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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2020**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 30 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. Mark globally where possible. Markers accept any correct, relevant and well-motivated answers.
8. 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.)

**SECTION A: 20<sup>th</sup> CENTURY THEATRE MOVEMENTS****QUESTION 1**

The following is a guide:

**The candidate must:**

- Answer this question in the form of an essay
- Use the play text he/she has studied as an example
- Refer to any one of the three theatre movements: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre 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:**

- The play text the candidate studied and specific examples
- A discussion of how the deliberate choices of the playwright reflect rebellion
- A discussion of life's challenges inherent in the subject matter of the play text and examples can be drawn from the theatrical movement, play text studied and the candidates own experiences
- The 20th Century theatre movement the candidate selected (Theatre of the Absurd OR Epic Theatre OR Post Modern Theatre)
- The question
- The source

**Marker's note:**

- The candidate must demonstrate that the above has been understood and critically analysed and applied in the essay
- Credit candidates who offer additional information/examples to support their main argument from texts and movements of other plays relevant to Absurdism, Epic, or Post Modernism. Consider the quality, quantity and relevance of the evidence provided
- 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)
  - Consider all instructions when marking the essay

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

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
- **Set:** The furniture/items used on a stage to create the environment for the play OR the arrangement of flats, drops, rostra, furniture, boxes or other articles which are used to create the setting or environment for a play (1)
  - **Props:** Items used by an actor, e.g. a stick (1)
  - **Ensemble:** A group that works together (1)
  - **A cast:** A group/list of actors/performers working on a specific production (1)

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

Award full marks for:

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

The answer must include:

- An analysis of aspects of performance and staging
- An understanding of what makes an opening scene powerful

The following is a guide:

**The opening scene is powerful because:**

- The jazz totem is visually exciting and intriguing because the actors themselves create the totem with their bodies
- Physical action is energized and accompanied by sound effects made by the actors themselves as no pre-recorded music is used
- Vocally, idiophones are loud and demand the audience's attention
- Physically performers are creating interesting images with their bodies which add to the visual imagery of the scene
- Direct addressing of the audience engages their attention and keeps them focused on the action
- The language (profanities/accents/use of English and Afrikaans) grabs the attention of the audience (6)

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

Award full marks for:

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

The answer should include:

- A knowledge and understanding of why a play can be 'emotionally moving'

The following is a guide:

**The play is emotionally moving because:**

- The songs move the audience to anger and mobilisation because the words arouse feelings of anger against oppression
- The audience is affected because the characters are shown in humiliating and painful situations such as the meat vendor is young and cannot go to school because he has to earn a living for his family and the aged Auntie Dudu rummaging for scraps in the bins to eat as it is physically difficult for the elderly to live like this
- The final shout '*Woza Albert!*' evokes the spirit of protest and affirmation
- through the calls for raising heroes of the struggle (4)



## 2.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- Knowledge, understanding and application of the skills required in order to perform this play effectively.

The following is a guide:

**It is important for actors to be 'brilliantly skilled' because they need:**

**Vocal Skills:**

- Actors need to have strong voices that are used correctly to ensure they can perform for the whole run of the production
- Actors need to do continuous development and upskilling of skills such as correct breathing, resonance, articulation
- Transform the vocal characteristics and tone of the performer to convey how a number of different characters would sound e.g. an old person, such as Auntie Dudu

**Physical Skills:**

- Clearly and effectively communicate the messages of the play through their physical characterisations
- Recreate the world of *Woza Albert!* through the use of mannerisms, language and the portrayal of their characters
- Clearly and effectively communicate the messages of the play through the use of dialogue and the emotive songs
- Play many characters, e.g. Auntie Dudu, meat vendor and old man
- Be able to sing and dance to meet the demands of the play
- Transform vocally and physically from character to character on stage because there are only two actors who have to play numerous roles
- Create sound effects/idiophones because no pre-recorded sounds were used
- Make the invisible world visible through the use of mime to the audience, e.g. Morena and the invisible reporter

(6)

## 2.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- An understanding of the characters
- An analysis of their given circumstances
- A synthesis of how character affects given circumstances and vice versa

The following is a guide:

**Characters and given circumstances:**

- Reflect life during apartheid as the audience is presented with a cross-section of South African society, representative of disenfranchised, impoverished victims of apartheid



- Are varied to show different race groups, e.g. white policeman and Baas Kom and black workers, e.g. Bobbejaan and Zuluboy who work in Coronation Brickyard and show the exploitation of workers during apartheid
- Show the hardships of the oppressed and disadvantaged, e.g. Aunty Dudu who rummages through the bins of white people in the hope of finding left overs
- Reflect the desires of the oppressed for a saviour to deliver them from the oppressive and unbearable situations, e.g. the meat vendor who is unable to attend school because he has to sell meat in order to support his family
- Highlight poverty, e.g. meat vendor, poor working conditions, e.g. in Coronation Brickyard, limitation of movement, e.g. Pass laws as seen when workers in Albert Street are desperate for passes in order to find work

(8)

2.6 Refer to the notes below and ANNEXURE A to inform your marking

Markers accept other relevant and well-motivated answers.

The answer should include:

- An article for a programme for a cultural gathering, a festival or a concert etc. for Heritage day
- Other answers might also include creativity in assessing the value of the play today and Covid 19 circumstances/environment

The following is a guide:

**The play made a significant contribution to South African Theatre because:**

- It protests against Apartheid
- It reflects the lives and suffering of the people during apartheid
- The disenfranchised were given a voice during the performance
- Innovative staging and performance style and skills were used
- It utilises the local vernacular, characters and situations

**The play is as relevant today as it was then because:**

- It is theatrically exciting
- It deals with universal issues such as poverty, abuse of power and poor working conditions
- Many of the issues are prevalent in society today, e.g. poverty and racism
- Performance skills are varied and entertaining e.g. comedy and dance
- It is an educational tool used to educate and mobilise the masses about the injustice of the apartheid system
- It served as a conduit to communicate the issues that were censored by the South African government to the outside world
- It documents our history

**If candidates focus only on Covid 19 circumstances and environment award only 4 marks.**

(12)  
[40]

**QUESTION 3: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY**

- 3.1
- **Set:** The furniture/items used on a stage to create the environment for the play OR the arrangement of flats, drops, rostra, furniture, boxes or other articles which are used to create the setting or environment for a play (1)
  - **Props:** Items used by an actor e.g. a stick (1)
  - **Ensemble:** A group that works together (1)
  - **A cast:** A group/list of actors/performers working on a specific production (1)

3.2 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer must include:

- An analysis of aspects of performance and staging
- An understanding of what makes an opening scene powerful

The following is a guide:

**The opening scene is powerful because:**

- Jakes' use of the Brechtian technique when he addresses the audience directly immediately engages their attention and opinion
- Jakes' descriptions of Sophiatown evoke images in the imagination of the audience
- The stage itself is filled with banners and slogans which the audience can engage with and make sense of, e.g. 'We will not move!'
- The banners and slogans vehemently protest against forced removals which is a powerful protest
- Music might be used to set the mood of Sophiatown, the place
- Characters are believable as there is a sense of off-stage action and they apply Stanislavski's method/system of 'Magic If' and Emotional Memory to build a believable character
- It is a township musical – the play opens with a song about forced removals which foreshadow the events that unfold. (6)

3.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- A knowledge and understanding of why a play can be 'emotionally moving'

The following is a guide:

**The play is emotionally moving because:**

- It utilizes music to move the audience to protest against forced removals
- The dancing engages with the emotions of the audience because it is an instinctive physical expression of being human, e.g. joy, anger and celebration

- Jakes directly addresses the audience, bringing them into the world of the play and thereby forcing a personal response from each member of the audience
- The fact that some of the characters are reported to have died creates sadness and anger, e.g. Charlie and Mamariti
- The theme of forced removals will evoke a highly emotional response as human rights have been violated
- The entire play is a document of an emotionally moving period of our country's history

(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 answer should include:

- Knowledge, understanding and application of the skills required in order to perform this play effectively

The following is a guide:

**It is important for actors to be 'brilliantly skilled' because they need:**

**Vocal Skills:**

- Actors must be able to sing, because the play text has songs written into it
- Actors need to have strong voices that are used correctly to ensure they can perform for the whole run of the production
- Actors need to do continuous development and upskilling of skills such as correct breathing, resonance, articulation

**Physical Skills:**

- Clearly and effectively communicate the messages of the play through their physical characterisations
- Meet the performance demands of the play which are varied e.g. acting, dancing and miming
- Recreate the world of Sophiatown the place through their mannerisms, use of language and portrayal of their characters

(6)

3.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Four well-motivated statements on at least TWO characters

The answer should include:

- An understanding of the characters
- An analysis of their given circumstances
- A synthesis of how character affects given circumstances and vice versa

The following is a guide:

**Characters and given circumstances:**

- Reflect life during apartheid, e.g. Mamariti runs a shebeen in order to make ends meet

- Are stereotypical and varied for e.g. Mingus, the leader of the American gang seen as the 'Robin Hood' of the community. He represents an alternative however an illegal way of earning an income.  
Lulu represents the black youth who opposed the Bantu Education System
  - Show the hardships of the oppressed and disadvantaged, e.g. Mamariti who struggles to earn a living through her shebeen
  - Reflect the desires of the oppressed for freedom from their oppressive situation, e.g. Fahfee who is a political activist and has to operate 'underground'
- Highlight poverty, e.g. overcrowding, lack of facilities, limitation of movement (8)

3.6 Refer to the notes below and ANNEXURE A to inform your marking

Markers accept other relevant and well-motivated answers.

The answer should include:

- An article for a programme for a cultural gathering, a festival or a concert etc. for Heritage day
- Other answers might also include creativity in assessing the value of the play today and COVID-19 circumstances/environment

The following is a guide:

**The play made a significant contribution to South African Theatre because:**

- It protested against apartheid exposing the injustices thereby advocating political change
- It reflected the lives and suffering of the people during apartheid
- The disenfranchised were given a voice during the performance
- Innovative staging and performance style and skills were used
- It utilized the local vernacular, characters and situations

**The play is as relevant today as it was then because:**

- It is theatrically exciting
- It deals with universal issues, such as poverty, abuse of power and poor working conditions
- Many of the issues highlighted are prevalent in our society today, e.g. poverty and racism
- Performance skills are varied and entertaining, e.g. comedy and dance
- The play is an educational tool to educate people about the injustice of the apartheid system
- It documents our very painful history

**If candidates focus only on Covid 19 circumstances and environment award only 4 marks.**

(12)  
[40]

**QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS**

- 4.1
- **Set:** The furniture/items used on a stage to create the environment for the play OR the arrangement of flats, drops, rostra, furniture, boxes or other articles which are used to create the setting or environment for a play (1)
  - **Props:** Items used by an actor, e.g. a stick (1)
  - **Ensemble:** A group that works together (1)
  - **A cast:** A group/list of actors/performers working on a specific production (1)

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

Award full marks for:

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

The answer must include:

- An analysis of aspects of performance and staging
- An understanding of what makes an opening scene powerful

The following is a guide:

**The opening scene is powerful because:**

- The setting reflects the socio-political and economic status of the play through a realistically depicted setting
- The setting indicates the oppressive and chaotic environment in which the characters live
- The characters reflect ordinary, everyday, working class people, e.g. Tjokkie working as a mechanic in his own backyard
- The audience is immediately drawn into the world of the play through the familiar sounds and situations, e.g. Giel and Jakes drinking on the porch and bullying Tjokkie

(6)

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

Award full marks for:

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

The answer should include:

- A knowledge and understanding of why a play can be 'emotionally moving'

The following is a guide:

**The play is emotionally moving because:**

- Audiences can relate to the human condition presented in the play, e.g. Tiemie's desperation to escape from the suburbs
- The family's desperate situation might make the audience sad and frustrated because they empathise with the plight of the characters
- The characters being trapped in a situation might resonate with the personal experiences of audience members
- We get to know the characters so well that Tjokkie's death at the end of the play might move the audience to tears
- The overall impact of the play would be cathartic because there might be relief and release from an intense emotional state
- The use of Stanislavski's system/method might evoke an empathic response from the audience because genuine emotions are created

(4)

## 4.4 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- Knowledge, understanding and application of the skills required in order to perform this play effectively

The following is a guide:

**It is important for actors to be 'brilliantly skilled because they need:**

**Vocal Skills:**

- Actors need to have strong voices that are used correctly to ensure they can perform for the whole run of the production
- Actors need to do continuous development and upskilling of skills, such as correct breathing, resonance and articulation
- Transform the vocal characteristics and tone of the actress to convey how the character of, e.g. Tiemie, would sound.

**Physical Skills:**

- Clearly and effectively communicate the messages of the play through their physical characterisations
- Recreate the world of *Siener in die Suburbs* through the use of mannerisms, language and the portrayal of their character
- Be familiar with Stanislavski's system in order to create a detailed, nuanced and believable physical portrayal of each character's life.

(6)

## 4.5 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Four well-motivated statements on at least TWO Characters

The answer should include:

- An understanding of the characters
- An analysis of their given circumstances
- A synthesis of how character affects given circumstances and vice versa

The following is a guide:

**Characters and given circumstances:**

- Reflect the lives of poor white people in South Africa, e.g. Tjokkie does not have an education and has to fix cars for a living
- Depict Ma as a single mother trying to make ends meet and who makes sacrifices for the family
- Present Tiemie as a typical young girl who tries to break free from the suburbs but is trapped by the consequences of her actions
- Reveal that Tjokkie is bullied and his hopes and aspirations are shattered
- Expose Jakes as a typical bully who violently expresses his own personal frustrations
- Reflect how the psychological depth of the play aids in the depiction of real life, e.g. The love between mother and child – Ma doesn't want Tiemie to go through the same problems that she went through

(8)

## 4.6 Refer to the notes below and ANNEXURE A to inform your marking

Markers accept other relevant and well-motivated answers.

The answer should include:

- An article for a programme for a cultural gathering, a festival or a concert etc. for Heritage day
- Other answers might also include creativity in assessing the value of the play today and Covid 19 circumstances/environment

The following is a guide:

**The play made a significant contribution to South African Theatre because:**

- It reflected the lives and suffering of the people during apartheid
- The poor were given a voice
- It was used to highlight issues of impoverished communities
- It served as a conduit to communicate the issues that were not talked about, e.g. teenage pregnancy
- The writing was nuanced and reflected the psychological depth of characters and their motives

**The play is as relevant today as it was then because:**

- There will always be people in similar situations
- It is theatrically realistic and relatable to modern audiences
- Themes are universal, e.g. poverty, single parenthood and shattered dreams
- Many of the issues are prevalent in our society today, e.g. teenage pregnancy, bullying and inability to make ends meet
- The play is an educational tool
- It shows the consequences of one's life choices or actions
- It served as a conduit to communicate seemingly taboo issues of life, e.g. unwanted pregnancy
- It documents a period of South African life

**If candidates focus only on COVID- 19 circumstances and environment award only 4 marks.**

(12)  
[40]

**TOTAL SECTION B: 40**



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

5.1 Proscenium arch stage/Box set/End stage (1)

5.2 **usr** – Upstage Right (1)  
**dsl** – Downstage Left (1)

5.3 Markers accept other relevant and well-motivated answers.

The answer should include:

- An understanding of stage type
- An analysis of advantages of using the stage type

The following is a guide:

**Advantages include:**

- Props and set can be stored off stage when not in use
- The audience faces the actors through an invisible 4th wall. This helps to create the Illusion of reality on stage.
- Lighting can be concealed or positioned to create the illusion of reality
- Creates an illusion of the reality of the world of the play through the use of the box set which mirrors the walls of a room
- The stage provides realistic entrances and exits for the characters. Actors can move freely in and out of the environment of the play.

(4)

5.4 Markers accept four thoughts that are relevant and well- motivated.

The answer should include:

- An understanding of the storyline in the play

The following is a guide:

**Synopsis:**

- Sipho and Thando await the arrival of Sipho's deceased brother Themba's body
- Themba's daughter, Mandisa arrives with her father, Themba's ashes
- The arrival of the ashes provides a catalyst for the revelation of past secrets which lead to the climax of the play
- Sipho finally forgives his brother and moves on with his life

(4)

5.5 Markers accept other relevant and well-motivated answers.

Award:

- One mark for choice of space AND
- Two marks for motivation

The answer should include:

- An understanding of the staging needs of the production
- An analysis of how choice of space affects staging

The following is a guide:

**E.g. the space might include:**

- A local church: because it has a hall which can accommodate an audience
- A township home, e.g. 46 Madala Street, New Brighton, which reflects normal family dynamics
- A school classroom: an environment which candidates are familiar with
- Any community social space e.g. community hall/township hall or library (3)

5.6 Markers accept other relevant and well-motivated answers. Candidates may answer this question in note form (full sentences not required).

Award full marks for:

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

The answer should include:

- An analysis and application of staging requirements

The following is a guide:

**The opening scene could be staged in the following ways:**

- If it is in a local church: The audience could be seated in the pews and Sipho and Thando would perform in the front of the church
- A township home: Audience members could be seated in the house watching Sipho and Thando preparing to go to the airport
- A school classroom: Technology could be used to show slides or video clips of actual TRC cases before the play begins. Chairs could be placed at the back of the classroom for the audience to be seated (6)

5.7 Markers accept any reasonable answer.

The answer should include:

- An understanding of dramatic tension
- A description of a moment of tension

The following is a guide:

**Dramatic tension is reflected when:**

- Mandisa arrives with the urn containing the ashes of Sipho's brother, Themba instead of his body in a coffin as expected by Sipho
- Sipho reveals the truth about Themba, e.g. Themba had an affair with Sipho's wife which caused Sipho much heartache and anger towards his brother (2)

5.8 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- Knowledge and understanding of emotional memory and given circumstances
- An application of this information in order to portray dramatic tension

The following is a guide:

**Emotional memory:**

- Actions and reactions should be realistic in order to make the audience believe the illusion of reality
- Empathy with the character portrayed will assist the actor to play the character realistically which will make the characters more believable in the example selected
- Truthful emotions will add to the reality of the tension portrayed because the authenticity of performance will be accepted by the audience as truth
- Tension requires emotion because it involves conflict and this arouses the audience's interest in the action
- The actor's body and voice will communicate the tension through changes in volume, pitch and tone vocally and through posture, gesture and movement physically

**Given circumstances:**

- The actor's understanding of each character's given circumstances will support the character's motivation of the action that leads to the tension because these circumstances drive the actor's response to situations that arise in the play
- Tension in the plot is created by the reaction of the characters to given circumstances, e.g. the arrival of Themba's ashes.
- Inform the actors on how to respond to the world realistically to convince the audience of the truth of the play
- Realism makes dramatic tension believable through the mirroring of life and its authenticity on stage

(8)

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

Markers accept other relevant and well-motivated answers.

The answer should include:

- Knowledge and understanding of themes and issues
- An evaluation of how these might teach the community valuable lessons

The following is a guide:

**Valuable life lessons are learnt through an understanding of the following:**

**Issues and themes:**

- The plot of the play deals with loss, love, exile and sibling rivalry between Sipho and Themba Makhaya as Themba 'stole' much from Sipho: his wire bus, blazer, wife, education, etc. All contain lessons on how to deal with these issues in real life
- Western vs. African traditions are reflected in the play which educate the young about their culture and values such as respect for the elderly
- Sibling rivalry is seen through Themba and Sipho and their conflict revealed through Sipho's disclosure of secrets and truths of the past – highlighting how the truth sets you free
- Love is reflected in the name of Sipho's daughter Thando, Sipho's love of Themba, Sindiswa and Thando, love of family and also of one another, which is the antidote to racism, prejudice, hatred and bitterness
- Loss is reflected in loss of a brother through exile and death, loss of human rights and dignity in an apartheid South Africa (pre-1994) and the regaining of and restoration of dignity and humanity, family and country through the process of reconciliation (post-1994)
- Truth and reconciliation are valuable principles by which to live so people don't have to live in anger and bitterness
- Social transformation and healing – The TRC had a significant influence on the socio-political environment of South Africa as it re-examined the atrocities of the past and processed these in a way which brought healing and amnesty
- Forgiveness is the key for personal liberation and a way in which to move forward in life
- This play is an example of Theatre for Reconciliation and its plot and themes reflect the essence of the TRC which dealt with issues however painful, in a truthful manner
- New South African democracy and freedom help create a new social, political, personal and psychological space in which to live

All these issues are relevant today in our own communities and teach valuable life lessons.

(10)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

6.1 Proscenium arch stage/Box set/End stage (1)

6.2 **usr** – Upstage Right (1)  
**dsl** – Downstage Left (1)

6.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements

The answer should include:

- An understanding of stage type
- An analysis of advantages of using the stage type

The following is a guide:

**Advantages include:**

- Props and set can be stored off stage when not in use
- The audience faces the actors through an invisible 4th wall helping to create the Illusion of reality on stage
- Lighting can be concealed or positioned to create the illusion of reality
- Creates an illusion of the reality of the world of the play through the use of the box set which mirrors the walls of a room
- The stage provides realistic entrances and exits for the characters. Actors can move freely in and out of the environment of the play

(4)

6.4 Markers accept four thoughts.

The answer should include:

- An understanding of the storyline/plot in the play

The following is a guide:

**Synopsis:**

- In a remote West Coast lodge, Johan and Thami plan their future fortune making together in the new South Africa
- Smith, a retired business man, checks in at the lodge and the ensuing action revolves around the manipulation of Smith in order to obtain funding for Johan and Thami's diamond diving scheme
- The action reaches a climax when Johan threatens Smith at knife point
- The play ends at a point of hopelessness for the characters

(4)

6.5 Markers accept other relevant and well-motivated answers.

Award:

- One mark for choice of space AND
- Two marks for motivation

The answer should include:

- An understanding of the staging needs of the production
- An analysis of how choice of space affects staging

The following is a guide:

**E.g. the space might include**

- In a guest house: To enhance the realism of the play
- In a prison cell: To show how the characters are trapped in their situation
- School classroom: Which is a familiar setting for the learners and they will be able to stage the play in the space that they know
- Any community social space e.g. community hall/township hall or library (3)

6.6 Markers accept other relevant and well-motivated answers. Candidates may answer this question in note form (full sentences not required).

Award full marks for:

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

The answer should include:

- An analysis and application of staging requirements
- An understanding of the role of the director

The following is a guide:

**The opening scene could be staged in the following ways:**

- A guest house – The audience could be guests seated in the dining area of the guest house
- A prison cell – audience members could be locked up with the actors
- A school classroom – Technology could be used to show slides or video clips of the environment of the play (6)

6.7 Markers accept any reasonable answer.

The answer should include:

- An understanding of dramatic tension
- A description of a moment of tension

The following is a guide:

**Dramatic tension is reflected when, e.g.**

- Johan pulls out the knife and threatens Smith which causes the audience to anticipate a devastating consequence (2)

6.8 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- Knowledge and understanding of emotional memory and given circumstances
- An application of this information in order to portray dramatic tension

The following is a guide:

**Emotional memory:**

- Actions and reactions should be realistic in order to make the audience believe the illusion of reality
- Empathy with the character portrayed will assist the actor to play the character realistically which will make the characters more believable in the example selected
- Truthful emotions will add to the reality of the tension portrayed because the authenticity of performance will be accepted by the audience as truth
- Tension requires emotion because it involves conflict and this arouses the audience's interest in the action
- The actor's body and voice will communicate the tension through changes in volume, pitch and tone vocally and through posture, gesture and movement physically

**Given circumstances:**

- The actor's understanding of each character's given circumstances will support the character's motivation of the action that leads to the tension because these circumstances drive the actor's response to situations that arise in the play
- Tension in the plot is created by the reaction of the characters to given circumstances, e.g. the arrival of Smith at the guest house which causes tension as the audience anticipates that Johan and Thami will try to elicit money from him for their scheme
- Inform the actors on how to respond to the world realistically to convince the audience of the truth of the play
- Realism makes dramatic tension believable through the mirroring of life and its authentic representation on stage

(8)



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

Markers accept other relevant and well-motivated answers.

The answer should include:

- Knowledge and understanding of themes and issues
- An evaluation of how these might teach the community valuable lessons

The following is a guide:

**Valuable life lessons are learnt through an understanding of the following:**

**Themes and issues:**

- Psychological traumas of the past can affect our lives and teach us to accept the past and move on
- There is a need for psychological intervention in the lives of individuals affected by apartheid. This is relevant to our lives and our own communities
- It teaches us that isolation is unhealthy
- The challenges of living in post-apartheid South Africa, e.g. Johan has to learn about the complexities of freedom and being able to take responsibility for his own life and financial future
- Personal desperation and its consequences
- How personal greed can destroy lives
- The difficulty in changing our attitudes in a new South Africa

All these issues are relevant today in our own communities and teach valuable life lessons

(10)  
**[40]**

**QUESTION 7: MISSING BY REZA DE WET**

7.1 Proscenium arch stage/Box set/End stage (1)

7.2 **usr** – Upstage Right (1)  
**dsl** – Downstage Left (1)

7.3 Markers accept other relevant and well-motivated answers.

Award full marks for:

- Two well-motivated statements

The answer should include:

- An understanding of stage type
- An analysis of advantages of using the stage type

The following is a guide:

**Advantages include:**

- Props and set can be stored off stage when not in use
- The audience faces the actors through an invisible 4th wall helping to create the Illusion of reality on stage
- Lighting can be concealed or positioned to create the illusion of reality
- Creates an illusion of the reality of the world of the play through the use of the box set which mirrors the walls of a room
- The stage provides realistic entrances and exits for the characters. Actors can move freely in and out of the environment of the play

(4)

7.4 Markers accept four thoughts.

The answer should include:

- An understanding of the storyline in the play

The following is a guide:

**Synopsis:**

- The play takes place in an Afrikaner Calvinistic family home in the context of economic hardship
- Miem and Meisie labour to sew bags and sell manure to make a living
- The house is infiltrated by someone who poses as a police constable
- The women are all affected by the constable's presence
- The constable eventually lures Meisie away from the house

(4)

7.5 Markers accept other relevant and well-motivated answers.

Award:

- One mark for choice of space AND
- Two marks for motivation

The answer should include:

- An understanding of the staging needs of the production
- An analysis of how choice of space affects staging

The following is a guide:

**E.g.:**

**The space might include**

- A barn: To reflect the 'given circumstances' – environment, in which the characters work – filling bags with manure
- A school classroom: Which is a familiar setting for the learners and they will be able to stage the play in the space that they know
- An asylum: To reflect the isolation and confinement of the character. To show the threatening and mysterious nature of the environment
- Any community social space e.g. community hall/township hall or library (3)

7.6 Markers accept other relevant and well-motivated answers. Candidates may answer this question in note form (full sentences not required).

The answer should include:

- An analysis and application of staging requirements

Award full marks for:

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

The following is a guide:

**The opening scene could be staged in the following ways:**

- A barn: The audience and actors could be seated on hay bales
- A school classroom: Technology could be used to show slides or films of the environment of the play
- An asylum: Costumes could include straight-jackets; eerie and threatening sound effects; audience members can sit on hospital beds (6)

7.7 Markers accept any reasonable answer.

The answer should include:

- An understanding of dramatic tension
- A description of a moment of tension

The following is a guide:

**Dramatic tension is reflected when e.g.**

- Gertie and Constable knock on the door because the audience anticipates additional threats entering the house
- Constable's dramatic reveal at the end of the play when he leads Meisie out of the house because it is unexpected and creates a shocked response

(2)

7.8 Markers accept other relevant and well-motivated answers.

Award full marks for:

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

The answer should include:

- Knowledge and understanding of emotional memory and given circumstances
- An application of this information in order to portray dramatic tension

The following is a guide:

**Emotional memory:**

- Actions and reactions should be realistic in order to make the audience believe the illusion of reality
- Empathy with the character portrayed will assist the actor to play the character realistically which will make the characters more believable in the example selected
- Truthful emotions will add to the reality of the tension portrayed because the authenticity of performance will be accepted by the audience as truth
- Tension requires emotion because it involves conflict and this arouses the audience's interest in the action
- The actor's body and voice will communicate the tension through changes in volume, pitch and tone vocally and through posture, gesture and movement physically

**Given circumstances:**

- The actor's understanding of each character's given circumstances will support the character's motivation of the action that leads to the tension because these circumstances drive the actor's response to situations that arise in the play
- Tension in the plot is created by the reaction of the characters to given circumstances, e.g. the arrival of Constable which is unexpected as any newcomer to the house is seen as a potential threat
- Inform the actors on how to respond to the world realistically to convince the audience of the truth of the play
- Realism makes dramatic tension believable through the mirroring of life and its authentic representation on stage

(8)

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

Markers accept other relevant and well-motivated answers.

The answer should include:

- Knowledge and understanding of themes and issues
- An evaluation of how these might teach the community valuable lessons

The following is a guide:

**Valuable life lessons are learnt through an understanding of the following:**

**Themes and issues:**

- Great Depression in South Africa and the courage of people to continue working to make a living shows how the human condition overcomes hardship
- The consequences of isolation, fear and paranoia when people lose touch with reality and stop functioning well, e.g. Gabriel living in the attic
- Repression, isolation, fear and paranoia destroy lives
- We are able to learn about our own lives from the consequences of the characters' actions
- Traumas from the past can affect our lives and teach us how to deal with them
- It shows how the truth is relative and to hide from the truth has severe consequences
- The absence of joy, love and warmth of the house results in a desperate desire for love and attention for anyone that enters the home, e.g. the women all compete for Constable's attention
- Due to their conservative and sceptical nature the women miss out on their youth
- Curiosity and freedom of choice is discouraged
- The conservative Afrikaner Calvinistic way of thinking influences the characters' behaviour and choices which will alert the community of the dangers of fundamentalism and fanaticism

All these issues are relevant today in our own communities and teach valuable life lessons

(10)  
[40]

**TOTAL SECTION C: 40**

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

### QUESTION 8

- 8.1 Markers accept other relevant answers.
- **'Theatre –ism':** a philosophy concerning the theatre
  - Movement /theatre movements
  - Anti-realistic movement
- (2)

- 8.2 Markers accept other relevant and well-motivated answers. Award marks for responses that show an understanding and knowledge of one of the 'theatre-isms' or anti-realism as a movement

The answer should include:

- Knowledge and understanding of any ONE of the 'theatre-isms'

The following is a guide:

#### **Expressionism:**

- Was a reaction against realism
- Eliminated all unnecessary detail from the set
- Shifted freely in time and space
- Aimed to express the truth of the inner life of mankind rather than the external realities

#### **Dadaism:**

- Initially created by Tristan Tzara
- Shattered the realistic illusion
- Attempted to depict madness on stage
- Utilised shattered images and meaningless babble
- Characters depicted the chaos in the world

#### **Existentialism:**

- A philosophy of Jean-Paul Sartre and Albert Camus
- Based on the premise 'I exist therefore I am'
- Existence precedes essence
- Man is doomed to make his own choices in the world
- Concerned the myth of Sisyphus

#### **Symbolism:**

- Theatrical reaction against Realism
- Signs and symbols were used to open up interpretation of visual imagery
- Stages were stripped bare of any unnecessary elements
- Red lighting could be used to symbolise anger, passion, death, etc.

#### **Constructivism:**

- The stage was seen as an opportunity for multi-media
- Multiple layered sets
- Sets were stripped of prettiness and bare bones of structures were utilised to suggest place
- Action could take place on multiple levels depicting multiple time frames

#### **Surrealism:**

- Grew out of the Symbolist influence of Alfred Jarry, the Dadaists and French Expressionists
- Artists looked for a new reality based on artistic truth, defined as subconscious dream state of the mind

- In theatrical terms sets and costumes were designed in opposition to realism
- Sought to extend and expand creative reality expressed on stage. (4)

8.3 Markers accept other relevant and well-motivated answers that explain how any of the 'theatre-isms' in SOURCE H is reflected in the 20<sup>th</sup> century play text that candidates have studied. Candidates must refer to examples from the play. Mark holistically.

Award full marks for:

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

The answer should include:

- An application of the 'theatre-ism' within the 20<sup>th</sup> century play text
- An evaluation of the extent of influence the 'theatre-ism' has on the 20<sup>th</sup> century play text

The following is a guide:

**E.g. Existentialism:**

- The meaningless and absurd activities of the characters while they wait
- The characters wait for their existence to be validated by Mr Godot
- Their lives are determined by their choices (6)

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

The answer should include:

- Knowledge and understanding of vocal and physical warm-ups
- A step by step explanation of a vocal and physical warm up exercise

The following is a guide:

**E.g. A vocal warm-up might include an articulation exercise, e.g. 'Red lorry, Yellow lorry'. The steps are:**

- Ensure the body is in a relaxed and neutral body position
- Ensure the breath is placed correctly
- Breathe in through the nose, without lifting the shoulders or tensing the upper chest
- While the following is said '**Red lorry, Yellow lorry**', the breath is exhaled in a controlled manner
- The exercise is said with the following foci:
  - Say '**Red lorry, Yellow lorry**', with exaggerated articulation x 10
  - Say '**Red lorry, Yellow lorry**', as fast as possible, without compromising articulation x 10

**Physical warm-up might include:**

- Diaphragmatic Intercostal Breathing: Stand in a neutral body position, breathe in deeply through your nose, keeping shoulders down, expand your ribcage out, exhale deeply through your mouth. Breathe in through the nose, without lifting the shoulders or tensing the upper chest
- Start at the top of your head and roll your head down toward your chest, vertebra by vertebra. This is a slow and careful process
- Continue breathing in and out



- Continue rolling down the head until it reaches the shoulders
- Continue past the shoulders, vertebra by vertebra, continue until the middle of the body just above the pelvis is reached
- Bend the knees slightly
- Remember to keep the head relaxed and 'hanging'
- Continue past the knees, vertebra by vertebra
- Continue until the hands reach the floor.
- Follow the same process when rolling up to the upright position
- Repeat this exercise x 4

(6)

8.4.2 Markers accept other relevant and well-motivated answers. Candidates should select an acting style appropriate for the selected theatre movement.

Award:

- One mark for performance style
- Three marks for motivation of performance style

The answer might include:

- An understanding of an acting style
- A correct description of the acting style
- An application of an acting style suitable for the play
- An understanding of the acting style and techniques of specific theatre practitioners e.g. Stanislavski or Grotowski

The following is a guide:

**E.g. I played the character of Vladimir in *Waiting for Godot* and the acting style of clowning is selected because:**

- The character is puppet-like and two-dimensional
- The character is stereotypical
- Elements of musical and vaudeville are evident, e.g. in the funny way I had to walk

(4)

8.4.3 Markers accept other relevant and well-motivated answers.

The answer should include:

- An understanding and analysis of the skills learnt over the three years

The following is a guide:

#### **Vocal Skills**

- Correct breathing techniques – intercostal breathing, articulation, projection, resonance etc.

#### **Physical**

- Body awareness, creating meaning through the use of gesture and the creative use of the body

#### **Characterisation**

- Vocal and physical transformation, e.g. the use of accents, style, rhythm and tone to create a specific character from a specific country or region

#### **Life Skills**

- Interpersonal skills, time management, organisational skills, problem solving skills, divergent thinking, affective skills (empathy, emotional sensitivity, patience, tolerance, effective leadership, conflict resolution, Self- reliance)

(8)

- 8.5 Refer to the notes below and the rubric in ANNEXURE B to guide your marking.

Markers accept other relevant and well-motivated answers which reflect an understanding of how technology has enhanced theatre.

The answer should include:

- An understanding and a mention of the use of technology such as cellphones, YouTube and WhatsApp
- A discussion and examples of the easy access and availability to upload or download videos, or even live stream one's practical work
- A discussion and examples on how different modes of technology provide easier access to Drama students and a wider audience to share information with

(10)

**TOTAL SECTION D: 40**  
**GRAND TOTAL: 150**

**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3 and 4: 12 MARKS**

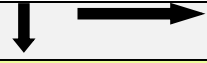
DESCRIPTOR	MARK	THE CANDIDATE DISPLAYS THE FOLLOWING:
<b>Outstanding</b> <b>Metacognitive Knowledge</b> <b>Create</b>	11–12	<b>Thinking process:</b> Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge <ul style="list-style-type: none"> <li>• Explores, appraises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

**ANNEXURE B: RUBRIC FOR QUESTIONS 5, 6, 7 and 8: 10 MARKS**

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

SC/NSC – Marking Guidelines  
**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
	Factual	List	Summarise	Respond	Select	Check for	Generate
	Conceptual	Recognise	Classify	Provide	Differentiate	Determine	Assemble
	Procedural	Recall	Clarify	Carry out	Integrate	Judge	Design
	Meta cognitive	Identify	Predict	Use	Deconstruct	Reflect	Create

### 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.