



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

2022

MARKING GUIDELINES

MARKS: 150

These marking guidelines consist of 42 pages and 3 annexures.

GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS

1. The purpose of assessment/examination processes is not only to determine the 'remembering' of knowledge taught and learnt, but also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess these two components is Anderson and Krathwohl's revised Bloom's Taxonomy.
 - 6 cognitive levels of difficulty
 - 4 thinking processes of complexity
3. Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines, standardise required responses and find common definitions and concepts. Assimilate the:
 - Expected responses for each question
 - The cognitive level of difficulty required from the candidate
 - The type of thinking process and complexity of thinking required from the candidate
 - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, processes and thinking)
4. Tick clearly next to the required cognitive level/thinking process of complexity/concept/content/skills/knowledge aspects required when a mark is awarded. Markers should engage actively with the answer.
 - Refer to rubrics in the annexure at the end of the marking guidelines
5. During the marking process, have regular rounds of consultation to ensure marking is standardised.
6. Where a candidate writes more than the suggested number of words, do not penalise (e.g. essay question).
7. Mark holistically.
8. Markers must accept any correct, relevant, well-motivated, focussed answers that reflect the candidates' knowledge, understanding and application of Dramatic Arts content, concepts and skills to the question.
9. The marking guideline cannot predict all responses. Provincial markers need to take this into account, be open to candidates' responses. Refer to the annexures at the end of the marking guidelines to assess rubric-based answers.
10. Markers must check that candidates' responses align with the Curriculum Assessment Policy Statement's Broad Topics and Topics, Content (concepts, skills and knowledge) and with the specific question asked.

STANDARDISATION OF MARKING ACROSS THE PROVINCES

Rating of Essay and Response Questions

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

1. Content difficulty:

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

2. Task difficulty:

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

3. Stimulus difficulty:

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

4. Expected response difficulty:

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

Does it align with the item, task and stimulus?

Are the marks appropriately weighted and allocated?

–Leong: 2002

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

Introduction to the Marking Process

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

Introduction to the Marking Guidelines and Rubrics

- Review rubric with reference to the question.
- Review 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).
- Review each paper with commentary.

Practise Marking Independently

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

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

The following is a guide:

The candidate must:

- Answer this question in the form of an essay
- Write this answer with reference to the play text he/she has studied as an example
- Refer to ONE of the three movements as the context: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre in their answer
- Refer to the source material in their answer
- Demonstrate that the question and source have been understood, analysed, evaluated and integrated in their essay

The content of the essay must cover the following:

- How playwrights craft their plays with messages and meaning in mind and how they use the stage to bring their aims, ideas and thoughts to life
- A selection of characters, themes, messages and meaning, set design and staging techniques from the play text to support their discussion
- The 20th Century theatre movement the candidate studied: Theatre of the Absurd OR Epic Theatre OR Postmodern Theatre
- The question
- The source
- An understanding of the integrated nature of the play text in relation to the staging

Marker's note:

- Candidate must demonstrate that the above has been understood and critically analysed and applied in the essay
- Rote learnt knowledge must be contextualised in an original argument that displays factual, contextual, procedural and metacognitive thinking
- The rubric is a guide to the marker to assess the:
 - Levels of cognitive process dimension (remembering, understanding, applying, analysing, evaluating and creating)
 - Complexities of thinking displayed by the candidate (factual, conceptual, procedural, metacognitive)
- Consider all instructions when marking the essay
- Use the rubric's criteria, level descriptors, cognitive levels and thinking processes to award a mark
- If markers are not familiar with the Bloom's Taxonomy and the accompanying rubric, rigorous training must be provided

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

TOTAL SECTION A: 30

SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question in this section.

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

2.1 Markers accept relevant answers that reflect a knowledge and understanding of the plot of the play and an ability to summarise the events.

Award full marks for:

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

The following is a guide:

- Morena's death is announced on the TV news
- Cape Town is destroyed by the nuclear explosion which killed Morena
- Morena is raised from the dead
- Zuluboy is cleaning at the graveyard
- Morena is sleeping on top of a tombstone
- Zuluboy sees Morena, approaches him and they recognise each other
- Zuluboy is surprised, yet happy that Morena is still alive
- Morena asks whether the graves are kept in alphabetical order
- Morena looks for people to raise
- He raises the spirits of the struggle heroes

(4)

2.2 Markers accept well-motivated answers that demonstrate an understanding of the 1976 Soweto Riots and the role Hector Petersen played as a symbol of the oppressed struggling and fallen youth who protested against Afrikaans being used as a medium of instruction.

Award full marks for:

- One well-motivated statement OR
- Three separate statements

The following is a guide:

Hector Petersen was:

- A scholar during the 1976 school boycotts and riots
- Shot dead by the apartheid police
- Someone whose photograph was posted around the world as a symbol of the brutality of the apartheid government
- A symbol of courage and heroism in the face of adversity
- A hero of the struggle against apartheid
- An icon for the struggle for freedom

(3)

2.3 Markers accept relevant and well-motivated answers that show an analysis and appreciation of the choice of language used in SOURCE B.

Award full marks for:

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

The following is a guide:

Language:

- Reflects the diversity of the South African population
- IsiXhosa/isiZulu and English are used in the dialogue and singing
- The language of the text will appeal to different languages groups and race groups
- The text being in the audience's mother tongue might encourage audience participation
- The people can access the language easily and identify with what is being said
- Both singing and dialogue appear in the scene creating dramatic variety
- Expresses the thoughts and emotions of the people
- Has a powerful emotive effect on the audience through the singing and calling up of struggle heroes
- Shouting and exclaiming (shown through capital letters and exclamation marks) draws the attention of the audience

(4)

2.4 Markers accept relevant and well-motivated answers that show an understanding of the different dynamics and effect of singing and dancing on stage, building to a crescendo in the last scene

Award full marks for:

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

The following is a guide:

Singing:

- Is emotive because it creates mood and atmosphere and encourages the audience to participate
- The subject matter of the song rouses the audience to action
- Brings the scene alive through musicality, rhythm and content
- A capella singing will resonate with the audience and create room for spontaneity

Dancing:

- Is a powerful physical expression of thought and feeling
- Is highly energetic and stirs emotion which could be cathartic
- Has a mobilising effect because it might move the audience to join in and increase participation
- Fills the stage with energy and increases the theatrical impact
- It moves the audience emotionally because it creates mood and atmosphere
- It is used as a linking device to connect the scenes together resulting in cohesiveness
- Used to comment on the action very much like the Greek chorus

(4)

- 2.5 Markers accept relevant and well-motivated answers that display a clear analysis of the various aspects of the final moments of the play and how this might affect the audience.

Award full marks for:

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

The following is a guide:

The final moments of the play:

- Are loud in volume to increase the dramatic effect of the climax on the audience
- Grabs the audiences' attention because all the struggle heroes are raised from the dead
- Mobilise the audience to action outside the theatre because the dramatic effect encourages a need for change
- Shows the ability and greatness of God. He raises people from the dead. Speak to the religious fervour of the audience and confirms the power of God
- Highlight the importance of the title – *Woza Albert!* means 'rise up' and will make the audience feel fulfilled

(3)

- 2.6 Markers accept relevant and well-motivated answers that display creativity and innovation in their staging choices (which might be unexpected but nevertheless acceptable). Choices should be seen to enhance the impact of the play in some way.

Award full marks for:

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

Blocking could include:

- The creative use of all the stage areas, e.g. USC, DSL
- The use of stage levels – rostra at different levels would provide a platform to move from low to middle to high levels
- Interesting patterns, straight lines, circles, squares
- Different dynamics: slow, medium and fast pace in moving across the stage

Technical aspects could include:

- Visual media projections, images/photos with information on the struggle heroes
- Appropriate use of emotive music in the background to elicit an empathetic response from the audience
- Banners, slogans and protest singing against apartheid
- The audience in the action of singing and dancing by the actors moving into the audience
- Extra dialogue to elaborate on the protest and instruct audiences what actions to take to effect change

(6)

- 2.7 Markers accept relevant and well-motivated answers that reflect an ability to assess the possible value and impact that *Woza Albert!* could have had on the struggle for freedom as a non-violent weapon for change.

Award full marks for:

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

The following is a guide:

Woza Albert!

- Gave a voice to the voiceless and oppressed disenfranchised population of South Africa
- Conscientised the people about their rights
- United the people in the struggle against the apartheid government
- Documented the history of apartheid
- Reflected the lives and struggles of the common man and was therefore cathartic in mirroring the lives of many audience members
- Carried the censored message of the oppression and brutality of apartheid to the rest of the world
- Mobilised international governments and organisations to boycott South Africa
- Played a role as a non-violent weapon for change in South Africa

(6)

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

Markers accept relevant and well-motivated answers. Candidates should be able to evaluate how the study of the play has shaped their thinking. The answer should be personalised by the candidate.

The following is a guide:

Issues raised and personalised in the play:

- Poverty
- Unemployment
- Brutal apartheid laws
- Hopelessness versus hope
- Characters wait for a saviour to rescue them from their situation
- The play reflects the human rights violations, atrocities, hunger, thirst and desperation of a nation in crisis
- Racism and unfair discrimination based on the colour of your skin, e.g. two white people live in a big house made with ten thousand bricks whilst most people lived in tin shacks
- Exploitation of workers, e.g. Bobbejaan and Zuluboy's wages
- Disenfranchisement of rights, e.g. the people were not allowed to vote
- Lack of identity, e.g. pass system and some characters are nameless, e.g. meat vendor

(10)
[40]

QUESTION 3: SOPHIATOWN – THE JUNCTION AVENUE THEATRE COMPANY

3.1 Markers accept relevant answers that reflect a knowledge and understanding of the plot of the play.

Award full marks for:

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

The following is a guide:

- The forced removals of residents of Sophiatown
- The G-men went to Sophiatown a few days earlier than what was stipulated in the letters, to forcibly evict the residents

(2)

3.2 Markers accept relevant and well-motivated answers that show an understanding and analysis of the role Jakes plays in the scene.

Award full marks for:

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

The following is a guide:

Jakes:

- Acts as a narrator and tells the story and history of what happened to Sophiatown
- Comments on the dramatic action
- Makes value judgments on the events, e.g. the forced removals
- Addresses the audience directly – removes the barrier between the audience and the actor to amplify the issues
- Communicates the messages and the themes of the play and accentuates the pathos of the ending
- Encourages the audience to take action beyond the play
- Exposes his own vulnerability as well as those of all black people

(3)

3.3 Markers accept relevant interpretations of Jakes' words. Answers should reflect an understanding of the meaning of what Jakes is saying in lines 1–3. Candidates should demonstrate the skill to express this in their own words.

Award full marks for:

- The candidate is able to summarise the meaning of Jakes' words OR
- Four separate thoughts/ideas

The following is a guide:

Jakes's speech:

- He is wishing ill on the perpetrators of the injustices of forced removals
- Forgiveness and healing will not be immediate because the pain is so deep

(4)

- 3.4 Markers accept relevant and well-motivated answers which reflect a knowledge and understanding of the history and impact of forced removals in South Africa.

Award full marks for:

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

The following is a guide:

Sophiatown:

- Was named after Herman Tobiansky's wife and was therefore personally connected to the land which was a gift to the people as they were allowed to live and create a life there
- The town was a microcosm of the diverse races and cultures and an example of how well diverse people could live together respectfully, harmoniously creating a vibrant community

Triomf:

- Was an Afrikaans name therefore representing the domination of the predominantly repressive white Afrikaner Nationalist government of the time
- The name 'Triomf' is ironic because victory for one causes suffering and domination of the other

(4)

- 3.5 Markers accept relevant and well-motivated answers that display an understanding and analysis of the content and impact of the song.

Award full marks for:

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

The following is a guide:

The song:

- Is used as a musical score in the background while Jakes speaks
- Heightens the emotive quality of Jakes' words
- Contains the 'tears of the people'. It implies deep sadness. This shows the lament and emotional impact people experienced from the forced removals
- Closes off the play with a defining mood of loss, sadness and devastation
- Conveys the hopelessness of their lives through the repetition of the words in the song

(4)

3.6 Markers accept relevant and well-motivated answers which display an understanding of the significance of *Sophiatown* the play and the place.

Award full marks for:

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

The following is a guide:

The story of Sophiatown:

- Documents the history of the black, Coloured and Indian lives during the brutality of apartheid
- Reminds us of the atrocities of forced removals and the devastation it caused
- Reminds us that 'Memory is a Weapon' which is a non-violent weapon to effect change in our society
- Includes personal details of specific black lives with which the audience can empathise and see themselves
- Reminds us never to repeat the mistakes of the past

(4)

3.7 Markers accept relevant and well-motivated answers which demonstrate an ability to understand the effect that the final moments of the play have on the audience.

Award full marks for:

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

The following is a guide:

The audience could be:

- Moved emotionally by the singing
- Informed about the devastation and destruction of the apartheid government's forced removals on the people of Sophiatown
- Sensitised to the personal pain of the black people
- Mobilised to take action beyond the play in society

(3)

3.8 Markers accept relevant and well-motivated answers which reflect creative application of the principles and practices of staging the final scene.

Award full marks for:

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

The following is a guide:

Blocking:

- The other characters could be singing upstage of Jakes while he narrates
- Characters could be placed at various parts of the stage. They might stand very still, with each character sadly looking at their former spot, reflecting on the times they had in the house

OR

Technical aspects:

- Sound effects of moving lorries and people screaming and protesting against being moved, could be played in the background, as well as the sounds of policemen shouting offstage at the people, forcing them to move
- The sound of breaking plates, cups, falling cutlery, etc. could be played as sound effects signifying the 'breaking' of the people when they were being hurried into packing their belongings
- Dimmed spotlights could be used to highlight each character and fade out one at a time until the stage is black
- Actors could move off once the spotlight is faded out leaving an empty stage highlighting the emptiness
- The lights come on fleetingly after the blackout to show an empty stage

(6)

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

Markers accept relevant and well-motivated answers. Candidates should be able to evaluate how the study of the play has shaped their thinking, reflecting on issues listed below, and incorporating comments on present-day circumstances. Candidates must provide a personalised response.

The following is a guide:

Issues in the play:

- **Bantu education**, as shown through the character of Lulu, was an inferior system of education aimed at keeping the majority of the population oppressed and repressed
- **Forced removals:** Residents of Sophiatown did not want to move because they had every right to stay in their own homes. To protest, they used placards and written slogans such as 'We Won't Move'
- **Gangsterism:** Rival gangs would fight over the control of territories and girls in order 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 in which different cultures mixed freely, interchanging their creativity, musicality, ideas and cultures.
- **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 show sexism, patriarchy and toxic masculinity
- **Inequality** is depicted through the restriction of movement of black people
- **Racism:** People were allocated living spaces according to their race (Group Areas Act) because of apartheid laws which segregated people

(10)

QUESTION 4: SIENER IN DIE SUBURBS – PG DU PLESSIS

- 4.1. Markers accept relevant answers which reflect a knowledge and understanding of the plot of the play and an ability to summarise the events.

Award full marks for:

- Three separate statements

The following is a guide:

The events which led to the final scene:

- Tjokkie predicts that the grey horse will win the race. He predicts that his father is coming back and that Jakes is not the father of Tiemie's baby
- When Natty Tatty (grey horse) won the race, they believed that the rest of the predictions would also be true
- Jakes assaulted Tiemie because he believed that it was not his baby
- Tjokkie committed suicide because of his guilt for predicting that Tiemie's baby was not fathered by Jakes

(3)

- 4.2 Markers accept relevant and well-motivated answers which display an understanding of both the song and the dramatic impact of its abrupt ending.

Award marks for the following:

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

The following is a guide:

The song *Sugar Sugar* and its abrupt ending is important because:

- The song is Tiemie's favourite
- The song refers to Tiemie's innocence as she is sweet and a 'honey'
- The music stops when Jakes assaults her in the house
- The abrupt ending of the song functions as a dramatic pause in the action, thereby highlighting the significance of the events
- It can perhaps foretell Tiemie's death or her loss of innocence
- The cheerful light-hearted song is in contrast to the harsh events

(4)

- 4.3 Markers accept relevant and well-motivated answers which show an understanding of Tjokkie's words.

Award marks for the following:

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

The following is a guide:

- It stresses how much Tjokkie blames himself for all the tragedy
- It shows how deep Tjokkie's guilt is
- It creates a mood of desperation in Tjokkie which the audience feels

(2)

- 4.4 Markers accept relevant and well-motivated answers which show conceptual understanding and the effect of dramatic symbols.

Award marks for the following:

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

The following is a guide:

The significance of the blood-stained pulpit cloth:

- It is a dramatic image and has connotations of suffering and the significance of the traditions in the church
- It is a symbol and metaphor for more than its literal value on stage:
 - It represents love and religion as Ma embroidered the cloth with the words 'God is Love' on it
 - It symbolises that when you love someone, it may hurt in the end
- Giel wants to sell it for money thereby devaluing it
- There is blood on the cloth after Jakes assaulted Tiemie and this shows the severity of the assault
- The blood on the cloth shows the severity of the assault
- Shows that Ma does not believe in true love anymore. Her last words are 'Daar's altyd net bloed aan'

(4)

- 4.5 Markers accept relevant and well-motivated answers which demonstrate an ability to identify and analyse how gender-based violence is portrayed within the source and on stage. Candidates should refer to the lines and words from SOURCE D.

Award marks for the following:

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

The following is a guide:

Gender-based violence is portrayed through:

- Jakes who abuses Tiemie physically
- The reactions and actions of the character in the scene which reflect the impact of the violence
- The disruptive and abusive noise in the house which may shock the audience as it suggests violence
- Tiemie's scream which indicates she is being assaulted by Jakes
- The happy song which stops abruptly and indicates the sad violence being perpetrated against Tiemie
- Ma who desperately tries to open the door. Her urgent/desperate pleading indicates her anxiety about what has just happened as is her call for help from Tjokkie
- Jakes' final entrance with the blood-stained altar cloth in his hand and his violent aggressive gesture of throwing it onto Ma's face
- The audience's knowledge of what has happened, even though it has occurred off stage. The off-stage placement of the action heightens the violence of the event in the audiences' imagination

(4)

- 4.6 Markers accept relevant and well-motivated answers which display an ability to analyse and evaluate the character of Tjokkie, his gift to predict the future and how this leads to the tragic ending of the play (his suicide).

Award full marks for:

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

The following is a guide:

Tjokkie becomes a victim of his own gift because:

- His ability to predict the future becomes a curse; his predictions cause betrayal, heartache, violence and even murder
- He does not want to use his gift, because it makes him sick for days
- Other people force/abuse him to use his gift for their own benefit
- He is a prisoner of his own gift, because he predicts (sees) even if he does not want to see, which is physically and emotionally traumatic for him
- Jakes wants him to 'see' if Tiemie is pregnant
- Giel wants to know the results of the horse racing to bet on the winning horse, because he urgently needs money
- Fé suggests that Tjokkie should lie about the fact that Jakes is not the father of Tiemie's possible pregnancy
- After his vision he realised his gift hurt Ma and Tiemie (Giel leaves and Jakes abuses Tiemie)
- This leads to his suicide at the end of the play

(4)

- 4.7. Markers accept relevant and well-motivated answers which demonstrate an ability to analyse the effect that the final moments of the play have on the audience.

Award full marks for:

- Three separate statements

The following is a guide:

The audience reaction:

- They might identify with some of the characters because they are parents experiencing similar pain to Ma who lost both her children
- They might be moved (to tears) by the sad situation of Ma who is now alone without Giel or her children
- They might stand up against gender-based violence because of Jakes' abusive behaviour
- If they are privileged and not aware of the difficult situation in the suburbs, they might learn to appreciate their own situation
- They might see that suicide is not the answer to problems
- They might realise that one should stay true to one's values
- They might be shocked by the violence and abuse

(3)

4.8 Markers accept relevant and well-motivated answers which reflect creative application of the principles and practices of staging the final scene.

Award full marks for:

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

The following is a guide:

Staging the final scene might include:

Blocking:

- Ma could be positioned centre-stage, because she is in the middle of all the action and doesn't know where to go
- Ma could be moving up and down, because she doesn't know if she must help Tjokkie or Tiemie or prevent Jakes from leaving
- Jakes could exit the stage and leave in a hurry, because he wants to get away from the situation

OR

Technical aspects:

- Detailed conceptualisation and production of staging, set, props, costumes, make-up
- A detailed focus on the sound effects ('slag in die huis')
- The blood on the cloth to emphasise the domestic violence
- Tjokkie's suicide under the car is emphasised by the sound effects (hissing of the jack)
- Lighting and the movement of the Buick on the jack creates tension , because Jokkie's death draws nearer
- The lighting which can focus on Ma in the middle of the stage, because she is the centre of the action and its repercussions
- The sound effects of the motor bike which can emphasise Jakes leaving the situation
- Total silence and a pause just before Ma's last line, to enhance the impact of the last line

(6)

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

Markers accept relevant and well-motivated answers that demonstrate an evaluation of how the play text has shaped their thinking, reflecting on issues listed below, and incorporating comments on present-day circumstances. Candidates must demonstrate a personalised understanding.

The following is a guide:

Issues in the play:

- **Poor white South Africans:**
 - In the 1970s the suburbs and the semi-detached houses were allocated to the poorer white South Africans
- **Class and social standing:**
 - This play by PG du Plessis is the first play to highlight the lives of the poor white Afrikaner. Most of the characters in the play cannot escape their situations
 - Tiemie works on the other side of the railway – in the rich area. By day she is part of the better and more well-off part of society, but she still stays with Ma in the poorer parts of the suburbs
 - Tiemie tells her family that the people at her work don't know anything about their poor circumstances in the suburbs
 - They will be embarrassed and think less of her when they hear where she stays
 - Tjokkie and Ma hope that Tiemie marries a man above her social status
- **Poverty of the white Afrikaner:**
 - Ma's husband disappeared during World War II and she receives a small pension
- **Loveless relationships:**
 - Giel stays with Ma only for her money and house, but he tells her he loves her
 - Tiemie does not love Jakes and she decides to look for a better life
- **Trapped lives:**
 - Tjokkie is Ma's son from her first husband, but he knows he doesn't have the employment skills to leave the suburbs
 - He has high hopes for his sister Tiemie to leave the low-class life in the suburbs
 - Tiemie is clever and attractive and has a job in an office (with better off members of the society)
 - Her downfall is that she is the girlfriend of Jakes, the lowest class in the suburbs (They call Jakes a 'tang')
- **Gender-based violence:**
 - Tiemie fears Jakes's anger and stays with him out of fear, not because she loves him
 - When she thinks she is pregnant, she doesn't want to marry Jakes, because she knows she won't escape the suburbs if she does
 - Jakes physically assaults Tiemie because he feels she has betrayed him and he believes he is not the father of the child that Tiemie is carrying

(10)

TOTAL SECTION B: 40

SECTION C: SOUTH AFRICAN THEATRE: POST 1994– CONTEMPORARY

The candidate must answer only ONE question in this section.

QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI

5.1.1 Award a mark for ONE of the following characters:
Thando Makhaya or Sipho Makhaya or Mandisa Mackay with a reason for the choice (1)

5.1.2 Markers accept relevant and well-motivated answers which demonstrate an understanding of character choice.

Award full marks for:

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

The following is a guide:

Mandisa is:

- An independent woman who can at times be seen as self-centred
- Confident and forthright and able to express her opinions freely
- Insensitive to the cultural norms of her South African family
- A fashion designer
- Living in London

Thando is:

- Respectful, caring and loving
- A teacher and also works at the TRC as a translator
- Sipho's only daughter
- Mindful of her cultural values

Sipho is:

- A 63-year-old Assistant Chief Librarian at the Port Elizabeth public library
- Very conservative, traditional Xhosa man
- Takes pride in his appearance and in his home
- Set in his ways
- Bound to his cultural values (4)

- 5.1.3 Markers accept relevant and well-motivated responses which demonstrate an understanding of the appropriate clothing to portray the character for the required photograph.

Award full marks for:

- Three separate statements

The following is a guide:

Mandisa might wear:

- Fashionable/contemporary/stylish clothes as she is a fashion designer from London
- High heels to show sophistication
- Brightly coloured clothes to show her flamboyant nature
- A scarf or branded handbag as a fashion accessory

Sipho might wear:

- Formal clothes as he works as Assistant Chief Librarian
- Long formal trousers as he is about to visit the Reverend Haya
- A long-sleeved formal shirt
- A formal tie as he has just come back from work and Thando helps him with his tie in the play
- Formal polished shoes as he takes care of his appearance
- A jacket matching his trousers or a suit as working clothes

Thando might wear:

- Conservative clothes as she is a teacher and she also works at the TRC
- Modest clothing, e.g. long skirt
- Short-sleeved shirt as she is young
- Court shoes, simple and practical, to suit her job
- A smart jacket

(3)

- 5.2.1 Markers accept the identification of any dramatically challenging scene from the play.

Award full marks for:

- Three separate statements

An example of a dramatically challenging scene is:

- Sipho having to tell the truth to Mandisa and Thando, as if he were at the TRC, where he is required to tell 'the truth, the whole truth and nothing but the truth'
- He is forced to tell the truth, even though he knows that it has the potential to tear his family apart
- It brings back all the painful and conflicting memories of his past, which he has not had a chance to talk about and deal with, because he has not been confronted about it previously
- He has an emotional outburst
- He finds his own voice, he is liberated and freed from his distresses. Through having this freedom to express himself, to face the truth and take responsibility to forgive his brother, his wife and his employers for all the pain and distress they caused him
- He is able to make peace and forgive the people who took away things from him.

(3)

5.2.2 Markers accept relevant and well-motivated answers that demonstrate an understanding and analysis of a scene that is dramatically challenging.

Award full marks for:

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

The following is a guide:

This scene reveals the hidden truth which Sipho withheld from his family and provides the following opportunities for an actor to display:

- His emotional range: the actor must be able to demonstrate deep and painful emotions
- His emotional memory: the actor must demonstrate an ability to use his memories as a resource for his character
- His vocal skills and techniques: the actor must be able to demonstrate a high intensity in his vocal energy, yet there must be technical control and craft
- His physical skills: the actor must be able to channel his intensity and emotions through his body (movements, gestures, walk and stance)
- His intellectual skills: the actor must demonstrate a good understanding of the character's objectives, given circumstances and subtext

(6)

5.2.3 Markers accept relevant and well-motivated answers that display a knowledge and understanding of any of Stanislavski's techniques/system/principles in the preparation of their character.

Award full marks for:

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

The following is a guide:

An actor must be aware of the following:

Given circumstances:

- Knowledge of the play, plot and subtext
- Knowledge of the character, biography, background, motives and objectives

Physical score of actions:

- Actions and reactions (emotions, thought, movements, words, decisions) should be realistic and motivated
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

Beat work:

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

Vocal expression:

- Because the system/method was created for Realism in the Theatre the actor should create the illusion of a real conversation
- The actor should be guided in the understanding and meaning of the thoughts and feelings that are reflected in vocal responses through tone, pace, rate, volume, etc.

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is believing'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience

Emotional memory:

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

Candidates must refer to examples or moments from the play to substantiate their answer. (6)

- 5.2.4 Markers accept relevant and well-motivated answers that display an analysis and application of the use of the voice and the body. Candidates may or may not use examples.

Award full marks for:

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

The following is a guide:

E.g. Siphon's use of voice:

- The actor should understand and be guided in the thoughts and feelings of the character. These are reflected in vocal responses through tone, pace, rate, volume etc.
- The actor must be able to build-up tension, e.g. an increase in tempo and volume, emphasising a specific thought

OR

E.g. Siphon's use of body:

- The actor must be able to select appropriate gestures, movement, posture and physical actions to express his anger and disappointment when he relates what happened to him in his childhood and over the years
- The actor must be able to use his facial expressions authentically to portray someone who is emotionally hurt and feels betrayed. The actor must not think how anger might look and then show a face with anger. The actor's face must authentically feel the anger
- The actor's physicality should show that he is bitter and angry (4)

5.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of the genre of Realism in the Theatre.

Award marks for:

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

The following is a guide:

Plot:

- Is realistic and follows a well-made play format, with a clear exposition, logical cause to effect development, climax and resolution
- Is driven by the dramatic tension built through the conflicts that are evident within Siphoh, the characters and with the secrets and hurts of the past. The essence of realism in drama is conflict. It is the fuel that drives the plot and keeps the arc of tension tight
- A family gathers for the funeral in New Brighton of Siphoh's brother, a political exile who has died in London. The few surviving members of the family gather – Siphoh, Thando and Mandisa. Mandisa has arrived for the first time at her family home, bewildered by the foreign place that she has been told of all her life, but of which she knows nothing

Language:

- The dialogue is recognisable everyday language
- 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 use of pauses which indicate tension, hints to the audience there is conflict and that the characters are not comfortable with the topic being discussed

Set:

- The box set is an exact replica of a typical township house
- The same dimensions and furniture is typical and detailed props complete the realistic visual picture
- Is designed to fit into a proscenium arch stage

(6)

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

Markers accept relevant and well-motivated answers which display an evaluation of *Nothing but the Truth* as a popular and relevant play to audiences worldwide.

The following is a guide:

Social:

- Cohesion is achieved through participation in the TRC processes
- Different races are now integrated and there is more acceptance and tolerance of differences
- The laws are now fair and all people are treated equally

Cultural:

- Traditional and Western culture are both embraced and celebrated
- There is tolerance between the different cultural practices and groups
- Flawed perceptions and stereotypes by other countries are challenged and debriefed

Political:

- The discriminatory laws pre-1994, which were unjust, are revealed for their brutality and inhumane treatment of people
- The current democratic laws, rules and policies have given dignity to people who were previously discriminated against
- Other countries, who have unjust practices, are challenged and might reflect on their treatment of people

(10)

QUESTION 6: GROUNDSWELL BY IAN BRUCE

6.1.1 Award a mark for ONE of the following characters:
Johan or Thami or Mr Smith and give a reason for the choice (1)

6.1.2 Markers accept relevant and well-motivated answers that demonstrate an understanding of character choice.

Award full marks for:

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

The following is a guide:

Thami:

- Is the manager of Garnet Lodge in the absence of the owners
- 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 achievement and wealth
- Does not see Johan as part of his future plans

Mr Smith is:

- A guest at the Garnet Lodge
- A wealthy businessman with a house and a car
- A man who has lost his job and the purpose of his life
- Seen as an investor
- Seeking for something to distract him from his life's emptiness
- Seeking opportunities to achieve what he envisaged when he left his family and came to the Diamond Coast

Johan:

- Is an outcast from society who is attempting to break away from his past
- Is desperate to make money with a diamond concession
- Is an ex-policeman
- Killed a black man (4)

6.1.3 Award marks for relevant responses which demonstrate an understanding of the appropriate clothing required for the photograph.

Award full marks for:

- Three separate statements

The following is a guide:

E.g.**Mr Smith:**

- Is formally dressed, showing his wealth
- Wears long formal pants
- Wears a collared shirt with a tie
- Wears formal shoes
-

Thami:

- Wears old clothes because he is working with cleaning materials or wears smart clothes because he is the manager of the Garnet Lodge
- Wears long pants
- Wears a formal shirt and shoes

Johan :

- Wears a T-shirt
- Wears jeans
- Wears takkies
- Wears a leather jacket

(3)

6.2.1 Markers accept the identification and summary of any dramatically challenging scene from the play.

Award full marks for:

- Three separate statements

(3)

6.2.2 Markers accept relevant and well-motivated answers which demonstrate an understanding and analysis of a scene that is dramatically challenging. Mark holistically.

The following is a guide:

An example of a suitable dramatically challenging scene might be when:

- Johan exposes Smith as a person who benefitted from the unjust apartheid past
- He starts by commandeering Smith's many-pocketed travelling jacket
- He empties the pockets, and reveals Smith's most personal items: his keys, credit cards, cheque-book and a photograph of his daughters
- Johan has a knife in his hand
- He builds a picture of Smith as a beneficiary of the apartheid system
- Mr Smith tries to defend himself, but fails
- Mr Smith refuses to sign a cheque made out to Thami
- Johan reveals his own past to Smith as a disgraced policeman, thrown out of the force ten years ago because he negligently killed an innocent man

(3)

- 6.2.3 Markers accept relevant and well-motivated answers that display a knowledge and understanding of any of Stanislavski's techniques/system/principles in the preparation of their character.

Award full marks for:

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

The following is a guide:

An actor must to be aware of the following:

Given Circumstances:

- Knowledge of the play, plot and subtext
- Knowledge of the character, biography, background, motives and objectives

Physical score of actions:

- Actions and reactions (emotions, thought, movements, words, decisions) should be realistic and motivated
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

Beat work:

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

Vocal expression:

- Because the system/method was created for Realism in the theatre the actor should create the illusion of a real conversation
- The actor should be guided in the understanding and meaning of the thoughts and feelings that are reflected in vocal responses through tone, pace, rate, volume, etc.

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is believing'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience

Emotional memory:

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

Candidates must refer to examples or moments from the play to substantiate their answer.

(6)

6.2.4 Markers accept relevant and well-motivated answers which display an analysis and application of the use of the voice and the body.

Award full marks for:

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

The following is a guide:

E.g. Johan's use of voice:

- The actor should understand and be guided in the thoughts and feelings of the character. These are reflected in vocal responses through tone, pace, rate, volume etc.
- The actor must be able to build up tension, e.g. an increase in tempo and volume, emphasising a specific thought

OR

E.g. Johan's use of body:

- The actor must be able to select appropriate gestures, movement, posture and physical actions to express his anger
- The actor must be able to use his facial expressions authentically to portray someone who is emotionally hurt. The actor must not think how anger might look and then show a face with anger. The actor's face must authentically feel the anger
- The actor's physicality should show aggression and seem threatening

(4)

6.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of the genre of Realism in the Theatre.

Award full marks for:

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

The following is a guide:

The plot:

- Is realistic and follows a well-made play format, with a clear exposition, logical cause to effect development, climax and resolution
- Is driven by the dramatic tension built through the conflicts that are evident within the characters and with the secrets of the past. The essence of realistic drama is conflict. It is the fuel that drives the plot and keeps the arc of tension tight
- The play begins with Thami, wearing old clothes and surrounded by cleaning materials. Then there is Johan who is an ex-policeman who is in a desperate situation. Both men are working for an absent guest house owner, but Thami has the superior position of being a manager. They have joined in a scheme to buy a diamond mining concession on the nearby river from the government

The language:

- The dialogue is recognisable everyday language typical of Realism in the Theatre
- 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 set:

- The set is the sitting cum dining room of a guesthouse in a small diamond mining and fishing village up the West Coast
- Furniture is typical of a guesthouse and detailed props complete the realistic visual picture
- The set is placed a in box set and designed to fit onto a proscenium arch stage

(6)

- 6.4 Markers accept relevant and well-motivated answers which display an evaluation of *Groundswell* as a popular and relevant play to audiences worldwide.

The following is a guide:

Social:

Each character represents a different social sector in South African society:

- Thami is a black man who was disadvantaged during apartheid. Black peoples' poverty and struggles are revealed. They live in shacks in black townships
- Johan is a middleclass white man who had privileges during apartheid. He lived in a middle-class white neighbourhood
- He demonstrates how far removed most white people were from the realities of poor black people
- Smith is a wealthy white man who built his career and wealth in a system that benefitted and provided opportunities to him based on a 'democratic' system. He lived in a wealthy upper-class neighbourhood

Culturally

Each character represents a different cultural sector in South African society:

- Thami is a black man who honours his traditional belief systems
- Johan is a middle-class white man who was probably brought up in a religious home and attended a good school
- Smith would have mingled with the rich and powerful. His focus was to accumulate wealth and power and provide well for his family

Politically

Each character represents a different political sector in South African society:

- Thami as a black oppressed man with very few rights would make audiences aware of human rights abuses and the need to fight for justice and equal treatment of all people
- Johan as a middle-class white man might not have questioned the privileges provided by apartheid and possibly looked forward to a future with opportunities
- Smith as a rich businessman donated much of his wealth to 'worthy causes', but he still did not really understand the suffering of black people

(10)

QUESTION 7: MISSING – REZA DE WET

7.1.1 Award a mark for ONE of the following characters:
Miem or Meisie or Constable or Gerty with a reason for the choice (1)

7.1.2 Markers accept other relevant and well-motivated answers which demonstrate an understanding of the chosen character.

Award full marks for:

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

The following is a guide:

Meisie is:

- The daughter of Miem, aged about eighteen years
- Pale with long hair
- Hard working, sewing hessian sacks/bags to fill with manure
- Seemingly submissive but rebels against her mother and Afrikaner Calvinism
- Longing for freedom and to be liberated from her mother and the rules and regulations she must live under

Constable is:

- In his thirties
- Secretive and a charming man
- A magical character carrying the theme of Magical Realism in the Theatre
- Blind
- An Afrikaner and knows the traditions of the Afrikaners
- A man of the law

7.1.3 Award marks for relevant responses which demonstrate an understanding of the appropriate clothing required for the photograph. (4)

Award full marks for:

- Three separate statements

The following is a guide:

E.g.**Meisie:**

- Wears an old dress
- The dress will not be revealing
- The dress will have long sleeves
- The dress might have a high collar buttoned up to the neck
- Might wear flat shoes such as pumps

Gerty:

- Wears sweatpants or exercise attire
- The blouse might be buttoned up
- Might wear a zipped top/track suit top
- Might wear exercise shoes / trainers / takkies

Constable:

- Wears a uniform with long pants, jacket, police helmet, glasses and stick (3)

7.2.1 Markers accept the identification and summary of any dramatically challenging scene from the play.

Award full marks for:

- Three separate statements

(3)

7.2.2 Markers accept relevant and well-motivated answers which display knowledge and understanding of a scene that is dramatically challenging in the play. Mark holistically.

The following is a guide:

- Miem asks Constable about his blindness
- Constable tells the story of the eclipse of the sun which caused his blindness
- The attention is only on Constable as he does his monologue
- He tells about his parents and tant Hannie
- He sits quietly at the table while he is telling the story
- The other characters are listening intently
- He is telling a lie but needs to be very convincing in order to gain the trust of the ladies
- He needs to play a believable blind character
- The monologue needs to build up to a climax using tempo and volume as well as silence
- The words need to contribute to Magical Realism in the theatre because it coincides with the wind

(3)

7.2.3 Markers accept relevant and well-motivated answers that display a knowledge and understanding of any of Stanislavski's techniques/system/principles in the preparation of their character.

Award full marks for:

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

The following is a guide:

An actor must to be aware of the following:

Given circumstances:

- Knowledge of the play, plot and subtext
- Knowledge of the character, biography, background, motives and objectives

Physical score of actions:

- Actions and reactions (emotions, thought, movements, words, decisions) should be realistic and motivated
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the play's life on stage

Beat work:

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

Vocal expression:

- Because the system/method was created for Realism in the theatre the actor should create the illusion of a real conversation
- The actor should be guided in the understanding and meaning of the thoughts and feelings that are reflected in vocal responses through tone, pace, rate, volume, etc.

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- 'Acting is believing'

Circles of attention:

- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives etc.) and not on the audience

Emotional memory:

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

Candidates must refer to examples or moments from the play to substantiate their answer. (6)

7.2.4 Markers accept relevant and well-motivated answers which display a knowledge, understanding and application of vocal and physical skills.

Award full marks for:

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

The following is a guide:

Use of voice:

- The actor should understand and be guided in the thoughts and feelings of the character. These are reflected in vocal responses through tone, pace, rate, volume etc.
- The actor must be able to build up tension, e.g. an increase in tempo and volume, emphasising a specific thought

OR

Use of body:

- The actor must be able to select appropriate gestures, movement, posture and physical actions to express his feeling of loss
- The actor must be able to use his facial expressions authentically to portray someone who is showing emotions of acceptance. The actor must not think how acceptance might look and then show a face with acceptance. The actor's face must authentically feel the acceptance
- The actor's physicality should show tension (4)

7.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and an analysis of the genre of Realism in the Theatre - Magical Realism

Award full marks for:

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

The following is a guide:

Plot:

- The plot deals with real-life problems of the characters after the Great Depression
- Contains socio-economic problems such as poverty, no work and loss of wealth
- Miem must sell manure to make a living
- She is the breadwinner of the family
- The plot follows the pattern of a well-made play, exposition, incident that puts the action into motion, rising tension, climax and falling action (resolution)
- The setting is realistic, and the action takes place on a remote smallholding
- The characters must deal with the restrictions and guilt of Afrikaner Calvinism
- There is tension between Miem and Meisie
- There was a real total eclipse of the sun at that time

Language:

- The language is realistic, recognised as every day, conventional and conversational language
- It tells you more about the character and his/her circumstances
- There is no breaking into song, only dialogue
- This style of language is specific to each character's temperament, actions, behaviours, motivations, objectives and background

Set:

- The set is an old kitchen that shows the lack of money
- There is a dilapidated, old table with a plastic cover and chairs
- There is a coal stove
- The floor is covered in old worn out linoleum
- Faded curtains hang in front of the window
- The ceiling opens up to an attic through a trap door
- The walls of the house are built out of corrugated iron
- The back door has a clothes hook
- Other spaces, e.g. the bedrooms, are suggested

(6)

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

Markers accept relevant and well-motivated answers which display an evaluation of *Missing* as a popular and relevant play to audiences worldwide.

The following is a guide:

Social:

Each character represents a different social aspect in South African society e.g.:

- Constable is a male who finds himself in a chauvinistic male-dominated society. This provides him with privileges and freedom that women would not have
- Miem is a married woman whose husband lives in the attic of the house. He never comes down to keep her company. She feels lonely because as a married woman, in a chauvinistic society, she is expected to stay loyal to her husband.
- Meisie is a young girl who feels oppressed by the rules of this society. She must remain pure and innocent until a man proposes to her. She rebels against this and runs away with Constable.

Cultural

Each character represents a different cultural sector in South African society:

- Constable, being a man, is respected and seen as powerful. He will be the decision-maker and leader in gatherings and situations. This is the toxic white male culture
- Miem, as an older woman, must know her place in a conversation. She may not speak too loudly or behave too outrageously because this will bring shame upon her and the family
- Meisie, as a young woman, is questioning these cultural restrictions and rules. Her going to the circus and running away with Constable signifies a change in the culture

Political

Each character represents a different political sector in South African society:

- Constable: Being a white male would probably be conservative and ensure white people remain in power
- Miem: Being an older white woman Miem would probably be conservative. She would probably believe that the government of the time must be obeyed
- Meisie: Being young and of a new generation she would probably question the politics and injustices of the day. She might rebel against the political status quo as she rebels against her mother

(10)

TOTAL SECTION C: 40

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

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

- 8.1 Markers accept relevant and well-motivated answers which display a knowledge and understanding of South African Theatre with a Specific Agenda. Candidates may provide relevant and correct historical facts, contexts and explanations of any other theatre with a specific agenda. The answer should engage with the quotation given. Markers be mindful there might be overlap from one type of Theatre to another type in candidates answers.

The following is a guide:

Protest Theatre:**Apartheid:**

- Began in South Africa
- Protested against apartheid which was enforced by the law from 1960 to 1994
- 1948 Hendrik Verwoerd establishes apartheid
- 1960 Union of SA becomes the Republic of SA
- The Equity ban. Foreign performers were not allowed to perform in South Africa and vice versa

Theatre context:

- Local playwrights fight apartheid, e.g. Athol Fugard, Maishe Maponya
- The Space Theatre, Market Theatre were unsubsidised
- The aims were to mobilise, conscientize and educate about the brutality of apartheid
- Many plays were workshopped and made accessible to all
- Plays were staged in communities, utilising simple, cost-effective sets

Workshop Theatre:

- Is a theatre-making process
- It is often created by a group of people in collaboration through a democratic process of theatre-making
- The steps in the process are: an idea, a brainstorm, research, improvisations, selection of scenes, editing, rehearsals, refining the performance, scripting or recording of the play Examples of plays: *Ilanga*, *Woza Albert!*
- This process is used in creating Protest, Community, Environmental, Workers' and Educational Theatre in South Africa

Accessibility:

- This theatre style, due to the type of performance and techniques used, was accessible to everyone

Subject matter:

- The subject matter was topical and aimed at education and the mobilisation of people to change the apartheid laws and society
- Community issues were workshopped to find solutions for them e.g.: poverty, violence, unequal rights

Community Theatre:**Participants:**

- This theatre was for the community and by the community
- This was often created by a group of people together

Creative process:

- This is a democratic process of theatre-making

Aims to:

- Conscientise: establishes the needs and problems of the community and create awareness of them
- Mobilise social action: Experts help the actors to dramatise scenes showing how to solve or manage problems
- Politicise: The scenes educate communities about the underlying causes of their situation and are intended to lead to social change

Examples:

- Examples of Community Theatre: Winterveld Squatter Camp Project, Kode Kobenini ma Crossroads etc.

Workers' Theatre:**Origins and aims:**

- It started in 1926
- It was 'Theatre by the people, for the people'
- It addressed issues important to workers, such as experiences in the workplace and their conflicts with management
- It aimed to create solidarity amongst worker
- It educated workers on how to change, manage and take action against unfair treatment, laws and conditions in the workplace
- It aimed to empower workers to understand the issues they were subjected to and which they wanted to change
- It aimed to resolve issues experienced

Participants:

- It was performed by the workers themselves
- The actors were usually not professional and were acting out real events they had personally experienced
- The audience was involved in the performance

(12)

8.2.1 Markers accept relevant and well-motivated answers which reflect an understanding of the value of the process of rehearsal

Award full marks for:

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

The following is a guide:

Important rehearsal processes:

- Research of the period and genre in which the play is set will enhance understanding of the social-political and cultural context
- Research of the given circumstances of the play and each character will reveal the world of the play
- Analysis and understanding of the subtext and the text will clarify the themes, issues and dramatic conflicts
- Exploration and analysis of each character's objectives and super objective will enable the actor to create a truthful and believable character
- Exploration and selection of emotional memories will result in an authentic and real performance and portrayal
- Application of imagination and visualisation to achieve the 'magic if' will create many opportunities for innovation and creative ideas
- Continuous practice, refining and rehearsal of vocal, acting and physical skills will strengthen the actor and his skills and the performance
- Effective creation of a character will enhance the depth and creativity of the performance
- Feedback from teacher and peers will help improve performance
- Self-evaluation to improve personal standard of performance to optimum performance, which may include replacing the chosen pieces
- Teaches time management to achieve success

(8)

8.2.2 Markers accept relevant and well-motivated answers which display a knowledge of effective physical or vocal skills – choices in the preparation of a character.

Award full marks for:

- One vocal and one physical skill OR
- Four well-motivated statements OR
- Eight separate statements

The following is a guide:

Vocal: the application of:

- Correct intercostal diaphragmatic breathing
- Warm up and cool down exercises
- Relaxation exercises
- Articulation – forming the vowels and consonants correctly
- Projection – placing the voice appropriately within the space area (far or near)
- Resonance – using the chest cavity, throat/voice box, mouth, nasal cavities to fill with breath to create vibration and sound
- Pronunciation – forming words, phrases and sentences to create understanding and meaning
- Pitch – using a low, middle or high vocal range
- Pace – slowing down or speeding up dialogue to create meaning
- Metre – locating the intrinsic rhythm of the spoken word and the silences accompanying them to create meaning
- Tone – creating emotional states and meaning
- Phrasing – creating groupings of words to communicate tone, rhythm etc.

AND/OR

Physical: the application of:

- Correct posture
- The alignment of the spine
- The relaxation of the muscles
- Warm up and cool down exercises
- Strength and focused creative energy
- Flexibility
- Endurance
- Stamina
- Movement techniques, e.g. Laban (force, effort, weight, timing), Alexander Technique
- The use of space
- The use of abstract ideas, gestures, body movements, steps, sequences and combinations
-

Acting: the application of:

- The neutral body position and posture
- Warm up and cool down techniques and exercises
- Acting methods/techniques, e.g. Stanislavski, Grotowski
- Given circumstances
- Character analysis
- Subtext and text analysis (period, genre, dramatic movement, theme, mood, atmosphere, ideas, socio-political-economic and other contexts)
- Emotional memory
- Magic 'if'

(8)

8.2.3 Refer to the rubric in ANNEXURE B.

Markers accept relevant and well-motivated answers which display a knowledge and understanding of discoveries they have made about their personal skills and development through the following.

The following is a guide:

Communication skills in person or through technology:

- Emotions and feelings representation skills:
When working on a PAT or a theme programme, feelings and emotions are involved and often we may be hurt. Rather say, 'I feel hurt by what you did' instead of 'You are hurting me'.
- Assertiveness skills:
When working on a PAT or a theme programme there will be many viewpoints, opinions and ideas. Assertive representation encourages shy learners to speak and dominant learners to respect everyone's contribution. 'I would appreciate it if you could interact more respectfully' instead of 'Keep quiet'. Also, to be able to express one's point of view calmly and respectfully and be heard.
- Conflict resolution skills:
Every situation contains conflict. Some conflict is functional and results in a resolution. Other conflict is violent and results in physical, emotional, psychological, spiritual or verbal violence. When working on a PAT or theme programme it is more effective to say, 'I would like you to consider my experience' instead of 'You don't care about me or you are 'naming/shaming/blaming/labelling'.
- Anger management skills:
All learners will feel angry when their dignity, humanity, meaning, contribution, purpose, work is devalued or criticised. Feeling angry is human, normal and appropriate. It signifies you have been disrespected. To help express anger functionally and respectfully be assertive and say, 'I am feeling upset and need some time alone please – would that be okay?' instead of being violent with words, facial expressions, gestures, etc.
- Mediation skills:
In rehearsal and practical work, it is important to explain reasons, work methods, opinions, ideas. It is functional to say, 'Consider the following as a solution to the poem' instead of 'You will do this with your voice'.

- **Facilitation skills:**
Understanding that in practical work an understanding of how the voice, body, mind, feelings and emotions function, and how different these can be regarding diverse backgrounds and culture. 'What are your thoughts, experience, viewpoint or feelings?' instead of telling people what they think, feel or know.
- **Presentation skills:**
Relaxation, being prepared, having the ability to perform/present face to face or through technological platforms and apps

Creative thinking skills in person or through technology:

- **Lateral thinking:**
Considering alternative options for creative use of the voice/body/movement/characterisation etc. other than the obvious option, thinking 'out of the box'
- **Imaginative thinking:**
Considering using 'what if' as a possibility and imagining alternative ways of being, thinking and doing when using your voice, body etc. To take risks in order to extend oneself
- **Visualisation skills:**
Using the senses (feeling, touching, hearing, tasting and smelling to in the mind's eye create pictures, images, feelings, moods, stories, characters, sounds, movements etc.)
- **Conceptual thinking:**
Adapting a story or character, to convey a symbol, idea, mood or atmosphere
- **Abstract thinking:**
Taking a concrete image, e.g. a wounded boy and represent this image through the use of lighting, red fabric, postmodern movements and gestures etc.
- **Metacognitive thinking:**
Adapting, changing and inventing a new, innovative, unique way in which the voice or body could be used to create an original characterisation for a character or an original interpretation of e.g. a poem or playing the subtext or creating an alter ego

Collaboration skills in person or thorough technology:

- **Listening skills:**
The ability to hear, understand and seek understanding before you represent your motives/thoughts/ideas. Also, the ability to seek more facts and information to lessen stereotypical thinking, misunderstandings and assumptions.
- **Work effectively with one another and a group:**
Display an ability to work through differences and conflict
- **Non-defensive interactions:**
The ability to imagine how it feels for the other person instead of merely what you mean or want to achieve

- Anger management:
The ability to manage and control your own fear, shame and feelings of rejection or being attacked.
No naming, shaming, labelling or blaming of another person.
Provide facts in a functional manner to debrief misunderstandings and assumptions.

Critical thinking skills in person or thorough technology:

- Analytical thinking: An ability or skills to 'take thoughts/concepts/characters/themes etc. apart'. To look at the separate parts and find their use, function and meaning
- Reflective thinking: The ability or skill to return to a vocal/physical/characterisation choice and determine through the understanding of the play/subtext/themes, etc. if it was the most suitable choice.
- Reflexive thinking: The ability to think, feel and measure if the impact and effect of vocal/character/acting/physical/movement, etc. choices made in rehearsal or performance were the most effective. In addition, an ability to determine the part the individual has played in effective or non-effective choices. Finally the ability to adjust and improve on less effective choices

(12)

TOTAL SECTION D: 40
GRAND TOTAL: 150

ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7: 10 MARKS

Markers must train how to use and apply all six the cognitive levels as well as the four thinking processes to measure candidates' achievement		
DESCRIPTOR	MARK	THE CANDIDATE DEMONSTRATES AN ABILITY TO
Outstanding Metacognitive Thinking About Knowledge Create	9–10	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Change, judge, argue, reorganise, produce afresh on an outstanding level with thinking on a meta cognitive level • The question: Explore, appraise and contextualise in an original manner and on an outstanding level • The answer: Produce a new perspective and creates original insights • Examples: Provide and evaluate an extensive range of insightfully chosen theoretical and aesthetic examples
Meritorious Procedural Thinking About Knowledge Evaluate	7–8	<ul style="list-style-type: none"> • Cognitive levels and thinking process: explore, propose, appraise, evaluate, conclude on a meritorious level with thinking on a procedural level • The question: Explore and contextualise the question in an original manner on a meritorious level • The answer: Provide an insightful understanding of the question • Examples: Provide an analysis of a wide range of insightfully chosen theoretical and aesthetic examples
Average Conceptual Thinking About Knowledge Analyse	5–6	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Inquire, contrast, distinguish, classify an average level with thinking on a conceptual level • The question: Explore and contextualise the question on an average level • The answer: Present a suitable answer related the question • Examples: Provide and examine examples
Elementary Factual Thinking About Knowledge Apply	3–4	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Relate, organise, interpret, identify, integrate on an elementary level with thinking on a factual level • The question: Understand the question on an elementary level • The answer: Display some factual knowledge. Produces a straightforward and predictable answer related to the question • Examples: Provide a few examples
Achieved Factual Thinking About Knowledge Understand	1–2	<ul style="list-style-type: none"> • Cognitive levels and thinking process: Basically identify, list, define, compare, explain; with basic thinking on a factual level • The question: Understand the question on a basic level • The answer: Provide a few straightforward basic facts • Examples: Provide incorrect or inability to provide examples
Not Achieved Factual Thinking About Knowledge Remember	0	<ul style="list-style-type: none"> • Cognitive levels and thinking process: No evidence identify, list, recognise, define; without thinking on a factual level • The question: No understanding of the question • The answer: Provides facts unrelated to the question • Examples: Provide no examples

ANNEXURE B: RUBRIC FOR QUESTIONS 8.1 AND 8.2.3: 12 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 THE FOLLOWING:
Outstanding Metacognitive Knowledge Create	11–12	<ul style="list-style-type: none"> • Thinking process: Demonstrates a creative approach to factual, conceptual, procedural, metacognitive knowledge • The question: Explores, appraises and contextualises the question and quote in an original manner Demonstrates an original understanding of the question, the quote, play text and dramatic movement • The answer: Makes value judgements based on a justifiable set of criteria. Produces a new perspective and creates original insights • Examples: Provides and evaluates an extensive range of insightfully chosen theoretical and aesthetic examples based on the play text, dramatic movement • Cognitive levels: Candidates show the ability to change, judge, argue, reorganise
Meritorious Procedural Knowledge Evaluate	9–10	<ul style="list-style-type: none"> • Thinking process: Presents factual, conceptual and procedural knowledge • The question: Explores, and contextualises the question and quote in an interesting manner • The answer: Demonstrates an insightful understanding of the question, the quote, play text and dramatic movement • Examples: Provides and analyses a wide range of insightfully chosen theoretical and aesthetic examples from the play text and the dramatic movement • Cognitive levels: Candidates show the ability to explore, propose, appraise, evaluate, conclude
Average Conceptual Knowledge Analyse	7–8	<ul style="list-style-type: none"> • Thinking process: Presents factual and conceptual knowledge • The question: Explores and contextualises the question and quote • The answer: Presents a suitable answer related the question, the quote, play text and dramatic movement • Examples: Provides and examines examples from the play text and the dramatic movement • Cognitive levels: Candidates show the ability to inquire, contrast, distinguish, classify
Elementary Factual Knowledge Apply	5–6	<ul style="list-style-type: none"> • Thinking process: Presents factual knowledge • The question: Understands the question and quote on an elementary level • The answer: Displays some factual knowledge. Produces a straightforward and predictable answer related to the question, the quote, play text and dramatic movement • Examples: Provides a few examples from the play text • Cognitive levels: Candidates show the ability to relate, organise, interpret, identify, integrate
Achieved Factual Knowledge Understand	3–4	<ul style="list-style-type: none"> • Thinking process: Presents disjointed factual knowledge • The question: Demonstrates a basic understanding of the question and the quote • The answer: Provides a few straightforward/basic facts related to the question, the quote, play text and dramatic movement • Examples: No examples provided • Cognitive levels: Candidates show the ability to identify, list, recognise, define, explain
Not Achieved Factual Knowledge Remember	0–2	<ul style="list-style-type: none"> • Thinking process: Remembers little or no factual knowledge • The question: Demonstrates no understanding of the question and the quote • The answer: Provides facts unrelated to the question or no facts at all • Examples: No examples provided • Cognitive levels: Candidates are not able to identify, list, recognise, define

BLOOM'S TAXONOMY

Classification system to define and distinguish different levels of human cognition

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

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

1. Remembering

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

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

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

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

2. Understanding

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

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

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

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

3. Applying

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

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

4. Analysing

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

Respond Reply react or answer in words

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

Write Compose, write, produce

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

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

5. Evaluating

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

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

6. Creating

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

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