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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DRAMATIC ARTS**

**NOVEMBER 2024**

**MARKING GUIDELINES**

**MARKS: 150**

**These marking guidelines consist of 44 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 by candidates. It is also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess the two components, knowledge and thinking, is Anderson and Krathwohl's Revised Bloom's Taxonomy. This taxonomy is designed to measure:
  - 6 levels of cognitive difficulty
  - 4 thinking processes of complexity
3. Markers:
  - Spend the first day unpacking both the quality and quantity of the evidence in the marking guidelines.
  - Identify common definitions and concepts
  - Assimilate and standardise the:
    - Expected responses for each question required from the candidate
    - The cognitive level of difficulty/complexity 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, skills, processes, techniques, exercises and thinking)
  - Tick clearly next to the required cognitive level/thinking process of complexity/ concept/content/skills/knowledge aspects required when a mark is awarded.
  - The Chief Marker and Internal Moderator may only appoint a marker with relevant qualification in Drama from a recognised Institution of Higher Education
  - New or inexperienced markers' marking and marks must be moderated by either the Chief Marker or the Internal Moderator.
  - Accept other correct and relevant answers which reflect the candidate's knowledge, understanding and application of Dramatic Arts Content, Concepts and Skills in relation to the question. The Dramatic Arts question paper contains questions which mostly requires candidates to provide their own opinions or experiences and apply original or creative thinking. Mark with a holistic view and accept correct and relevant answers other than what might be in the Marking Guidelines
  - Engage actively with the answer
  - Refer to the rubrics in the annexures, at the end of the marking guidelines, to ensure the marking is fair, valid and reliable and measured against clear criteria.
  - The Tolerance Range in Dramatic Arts are adapted annually to serve the Paper. If a marker's marks are lower or higher than the Tolerance Range then the Chief marker and the Internal Moderator must decide whether to accept or reject the mark
  - Have regular rounds of consultation/training during the marking process, to ensure marking remains standardised

- The Marking Guidelines cannot predict all possible, correct and valid responses. Provincial markers must take this into account and must be receptive about the candidates' answers
- Must mark holistically
- Must check that candidates' responses align with the Curriculum Assessment Policy Statement's four Broad Topics and Grade 10/11 /12 Topics, Content (concepts, skills and knowledge) and with the specific question demands
- Must make short comments of why an answer must be awarded marks, when the marking guideline does not include a specific response provided by a candidate

## STANDARDISATION OF MARKING ACROSS THE PROVINCES

### Rating of the 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. Item difficulty (Question):**

How complex/difficult is the design of the actual question/item itself?

**2. Task difficulty (Marking guideline):**

What is the complexity/difficulty of the cognitive level and thinking process required from the candidate?

**3. Stimulus difficulty (Source):**

How complex/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 question, 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 must:

- Ensure there is standardisation of the scoring of candidates' answers and responses for each part of the examination
- Standardise the national marking procedures, processes and results
- Follow the procedure below:

*Interrogate the item (question) and task (marking guidelines):*

- Read the question and determine the level of complexity and difficulty of the design of the question: low, middle, or high level
- Read the task (marking guidelines) and determine what content is required from the candidate to answer the question. Summarise the content
- Share response plans and summarise expectations for learner responses
- Share not only the quantity of evidence (how much), but also the quality of evidence (how well)

*Facilitate the training of the marker on the marking guidelines and the rubrics*

- Review the rubric with reference to the item and the task
- Review the 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)

*Practise marking individually*

- Mark a set of practice papers individually
- Markers must score the papers independently

The chief marker/internal moderator must record the markers' scores and must lead the discussion. (Practice papers should contain scores and commentaries.)

**SECTION A: 20<sup>th</sup> CENTURY EUROPEAN THEATRE MOVEMENTS****QUESTION 1****The candidate must:**

- Answer this question in the form of an essay
- Reference the play text studied
- Apply either one of the three Theatre Movements within the context of the requirements of the question:
  - Theatre of the Absurd OR
  - Epic Theatre OR
  - Postmodern Theatre
- Refer to the source material in their answer
- Refer to the question in their answer
- Demonstrate that the question and source have been understood, analysed, applied, evaluated and integrated into their essay
- Contextualise rote learnt knowledge in a discussion which displays factual, contextual, procedural and metacognitive thinking
- Display creativity in the application of the demands of the question

**Markers note:**

- Candidates must demonstrate that the above have been understood and critically analysed and applied in their essay.
- The Rubric is a guide to the marker to assess the:
  - Cognitive levels (remembering, understanding, applying, analysing, evaluating and creating)
  - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- All the questions' levels, elements and instructions must be considered when the essay is marked
- To award a fair, valid and reliable mark, markers must be competent in the meaning and application of Anderson and Krathwohl's Revised Bloom's Taxonomy as well as the design, purpose, use and application of a rubric:
  - Criteria (skills, knowledge, concepts, techniques and content)
  - Level descriptors (low, middle and high)
  - Word descriptors
  - Action verbs
  - Cognitive levels
  - Thinking processes
- Markers must be trained rigorously how to identify, use and apply all six of the cognitive levels as well as the four thinking processes to measure candidates' achievements.

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

**SECTION B: SOUTH AFRICAN THEATRE: 1960–1994**

The candidate must answer only ONE question in this section.

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

- 2.1 Markers accept relevant answers which demonstrate knowledge of the opening scene.

Award full marks for:

- Two separate thoughts/ideas

The following is a guide:

**In the opening scene:**

- The actors create a totem pole
- The actors form a jazz band
- The policeman asks the musician for his 'dompas'/passbook
- One actor transforms from the jazz band into the policeman and the other remains the musician

(2)

- 2.2 Markers accept answers which demonstrate knowledge and understanding of the play and the character transformation techniques which might be used by the actors.

The following is a guide:

Award full marks for:

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

**The director might direct the actors to transform characters by:**

- Changing from being the jazz band into becoming the policeman. This is done by shifting and re-adjusting posture, physical energy and vocal expression. There are also shifts from making the sound of a musical instrument to speaking with the authority and accent of an Afrikaans policeman when he puts on his ping pong nose, changes his posture to be upright and uses his voice to become authoritative and sarcastic
- Transforming from being the jazz band into the musician. This is done by altering his posture and mannerisms showing submission towards the white policeman, as well as changes and uses his voice into a humble, pleading voice of someone who is seen to be inferior within the context of an apartheid South Africa

(4)

- 2.3 Markers accept relevant answers which demonstrate knowledge and understanding of the use of costume.

Award full marks for:

Two well-explained statements

The following is a guide:

**The items hanging on the clothes rail might be used for the following:**

- Baas Kom's jacket, which suggests his work uniform, might be created by using the white dust coat
- Auntie Dudu's shawl might be created by using a white dust coat
- The barber's sheet, which the barber puts on the shoulders of his customers, might be created by using the white dust coat
- The coal vendors' sacks which they put over their heads might be made by hanging any one of the garments over their heads
- The toothless old man's overcoat might be made with any one of the garments on the rail
- The clothes rail might be used as a screen behind which the actors can make costume or character changes
- The blanket might be used to represent the prisoners' beds
- The blanket might be used as the table for the meat vendor's meat

(4)

- 2.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an application of improvisation.

Award full marks for:

Two well-explained statements

The following is a guide:

**The director might direct the actors to, in Image A:**

- Use their bodies and gestures in many ways to improvise playing jazz music instruments, such as drums, a saxophone and any other instruments that they might imagine and visualise using. (The differences in the use of the body might vary from one rehearsal to another.)
- Use mime to play musical instruments in many ways
- Use creativity and originality, found through the action of improvisation, might enhance the impact of the performance
- Manipulate their bodies to create different shapes, to be able to experiment with this through improvisation
- Experience creative freedom to interpret the physical and vocal characteristics in a unique and varied manner through the process of improvisation
- Use idiophones to create the sounds of musical instruments

**The director might direct the actors to, in Image B:**

- Improvise various ways of walking and talking as policeman and musician to find the characterisation that works most effectively
- Experiment with different postures, e.g. being a policeman might require a character with an upright posture or a 'wall-like' movement (Laban)
- Improvise various ways of using their voices when portraying the different characters, so that each character has their own unique and different way of speaking
- Improvise role play and transformation choices before making their creative choices
- Adjust or adapt the acting or lines when these are forgotten

(4)

- 2.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of physical and vocal skills. Markers distinguish between physical and vocal skills content.

Award full marks for:

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

The following is a guide:

**Physical skills required:**

- Character creation or transformation: The actors must create multiple characters and transform (change) from one character to another. This is done through the use of singing, dancing, physical theatre and movement
- Flexibility and/or fitness and/or stamina: The actors change character throughout the play and are on stage for the entire duration of the play and need these physical skills
- Miming: There are no elaborate sets and props, the actors must create these using their physical bodies

(6)

- 2.6 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding and analysis of the phases of workshopping a play. Note: Some provinces teach five, and others teach six, workshop phases. Both are correct.

Award full marks for:

- Three well-explained statements OR
- Six separate thoughts/ideas
- If a candidate only listed the steps, a maximum of three marks will be awarded

The following is a guide:

**The workshop process consists of:**

**An idea/message:**

- In *Woza Albert!* the idea which was brainstormed was of what would happen if Morena came back to an apartheid South Africa

**Research and observation:**

- People in Soweto were interviewed, e.g. at Dube station, in the markets, a barber working outside in the open air, etc. The creators were also influenced by Grotowski's Poor Theatre

**Improvisation:**

- The creators used improvisation exercises and activities to experiment with various ideas and ways of performing. Through improvisation, they explored and understood the characters and the situations which they came across in their research and observation

**Editing/Selection:**

- The group edit/select and leave out workshopped scenes which were not suitable. Only the most appropriate and relevant scenes were selected to create the play

**Rehearsal:**

- The creators rehearse and hone (refine) the performance

**Performance and Recording:**

- The final scenes are performed as a play and the play is scripted/video-recorded

(6)

- 2.7 Markers accept answers which demonstrate a knowledge and understanding of the play and the application of the principles of directing. Markers mark holistically.

Award full marks for:

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

The following is a guide:

**Directing might differ from the original workshop process because:**

**Directing:**

- The director of the play text would be working with an existing script
- A director might not utilise improvisation in the rehearsal process due to time constraints or creative choices and might rather be authoritative and prescriptive in approach
- The addition of recorded sound might be introduced
- A director might choose to use more actors to portray the various characters

**Workshop creation:**

- The original playmaking process did not utilise a script but rather created one after the play was workshoped/performed

Not all the phases of workshop will be used as the director would be responsible for the creative aspects of the whole play

(4)

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

Markers accept answers which identify and evaluate the themes which highlight the socio-political conditions in South Africa during apartheid and current South Africa.

The following is a guide:

**The themes during apartheid and current South Africa reflect the sociopolitical conditions, e.g.:**

**Protest against apartheid:**

- The play is a protest against the apartheid government and its oppressive laws of segregation, discrimination and injustice  
The storyline, set, songs and dialogue protest against the injustices and brutality of apartheid  
In contemporary South Africa people protest because of lack of job opportunities, poverty etc.

**Racism:**

- Black people were forced to carry a passbook or 'dompas' with them at all times. Failure to do so would result in imprisonment by the apartheid police. Morena was told about the pass laws and how black people's movements were restricted. He instructed them to throw away their 'dompas'
- In contemporary South Africa even after Democratic elections there are still inequalities and racism

**Education:**

- The apartheid state did not provide enough schools or teachers for black people. The buildings and the salaries were insufficient to deliver effective education. Black learners and teachers were forced to teach and 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 being irrelevant to black people and their cultures. This resulted in a lack of relevant education
- In contemporary South Africa state education is still problematic and substandard.

**Restriction of freedom of movement:**

- The apartheid state banned black people from going to certain areas. 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
- In contemporary South Africa public transport is not available for poor people and it may not always be safe

**Police brutality:**

- The apartheid government wrote and enforced brutal laws. The treatment by the police forces of black people was inhumane. The police would interrogate, beat, arrest, detain and torture people. E.g. The musician was in trouble with the policeman because he did not have his 'dompas'. The state security forces would often shoot and kill black people during protest marches. Many black people were tortured and some even died during imprisonment and interrogation
- In contemporary South Africa we still find police brutality against people. Even if the protest is peaceful people are sometimes treated with violence

**Unfair/Poor working conditions:**

- Many South Africans suffered unfair working conditions, low wages and long working hours, e.g. workers at Coronation Brickyard worked long hours for very little payment/wages. They did heavy and hard manual labour. They were expected to make/produce ten thousand bricks a day
- In contemporary South Africa people earn below the minimum wage and there is lack of proper and fair working conditions

**Poverty:**

- Black people were often forced to work for white people and were paid poorly and could only apply for menial jobs. With the large amount of unemployed people and the menial salaries, there was deep and painful poverty. E.g. Aunty Dudu wished for white people to have more parties so that she could get more pickings from their garbage bins
- In contemporary South the majority of the population still lives in poverty

(10)  
[40]

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

- 3.1 Markers accept relevant answers which demonstrate knowledge of the scene shown/performed in SOURCE C.

Award full marks for:

- Two separate thoughts/ideas

The following is a guide:

**In this scene:**

- Mingus is giving Ruth a gift of pearls which he stole
- Princess is not happy that Mingus is giving Ruth his attention and gifts because she wants all the attention to herself
- Jakes is busy writing a story/newspaper article on his typewriter
- Mamariti and Lulu are in the background, talking to each other

(2)

- 3.2 Markers accept answers which demonstrate knowledge and understanding of the characters' inner thoughts and emotions as expressed through the facial expressions, posture and gestures of the actors playing Ruth and Mingus in the image in SOURCE C.

Award full marks for:

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

The following is a guide:

**Ruth:**

- She seems shocked/surprised/astonished because she did not expect to get a gift from Mingus
- Her facial expression might indicate surprise as her mouth is open and her eyebrows look raised
- Her shoulders are raised which might indicate that Mingus' gesture was unexpected
- She seems to be touching his hand when she touches the pearls because she might have feelings for Mingus, or she might like jewelry
- She seems shocked because Mingus offers her stolen jewelry

**Mingus:**

- Mingus seems self-satisfied and smug at being able to give Ruth such an expensive gift and he might be expectant as he might see Ruth as a potential girlfriend
- He might feel superior at being a provider and, because he can provide for Ruth, somehow, he feels worthy of her affection
- His facial expression shows satisfaction and triumph
- This reflects his egotistical personality
- His conceit and confidence are reflected in his puffed-out chest and upright posture

(6)

- 3.3 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how costume communicates character.

Award full marks for:

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

The following is a guide:

**Mingus' costume might communicate his character to the audience because:**

- Mingus' costume suggests that only the best is good enough for him because the material used for his jacket seems top quality, shiny and ostentatious
- He is the best dresser in town according to his own conceited attitude towards himself
- His choice of a Woodrow/Borsalino hat and feather in the hat band and bow tie reflects his style and expensive taste befitting an arrogant gangster at that time
- He mimics the dress code of the movie stars, showing he is highly conceited and emulates stars like Clark Gable

(4)

- 3.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of improvisation.

Award full marks for:

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

The following is a guide:

**The director uses improvisation to possibly assist actors in the following ways:**

- The actors could use their bodies and gestures to improvise different scenes and situations from the play, e.g. acting out an argument
- Improvisation gives the actors creative freedom to interpret the physical and vocal characteristics of characters in a unique and varied manner
- The actors could improvise various ways of their character' walking, talking, acting and reacting before making performance choices
- The actors could improvise various ways of using their voices when portraying their characters, so that each character has their own unique way of speaking, e.g. Mingus as a gangster, with values and attitudes that might be evident through speech patterns, volume and accent
- The actors could improvise and act out different emotions of their character to find which works best in the scene
- The actors could adjust or adapt the acting or lines when these are forgotten

(4)

- 3.5 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the historical period of *Sophiatown* as well as the backdrop of the play.

Markers accept relevant and motivated answers which refer to the stage directions in the script and the set design.

Award full marks for:

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

The following is a guide:

**The backdrop is suitable for the play because:**

- It reflects the mood and emotions of those who refused to succumb to forced removals because the words on the banner show the rebellious emotions of the residents of Sophiatown
- The unity amongst the residents of Sophiatown is reflected in the slogan because it shows their communal resistance to forced removals
- It records the history of the protest which occurred in Sophiatown

(4)

- 3.6 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding and application of workshopping a play.

Note: Some provinces teach five, and others teach six, workshop phases. Both are correct

Award full marks for:

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

If a candidate has only listed the steps a maximum of three marks can be awarded

The following is a guide:

**The play was originally created through the workshop process which consists of:**

**An idea/message:**

- In Sophiatown, the idea which was brainstormed was, if an advertisement was placed in Drum magazine for a lodger to apply for a room in Sophiatown, and to ask the question what would happen if a white girl arrives?

**Research and observation:**

- People who used to live in Sophiatown were interviewed, e.g. Dollar Brand, Dolly Radebe, former residents of Sophiatown. Members of the Junction Avenue Theatre Company looked at archives in libraries. The creators were also influenced by Grotowski's Poor Theatre

**Improvisation:**

- The creators used improvisation exercises and activities to experiment with various ideas and ways of performing. Through improvisation, they explored and understood the characters and the situations which they came across in their research and observation

**Editing/Selection:**

- The group edits/selects and leaves out workshopped scenes which are not suitable. Only the most appropriate and relevant scenes would be selected to create the play

**Rehearsal:**

- The creators rehearse and hone the performance

**Performance and Recording:**

- The final scenes are performed as a play and the play is scripted/video-recorded (6)

- 3.7 Markers accept answers which demonstrate a knowledge and understanding of the play and the application of the principles of directing. Mark holistically.

Award full marks for:

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

The following is a guide:

**Directing might differ from the original workshopping process as:**

- The director of the play text would be working with an existing script. The original workshopping process did not use a script but rather created one in the workshop process
- A director might not utilise improvisation in the rehearsal process due to time constraints or creative choices and might be authoritative and prescriptive in approach
- Recorded music might be used rather than using the voices of the actors to sing
- The set might be modified or changed according to the directorial concept (4)

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

Markers accept answers which demonstrate knowledge, understanding, analysis, and evaluation of the themes which highlight the socio-political conditions during apartheid South Africa

The following is a guide

**The themes during apartheid and current South Africa reflect the socio-political conditions e.g.:****Protest against apartheid:**

- The play is a protest against the apartheid government and its oppressive laws of segregation, discrimination and injustice
- The storyline, set, songs and dialogue protest against apartheid through the above-mentioned themes
- In current South Africa today, there is still protest against the ravages left by apartheid

**Giving a voice to the voiceless:**

- The play gives a voice to the voiceless; the voiceless being every person who lived in Sophiatown and who was forcibly removed, e.g. Charlie, who has been silent throughout the play gets to speak when he wants to go with Mingus to Meadowlands. Mingus says that he did not know that Charlie had so many words to say

- The poor and uneducated people in South Africa still experience that they are voiceless, because the current Government has not solved much of their struggles
- The art which was destroyed; the dances, songs, visual art and writings by journalists, poets and playwrights also give a voice to the voiceless
- Artists in current South Africa, are still struggling to earn an income sufficient to meet their responsibilities

**Gangsterism:**

- Rival gangs would fight, and still are fighting, over the control of territories and girls to make money to survive and also to protect each other

**Overcrowding:**

- Was seen as normal in Sophiatown because many people were attracted to the place due to its vibrant lifestyle where different cultures mixed freely, interchanging their creativity, musicality, ideas and cultures.
- In current South Africa the poor people remain living in crowded townships and communities. Schools and classrooms are overcrowded

**Domestic violence:**

- As seen through the characters of Mingus and Princess. Mingus physically and verbally abused Princess because he felt entitled to do so since he was providing for her, which shows sexism and patriarchy and toxic masculinity
- In current South Africa there is awareness of no violence against children, women and old people, but domestic violence is still an everyday occurrence

**Cultural diversity:**

- Sophiatown, the place, was a vibrant, multi-cultural and multi-racial area
- The community of people accepted differences and celebrated diversity. This was a direct defiance of the apartheid government, which did not believe that people of colour could live together in harmony
- Charlie suddenly finds himself being forced to accept the fact that he is not of the same race as Mingus. Charlie is Coloured
- In current South Africa there is a legal political/human right-based Constitution which embraces cultural diversity

**Race and conflict/forced removals:**

- People were forcibly removed from 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 or advantages
- This brutality caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown
- There was a planned protest by the people to resist the forced removals
- The protest did however not materialise because the government sent the police force and the bulldozers three days earlier than the date which was communicated to the people
- In current South Africa there are laws against any form of racism. But many people still maintain racist attitudes, thoughts, behaviours and practices. They do this through stereotyping, discriminating and holding prejudices against people who are of a different race

**(10)  
[40]**

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

- 4.1 Markers accept relevant answers which demonstrate knowledge of the scene shown/performed in SOURCE D.  
Markers accept if candidates identify Tiemie as the character who speaks to Tjokkie

Award full marks for:

- Two separate thoughts/ideas

The following is a guide:

**In this scene:**

- Tjokkie is sitting down having a conversation with Fé who seems unhappy and somewhat irritated as expressed through her facial expression
- Fé has asked Tjokkie to 'see into the future' to help Tiemie solve her problem
- Tjokkie refuses to 'see into the future' and is explaining this to Fé
- Both characters maintain an emotional distance from each other
- The body language of both characters suggests that there is no connection between them insert extra bullet from Afrikaans MG

(2)

- 4.2 Markers accept answers which demonstrate knowledge and understanding of the characters' inner thoughts and emotions as expressed in this scene through the actors playing Fé and Tjokkie.  
Markers accept answers in which candidates discuss the actors' feelings.

Award full marks for:

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

The following is a guide:

**Fé:**

- She is angry because Tjokkie does not want to listen to her because he refuses to 'see into the future'
- Fé's facial expression indicates she is unhappy with Tjokkie's answer
- Fé keeps an emotional distance from Tjokkie
- Fé is not looking at Tjokkie and she looks moody and upset
- Fé has feelings for Tjokkie and she is frustrated that he is not returning the same feeling

**Tjokkie:**

- He is angry and frustrated that Fé has asked him to 'see into the future'
- He feels under pressure and frustrated because he has to explain his point of view
- His facial expressions show that he is in a lively discussion in which he is trying to make a point
- Tjokkie's hand gestures show that he is desperate to explain his point of view

(4)

- 4.3 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of how costume communicates character.

Award full marks for:

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

The following is a guide:

**Tjokkie's costume communicates his character because the overalls shows:**

- He is a motor mechanic
- He feels safe in his overalls. When he wants to escape he goes under the car to work
- He is comfortable in the overalls because it protects him from the harsh real-life situations

(4)

- 4.4 Markers accept relevant and well-explained answers which demonstrate knowledge, understanding and application of improvisation.

Award full marks for:

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

The following is a guide:

**The director uses improvisation to possibly assist actors in the following ways:**

- The actors could use their bodies and gestures without words to improvise the scene in SOURCE D. This might clarify their interpretation of their thoughts and feelings through the use of physicality (actions, gestures etc.)
- Improvisation might help the actors to release unnecessary inhibitions. The actors will have creative freedom to interpret the physical and vocal characteristics of a character in a unique, varied manner
- The actors could improvise many different ways of walking, talking, acting and reacting before making performance choices
- The actors could improvise various ways of using their voices when portraying their characters. Characters will have their own unique way of speaking, with values and attitudes that might communicate through speech patterns, volume and accent
- Actors could improvise and act out different emotions to find which works best in the scene
- The actors could adjust or adapt the acting or lines when these are forgotten

(4)

- 4.5 Markers accept relevant answers which demonstrate a knowledge, understanding and analysis of how the set of *Siener in die Suburbs* provides a suitable environment of the play.

Markers accept answers which discuss the stage directions in the play text.

Award full marks for:

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

The following is a guide:

**The set shows:**

- A possible area which might be used as a garage to fix cars
- A car which is being fixed
- The garage contains a crate on which Fé sits
- It contains a car trolley on which Tjokkie sits
- A wall/section which closes the space

(6)

- 4.6 Markers accept relevant answers which demonstrate knowledge and understanding of why the play was originally created.

Award full marks for:

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

The following is a guide:

**The play was originally created because the playwright wanted to:**

- Capture the essence of human nature in the poor white suburbs through the characters, themes, subject matter and situations found in the play
- Make audiences aware of life in the suburbs where poor people were trying to make a living, e.g. Tjokkie trying to fix the car
- Show what life is like on the 'wrong side' of the tracks, e.g. poverty and shame of the residents
- Highlight the difference in social economic circumstances between poor people in the suburbs and the Dandies in the wealthy areas
- Show the hopes and dreams of the low-class people such as Tiemie trying to be a part of the Dandies

(4)

- 4.7 Markers accept other relevant and well-motivated answers which reflect knowledge, understanding and analysis of how Stanislavski's System/Method might help in the directing of the play.

Award full marks for:

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

The following is a guide:

**The directing of the play would be assisted by knowledge and the application of the following principles, practices and techniques of Stanislavski:**

**Given circumstances are:**

- The play's plot, mood, atmosphere, geographical location, socio-political context, subtext, etc.
- Character biographies, backgrounds, motives and objectives

**Physical score of actions are:**

- Actions and reactions which are realistic
- Physical actions, facial expressions, gestures and movement are used for characterisation

**Beat work:**

- These are shifts/changes in thought, feeling, mood, atmosphere, rhythm etc. Even exits and entrances are part of beat work. They must be reflected effectively and realistically
- Units and objectives must be part of the actor's physical and vocal expression

**Vocal expression is:**

- Based on how people speak in everyday life. The actor must create the illusion of a real-life conversation
- Guided by the actors in the understanding of the thoughts and feelings which are reflected in vocal responses through tone, pace, rate, volume, etc. of the character

**Magic if is:**

- The actor living as if they are the character. Vocal and physical responses could, therefore, vary from performance to performance, but will always be realistic
- When 'acting is believing'. The actor must believe in the reality on stage and that the other characters are real

**Circles of attention:**

- When the actor's focus is on the world of the play (set, other actors, emotions, actions, etc.) and not on the audience

**Emotional memory:**

- When the actor can draw on personal experiences and emotions to use the emotional reality of their character and other characters
- The emotional memory used by the actor for a character must not be more recent than seven years old

(6)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of how the themes in the play reflect the socio-political (and economic) conditions in the 1970's — apartheid South Africa and current South Africa

The following is a guide:

**The themes of the play reflect the socio-political (and economic) conditions in the in the 1970's – apartheid South Africa and current South Africa, for example:**

**Low social status:**

- The characters refuse to accept the status quo of being seen as being inferior to the Dandies and desperately attempt to free themselves from their social status
- Tiemie is ashamed of Ma, therefore she wants to escape by getting into the world of the Dandies
- Jakes wants Tiemie to have his child because that is his way to protest against his world. He believes Tiemie is his ticket to a better life
- In the current South African socio-political (and economic) conditions not much has changed. Poor, so-called 'low class' people still resent being in such a humiliating position and the dream of an escape

**Poverty:**

- All the characters do whatever they can to escape from poverty, e.g. Giel reverts back to gambling to make money. He forces Tjokkie to 'see' the winning horse for him, but Tjokkie refuses
- Tiemie protests against Ma as a role model for her because she does not want to end up like Ma, being poor
- Tjokkie refuses to accept his current situation, that is why he works endlessly on the car
- In the current South African socio-political (and economic) conditions not much has changed. The majority of South Africans are unemployed, do not earn a salary and are poor.

**Love:**

- Tiemie romanticises the idea of love believing that it will free her from the trappings of suburban life
- This is a universal theme and human beings still dream today of finding love and being love

**Addiction:**

- Addiction is reflected in the play through the characters of Jakes and Ma who drink too much alcohol and also through Giel's gambling
- In the current South African socio-political (and economic) conditions addiction is worse than during apartheid. Even children and teenagers are addicted to different kinds of substances, e.g. alcohol, methamphetamine, etc.

**Domestic violence:**

- Domestic violence is shown in the volatile relationship between Jakes and Tiemie
- In current South Africa there is some awareness of no violence against women, children and old people, but domestic violence is still an everyday occurrence

**Emotional abuse:**

- Tjokkie suffers emotional abuse because he is forced to 'see'
- In current South Africa there is some awareness of how damaging emotional abuse is. However, most people are not educated in what emotional abuse is, how to report it, how to intervene when someone is being emotionally abused, where to look for help and how to heal from emotional abuse

(10)  
[40]

**TOTAL SECTION B: 40**

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

- 5.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for TWO correct answers.

**The characters are:**

- Sipho
- Thando

(2)

- 5.2 Markers accept answers which identify knowledge of the function (work) of the technical crew for this production.  
Award full marks for TWO correct answers.

The following is a guide:

**The technical requirements might include:**

- Lighting design/set-up/operation
- Sound design/set-up/operation
- Set design/set-up/operation
- Stage Management/ function and delegation

(2)

- 5.3 Markers accept relevant answers which demonstrate knowledge, understanding, and an analysis of the character of Mandisa.

Award full marks for:

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

The following is a guide:

**Mandisa:**

- Is the daughter of Themba (Sipho's brother and Thelma)
- Lives in London
- Is a fashion designer
- Is modern in her outlook
- Is outspoken and stands up to Sipho
- Is liberal and her cultural values and views are based on her modern Western upbringing in London
- Dresses very fashionably because she is a fashion designer
- Is Thando's sister or cousin (markers accept one of the two)

(4)

- 5.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the character of Mandisa and how she plays an important role in the development of the plot.

Award full marks for:

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

The following is a guide:

**Structural plot/development:**

- Mandisa's arrival is the inciting moment in the play/plot. Her arrival sets the plot into action
- Mandisa arriving in South Africa from London with the ashes of Themba in an urn, Sipho was expecting the body of his dead brother to arrive in a coffin and it creates tension
- Mandisa creates tension because she does not comply with the traditional way of mourning of the Makhaya family
- Mandisa unintentionally creates a divide between father and daughter. She desperately urges Thando to stand up for what she believes in by suggesting that they go out for the evening. She also urges Thando to travel to Johannesburg and London. Mandisa is so insistent to influence Thando that she displays little to no sensitivity to the cultural mourning period in which they are in
- Mandisa creates one of the climactic moments when she confronts Sipho, demanding that he tells them the truth about his past
- Mandisa creates ideological and political divides when she clashes with Thando about the Truth and Reconciliation Commission's (TRC's) mandates, aims and work. They discover they have different viewpoints

(4)

- 5.5 Markers accept relevant answers which demonstrate knowledge, understanding and application of physical and/or vocal ability of the actor portraying the character of Mandisa.

Award full marks for:

- Three well-explained statements
- Six separate thoughts/ideas

The following is a guide:

**Physical preparation:**

- **Observation:**  
Approach her physical preparation by observing people who resemble her character in real life. She might observe how they hold their posture/body, swing their arms, walk, etc.
- **Improvisation:**  
Explore and experiment with different physical body movement patterns. This might be a way to find the most suitable physicality for the character being portrayed
- **Exercises:**  
Relaxation, posture, and diaphragmatic intercostal breathing would support the physical and emotional performance

**Vocal preparation:**

- **Given circumstances:**

Create a biography with the analysis of given circumstances that might influence the tone and volume of her voice

- **Vocal exercises:**

Use systemic exercises for breathing (diaphragmatic intercostal breathing) that will help the preparation for vocal projection

Use exercises to develop resonance, tone, pitch, pace, etc.

- **Accent:**

The character Mandisa is from London and the accent must reflect this  
Careful listening, analysis and application of the British accent would support an authentic vocal performance

(6)

- 5.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the skills and attributes required from an actor working in a small close-knit cast.

Award full marks for:

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

The following is a guide:

**Working in a small, close-knit cast:****Performance skills:**

- Develop listening skills, both on and off the stage. This enhances (improves) the natural rhythms of speech and silences within the dialogue of the play. The actor also becomes more receptive to the characters on stage
- Enables emotional vulnerability which is key to creating a believable emotional life on stage.
- Enables expression of thoughts and feelings more authentically, clearly, openly, and honestly as the character because the actor needs to analyse the character's thoughts, feelings, objectives as well as the subtext of the play to better understand the character's motivations, objectives and super objectives
- Requires an authentic, realistic response as an actor, to create a believable world on stage

**Life skills:**

- Promotes teamwork and teaches the skill of being a productive team player
- Develops the ability to receive criticism constructively and not see it as an attack on oneself, but as a way of growth
- Requires the acceptance of other peoples' points of view, thereby promoting tolerance, compromise, creative problem-solving, and an ability to work harmoniously
- Requires compromise and humility. Every person is equal and one person must not take over or dictate the teamwork

(6)

- 5.7 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the play and its universal relevance.

Award full marks for:

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

The following is a guide:

**Everyone needs to see *Nothing But The Truth* because it contains universal themes for example:**

**Truth and reconciliation:**

- The timeframe in which the play is set includes the Truth and Reconciliation Commission (TRC) hearings. This has universal significance for the importance of finding the truth of a matter to achieve reconciliation

**Healing:**

- The need for love, a better life, truth, renewed and healed relationships is central to this play text as an example of Theatre for Reconciliation

**Forgiveness:**

- The play reflects Sipho's bitterness which transforms eventually into the forgiveness of Themba and the freedom that this brings for Sipho. We can all relate to the dynamics of shifting family relationships
- Through forgiveness Sipho is healed of past injustices. He can move forward with his life. The freedom found through forgiveness has universal application

**Family:**

- Family issues are at the core of the plot. Sipho hides the possibility that Thando could in fact be Themba's daughter. The audience might be drawn into the intrigue of family dynamics and might also relate to them

**Sibling rivalry:**

- Sibling rivalry is still a family dynamic in many families today and this is seen in the relationship between the two brothers, Sipho and Themba. Sipho feels that Themba was always the favourite child of their parents

**Cultural values:**

- There are conflicts between Sipho, Mandisa and Thando in relation to African Traditional and Western cultural values

**Audiences do not need to see *Nothing But The Truth* because:**

- Most people have moved away from old, archaic beliefs and traditions which previously kept people bound and oppressed
- Most people are more open-minded and embrace other cultures and traditions
- We are now living in a democratic society, where everyone is equal and we have moved on, leaving the past in the past
- Most families have secrets and 'skeletons in the closet' so the play does not present anything new and exciting

(6)

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

Markers accept relevant answers that demonstrate knowledge, understanding, analysis and an application of the genre of Realism in the Theatre to demonstrate how it contributes to the 'living relationship', to show how the world of the play *Nothing But The Truth* is communicated to the audience.

The following is a guide:

***Nothing But The Truth* creates a truthful reflection of life in our world through:**

**The Plot (storyline):**

- The plot is realistic and follows a well-made play format, with a clear exposition (beginning), logical cause-to-effect development (middle), climax and resolution (end). The realistic plot is driven through a series of conversations and arguments which reveal the ultimate truth of the situation, the characters and their points of view
- The plot which is driven by the dramatic tension built through the conflicts which are evident within the characters and with the secrets of the past. The essence of a realistic drama is conflict which drives the plot and keeps the arc/through line of tension tight

**The Set:**

- The opening moments of the play draw the audience in through what they see and hear. We enter the world of the play through these moments
- The time setting is the year 2000, which is significant on many levels. It symbolises newness; the newness of the millennium, the newness of South Africa and the new possibilities awaiting Sipho and his family
- Is a box set and designed to fit onto a proscenium arch stage
- Is an exact replica of a typical township house
- Is the same dimensions as a township house
- The furniture is typical and detailed props complete the realistic visual picture

**The Language:**

- The dialogue is normal, recognisable everyday language, typical of Realism in the Theatre. We, as an audience can understand and relate to the conversations and silences which hold the information which draws us into the world on stage. We suspend our disbelief as our imaginations engage with the created life of the playwright which comes to life through the actors, set, costumes, technical elements and all facets of the play which weave together to form a realistic world
- The use of pauses which indicate tension, tells the audience there is conflict and that the characters are not comfortable with the topic being discussed
- The dialogue is recognisable everyday language

(10)  
[40]

**QUESTION 6: GROUNDSWELL BY IAN BRUCE**

- 6.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for TWO correct answers.

**The characters are:**

- Johan
- Mr. Smith

(2)

- 6.2 Markers accept answers which identify knowledge and understanding of the function (work) of the technical crew for this production.  
Award full marks for TWO correct answers.

The following is a guide:

**The technical requirements might include:**

- Lighting design/set-up/operation
- Sound design/set-up/operation
- Set design/set-up/operation
- Stage Manager/manages/delegates

(2)

- 6.3 Markers accept relevant answers which demonstrate knowledge, understanding and an analysis of characterisation.

Award full marks for:

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

The following is a guide:

**Thami:**

- In the absence of the Lodge's owners, is the manager of Garnet Lodge
- Seeks opportunities to achieve what he envisaged when he left his family and came to the Diamond Coast which is to make money to buy a farm and support his family
- Communicates with his wife through letters in which he is not honest about his illegal diamond buying with the aim of reselling them to become wealthy
- Does not see Johan as part of his future plans

(4)

- 6.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, and application of the play text as well as the complex relationships between the characters and how they develop the plot of the play.

Award full marks for:

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

The following is a guide:

**Structural plot/development:**

**Revelation:**

- Thami writes a letter to his wife, that he is far from home
- Thami is looking for diamonds in a used mine. He is a man of meagre (little) means, with a mission to improve his and his family's life. These given circumstances drive his motives and actions and this affects the plot of the play as he colludes (conspires) with Johan to get money to fund a diamond concession

**Climax:**

- Thami's relationship with Johan, who is in a desperate situation, provides the conflict required to build the play to its climax as his point of view differs from Johan regarding how to handle Smith

**Action:**

- Thami acts as a bystander to Johan's scheming when opportunity arrives in the form of Mr. Smith, a wealthy traveler, who books in for a night at the guesthouse, thereby creating a counterpoint to the action

**Conflict:**

- Thami's superior position of being a manager also creates conflict with Johan. Johan wants to manipulate and control the situation with Smith, although he and Thami have joined together in a scheme to buy a diamond mining concession on the nearby river from the government

**Climactic conclusion:**

- Thami is persuaded by Johan that Smith may be willing, for a percentage of profits, to put up the capital they need to buy their concession and equip themselves, and that therefore they should approach him; this moves the plot forward to its climactic conclusion

(4)

- 6.5 Markers accept relevant answers which demonstrate knowledge, understanding and application of physical and/or vocal ability of the actor portraying the character of Thami.

Award full marks for:

- Three well-explained statements
- Six separate thoughts/ideas

The following is a guide:

**Physical Preparation:**

• **Observation:**

Approach his physical preparation by observing people who resemble his character in real life. He might observe the manner in which they hold their posture/body, swing their arms, walk, etc.

- **Improvisation:**  
Explore and experiment with different physical body movement patterns. This might be a way to find the most suitable physicality for the character being portrayed
- **Exercises:**  
Relaxation, posture and diaphragmatic intercostal breathing would support the physical and emotional performance

**Vocal Preparation:**

- **Given circumstances:**  
Create a biography with the analysis of given circumstances that might influence the tone and volume of his voice
- **Vocal exercises:**  
Use systemic exercises for breathing (diaphragmatic intercostal breathing) that will help the preparation for vocal projection, resonance, tone, pitch and pace
- **Accent:**  
Accent work would enhance (improve) characterisation. Careful listening to the particular Eastern Cape vernacular and accent would support an authentic vocal performance

(6)

- 6.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the skills and attributes required from an actor working in a small close-knit cast.

Award full marks for:

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

The following is a guide:

**Working in a small, close-knit cast:****Performance Skills:**

- Develop listening skills, both on and off the stage. This enhances (improves) the natural rhythms of speech and silences within the dialogue of the play. The actor also becomes more receptive to other characters
- Enable emotional vulnerability which is key to creating a believable emotional life on stage
- Enable expression of thoughts and feelings more authentically, clearly, openly and honestly as the character because the actor needs to analyse the character's thoughts, feelings, objectives as well as the subtext of the play to better understand the character's motivations, objectives and super objectives
- Require an authentic, realistic response as an actor, to create a believable world on stage

**Life Skills:**

- Promote teamwork and teaches the skill of being a productive team player
- Develop the ability to receive criticism constructively and not see it as an attack on oneself but as a way of growth

- Requires the acceptance of other peoples' points of view, thereby promoting tolerance, compromise, creative problem-solving and an ability to work harmoniously
- Requires compromise and humility. Every person is equal and one person must not take over or dictate the teamwork

(6)

6.7 Markers accept relevant and well-motivated answers which demonstrate a clear understanding and analysis of the play and its relevance to a modern-day audience.

Award full marks for:

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

The following is a guide:

**Everyone needs to see *Groundswell* because:**

The themes are universal and include dealing with an unresolved past:

**Personal struggle:**

- Below the surface, the interactions of the characters reflect that there are feelings and experiences (the storms of the past) that will not allow them to find agreement or peace with each other or themselves. We can all recognise this psychological element of our own personal struggles in dealing with past experiences which might leave the residue of guilt, shame, regret or remorse

**Politics:**

- Although the politics and government of the country have been changed for more than thirty years, we see that, when certain sensitive issues are raised, old divisions are found to be disturbingly close to the surface. This shows that the play has a timeless, universal quality

**Belonging and identity:**

- The three men's lives were shaped and defined during the apartheid era
- The obstacles to belonging and identity are internal, emotional and psychological. Johan is lonely and as isolated as the guesthouse, Thami is so far away from home and Smith is disengaged from his own family
- Each man is trying to find out who he is in the new South Africa and how he fits into it. We all struggle to find our place in this world; we must have a sense of belonging. This is a fundamental quality of the human condition

**Accusations and guilt:**

- Johan accuses Mr. Smith of having benefited from apartheid and of Johan's policing of the townships
- Johan also accuses Smith of denying his guilt in these matters, and thereby denying himself the opportunity of redemption
- So efficiently are these accusations woven into the action of the play that they appear at first merely as manipulations aimed at getting Mr. Smith to part with his money
- It is only later in the play, when we discover Johan's own burden of guilt, that we realise just how serious they are

**Humanity:**

- Humanity experiences these daily struggles, manipulations and burdens, whether knowingly or unknowingly and we are therefore able to see ourselves in the lives of the characters on stage

**Audiences do not need to see *Groundswell* because:**

- Most people have moved away from old, archaic beliefs and traditions which previously kept people bound and oppressed
- Apartheid is over and people are focused on rebuilding our country as a united nation, regardless of race or cultural background
- We are now living in a democratic society, where we are all equal and have freedom
- It is not relevant to our times. There are more opportunities for people to prosper
- The play might only appeal to a certain group of people

(6)

6.8 Refer to ANNEXURE A and the notes below to guide your marking.

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and an application of the genre of Realism in the Theatre to demonstrate how it contributes to the 'living relationship', to show how the world of the play *Groundswell* is communicated to the audience.

The following is a guide:

***Groundswell* creates a truthful reflection of life in our world through:****The Plot (storyline):**

- Is realistic and follows a well-made play format, with a clear exposition (beginning), logical cause-to-effect development (middle), climax and resolution (end). The realistic plot is driven through a series of conversations and arguments which reveal the ultimate truth of the situation, the characters and their points of view
- Is driven by the dramatic tension built through the conflicts which are evident within the characters and with the secrets of the past. The essence of a realistic drama is conflict which drives the plot and keeps the arc/through line of tension tight
- Opening moments of play draw the audience in through what they see and hear. We enter the world of the play through these moments

**The Set:**

- The setting on the wild West Coast of South Africa is symbolic of the ominous storms of life that are held at bay. This setting is the environment within which the set is created and therefore influences the mood of the play.
- We, as audience, therefore connect on a deep psychological level with the world of the play
- The sitting cum(combined) dining room of a guesthouse in a small diamond mining and fishing village up the West Coast provides a cocooned place where anything can happen. As the plot unfolds, we follow and move through the action with the characters and apply their lived experiences to our own lives, thereby learning and being enriched and transformed by the experience of the play

- The furniture is typical of a guesthouse and detailed props complete the realistic visual picture
- The set is a box set and designed to fit onto a proscenium arch stage
- All the elements of the play fuse to create a world on set which the audience accepts, believes and from which the audience is transformed

**The language:**

- The dialogue is normal, recognisable everyday language, typical of Realism in the Theatre. We, as an audience can understand and relate to the conversations and silences which hold the information
- The harsh realism of the language used, draws us into the world on stage and we suspend our disbelief as our imaginations engage with the created life of the playwright which comes to life through the actors' relationships which are characterised by how they speak to each other

(10)  
[40]**QUESTION 7: MISSING – REZA DE WET**

- 7.1 Markers accept relevant answers which demonstrate knowledge of the characters in the play.

Award full marks for TWO correct answers.

**The characters are:**

- Miem
- Gertie
- Meisie

(2)

- 7.2 Markers accept answers which identify knowledge and understanding of the work of the technical crew for this production.

Award full marks for TWO correct answers.

The following is a guide:

**The technical requirements might include:**

- Lighting design/set-up/operation
- Sound design/set-up/operation
- Set design/set-up/operation
- Stage Manager/manages/delegates

(2)

- 7.3 Markers accept relevant answers which demonstrate knowledge and understanding of the character of Constable.

Award full marks for:

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

The following is a guide:

**Constable:**

- Is a mysterious character as we are not certain of where he comes from when he arrives at the house
  - Is possibly between the ages of thirty and forty
  - Is a liar/deceiver/manipulator; all we know about him are lies, e.g. he lies/deceives/manipulates that he grew up on a farm
  - Pretends to be blind. He uses a white cane to find his way
  - Asks many questions from Miem, Meisie and Gertie. This action develops the plot
  - Is secretive, manipulating and magical because he knows the weak points of the other characters
  - Is falsely seen as a person who will protect people, because he wears a police uniform
  - Is an Afrikaner. He knows the traditions, e.g. how to speak to Miem to make her feel special
  - Is part of the irrational dark world
- (4)

- 7.4 Markers accept relevant answers which demonstrate knowledge, understanding and analysis of the play text as well as the character of Constable and his role in developing the plot of the play.

Award full marks for:

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

The following is a guide:

**Constable's role in the development of the plot of the play is that:**

- His arrival is the inciting moment which sets the plot into action
  - He brings change and offers liberation to the women
  - He flirts with Meisie and has secret conversations with her. This action brings out emotional responses from Meisie which eventually lead to the climax and dénouement of the play
  - His transformation from policeman to Pierrot, by turning his jacket inside out, is the revelatory moment which changes the points of views and responses of other characters and affects the ensuing (resulting) action of the play
  - His manipulative character convinces Meisie to dance out the back door. They are never seen again; he therefore plays a key role in the creation of the climactic ending of the play
- (4)

- 7.5 Markers accept relevant answers which demonstrate knowledge, understanding and application of physical and/or vocal preparation of the actor portraying the character of Constable.

Award full marks for:

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

The following is a guide:

**The actor playing Constable might portray his character effectively through:**

**Physical preparation:**

- Visit an institution for the blind to become familiar with how blind people might walk and move
- Visit a police station to observe the possible mannerisms and behaviour of police officials

**Posture:**

- Develop his posture to have an upright body to play the imposing and manipulative quality of his role

**Flexibility:**

- Develop his flexibility and agility (quickness) to be able to transform into Pierrot very quickly

**Vocal preparation:**

**Exercises:**

- Do vocal exercises to develop resonance for the tone of his voice to be able to express (show) the different ways in which he manipulates the women, e.g. his charisma
- Practise diaphragmatic intercostal breathing to achieve appropriate projection in speech and voice control

**Volume and pitch:**

- Develop volume and pitch to portray the qualities required for an authoritative voice when he plays the policeman (6)

- 7.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the skills and attributes required from an actor working in a small close-knit cast.

Award full marks for:

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

The following is a guide:

**Working in a small, close-knit cast:**

**Performance Skills:**

- Develop listening skills, both on and off the stage. This enhances the natural rhythms of speech and silences within the dialogue of the play. The actor also becomes more receptive to other characters
- Enables emotional vulnerability which is key to creating a believable emotional life on stage.
- Enables expression of thoughts and feelings more authentically, clearly, openly and honestly as the character because the actor needs to analyse the character's thoughts, feelings, objectives as well as the subtext of the play to better understand the character's motivations, objectives and super objectives
- Requires an authentic, realistic response as an actor, to create a believable world on stage

**Life Skills:**

- Promotes teamwork and teaches the skill of being a productive team player
- Develops the ability to receive criticism constructively and not see it as an attack on oneself, but as a way of growth
- Requires the acceptance of other peoples' points of view, thereby promoting tolerance, compromise, creative problem-solving and an ability to work harmoniously
- Requires compromise and humility. Every person is equal and one person must not take over or dictate the teamwork

(6)

- 7.7 Markers accept relevant and well-motivated answers which demonstrate a clear understanding and analysis of the play and how it has universal appeal.

Award full marks for:

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

The following is a guide:

**Audiences need to see *Missing* because the themes are universal and include:**

**Liberation:**

- The audience empathises with the plight (predicament/struggle) of the characters and wishes for them to be freed from the isolation and confinement of their situation
- Dreams of liberation from their own difficulties may be in the minds of the audience
- The audience might see that it is possible to be liberated from rules and regulations
- Constable offers possible freedom and liberation to the women from their personal oppressive circumstances. The need for freedom and liberation from oppressive circumstances is a universal issue and one which the audience might relate to

**Crime:**

- There is danger outside the house. This is a scenario known to the audience because our country has high crime levels
- The disappearance of someone is an event that often happens today in our society

**Calvinism:**

- Many Afrikaner people might still be oppressed by strict dogmatic religious Calvinistic rules and thoughts. These individuals may find freedom from this oppressive state of being as the play might be a cathartic experience for the audience
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. The audience may see that these people might 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 audience might see that oppressed Afrikaners will find new ways of thinking, feeling and living

**Audiences do not need to see *Missing* because:**

- Most people have moved away from old, archaic beliefs and traditions which previously kept people bound and oppressed
- Women are more educated and aware of sexual predators in society and they are not as gullible as the women in the play
- Teenagers today might not readily relate to Meisie who is very subservient and obedient. Teenagers today are more aware of the dangers prevalent in society and are more rebellious
- The play might only appeal to a certain group of people with strict Afrikaner Calvinistic beliefs

(6)

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

Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, analysis and an application of the genre of Realism in the Theatre. Answers must illustrate how this genre contributes to the 'living relationships' of the characters and show how the world of the play *Missing* is communicated to the audience.

Markers accept answers which cover magical Realism in the Theatre.

The following is a guide:

***Missing* creates a truthful reflection of life in our world through:**

**The Plot (Storyline):**

- The plot is realistic and follows a well-made play format, with a clear exposition (beginning), logical cause-to-effect development (middle), climax and resolution (end). The realistic plot is driven through a series of conversations and arguments which reveal the ultimate truth of the situation, the characters and their points of view
- The plot is driven by the dramatic tension built through the conflicts present within the characters. The essence of a realistic drama is conflict. It is the stimulus that drives the plot and keeps the arc of tension tight
- The opening moments of the play draw the audience in through what they see and hear. We enter the world of the play through these moments

**The Set:**

- Is a box set designed to fit onto a proscenium arch stage
- Is a realistic depiction of the remote farmhouse
- The furniture is typical of a farmhouse of this era and detailed props complete the realistic visual picture
- Is designed to fit in a proscenium arch stage
- The ominous (threatening) presence of Gabriel is set up by the trap door in the ceiling, a significant element of the set and meaning of the play

**The Language:**

- The dialogue is recognisable; everyday language typical of Realism in the Theatre
- The use of pauses, which indicate tension, tells the audience there is conflict and that the characters are not comfortable with the topic being discussed
- We as an audience can understand and relate to the conversations and silences which hold the information and draws us into the world on stage, and we suspend our disbelief as our imaginations engage with the created life of the playwright which comes to life through the actors conversations which characterise their relationships

(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 which demonstrate knowledge of the theatre styles, practitioners and plays written.

The following is a guide:

- |       |   |     |
|-------|---|-----|
| 8.1.1 | Hendrick Ibsen/ <i>A Doll's House</i>                 | (2) |
| 8.1.2 | Jerzy Grotowski/ <i>Dr Faustus</i>                    | (2) |
| 8.1.3 | Mbongeni Ngema/ <i>Woza Albert!</i>                   | (2) |
| 8.1.4 | Thami Mbongo/ <i>Winterveld Squatter Camp Project</i> | (2) |
| 8.1.5 | Pieter Dirk Uys/ <i>Skating on Thin Uys</i>           | (2) |

- 8.2 Markers accept relevant answers which reflect an ability to record knowledge on any aspect of the theatrical style. This answer may take any form of note-making, e.g. point form notes, paragraphs, spider diagram.

Award full marks for:

- Ten thoughts/ideas/facts OR
- Five well-motivated statements

The following is a guide:

**Realism in the Theatre:**

- Emerged as a response to a changing society in the middle of the 1800s
- Presented psychological and physical problems in society
- Was different from melodrama, farce and romantic dramas
- Reflected a 'slice of life' on stage
- Included plays with a 'well-made' structure with each play having a clear exposition of the situation, careful preparation of future events, unexpected but logical reversals in the characters' circumstances as a necessary part of the dramatic structure, an obligatory scene in which good was seen to be rewarded and the bad punished and a logical conclusion and resolution
- Used a proscenium arch stage or picture frame which remained as the surround for the stage — framing the action that the audience who were seated in the dark, viewed through the invisible fourth wall
- Made use of house-lights and well-lit stage scenes which created an illusion that the stage was a separate reality, voyeuristically watched by the audience
- Used sets that were three-dimensional. Great attention was paid to set dressing to create a realistic environment in which the actor could 'live' his role. Sets were created using three walls of the re-created room
- Allowed audiences to feel as if they were observing real life through the imaginary fourth wall unbeknownst to the characters on stage

**Poor Theatre:**

- Is a theatre form created and developed by Jerzy Grotowski, a Polish theatre-maker. He believed if theatre could not compete against film or 'Rich Theatre', then it should become 'Poor'. This is done through the elimination of all unnecessary theatrical elements
- The actors make a 'sacrifice' of themselves to the preparation and performance of a Poor Theatre play (Holy Actor)
- Intensive and sometimes excruciating (painful) preparation (e.g. going without food/stripping naked/experiencing physical pain, extreme exercises and intense discipline) might be an integral part of the preparation for a performance
- The intimacy of the actor-audience encourages the audience to engage in introspection
- Poor Theatre is focused on eliminating/narrowing the division between the actor and the audience, even eliminating the stage, e.g. In *Dr Faustus*, by Christopher Marlowe, the audience sits at the table where Faustus eats his final meal
- May refer to theatre being created and performed by poor people/communities/companies

**Protest Theatre:**

- One of the most influential theatre forms developed during apartheid which aimed at protesting against apartheid
- During 1960s, South Africa became a Republic and sanctions caused the development of local drama and theatre created at grassroots level as the Performing Arts Councils were racist by nature and were for 'Whites Only'
- The 1970s saw the development of Alternative Theatre venues where multiracial performances occurred. These were, however, illegal. The Space Theatre, Market Theatre and others were established and housed Protest Theatre plays
- Practitioners such as Athol Fugard, Maishe Maponya, Pieter-Dirk Uys, Junction Avenue Theatre Company and others flourished at this time
- During the 1980s Protest Theatre played a vital role in a non-violent movement for socio-political change. Plays such as *Woza Albert!* were created through the workshop process
- Protest Theatre educated and mobilised audiences in South Africa and abroad and Protest Theatre's role as a socio-political change agent was recognised

**Community Theatre:**

- Is theatre for the community by the community
- Is the product of a collective creative recreation of a community's life on stage
- Mobilises communities to participate in what are often self-empowerment projects
- Encourages dialogue and communication on issues affecting communities, e.g. HIV/Aids, GBV, crime.
- Empowers, sensitises and conscientises the community about various topics, e.g. education, poor attendance at schools, drug and alcohol abuse
- Is used for the purpose of debate, discussion and conflict resolution
- Builds a relationship with members of the community and motivates them to participate and help create community spirit and unity

- Organises performance as a way of bringing communities together and agreeing on solutions and actions
- Explores important issues using drama, dance, mime and songs to help communities to find solutions to the issues they might face
- Provides income generation, employment and/or meaningful leisure activities
- Can be performed in community halls, churches, schools, on the streets, market places and taxi ranks
- Examples: Winterveld Squatter Camp Project, Kode Kobenini ma, Ilembe, Orange farm community etc.

**Satire/Satirical Revue:**

- Is an important and popular way of protesting against the state and as such has been a powerful tool in South African Theatre
- Has no plot or through-line but rather the performance consists of a series of sketches or skits, related either by the persona of the performer, the subject matter covered, or the tone of the presentation
- Explores subject matter that is topical and most frequently covers politics, sexual relations, bad manners and personal absurdity or stupidity
- Exposes the shortcomings and failings of human beings in an amusing way and although its content is often the harshest realities of human existence, it is intended to make us laugh or smile
- Includes the work of Pieter-Dirk Uys, Maynard Peters, Mark Banks, Casper de Vries, Marc Lottering and Soli Philander, etc.

(10)

**QUESTION 9**

- 9.1 Markers accept relevant answers which reflect the candidate's knowledge and understanding of physical theatre.

Award full marks for

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

The following is a guide:

**Physical Theatre:**

- Is a theatre form in which stories are told mainly using the performer's body
- Mime, expressive movement, dance and drama can form part of a physical theatre performance

(2)

- 9.2 Markers accept well-motivated and creative answers which demonstrate knowledge and understanding of the physical language depicted in IMAGE A and IMAGE B.

Award full marks for:

- Two well-motivated statements

The following is a guide:

**Image A:**

- A suitable title for the performance might be *Caught in the Act* because the performer is bound by ropes which are being held by others who could represent the ones who caught someone 'in the act'

**Image B:**

- A suitable title for the performance might be *The Web* because the performers seem to be stuck in a web-like scaffold structure

(4)

- 9.3 Markers accept well-motivated answers which demonstrate an ability to evaluate the qualities/skills that might be required from performers.

Award full marks for:

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

The following is a guide:

**The qualities/skills required might be:**

- Trust: Performers might need to rely on each other for lifts, balancing, group physical work
- Strength: Performers must be able to do heavy lifts and long/high jumps
- Stamina: Performers might have to do long rehearsals and physically challenging performances
- Flexibility: Performers must be subtle and use their body parts and body in extreme physical positions and movements to effectively communicate and to use the physical instrument (body) optimally

- Creativity in expression: Audiences require variation, innovation and surprise to hold their attention. Performers must experiment and apply creative ways of performing
- Musicality: Physical expression relies on rhythm, pace, pause and stresses. The music of the physical body and performance must be interpreted and performed
- Ability to work in groups/with others to be able to create a harmonious group performance
- An understanding of non-verbal communication to maximise physical expressiveness

(6)

9.4 Markers accept answers which demonstrate knowledge and understanding of the functionality, effectiveness and suitability of costumes for a Physical Theatre performance.

Award full marks for

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

The following is a guide:

**Costumes might be suitable because:**

- They are comfortable and allow for freedom of physical movement
- They might give an idea of character or mood of the performance as colour, texture and style of costume would add to the theme/message of the performance

(2)

9.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, evaluation, analysis and synthesis of ideas.

Award full marks for:

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

The following is a guide:

**Movement and Physical Theatre should form part of the Dramatic Arts curriculum because it:**

- Develops and refines physical skills and enables (helps) learners to express themselves through their bodies because the whole body can be used to tell a story
- Enables (helps) learners to use the space creatively in relation to other bodies, the space around the body and the space between the performer and the audience
- Develops physical interpretation and/or characterisation
- Helps learners to apply and understand non-verbal communication skills
- Assists in developing group dynamics and ensemble work
- Develops learners' timing, rhythm, musicality, expressiveness and creativity
- Hones (improves) focus, concentration, physical coordination and breath control

**Movement and Physical Theatre should not be included in the Dramatic Arts curriculum because:**

- It is time consuming amongst the other content which has to be taught
- There is too much work to complete in the matric year
- Not all educators are movement specialists or have movement skills
- Learners might be self-conscious and many might feel uncomfortable in their bodies
- Learners might be protective of their personal space and feel uncomfortable working too closely with others
- Classroom space might be limited, and classes are too big
- Some learners might not want to participate in movement and physical theatre classes because of the fear of body-shaming

(6)  
[20]

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

**ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7, 8 AND 9: 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:
<b>Outstanding</b>  <b>Metacognitive Thinking About Knowledge</b>  <b>Create</b>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Change, produce afresh on an outstanding level with thinking on a metacognitive level</li> <li>• <b>The answer:</b> Create, contextualise and produce an answer in an original and insightful manner on an outstanding level</li> <li>• <b>Examples:</b> Provide and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Meritorious</b>  <b>Procedural Thinking About Knowledge</b>  <b>Evaluate</b>	<b>7–8</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Evaluate and conclude on a meritorious level with thinking on a procedural level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an interesting answer in an original manner on a meritorious level</li> <li>• <b>Examples:</b> Provide an analysis of a wide range of insightfully chosen theoretical and aesthetic examples</li> </ul>
<b>Average</b>  <b>Conceptual Thinking About Knowledge</b>  <b>Analyse</b>	<b>5–6</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Inquire, contrast on an average level with thinking on a conceptual level</li> <li>• <b>The answer:</b> Explore, contextualise and produce an answer on an average level</li> <li>• <b>Examples:</b> Provide and examine examples</li> </ul>
<b>Elementary</b>  <b>Factual Thinking About Knowledge</b>  <b>Apply</b>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Identify, organise and interpret on an elementary level with thinking on a factual level</li> <li>• <b>The answer:</b> Understand and produce a straightforward and predictable answer on an elementary level</li> <li>• <b>Examples:</b> Provide a few examples</li> </ul>
<b>Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Understand</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> Identify, and list on a basic level with basic thinking on a factual level</li> <li>• <b>The answer:</b> Understand and provide an answer with a few straightforward basic facts</li> <li>• <b>Examples:</b> Provide incorrect or inability to provide examples</li> </ul>
<b>Not Achieved</b>  <b>Factual Thinking About Knowledge</b>  <b>Remember</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• <b>Cognitive levels and thinking process:</b> No identification or listing and without any thinking</li> <li>• <b>The answer:</b> No understanding of the question and provides facts unrelated to the question</li> <li>• <b>Examples:</b> Provide no examples</li> </ul>

**ANNEXURE B: 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
	Metacognitive	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