and compile information through generating, planning and creating a new pattern, product or structure

Create Evolve from one's own thought or imagination, as a work of art, an invention or something new
Cause to come into being.