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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2022

MARKING GUIDELINES

MARKS: 150

These marking guidelines consist of 40 pages and 2 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, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess these two components is Anderson and Krathwohl's revised Bloom's Taxonomy.
 - 6 cognitive levels of difficulty
 - 4 thinking processes of complexity
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)
4. 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
5. During the marking process, have regular rounds of consultation to ensure marking is standardised.
6. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
7. Mark holistically.
8. Markers must accept any correct, relevant, well-motivated, focussed answers that reflect the candidates' knowledge, understanding and application of Dramatic Arts content, concepts and skills to the question.
9. The marking guideline cannot predict all responses. Provincial markers need to take this into account, be open to candidates' responses. Refer to the annexures at the end of the marking guidelines to assess rubric-based answers.
10. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge) and with the specific question asked.

STANDARDISATION OF MARKING ACROSS THE PROVINCES

Rating of Essay and Response Questions

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

1. Item/ 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 internal moderator and 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

- The markers must read the task required from the question and summarise it
- The markers must read the marking guideline
- The markers must share alternative responses
- Expectations for candidate responses should be summarised
- Do not share just the quantity of evidence (how much content was provided) but also the quality of evidence
- The markers must assess how well the question has been answered

Introduction to the rubric

- The trainers must review the rubric with reference to the question
- The trainers must review procedures for assigning holistic marks by matching evidence from the response to the language of the rubric and by weighing all qualities equally
- The trainers must lead the review of each question and the corresponding rubric

Practise marking individually

- The markers must mark a set of training scripts individually and independently
- The trainers must record the marks and lead a discussion. The training scripts must contain the scores and commentaries

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

The following is a guide:

The candidate must:

- Write the title of the play text as a heading to the essay
- Answer this question in the form of an essay
- Write this answer with reference to the play text which was studied
- Refer to either one of the three Dramatic Theatre Movements as the context: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the relevant source material in the answer
- Demonstrate that the question and source have been understood, analysed, evaluated and integrated in their essay
- Note: If a candidate does not cover every possible fact, example, theme, etc. they may not be penalised. The focus is the quality of the argument - measured against the rubric criteria

The content of the essay must cover the following:

- The question
- The source
- How we learn from the past to help us cope with the future
- Selected characters and themes and messages from the play text to support the discussion and argument
- The 20th Century Theatre Movement the candidate studied (Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre)

Marker's note:

- The candidate must demonstrate that the question and the source has been understood and critically analysed and applied in the essay
- Rote learnt knowledge must be contextualised in an original argument which displays factual, contextual, procedural and meta-cognitive thinking
- The rubric is a guide to the marker to assess the:
 - Levels of cognitive processes (remembering, understanding, applying, analysing, evaluating and creating)
 - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- Consider all the question's instructions when the essay is marked
- The markers must be competent in the meaning and application (use) of:
 - Bloom's Taxonomy's cognitive levels and thinking processes
 - The rubric's criteria and level descriptors
- The markers must be trained on how to use and apply all six of the cognitive levels as well as the four thinking processes to measure candidate's achievement
- The markers must award marks to the candidate's quality of thinking about the content and not for the length or quantity of content provided

| DESCRIPTOR | MARKS | THE CANDIDATE 'S RESPONSE DEMONSTRATES AN ABILITY TO: |
|--|------------------------|--|
| Outstanding Metacognitive Create | 27–30 90–100% A+ | <ul style="list-style-type: none"> Cognitive level and thinking process: Create, discover, renew, change in an outstanding manner with meta cognitive thinking about the content Argument: Create a new, unique and differentiated argument which shows reflexive, creative, critical and analytical thinking on an outstanding level The dramatic movement, play text, question and source: Use and contextualize outstanding additional sources from the play text, the theatre movement in an outstanding manner. Examples are from the play text and the theatre movement within an expansive range of insightfully chosen content |
| Excellent Metacognitive Evaluate | 24–26 80–89% A | <ul style="list-style-type: none"> Cognitive level and thinking process: Judge, critique, and evaluate in an excellent manner with meta cognitive thinking about the content Argument: Compile an argument in an interesting pattern which shows evidence of reflective, critical and analytical thinking on an excellent level The dramatic movement, play text, question and source: Use and contextualize outstanding additional sources from the play text and the theatre movement in an excellent manner. Examples are from the play text, the theatre movement within a significant range of appropriately chosen content |
| Meritorious Procedural Analyse | 21–23 70–79% B | <ul style="list-style-type: none"> Cognitive level and thinking process: Infer, deconstruct concepts, discover in a meritorious manner with procedural thinking about the content Argument: Compile an argument which shows critical and analytical thinking on a meritorious level The dramatic movement, play text, question and source: Use and contextualise examples from the play text, the theatre movement or other additional sources within a broad range of appropriately chosen content |
| Substantial Procedural Apply | 18–20 60–69% C | <ul style="list-style-type: none"> Cognitive level and thinking process: Apply, construct, integrate on a substantial level with procedural thinking about the content Argument: Compile an argument which shows critical and analytical thinking on a substantial level The dramatic movement, play text, question, source: Integrate examples from the play text, the theatre movement or other additional sources within a substantial range of chosen content |
| Adequate Conceptual Understand | 15–17 50–59% D | <ul style="list-style-type: none"> Cognitive level and thinking process: Interpret, exemplify, classify on an adequate level with conceptual thinking about content Argument: Compile an argument which shows understanding and conceptualising of knowledge on an adequate level The Dramatic Movement, Play Text, question, source: Provide adequate examples from the play text within a general range of predictable content |
| Moderate Conceptual Understand | 12–14 40–49% E | <ul style="list-style-type: none"> Cognitive level and thinking process: Explain on a moderate level with conceptual thinking about content Argument: Compile an argument which shows an explanation and thinking on a moderate level The Dramatic Movement, Play Text, question, source: Uses a few examples from the play text, the theatre movement or other additional sources within a limited and moderate range of content |
| Elementary Factual Remember | 10–11 30–39 F | <ul style="list-style-type: none"> Cognitive level and thinking process: Identify, list, define on an elementary level with factual thinking about content Argument: Compile an argument which shows thinking on an elementary level The dramatic movement, play text, question, source: Selects only a few examples from the play text, the theatre movement or other additional sources |
| Not Achieved Factual Remember | 1–9 20–29% G | <ul style="list-style-type: none"> Cognitive level and thinking process: On a limited level identify, list with limited factual thinking about content Argument: Compile an argument which shows facts on a predictable limited level The dramatic movement, play text, question, source: Provide ideas or information, but on a limited level |
| Not Achieved Factual Remember | 0 0 – 19% H | <ul style="list-style-type: none"> Cognitive level and thinking process: Very little or no information. Unable to express thoughts in words Argument: An inability to compile a basic essay, identify, list, relate and provide sufficient facts The dramatic movement, play text, question, source: No evidence of any factual knowledge |

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!* – PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 2.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of stage directions.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

The function of stage directions is to:

- Reflect the thoughts and intention of the playwright which cannot be done only through dialogue in the play text
- Guide the actors' physicality, movement, placement and behaviour on stage
- Determine the type of stage space required for the play, types of actors needed, props and costume
- Determine what the characters should look like e.g.: Auntie Dudu wears a shawl

(2)

- 2.2 Markers accept answers which demonstrate a knowledge and understanding of the technical elements of a production.

The following is a guide:

- Award two marks for the correct answer

The technical element is lighting.

(2)

- 2.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of how the use of technical elements creates the dramatic effect and impact of a production.

Award full marks for:

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

The following is a guide:

The dramatic effect created by the lighting is to:

- Dim the lights, to focus the audience' attention on the stage area and action of the play
- Make the bodies of the actors visible to the audience
- Shape the bodies of the actors to frame them for the audience
- Place the focus on what is lit, in this case, the actors
- Enrich the mood of the scene, e.g. by dimming the lighting, a sombre mood might be created

(4)

- 2.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of vocal and/or physical skills in the portrayal of a character.

Award full marks for:

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

The following is a guide:

Vocal skills

The actors might:

- Use the attributes of speech such as volume, pitch, pace, emphasis, intonation and ideophones to portray and communicate:
 - How the actors have created musicians with their bodies
 - Mood, atmosphere and emotions
 - Characters' traits, personalities, habits, behaviour and attitudes to highlight issues in the play
 - The jazz band by creating rhythmic beats for the bongo drum and deep resonance for the saxophone
 - Sounds of various musical instruments
 - The change in accents and use of language to transform into the policeman and musician

AND/ OR

Physical skills

The actors might:

- Use their physical skills such as movement, gesture, facial expression, weight, posture, energy, mime, physical theatre, position, characterisation and transformation to portray and communicate:
 - Mood, atmosphere and emotions
 - Character traits, personalities, habits, behaviour and attitudes
 - The creation of musical instruments as well as the playing of the instruments, even creating a jazz band
 - The transformation of the actor from one character into another in front of the audience

(6)

- 2.5 Markers accept relevant and well-motivated answers which demonstrate knowledge of stage production and a valid assessment of a suitable set.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

The set:

- Should contain two tea chests/ boxes and a clothes rail with a few costumes/ props hanging from it
- Is minimalistic and multi-functional, e.g. a box or crate may become the helicopter, train, lorry, etc.
- Conforms to the principles of Poor Theatre

(2)

2.6 Markers accept relevant and well-motivated answers which demonstrate an analysis of the actors' use of the set and performance space.

- Mark holistically

The following is a guide:

The actors might use the set:

- To change the setting or the environment, e.g.:
 - Percy and Mbongeni creating a totem which sets the scene for the beginning of the play
 - The use of the tea chest becomes a platform as a stage on which they can create instruments
 - The front of the tea chests can become the audience
- The musician can use the tea chest and place it closer to the audience when he leaves the stage to create intimacy with the audience

(8)

2.7 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of the positives in the lives of the characters.

Award full marks for:

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

The positives in the lives of the characters are depicted in Image A:

- Zulu boy and Bobbejaan are dancing and singing boldly and freely
- Song and dance become a mechanism through which they can escape and cope with their oppressive circumstances
- They display a moment of joy and exuberance despite their hardship
- A sense of unity, camaraderie and friendship is created despite their suffering and punishing work
- They defy the harsh conditions under which they live and work
- The human spirit is eternally hopeful and even under the harshest circumstances the two characters hope for a better life e.g.: The Barber who dreams of having a better future and having a proper building for his shop

(6)

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

Markers accept answers which identify and evaluate themes and messages as depicted (shown) in the images.

- Award up to three marks if a candidate only provides a list of themes

The following is a guide:

The evaluation of the themes and messages might include a discussion of the following:

- **Pass laws:**
Black people were obligated to carry a passbook or 'dompas' on their person at all times. Failure to do so would result in imprisonment by the apartheid police
- **The lack of freedom:**
The apartheid state banned black people to go to certain areas and they could only live in areas approved by the government. Freedom to walk, travel and live where they wished to, was denied to black people
- **Police brutality:**
The apartheid government wrote and enforced brutal laws to oppress black people. The treatment by the police forces of black people was inhumane. The police would interrogate, beat, arrest, detain and torture people
- **Unemployment:**
Black people had to have a passbook to be employed. But only a limited amount of people was provided with passbooks. And if they were, the dates and stamps in the books had to be renewed regularly. This ruthless system resulted in the majority of black people being unemployed
- **Poverty:**
Black people were not allowed to own or run businesses. They were forced to work for white people. They were paid poorly and could only apply for menial jobs. With the large amount of unemployed people and the menial salaries the employed people were paid, there was deep and painful poverty
- **Loss of black lives:**
The state security forces would often shoot and kill black people during protest marches. Many black people were tortured to death during imprisonment and interrogation
- **Lack of education:**
The apartheid state did not provide schools or teachers for black people. If they did, the buildings and the salaries were insufficient to deliver effective education. If they did go to school, they were forced to learn in a language which was not their mother tongue. They were also forced to learn about cultures which were not their own. This resulted in educational principles and concepts not being understood or not being relevant to black people and their cultures. The lack of schooling, or schooling in a foreign language and cultures, resulted in a lack of education

Candidates must substantiate their points.

(10)
[40]

QUESTION 3: SOPHIATOWN – THE JUNCTION AVENUE THEATRE COMPANY

- 3.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of stage directions.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

The function of stage directions is to:

- Reflect the thoughts and intention of the playwright which cannot be done through dialogue in the play-text only
- Guide the actors' physicality, movement, placement and behaviour on stage
- Guide the actors' verbally
- Give the actors guidelines, e.g. where to move, how to talk and what to do in a live production
- Determine the type of stage space required for the play, types of actors needed, props and costume
- Determine what the characters should look like e.g.: Mingus is a gangster and will wear fashionable clothes

(2)

- 3.2 Markers accept answers which demonstrate a knowledge and understanding of the technical elements of production.

The following is a guide:

- Award two marks for the correct answer.

The technical element is lighting.

(2)

- 3.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of how the use of technical elements creates the dramatic impact of a production.

Award full marks for:

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

The following is a guide:

The dramatic effect created by the lighting is to:

- Shift the audiences' attention to the stage and the action of the play
- Open the play to the audience to see the entire cast who begin singing
- Highlight Jakes as the narrator with the use of a spotlight
- Place the focus on what is lit, in this case, the actors
- Make the actors visible to the audience
- Shape the bodies of the actors
- Enrich the mood of the scene, e.g.
 - By dimming the lighting, a sombre mood might be created
 - By using colourful lighting, a more positive mood can be created

(4)

- 3.4 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and application of either vocal and/ or physical skills in portraying a character.

Award full marks for:

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

The following is a guide:

Vocal skills

The actors might:

- Use the attributes of voice such as volume, pace, emphasis, intonation and ideophones which are used in the song to portray and communicate:
 - Mood, atmosphere and emotions
 - Character traits, personalities, habits, behaviour and attitudes to highlight issues in the play

AND/ OR

Physical skills

The actors might:

- Use their physical skills such as movement, choreographed sequences, gesture, facial expression, weight, posture, energy, mime, physical theatre, body position, characterisation and transformation to portray and communicate:
 - Mood, atmosphere and emotions
 - Character traits, personalities, habits, behaviour and attitude

(6)

- 3.5 Markers accept relevant and well-motivated answers which demonstrate knowledge of stage production and a valid assessment of a suitable set.

Award full marks for:

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

The following is a guide:

The set:

- Is in a Brechtian style because it consists of posters, banners, signs and slogans which emphasise the events of the play, e.g. the forced removals of the inhabitants of Sophiatown and their resistance to leave (We Won't Move)
- Should contain the interior of Mamariti's Diamond Shebeen and show the living room of her home
- The telegraph poles might be placed to run through the audience to break down the distance and division between the actors and the audience and to remove the fourth wall

(4)

3.6 Markers accept relevant and well-motivated answers which demonstrate an analysis of the actors' use of the set and performance space.

- Mark holistically

The following is a guide:

The actors might use the set:

- To change the setting or the environment, e.g.:
 - An area off-stage, but still part of the set, is the shebeen used for customers to drink liquor, dance and sing
 - Another area, on stage but part of the set, is where Lulu does her homework
 - Another area of the set is where Jakes writes his column
 - Into a meeting and gathering place on the set
- To show their status in the play, e.g. Mamariti sits centre stage to indicate she is the dominant character in the house

(6)

3.7 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the positives in the lives of the characters.

Award full marks for:

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

The positives of the lives of the characters are depicted in Image A:

- Two dancers can be seen dancing with energy and joy
- Music and dance offered the characters a temporary escape from reality and the hardships of life
- The clothes of the actors in the image depict the characters dressing up and becoming part of a vibrant and cosmopolitan lifestyle to escape the difficult reality of their lives
- The characters dressed up to go out dancing to celebrate their culture and to escape their poverty

(6)

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

Markers accept answers which identify and evaluate themes and messages as depicted (shown) in the image.

- Award up to three marks if a candidate only provides a list of themes

The following is a guide:

The evaluation of the themes and messages might include a discussion of the following:

- **Forced removals:**

The apartheid government laws dictated that certain living areas must be destroyed. The areas identified for destruction, belonged to Black, Coloured and Indian people. Bulldozers arrived and destroyed all buildings, churches and houses. People were forcibly removed out of their houses and loaded onto trucks to be dropped off in areas which were chosen by the government. Most of these areas had no infrastructure, were far from cities and often had no environmental riches. This brutality caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown

- **Protest:**

There were planned protests by the people to resist the forced removals. However, the protest did not materialise because the government sent the police force and the bulldozers three days earlier than the date which was communicated to the people

- **Giving a voice to the voiceless:**

The creators of *Sophiatown*, The Junction Avenue Theatre, wanted to tell the history of the place Sophiatown. The play gives a voice to the voiceless. The voiceless being every person who lived in Sophiatown and who was forcibly removed. A voice is also given to the art which was destroyed; the dances, songs, visual art and writings by journalists and playwrights

- **Racial and cultural diversity**

Sophiatown, the place, was a vibrant, multicultural and multiracial area. The community of people accepted differences and celebrated diversity

Candidates must substantiate their points.

(10)
[40]

QUESTION 4: SIENER IN DIE SUBURBS – PG DU PLESSIS

- 4.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of stage directions.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

The function of stage directions is to:

- Reflect the thoughts and intention of the playwright which cannot be done only through the dialogue in the play text
- Guide the actors' physicality, movement, placement and behaviour on stage
- Guide the actors on what to do both verbally and physically on stage
- Give the actors instructions, e.g. where to move, how to speak or what to do in a live production
- Determine the type of stage space needed for the play, types of actors needed, props and costumes
- Determine what the characters should look like e.g.: Tjokkie is wearing a overall because he is working on a car

(2)

- 4.2 Markers accept answers which demonstrate a knowledge and understanding of technical elements of production.

The following is a guide:

- Award two marks for the correct answer.

The technical element is the curtain.

(2)

- 4.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of how technical elements create the dramatic impact of a production.

Award full marks for:

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

The following is a guide:

The dramatic effect caused by the opening of the curtain:

- Announces that the play has started
- Draws the focus onto the opening scene as the world of the play is revealed
- Reveals the set and environment, placing focus on Tjokkie working on his car in the back yard of their suburban home

(2)

- 4.4 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and application of vocal and/ or physical skills in portraying a character.

Award full marks for:

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

The following is a guide:

Vocal skills

The actors might:

- Use the attributes of speech such as volume, pace, emphasis, intonation, ideophones and words to portray and communicate
 - Mood, atmosphere and emotions
 - Character traits, personalities, habits, behaviour and attitudes
- Ma speaks with a slow pace to communicate her insecurity
- Tjokkie and Ma both use long pauses to show their discomfort with each other
- Tjokkie speaks with a staccato voice to show his short temper and moodiness
- Tjokkie and Ma project their voices because there is a distance between them (Ma is at the door and Tjokkie is under the car)

AND/ OR

Physical skills

The actors might:

- Use their physical skills such as movement, gesture, facial expression, weight, posture, energy, position, characterisation and transformation to portray and communicate:
 - Mood, atmosphere and emotions
 - Character traits, personalities, habits, behaviour and attitudes
- The actor playing Tjokkie must crawl in under the car
- The actor playing Tjokkie shows his passion for cars by his swift, energetic gestures
- The actor playing Ma might move slowly to show her hopelessness (8)

- 4.5 Markers accept relevant and well-motivated answers which demonstrate knowledge of stage production and a valid assessment of a suitable set.

Award full marks for:

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

The following is a guide:

The set:

- Is a depiction of the backyard of a low-class semi-detached house in the 1970's
- Should show the back door and stoep of the house
- Should show the garage with the car
- Should have an open area between the house and the garage creating a space for most of the action
- Should conform to the principles of Realism in the Theatre in the use of e.g. the set, set dressing, props and furniture (4)

- 4.6 Markers accept relevant and well-motivated answers which demonstrate an analysis of the actors' use of the set and performance space.

Mark holistically

The following is a guide:

The actors:

- Through the use of the spoken word, their bodies, voices and characterisation, create the illusion of Realism in the Theatre
- Use the set as a realistic environment for the action by creating a believable world, using a real car on stage and real mechanical tools
- Use the washing line to hang up clothes to show they live there
- Use the back door to allow them to enter onto the stage and exit off the stage
- Use the garage with the car and all the mechanical tools to work on the car
- Use the gate to allow them to enter and exit the stage and create the illusion of going to a real street

(6)

- 4.7 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the positives in the lives of the characters. Markers accept any other character which might be discussed.

Award full marks for:

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

The positives of the lives of the characters are depicted in Image A:

- The image looks like a quiet and peaceful moment for Tiemie
- Jakes is not with her to pressure her to have a baby
- He is not abusing her and making her want to leave the suburbs
- She is painting her nails which might be because she wants to look beautiful
- If she is beautiful, she might fit in with the 'dandies'
- If she fits in, she might make a life for herself independently of Ma or Jakes
- She might find a home in one of the rich neighbourhoods in which the 'dandies' live
- She can escape from the poverty of her current neighbourhood and home
- She can leave her abusive relationship with Jakes

(6)

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

Markers accept answers which identify and evaluate themes and messages as depicted (shown) in the images.

The following is a guide:

The evaluation of the themes and messages of the play as depicted in image B: A man hits a woman.

- **Abuse:**
 - In *Siener in die Suburbs* we learn that Jakes hit Tiemie until she bled
 - Abuse in intimate relationships is a frequent occurrence everywhere
 - In the image Jakes slaps Tiemie forcefully with his hand. This is an abuse of his power. In relationships we all have power and we must use this power with care and not dominate one another through any form of abuse, subtle or unsubtle
 - People are not educated on what causes, constitutes, prevents and mends the broken relationships caused by abuse
 - There are many groups in society who are especially targeted for abuse, e.g. people with challenges, women, the elderly, albinos, children, foreign nationals, people of the LBGTQI+ communities
 - We must learn what abuse is, e.g.:
 - **Verbal:**
Silences, shouting, swearing, dysfunctional communication, gossip, lying, aggression in voice/ tone/ words chosen to communicate with
 - **Physical:**
Pushing, shoving, poking, aggressive gesturing, kicking, slapping, wrestling, beating, threatening with weapons, etc.
 - **Financial:**
Withholding money, stealing money, fraudulently making money
 - **Sexual:**
Rape, cheating, flirting
 - **Emotional and psychological:**
Manipulation, intimidation, lying, belittling, demeaning, bullying, twisting stories, shaming, blaming, withholding approval, withholding love, isolating someone, rejecting someone
 - Some solutions to stop abuse.
 - Nobody should commit any of the types of abuses listed above
 - Stop any of the listed types of abuse when you see/ hear it is happening and/ or even if it has already happened
 - Report abuse immediately
 - Seek support from institutions or experienced practitioners who specialise in the prevention of abuse, e.g. Rape Crisis, Stop violence against children and women
- **Poverty:**
 - The characters in the play are white poor individuals
 - They live in the Suburbs
 - Few of them have well-paying jobs

- Poverty can result in:
 - **Alcoholism** e.g.: Jakes gets drunk and creates chaos in the lives of this family
 - **Limited dreams of the future** e.g.: Fe only want to become pregnant, she has no ambition
 - **Gambling** e.g.: Giel dreams of making a fortune in money
 - **Dependency and deceit**: Ma lives off an ill gotten pension (It is her husband's pension)

Candidates must substantiate their points

(10)
[40]

SECTION C: SOUTH AFRICAN THEATRE: POST 1994–CONTEMPORARY**QUESTION 5: *NOTHING BUT THE TRUTH* BY JOHN KANI**

- 5.1 Markers accept other relevant and well-motivated answers which demonstrate knowledge and an understanding of Realism in the Theatre.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

Realism in the Theatre includes:

- A realistic set, props, costumes, dialogue, characters, lighting, sound effects and all other elements/ facets of the play which are based in real life and used together to create the illusion of reality and real life – a slice of life
- A complex and highly artificial plot, a build-up of suspense, a climactic scene in which all problems are resolved, and a happy ending

(2)

- 5.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the realistic set as an environment for the action.

Award full marks for:

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

The following is a guide:

The set:

- Is a representation of the theatrical genre of Realism
- Is the environment in which the dramatic action takes place
- Is a box set which is an exact replica of a township house
- Is the home of Sipho Makhaya
- Represents a generic township house: 3,6 x 7,2 metres
- Represents 46 Madala Street, New Brighton
- Contains a lounge and kitchen and suggests two bedrooms beyond the bead curtains which lead off stage
- Contains detailed props to complete the realistic visual picture on stage
- Has a street which is also a part of the environment of the play, as is the sky above the house, lit by the cyclorama
- Outside the house, has sand or gravel and some litter lying on the ground to represent the street/ pavement

(4)

- 5.3 Markers accept relevant and well-motivated answers which demonstrate an application of how Stanislavski's System/ Method can create a believable performance when used by an actor to transform into character and how this makes an audience empathise and believe in the created reality on stage so much that they apply this to their own lives.

Award full marks for:

- Three well-motivated statements

Stanislavski's System/ Method might help the actor through the application and use of:

- **Truthful interpretation:**
The actor creates a truthful interpretation for a specific character through the authentic use of intention, emotion, physicality and vocal qualities
- **Emotional memory:**
The actor can draw from their personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on (use) emotions that are older than seven years
- **Magic if:**
The actor should live, feel, think, talk and behave as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful
- **Circles of attention:**
The actor's focus should be on the world of the play on stage and not on the audience
- **Super objective and objectives**
The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- **Given circumstances:**
The actor must research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

If a candidate merely lists the techniques, they can achieve two marks. (6)

- 5.4 Markers accept relevant and well-motivated answers which demonstrate knowledge of the well-made play structure. The candidate should also show an ability to analyse why and how the play structure reveals the developments and actions in the play. Accept different interpretations of the well-made play structure and valid thoughts.

Award full marks for:

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

The following is a guide:

The well-made play structure:

Exposition:

- Is laid out as a Realism in the Theatre play from the beginning of the script
- Gives information on the given circumstances, the play and the characters
- Communicates the play is set at 46 Madala Street, New Brighton in the year 2000
- Presents Sipho Makhaya, 63, Assistant Chief librarian at the Port Elizabeth Public Library, returning from work and waiting for the arrival of the body of his late brother Themba
- Identifies Thando Makhaya, his daughter who works at the TRC. She arrives home and questions her father about Themba. Sipho evades the questions

Inciting incident:

- Could be seen as Themba's death or the arrival from London of Mandisa, Themba's daughter, with Themba's ashes

Rising Action/ Complication:

- Is created through the continuous questioning about the past by Thando and Mandisa and Sipho's avoidance to give them answers
- Shows sensitive issues around fatherhood
- Is created by the news that Sipho didn't get the post of Chief Librarian
- Is created by Thando's desire to go to Johannesburg and London with Mandisa

Climax/ Turning point:

- Is reached by Sipho's drinking as a result of his stresses and this contributes to his outburst and the climax of the play
- Is achieved when Sipho reveals the 'truth the whole truth and nothing but the truth', e.g. the possibility of Thando being Themba's daughter
- Is created by Sipho who experiences a personal revelation about the truth of his own life and his future

Denouement/ Resolution:

- Is experienced when Sipho forgives Themba for his past betrayals
- Is achieved when Sipho vows to open his own African Public Library in New Brighton

We want to watch the play to the end to see what happens because:

- We can relate to the family and their struggles
- Sipho keeps us wanting to know the truth because we know he is hiding something
- We want a better life for Sipho because he suffered so much during apartheid in his personal and professional life
- There is dramatic irony because we know that there is unresolved conflict between Sipho and Themba

(8)

5.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how 'what happens at the end' of the play might bring 'hope for a better future for the characters and us'.

- Mark holistically

The following is a guide:

- Siphso has forgiven Themba and this act releases him from the burden of bitterness. We can learn from his actions and choices and apply the same values and actions to our own lives to liberate and bring hope to us as well
- Siphso has plans to open a new, independent African Public Library which will elevate the status of the African person as well as African literature. This gave Siphso self-confidence and self-pride. All South Africans can use Siphso's example to create a better future with hope and success for themselves by building, working and learning
- Thando's newfound liberty and liberation from the confines of her patriarchal home environment also hold the promise of an exciting future for her. She will go to Johannesburg and possibly even to London with Mandisa. We can surely empathise with this and would be excited for her prospects and relate this kind of situation to circumstances within our own lives. We can have new beginnings and achieve our dreams if we are as brave as Thando

(8)

5.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and an ability to identify the sound effects.

Award full marks for:

- Two separate thoughts

The following is a guide:

Sound effects:

- Seagulls cawing in the distance
- A telephone ringing
- A car driving past in the street
- The hooting of a car
- The radio playing with news of the TRC
- The sand or gravel, outside the house, crunching as it is walked on
- Knocking on the door

(2)

- 5.6.2 Markers accept relevant and well-motivated answers which demonstrate a clear understanding and analysis of how the sound effects add to the overall impact and experience of the play.

Award full marks for:

- Two separate thoughts/ ideas

The following is a guide:

- The realistic sound of seagulls in the distance creates the illusion of the specific area in the township, which is near the sea. This adds to the identification of place and geographical setting
- The sound of a telephone ringing, which is a landline, is typical of the place and time in which the play is set. This brings the outside world into the world of the play and causes anticipation as to what is being said on the other end of the phone line
- The sound of a car in the street which brings the arrival of Mandisa, as well as the hooting of a car, are sound effects which increase the illusion of real life as well as adding to the urgency of getting the arrangements done for the funeral
- The radio brings news of the day and the TRC and contextualises the play
- The added realism of the sound effects strengthens the believability of the play

(4)

- 5.6.3 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the actors might use their voices or bodies to identify their characters.

Award full marks for:

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

The following is a guide:

Vocal characterisation:

- Although Thando and Mandisa are both young women of a similar age, their voices can be clearly differentiated through their accents. Mandisa lived in England all her life and Thando lived in South Africa
- They differ in attitudes and approaches to life and this reflects in their conversations, debates and discussion.
- Mandisa's more free-spirited approach to life is heard in the intonation, volume, and pace of her voice
- Thando's more measured, conventional approach to life is heard in a slower pace, lower pitch and in the warmth of her tone because she is happy to have Mandisa visit her

AND/ OR

Physical characterisation:

- Thando is a woman who still follows some traditional African cultural principles. Sometimes African women, traditionally, might be subservient. This will be portrayed in the physical characterisation being more limited in the use of facial expressions, physical gestures and the movement of the body
- Mandisa is an emancipated British citizen. She might use her body more freely with bigger gestures and use an extrovert energy in her movements

(6)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

- 6.1 Markers accept other relevant and well-motivated answers which demonstrate knowledge and an understanding of Realism in the Theatre.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

Realism in the Theatre includes:

- A realistic set, props, costumes, dialogue, characters, lighting, sound effects and all other elements of the play which are used together to create the illusion of reality and real life – a slice of life
- A complex and highly artificial plot, a build-up of suspense, a climactic scene in which all problems are resolved, and a happy ending

(2)

- 6.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the realistic set as an environment for the action.

Award full marks for:

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

The following is a guide:

The set is:

- The environment in which the dramatic action takes place
- A box set and an exact replica of a typical guesthouse on the West Coast of South Africa
- Dressed with furniture typical of a coastal guesthouse
- A box set and is designed to fit into a proscenium arch stage
- Depicting the genre of Realism in the Theatre
- A lounge and dining room which has typical seaside decorations

(4)

- 6.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of how the principles of Stanislavski's System/Method can create a believable performance when used by an actor to transform into character and how this makes an audience empathise and believe in the created reality on stage so much that they apply this to their own lives.

Award full marks for:

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

Stanislavski's System/ Method might help the actor through the application and use of:

- **Truthful interpretation:**
The actor creates a truthful interpretation for a specific character through the authentic use of intention, emotion, physicality and vocal qualities
- **Emotional memory:**
The actors can draw from their personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on (use) emotions that are older than seven years
- **Magic if:**
The actor should live, feel, think, talk and behave as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful
- **Circles of attention:**
The actor's focus should be on the world of the play on stage and not on the audience
- **Super objective and objectives**
The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- **Given circumstances:**
The actor must research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

Markers award up to TWO marks if a candidate merely lists the techniques. (6)

- 6.4 Markers accept relevant and well-motivated answers which demonstrate knowledge of the well-made play structure. The candidate should also show an ability to analyse why and how the play structure reveals the developments and actions in the play. Accept different interpretations of the well-made play structure and valid thoughts.

Award full marks for:

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

The following is a guide:

The well-made play structure:

The following is a guide:

Exposition:

- Occurs throughout the beginning of a Realism in the Theatre play text
- Gives information on the given circumstances of the play and the characters
- Gives information on each character and the circumstances they find themselves in, e.g. through the letter Thami writes to his wife, as well as the dialogue between Johan and Thami at the beginning of the play, we hear that Thami wants to buy a farm and Johan sees Thami as a friend

Inciting incident

- Might be Smith's arrival which gives Johan the idea of eliciting funding from him for his and Thami's business scheme or Johan drawing a knife and threatening to stab Smith

Rising Action:

- Is seen in the building of tension when Johan uses various tactics to get Thami to join him in the diamond concession and to get funds from Smith
- Is felt from the personal tension between Johan and Thami. This also causes the dramatic tension to build because they have different needs
- Is felt because of the distrust amongst the three characters. They are from different backgrounds, classes and have different life experiences and often misunderstand one another

Climax:

- Occurs when Johan decides to pull out a knife and threaten Smith
- Provides a high point to tension and drama in the play because the audience is afraid that Johan's temper will make him kill Smith

Denouement/ Resolution:

- Is seen when Smith leaves the guesthouse and is rid of the tension that ensued in the confines of Garnet Lodge
- Is seen after the climax in which Johan and Thami's argue over the knife aimed at Smith. This argument and eventual resolution change the relationship between Thami and Johan. Thami does not want to go into partnership with Johan anymore
- Is seen when Thami indicates he might leave and return to the Eastern Cape because he already has diamonds in his pockets. The resolution is also experienced when Johan's realises the cheque is useless without Smith's approval. This leads to a final realisation that he will not be able to elevate his social situation by buying the diamond concession

We want to watch the play to the end to see what happens, because:

- The storm building inside Garnet Lodge between the three characters and the outcome is unknown
- Johan has already killed someone and when we see him brooding and dissatisfied with life, we fear he might kill again
- Smith's arrival creates suspense and tension in Thami and Johan because they are anticipating the possibility of receiving money for a business deal from him and this anticipation also keeps the audience interested

(8)

6.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how 'what happens at the end' of the play might bring 'hope for a better future for the characters and us'.

- Mark holistically

The following is a guide:

- The politics and government of the country have been changed for nearly thirty years, but many sensitive issues are still found to be close to the surface. The country has the capacity to change, but the uncertainty at the end of the play reflects a similar uncertainty in the country e.g. we are unsure as to whether Johan might resort to violence rather than reconciliation, which is what might happen in our country. For us it means we need to work harder to reconcile and make South Africa a home for every person
- The citizens of South Africa are supposed to interact freely. The characters part without reconciliation at the end of the play. For us it means if we are not going to work through racism, prejudice and stereotypes we have of one another our future might be jeopardised
- The issue of identity also remains a possibility for change. Although the past has shaped our lives and identities, we are now to find ourselves in a new South Africa. We wonder how the relationships between the affluent white man, Smith and Johan or Thami will ever become closer

The hope for a better future for the characters:

- We are all trying to find out who we are in this new world and this influences our choices and actions, as is the case with Mr Smith, who is looking for a new life in retirement, Johan who is looking for redemption and Thami who is intent on making his family's life better
- In the 2020's we, just like the characters, are suffering from guilt on a number of levels, as seen by Mr Smith when he is accused of benefitting from apartheid, we need to acknowledge this guilt, learn from the past and take these lessons into the future to make things better
- There are 'storms' of the past that will not allow them to find agreement or ease with each other as evident in the relationship between Johan and Thami. We, as South Africans in 2022 still must weather these storms e.g. racism, discrimination, apartheid
- Johan exposes Smith as a person who benefitted from the unjust past. We need to be sensitised to the fact that white South African citizens did benefit from apartheid and that we need to take cognisance of this to work together with empathy and humility to right the imbalances of the past without anybody having to sacrifice their personal dreams and aspirations

- Johan and Thami share similar dreams for 'a better life for all'
- We all do hope for 'A better life for all' and it is up to us to make it happen

The hope for a better future for us:

- People of all races should respect and value each other in the new South Africa
- The new South Africa offers us all the possibility for change

We now live in an environment where the new Constitution protects the rights of all every citizen and so there is the possibility of making personal dreams come true

(6)

- 6.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and an ability to identify the sound effects.

Award full marks for:

- Two separate statements

The following is a guide:

Sound effects:

- Sound of seagulls cawing
- A bell clanging in the distance
- The sound of a car driving down the street
- The stormy wind blowing and the waves breaking in the sea

(2)

- 6.6.2 Markers accept relevant and well-motivated answers which demonstrate a clear understanding and analysis of how the sound effects add to the overall impact of the play.

Award full marks for:

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

The following is a guide:

Sound effects:

- The realistic sound of seagulls and the bell in the distance create the illusion of a remote coastal guest house
- The sound of a car in the street which brings the arrival of Smith enhances the illusion of reality and it creates curiosity in the audience
- The sound of the sea-bell adds to the rising tension as it creates a sombre mood and a sense of foreboding
- The stormy wind and the breaking waves make this remote location seem wild and dangerous

(4)

- 6.6.3 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the actors might use their bodies or voices, to identify the characters

Award full marks for:

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

The following is a guide:

Vocal characterisation:

- The actors playing Johan and Smith should be cast as characters who are different in age: Johan is younger than Smith who has recently retired. This would differentiate between the older and younger sounding voices
- Smith is an Englishman. His accent might differ from Johan's as Smith's might sound more British and Johan might have an Afrikaans accent
- Johan's intrinsic anger and pent-up aggression is also heard in his voice because our voices reflect our emotional state. Johan could 'bark' at Smith or sneer at him, as well as flatter him falsely in the beginning. His distress and desperation to get money out of Smith might also be reflected in the whispering and contriving with Thami behind Smith's back
- Smith enters innocent and gullible, tired of work and wanting a rest and all these qualities can and should reflect in his voice. When tired, the vocal folds also tire and the voice can become hoarse, breathless or breathy

AND/ OR

Physical characteristics

- Smith is a gentleman. His facial expressions, physical gestures and movements might be graceful and controlled. He displays a higher class of behaviour through refined body attitudes and gestures. Because he is retired the way he carries his body might show old age in posture, use of weight and movement
- Johan was a policeman. He might have harsh qualities in his face, gestures and body movement. He carries a lot of post-traumatic stress and this could be seen in his posture, use of weight and movement

(6)
[40]

QUESTION 7: MISSING – REZA DE WET

- 7.1 Markers accept other relevant and well-motivated answers which demonstrate knowledge and an understanding of Realism in the Theatre.

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is a guide:

Realism in the Theatre includes:

- A realistic set, props, costumes, dialogue, characters, lighting, sound effects and all other elements of the play which are used together to create the illusion of reality and real life – a slice of life
- A complex and highly artificial plot, a build-up of suspense, a climactic scene in which all problems are resolved, and a happy ending

(2)

- 7.2 Markers accept relevant and well-motivated answers which demonstrate knowledge and understanding of the realistic set as an environment for the action.

Award full marks for:

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

The following is a guide:

The set:

- Is a depiction of the genre Realism in the Theatre
- Is determined by a set designer who researches the era to create a truthful environment for the play
- Is an old kitchen which shows the family's poverty
- Contains an old table and chairs which must be dilapidated
- Contains a coal stove
- Contains a table with an oil skin cover
- Is the dining room of an old house belonging to poor white people with an outside door and a passage to the rest of the house
- Is populated with furniture typical of the type of furniture found in the Depression era (1936)
- Depicts furniture which might show the family was once rich
- Requires a window with a faded curtain through which you can see the circus lights
- Is built with a ceiling in the roof which shows the trap door to the attic where Gabriel lives
- Contains other spaces, e.g. the bedrooms, are suggested through closed doors placed in strategic places on the set

(4)

- 7.3 Markers accept relevant and well-motivated answers which demonstrate an understanding of how the principles of Stanislavski's System/Method can create a believable performance when used by an actor to transform into character and how this makes an audience empathise and believe in the created reality on stage so much that they apply this to their own lives.

Award full marks for:

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

Stanislavski's System/ Method might help the actor through the application and use of:

- **Truthful interpretation:**
The actor creates a truthful interpretation for a specific character through the authentic use of intention, emotion, physicality and vocal qualities
- **Emotional memory:**
The actor can draw from their personal experiences and memories to create the emotional reality of the play, character and given circumstances in performance. An actor must only draw on (use) emotions that are older than seven years
- **Magic if:**
The actor should live, feel, think, talk and behave as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic and truthful
- **Circles of attention:**
The actor's focus should be on the world of the play on stage and not on the audience
- **Super objective and objectives**
The actor must have a motivation and reason for each action (line, behaviour, attitude, emotion)
- **Given circumstances:**
The actor must research and react in character to the time, place and socio-economic circumstances of the play, the people and the society at the time in which the play is set

Markers award up to TWO marks if a candidate merely lists the techniques. (6)

- 7.4 Markers accept relevant and well-motivated answers which demonstrate knowledge of the well-made play structure. The candidate should also show an ability to analyse why and how the play structure reveals the developments and actions in the play. Accept different practitioners' paradigms of the Realism in the Theatre structure for a play text

Award full marks for:

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

The following is a guide:

The well-made play structure:**Exposition**

- Gives us information on the given circumstances of the play and on the characters
- Is when Miem and her daughter Meisie sit on either side of the table, sewing the hessian bags for the manure
- Is felt when it becomes clear the father of the house lives in the attic. This forces the women to sell manure to make a living
- Shows the small house on the outskirts of a small town
- Gertie, Miem's friend, arrives to stay over for the night because of the threat of the circus arriving in town and the possibility of a young girl being abducted

Inciting incident

- When Miem lets Constable into the house, this is seen as the inciting incident

Rising action:

- Is experienced when Constable exploits the weaknesses of the three women
- Is felt as more questions are asked about Gabriel
- Is evident as the circus arrive in town and there is a possibility of a young girl being abducted

Climax:

- Builds slowly as Constable takes out an apple and puts it on the table
- Increases as Constable turns his jacket inside out appearing now with the jacket as a Pierrot
- Is built as Meisie appears in her white dress and Constable opens the door and window for the circus music to be heard
- Is felt when Constable urges her to dance and to leave the house through the back door

Denouement/ Resolution

- Occurs after the climax
- Meisie disappears
- The door of Miem's house closes
- Constable looks over his shoulder and disappears

Markers can also award marks for the explanation and motivation of an 'Open Ended' ending

We want to watch the play to the end to see what happens, because:

- There is danger outside the house. It is unknown to the audience and there is an expectation to have the danger revealed
- The audience wants to know if Gabriel ever appears
- The sexual tension Constable created with all three women keeps the audience interested
- The audience would like to see what happens to Meisie

(8)

- 7.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how 'what happens at the end' of the play might bring 'hope for a better future for the characters and us'.

Mark holistically.

The following is a guide:

At the end of the play:

- Meisie leaves with Constable. This is an ominous (threatening) development because the audience does not know if Constable is the abductor and if Meisie is his next victim
- A girl is abducted but no one knows who did it or where she was taken to. The audience also does not know if she will be found unharmed and if the abductor will be apprehended
- The circus leaves town and it seems as if the day to day activities and people's daily lives will return to normal

The hope for a better future for the characters:

- Comes from the audience's empathising with the plight of the characters and wishing for them to be freed from the isolation and confinement of their situation
- There is hope Miem can earn money to relieve the poverty she is in which was caused by the Great Depression
- There is hope that Meisie finds freedom and the self-confidence to stand up against her mother's Calvinistic control over her. We also hope she is safe and not the girl who was abducted
- There is hope that Miem is able to solve their poverty and that Gabriel comes down from the attic and they join as husband and wife again
- There is hope that Gertie may find a husband and have love in her life

The hope for a better future for us:

- Many Afrikaner people might still be oppressed by strict dogmatic religious Calvinistic rules and thoughts. The hope for the future is that these individuals find freedom from this oppressive state of being
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. The hope is that these characters will find an alternative way of living life. A life of opportunity and joy
- Strict dogmatic Calvinism instilled a fear of the new, the strange and anything different to what is known and instilled by Calvinism. The hope is that oppressed Afrikaners will find new ways of thinking, feeling and living

(8)

- 7.6.1 Markers accept relevant answers which demonstrate knowledge, understanding and an ability to identify the sound effects used in *Missing*.

Award full marks for:

- Two separate statements

The following is a guide:

Sound effects:

- The different sounds of the wind such as the 'soft crying wind' the soft gusts of wind and the strong gusts of wind
- The barking of the police dog
- The sound of Gertie's car approaching the house
- Gabriel's coughing and walking around in the attic
- The sound of the circus music during performances

(2)

- 7.6.2 Markers accept relevant answers which demonstrate a clear understanding and analysis of how the sound effects add to the overall impact of the play

Award full marks for:

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

The following is a guide:

Sound effects add to the impact and experience of the play because:

- The different sounds of the wind increase the eeriness (scariness) and it creates a sinister mood because the outside world seems to threaten the world inside the home
- The barking of the police dog outside and the sound of Gertie's car approaching the house emphasise the unknown, and possibly dangerous, world outside the house
- Gabriel's coughing and walking in the attic create a mystery and a feeling of danger because he is never seen, and only strange sounds are heard
- The sound of the circus creates fear in the town's people. They are scared because they see the circus as something new and they believe that with the circus comes danger – every time the circus is in town a young girl is abducted
- The circus music heard through the window, which Meisie opens, lifts her spirits and excites her

(4)

- 7.6.3 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of how the actors use their voices or bodies.

Award full marks for:

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

The following is a guide:

Vocal characterisation:

- Miem is Meisie's mother therefore her voice might be domineering, manipulative and scolding of Meisie as she intends to control her life. Miem might use a lower pitch and loud volume, whilst Meisie might use a high pitch and soft volume
- Meisie is submissive and this is reflected in her voice because she dares not raise her voice to her mother. Her subservience makes her go silent and obedient
- Their different reactions to the circus are reflected in both Miem and Meisie's voices. Miem becomes angry at Meisie's interest and excitement about the circus. Meisie's voice might show her excitement when the circus is mentioned and the volume and pitch might increase, whilst Miem becomes domineering and aggressive
- Miem manipulates and controls Meisie but, as the play develops, and Constable's influence becomes stronger. This relationship shifts as Meisie becomes more captivated by him. She rebels against Miem. This is reflected in Meisie's voice and reactions to her mother and her vocal attitude might become defiant and the volume of her voice might increase

AND/ OR

Physical characterisation

- Miem is Meisie's mother. She is an older Afrikaner woman. She is conservative and this quality and lifestyle would be seen in her use of slower, heavier and more restrictive use of facial expression, physical gestures and the movement of her body
- Meisie is young and full of energy. This would be shown in her lively and spirited facial expressions, her uninhibited bold gestures and light energetic use of weight in her movements

(6)
[40]

TOTAL SECTION C: 40

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

- 8.1.1 Markers accept other relevant and well-motivated answers which reflect an ability to identify two environmental issues which might help save the planet.

Award full marks for:

The following is a guide:

Some possible issues might be:

- Pollution
- Animal extinction
- Global warming

(2)

- 8.1.2 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of the process of Workshop Theatre.

Award full marks for:

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

The following is guide:

Workshop process includes the following phases:

- An **idea** is selected. This idea becomes the source and forms the basis of the creative process
- **Brainstorming** this idea would be the next phase in the process. The purpose of this is to find different experiences and interpretations of the topic which might be used in the production
- **Research** on the topic in the form of conducting interviews, reading articles, browsing the internet, etc. would be a source of gathering information of the topic/ idea
- **Improvisation** of issues, events, experiences and information would dramatise the information into scenes for performance
- **Selection/ Editing** of these improvised scenes into an organised, creative product would ensure the story is told clearly/ the message would be communicated well
- **Rehearsal** of scenes would follow to ensure performance skills are well developed. The theatricality of the performance is attained, through the use of different styles and modes of performance, e.g. physical theatre, realistic scenes, monologues, songs, dances and multimedia
- **Refining/ Fine tuning/ 'Polishing'** of the performance would create a high standard and excellent production ready for an audience
- **Scripting/ Recording** of the play, the final phase in the workshop process, would ensure that this workshop performance/ production could be reproduced in the future

(8)

- 8.1.3 Markers accept relevant and well-motivated answers which reflect knowledge, understanding and analysis of Environmental Theatre. The candidate must refer to the environmental issue selected in 8.1.1

Award full marks for:

- One well-motivated statement OR
- Two separate thoughts/ ideas

The following is guide:

Environmental Theatre helps to:

- Raise awareness of the issues/ problems which threaten the health and existence of our planet
- Educate communities about the devastation caused by these issues/ problems and gives possible solutions for people to implement
- Motivate the community to take action against e.g. big corporate companies who cause pollution or mining industries who remove precious and natural resources from the earth
- Build unity amongst people to stand together and stop/ prevent the destruction of our planet/ home

(2)

- 8.2 Markers accept relevant and well-motivated answers which reflect knowledge, understanding of a comparison and analysis of the elements of Realistic Theatre and Poor Theatre.

Award full marks for:

- Two statements OR
- Four separate thoughts/ ideas for the each of the elements listed

The answer below is provided in only one format. Markers accept any other format as long as the candidates provide the correct answer.

| | REALISTIC THEATRE | POOR THEATRE |
|------------------------------------|--|--|
| STAGE TYPE | <ul style="list-style-type: none"> • A proscenium arch stage type • A curtain which separates the stage from the audience • The stage is an environment for the action • The wings which allow for realistic entrances and exits | <ul style="list-style-type: none"> • Any suitable open space might be used for the performance • The stage area is not raised |
| PROPS | <ul style="list-style-type: none"> • Props are crafted as true to their real-life counter parts • Props are a core part of the set, characterisation, plot and action | <ul style="list-style-type: none"> • There are no or very few props • Props, if used, are used in a multifunctional manner • The emphasis is on the actors' body |
| COSTUMES | <ul style="list-style-type: none"> • The costumes reflect real life. They are an outer reflection of the social status, personality and given circumstances of the character | <ul style="list-style-type: none"> • The costumes are stripped of additional designs and actors wear neutral and basic clothes to allow for expressive movement |
| ACTOR-AUDIENCE RELATIONSHIP | <ul style="list-style-type: none"> • The audience becomes emotionally involved with events on stage because they are drawn into the lit area behind the proscenium arch whilst the area in which they are sitting i.e. the auditorium is darkened. This affords them the opportunity to lose themselves imaginatively in the world of the play • The audience-seating faces the stage. There is no barrier between the audience and the actors. Their full attention is focussed on the action of the play • Although the relationship between the actor and the audience is intimate, there is still a clear distinction between the world of the actor and the world of the audience because of the imaginary fourth wall. The actors do not venture beyond this boundary to make physical contact with the audience. They live in their own world, the world of the play | <ul style="list-style-type: none"> • The elimination of a stage results in a full integration, spatially and psychologically, of the actor/ audience relationship • There is no distinction between actor and audience, e.g. in Grotowski's <i>Doctor Faustus</i> the audience was invited to a banquet and sat around a table on which the actors performed. In <i>Kordian</i> the audience played a role as inmates of an asylum, sitting on the beds as if they were patients • Audience members had to be brave enough to allow themselves to be completely immersed in the action and to be psychologically changed by the experience. |

(16)
[28]

QUESTION 9

- 9.1 Markers accept any title of a play studied for Dramatic Arts in Grades 10 and 11. Do not accept any of the Play Text titles already discussed and answered by the specific candidate in their answer book.

The following is a guide:

Some examples of plays could be:

- *Have you seen Zandile?*
- *The Glass Menagerie*
- *Hamlet*
- *Our Town*
- *A Doll's House*
- *Master Harold and the Boys*

(1)

- 9.2 Markers accept relevant and well-motivated answers which display an understanding of the performance style of the play text selected in 9.1.1 and why it appeals to an audience.

Award full marks for:

- Three statements

The following is one example and guide. Candidates may select any play title and its accompanying genre.

- *Our Town* by Thornton Wilder is in an expressionistic theatre style
- The style of Expressionist plays explores the deepest emotional and psychological realities of characters, people and society
- An audience might identify deeply with the authentic and emotional struggles, joys and lives of the characters and relate the themes and issues in a play to their own lives
- The style of an Expressionist set is usually minimalist. The appeal to an audience might be that there are no distracting or additional set items, props etc. The focus is on the plot (story) and the characters' lives

(3)

- 9.3 Markers accept relevant and well-motivated answers which display an understanding of the positive life lessons in the play for an audience. Answers must reflect the appropriate themes of the texts selected.

Award full marks for:

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

The following is a guide:

The play could teach the following positive life lessons:

- Universal truths can be taken from a play and its lessons can be applied to personal lives
- Characters' experiences can be investigated and their personal truths can improve other people's lives
- Family relationships are powerful sources of how to live positively with problems such as secrets, jealousy, separation, loss and love
- Purpose and meaning of life are often themes which can be learnt from to create a positive life

- Dreams and hopes are at the heart of each person's life and themes investigated can teach positive life lessons to achieve hopes and dreams
 - History and past experiences make lives hard and create suffering, but through plays' themes' people can experience how to make peace with the past and live a positive life
 - Values and morals are essential elements of universal truths, character relationships, families and personal journeys to find hope and realise dreams. Plays can show people which values and morals will help them live positive lives
 - Change is a constant in society, communities and people's relationships and personal lives. Every play starts at one position and changes positions continuously throughout the play. People can learn to make positive life changes through understanding that change is part of life
- (6)

9.4 Markers accept relevant and well-motivated answers which reflect an understanding and analysis of the value of watching live theatre especially after a harsh lockdown.

Award full marks for:

- Two separate well motivated thoughts/ ideas

The following is a guide:

Live Theatre:

- Gives people the freedom and choice to go out and enjoy themselves again
- Allows for people to be in public spaces and socialise without restrictions
- Provides an escape from the reality of the challenges of Covid-19
- Gives audiences a whole new and exciting experience of live theatre after a long time away from the theatre
- Brings a sense of community amongst the audience members because people are gathered together
- Gives people an opportunity to get away from their electronic devices which was a way of connecting virtually with the world during lockdown

(2)
[12]

TOTAL SECTION D: 40
GRAND TOTAL: 150

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

| Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement | | |
|--|------|---|
| DESCRIPTOR | MARK | THE CANDIDATE DEMONSTRATES AN ABILITY TO: |
| Outstanding Metacognitive Thinking About Knowledge Create | 9–10 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: Change, produce afresh on an outstanding level with thinking on a meta cognitive level • The answer: Create, contextualise and produce an answer in an original and insightful manner on an outstanding level • Examples: Provide and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples |
| Meritorious Procedural Thinking About Knowledge Evaluate | 7–8 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: Evaluate and conclude on a meritorious level with thinking on a procedural level • The answer: Explore, contextualise and produce an interesting answer in an original manner on a meritorious level • Examples: Provide an analysis of a wide range of insightfully chosen theoretical and aesthetic examples |
| Average Conceptual Thinking About Knowledge Analyse | 5–6 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: Inquire, contrast on an average level with thinking on a conceptual level • The answer: Explore, contextualise and produce an answer on an average level • Examples: Provide and examine examples |
| Elementary Factual Thinking About Knowledge Apply | 3–4 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: Identify, organise and interpret on an elementary level with thinking on a factual level • The answer: Understand and produce a straightforward and predictable answer on an elementary level • Examples: Provide a few examples |
| Achieved Factual Thinking About Knowledge Understand | 1–2 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: Identify, and list on a basic level with basic thinking on a factual level • The answer: Understand and provide an answer with a few straightforward basic facts • Examples: Provide incorrect or inability to provide examples |
| Not Achieved Factual Thinking About Knowledge Remember | 0 | <ul style="list-style-type: none"> • Cognitive levels and thinking process: No identification or listing and without any thinking • The answer: No understanding of the question and provides facts unrelated to the question • Examples: Provide no examples |

BLOOM'S TAXONOMY**Classification system to define and distinguish different levels of human cognition**

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement.

| 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 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 reorganise 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