



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2010

MARKS: 150

TIME: 3 hours

This question paper consists of 19 pages.

INSTRUCTIONS AND INFORMATION

1. ANSWER ONLY THE QUESTIONS ON THE DRAMATIC TEXTS YOU HAVE STUDIED.
2. You have been allocated FIFTEEN minutes reading time before the start of the examination.
3. This question paper consists of THREE sections:

SECTION A (30 marks)

SECTION B (60 marks)

SECTION C (60 marks)

4. SECTION A consists of TWO questions:

QUESTION 1: Epic Theatre

(*Caucasian Chalk Circle*, *Mother Courage* or *Kanna Hy Kô Hystoe*)

QUESTION 2: Theatre of the Absurd

(*Waiting for Godot*, *The Bald Soprano* or *Bagasie*)

Answer only ONE question from SECTION A.

5. SECTION B consists of EIGHT questions:

- QUESTION 3 (*Boesman and Lena*)
- QUESTION 4 (*uNosilimela*)
- QUESTION 5 (*Woza Albert!*)
- QUESTION 6 (*Sophiatown*)
- QUESTION 7 (*Nothing but the Truth*)
- QUESTION 8 (*Groundswell*)
- QUESTION 9 (*Siener in die Suburbs*)
- QUESTION 10 (*Missing*)

Answer only TWO questions from SECTION B.

6. SECTION C consists of THREE questions. QUESTION 11 and QUESTION 12 are COMPULSORY. From QUESTION 13, answer any ONE of the three questions, QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.
7. Number the answers correctly according to the numbering system used in this question paper.
8. Pay attention to the number of marks allocated to each question.
9. Use your classroom knowledge, as well as independent and creative thinking, to answer the questions.
10. Write neatly and legibly.

SECTION A: UNDERSTAND AND ANALYSE

Answer EITHER QUESTION 1: EPIC THEATRE OR QUESTION 2: THEATRE OF THE ABSURD.

QUESTION 1: EPIC THEATRE

Answer this question if you have studied *Caucasian Chalk Circle* OR *Mother Courage* OR *Kanna Hy Kô Hystoe*.

In Brechtian Theatre, there is no preparation towards illusion, the audience is always made aware that they are watching a play, the actors are playing parts, and the technology of the theatre is visible. The focus is on the social and political events in the play.

- 1.1 Discuss how the playwright achieves the points mentioned above in the play that you studied this year.

The essay should be TWO to THREE pages long. (20)

- 1.2 Explain each Brechtian term/phrase listed below:

1.2.1 Verfremdungseffekt (2)

1.2.2 Parable (2)

1.2.3 Epic (2)

1.2.4 Narrator (2)

1.2.5 Historification (2)

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

Answer this question if you have studied *Waiting for Godot* OR *The Bald Primadonna* OR *Bagasie*.

In most absurdist plays, what you will find are characters who are not clearly defined, who are static, who speak meaningless babble, who may start saying something and do not finish it, whose actions often contradict what they are saying, who show up or disappear for no real reason and who have no sense of identity or purpose.

2.1 Discuss the characters in the absurdist play that you studied this year, referring to the quotation above. Include in your essay a discussion of ALL the characters and:

- Their actions
- Their use of language
- How the actions and use of language highlight the themes in the play

The essay should be TWO to THREE pages long. (20)

2.2 Explain each term/phrase listed below:

- | | | |
|-------|--|-----|
| 2.2.1 | Comic cross-talk | (2) |
| 2.2.2 | Existentialism | (2) |
| 2.2.3 | Tragi-comedy | (2) |
| 2.2.4 | Non-narrative | (2) |
| 2.2.5 | Language as a barrier to communication | (2) |
- [30]**

TOTAL SECTION A: 30

SECTION B: UNDERSTAND AND ANALYSE

Answer only TWO questions from this section.

QUESTION 3: *BOESMAN AND LENA* BY ATHOL FUGARD

Read the extract from *Boesman and Lena* below and answer the questions that follow.

LENA:	They made a big pile and burnt everything.	1
BOESMAN:	Bonfire!	
LENA:	He helped drag what was left of the <i>pondoks</i> ...	
BOESMAN:	Of course. Full of disease. That one in uniform told me, " <i>Dankie, baas!</i> "	
LENA:	Just like that.	5
BOESMAN:	[<i>violently</i>] Yes! <i>Dankie baas</i> . You should have said it too, sitting there with your sad story. Whiteman was doing us a favour. You should have helped him. He wasn't just burning <i>pondoks</i> . They alone can't stink like that. Or burn like that.	10
	There was something else in that fire, something rotten. Us! Our sad stories, our smells, our world! And it burnt, <i>boeta!</i> It burnt. I watched that too.	
	The end was a pile of ashes. And quiet.	
	Then ... 'Here!' ... then I went back to the place where our <i>pondok</i> had been. It was gone! You understand that? Gone! I wanted to call you and show you. There where we crawled in and out like baboons, where we used to sit like them and eat, our heads between our knees, our fingers in the pot, hiding away so that the others won't see our food ...	15
	I could stand there! There was room for me to stand straight. You know what that is? Listen now. I'm going to use a word. Freedom! <i>Ja</i> , I've heard them talk it. Freedom! That's what the whiteman gave us. I've got my feelings too, sister. It was a big one I had when I stood there. That's why I laughed, why I was happy. When we picked up our things and started to walk I wanted to sing. It was Freedom!	20
		25
LENA:	You still got it, <i>ou ding?</i>	

- 3.1 Do you agree with Boesman's words that 'whiteman' was doing them a 'favour' by burning their *pondoks*? Motivate your answer. (4)
- 3.2 Your school's drama department has been asked to stage the play *Boesman and Lena*. You are in charge of the costumes. Describe, with reasons, your choice of costume for Boesman. You may use a sketch with an explanation to support your answer. (4)

- 3.3 Discuss how the theme of abuse is presented through the characters of Boesman and Lena. (8)
- 3.4 What important realisation does Lena come to about her life at the end of the play? (4)
- 3.5 A school in your area staged this play recently. A critic was heard to say the following: 'This play was a good choice, especially in 2010. Homelessness is a major problem facing the government today and yet we have spent millions of rands constructing new stadia and celebrating the World Cup.'
- Discuss the validity (truth) of the above comments with specific reference to the play. (10)
- [30]**

QUESTION 4: uNOSILIMELA BY CREDO MUTWA

Read the source below and answer the questions that follow.

SOURCE A

STORYTELLER:	[The dancers rise and start the song 'Indaba, bantwabami' (a story, my children). They leave the Inkundla dancing and go to the Shashalazi where they are joined by another group of dancers. The dancing to the Indaba song is vigorous and soul-stirring.]	1
	Alishone ilanga, bantwabam'. (Let the sun set, my children.) Let your voices die away with the setting sun, in rays of red and gold. [As he says this the singing grows softer, the dancers return to the Inkundla and sink to the floor like the sun.]	5
	The story you are about to hear begins not in this age nor in this time but in that period beyond the mists of history where, in the fabled land of Amariri, the children of the star had their magic city, Amakhawayiki, which was at this time ruled by Kimamereva the Silent, daughter of Turunda, who had his Great Place on the moon at one time.	10
	[The dancers laugh, recollecting the amusing and amazing tale of Turunda, whom the moon-goddess cheated into building a silver palace on the moon which afterwards she seized for herself.]	15
	The story is on self-understanding, self-discovery, love of your neighbour and love and respect for the laws and religion of your civilized forefathers. So, my children, let us go and reveal the story, not with empty words alone but with shining deeds as well. Khona bantwabam'!	20

- 4.1 Do you think the term 'black drama' is still relevant today? Discuss. (4)
- 4.2 Explain how you would direct the scene (SOURCE A). Include in your explanation the techniques of storytelling, dance, song and audience interaction. (10)
- 4.3 Rolf Solberg says of *uNosilimela*: 'This is a story of self-understanding, neighbourly love and respect for ancestors.'
- Explain how *uNosilimela* is a story of:
- Neighbourly love
 - Respect for ancestors
- (6)
- 4.4 Should black South Africans abandon indigenous theatre, such as *uNosilimela*, and embrace modern Western theatre? Explain your answer. (10)

[30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1 *Woza Albert!* is a good example of a workshopped play and has elements of protest theatre.
- 5.1.1 Explain the term *protest theatre*. (2)
- 5.1.2 Describe THREE features/elements of a typical workshopped play. (6)
- 5.1.3 Discuss the validity (truth) of the statement in the introduction to QUESTION 5.1 above. Support your answer with reference to both the process and the script of *Woza Albert!*. (6)
- 5.2 Read the passage below and answer the questions that follow.

Lights up bright on a barber's open-air stall. Percy – the barber – is sitting on a box, Mbongeni – the customer – between his knees. Auntie Dudu's shawl is now the barber's sheet.

PERCY:	Ehh, French cut? German cut? Cheese cut?	
MBONGENI:	Cheese cut.	5
PERCY:	Cheese cut – all off!	
MBONGENI:	(<i>Settling</i>): That's nice ... How much is a cheese cut?	
PERCY:	Seventy-five cents.	
MBONGENI:	Aaay! Last week my cousin was here and it was fifty cents.	
PERCY:	Hey, you've got very big hair my friend (<i>he begins cutting hair</i>).	10
MBONGENI:	(<i>Squirming nervously during the – mimed – clipping, relaxing at the end of a run</i>): That's nice. What machine is this?	
PERCY:	Oh it's number ten ...	
MBONGENI:	Number ten? Ohhh.	
PERCY:	Though it's a very old clipper.	15
MBONGENI:	That's nice. (<i>More cutting, more squirming.</i>) That's nice. Where's your daughter now?	
PERCY:	Ohh, she's in university.	
MBONGENI:	University? That's nice. What standard is she doing in university?	
PERCY:	(<i>Clipping</i>) Ohhh, she's doing LLLLLB. I don't know, its some very high standard.	20

- 5.2.1 Give TWO examples of how poor theatre techniques are used in the above extract. (4)
- 5.2.2 You have been asked to audition actors for the play *Woza Albert!* Discuss, with reasons, the qualities you would look for in the actors you would choose to play the roles of Mbongeni and Percy. (4)
- 5.3 In a paragraph, explain why the play text *Woza Albert!*, created in the 1980s, remains a good choice as a set work for Grade 12 Dramatic Arts learners. In your answer, refer to the content and style of the play. (8)

[30]

QUESTION 6: SOPHIATOWN BY THE JUNCTION AVENUE THEATRE COMPANY

6.1 *Sophiatown* is a documentary drama and a valuable part of South African history.

6.1.1 Explain why *Sophiatown* (the play) can be described as 'a valuable part of South African history'. (4)

6.1.2 Discuss the theatrical techniques used in the process and product, that allow *Sophiatown* (the play) to be described as a documentary drama. (8)

6.2 Study the source below and answer the questions that follow.

SOURCE A

PRINCESS:	And who's gonna protect her from the Americans at night?	1
MINGUS:	Me.	
PRINCESS:	But you are an American, wena.	
MINGUS:	I'll protect her.	
PRINCESS:	And the Beliners, and the Gestapo Gang, and the Vultures? Where have you ever seen a white girl in this Sophiatown – where?	5
FAHFEE:	There are always Europeans here – drinking at the Back of the Moon, drinking at the Thirty-Nine Steps. In the night clubs, at the House of the Truth, in the bioscope. What difference if one of them spends the night. Nobody's gonna know. And if they did, nobody'd give a damn.	10
MINGUS:	Except for the Boere.	
LULU:	And the Princess!	

6.2.1 What role do the characters of Lulu and Princess play in the development of themes (issues) in the play? (4)

6.2.2 Lulu says: "I'm going to be a film star – like Dolly Rathebe in 'African Jim' and 'The Magic Garden'."
(*she gets up and sings an extract from one of Dolly Rathebe's films*)

Describe how jazz music and the American culture influenced life in Sophiatown. (4)

6.3 Discuss how the play, *Sophiatown*, uses dramatic techniques to highlight the emotional issue of forced removals. (10)
[30]

QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI

Read the extract from *Nothing But The Truth* below and answer the questions that follow.

MANDISA:	My father was cremated last week. I brought his ashes to be buried next to his parents. If Uncle Siphso does not want to do that, I am not going to beg him. I will ask somebody to show me where his parents are buried and I will scatter the ashes between them and go home. My father was right. Uncle Siphso was jealous because my father was a hero of the Struggle.	1 5
SIPHO:	If your father was a hero of the Struggle why did he not come back when the exiles came back? Why was he not part of the Kempton Park delegation that negotiated with the apartheid government? Did he ever tell why he could not come back?	10
MANDISA:	He was not well. He wanted to be well first, then he would come back. He did not want to come back a sick man.	
SIPHO:	He preferred to come back a dead man in that thing. How convenient.	
THANDO:	(<i>coming back into the living room</i>) Stop it! Both of you! I've made up my mind. I am going to Johannesburg with you Mandisa. With or without your permission, Daddy. About London, that is another matter. I'll let you know later.	15
SIPHO:	Even if he is dead he is still taking from me.	

- 7.1 Describe Siphso's reaction to the news that his brother has been cremated. (2)
- 7.2 Refer to the extract and the play as a whole and discuss how Mandisa's arrival influences Thando. (4)
- 7.3 You have been selected to play the role of Siphso (if you are male) or Mandisa (if you are female). Refer to acting techniques and methods you have studied in Dramatic Arts and explain how you would go about preparing for your role. (8)
- 7.4 Explain Kani's use of a realistic style in language and characters in *Nothing But The Truth*. (6)

- 7.5 The play illustrates quite vividly why it is still necessary to talk about the past; because the past will always be a powerful presence in the present. True reconciliation will only happen when we are able to confront what happened yesterday without bitterness. – Zakes Mda

Discuss the themes of sibling rivalry, truth, forgiveness and reconciliation in the play. Refer to the quotation above.

(10)
[30]

QUESTION 8: GROUNDSWELL BY IAN BRUCE

Read the extract from *Groundswell* below and answer the questions that follow.

	<i>[Johan stops fighting. Thami twists out of Johan's hold, grabs the knife from him. Johan slides to his knees. Thami lifts the knife, ready to stab him.]</i>	1
THAMI:	Must I do it?	
	<i>[Johan says nothing. Looks away with closed eyes, waiting for the knife to fall.]</i>	5
	Because I can do it. You must be cruel to be kind sometimes, as you say.	
	<i>[Johan waits for the knife to be plunged into his body. Instead, Thami lowers the knife and walks away. Johan does not move. Matter-of-fact, holding his finger.]</i>	10
	You nearly broke my finger, man.	
	<i>[Not looking at Thami]</i>	
JOHAN:	I'm sorry Thami.	
	<i>[Long pause]</i>	
	<i>[Approaches Johan]</i>	15
THAMI:	I know you are sorry.	
	<i>[He swiftly removes the credit card from Johan's shirt pocket. He holds out his hand.]</i>	
	The keys.	
	<i>[Johan looks up at him]</i>	20
	Give them to me.	
	<i>[Johan clutches the keys, tightly. Thami forcefully pries them out of his reluctant fingers.]</i>	
	Okay. Now go. Hamba!	
	<i>[Johan stands up slowly, walks towards the stoep door.]</i>	25
	<i>[Turns to Thami]</i>	
JOHAN:	And you? What are you going to do?	
THAMI:	I'll be here.	
JOHAN:	Will you be okay?	
THAMI:	You mean without you? Will I be okay without you?	30
JOHAN:	Yes.	
THAMI:	<i>(Gentler)</i> Hamba.	
	<i>[Johan exits. The bell and sea grow louder as the door opens. The dog barks as it chases after Johan. Thami closes the door, collects Smith's things together, tidies up the table. Smith enters through the inner-house door. Thami hands him his things.]</i>	35
SMITH:	Thank you.	
	<i>[He starts to leave]</i>	
THAMI:	Breakfast is at eight o'clock.	
	<i>[Smith nods, exits. Thami opens the dresser drawer, takes out his letter and pen. He sits down at the table, tears up the letter and starts a new one. Lights fade slowly until only Thami is lit. The sound of the bell grows louder.]</i>	40
THAMI:	My dear Noluthando ...	
	BLACK OUT	45

- 8.1 What is Thami's job at the guesthouse? (1)
- 8.2 Describe Thami's character. You may use this specific extract and the play as a whole in your description. (4)
- 8.3 Discuss how Johan's behaviour in lines 1 to 10 is not typical of his character. (5)
- 8.4 Explain how you, as director, would physically and vocally direct lines 1 to 20 to make the performance of the conflict between Johan and Thami engaging (holds the audience's attention) to the audience. Make detailed reference to the text. (10)
- 8.5 Describe the manner in which the bell and the sea (lines 33 and 42) are used as recurring images in the play. (4)
- 8.6 Lighting is one of the special effects used in the theatre to influence our reaction to events as they unfold on stage.
- 8.6.1 How does the stage direction '*Lights fade slowly until only Thami is lit*' (line 42) influence the audience's reaction to Thami? (4)
- 8.6.2 What is a *BLACK OUT* (line 45)? (2)
- [30]**

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

9.1 Read the extract below and then answer the questions that follow.

FÉ:	Wanneer gaan jy sien?	1
TJOKKIE:	Sien? Hoekom moet ek sien? Jy's besimpeld.	
FÉ:	Ek dag Tiemie het jou al gevra. Sy't gesê jy sal as sy jou vra.	
TJOKKIE:	Sy't nie gevra nie. Ek sal ook nie, al vra sy.	
FÉ:	Natuurlik sal jy, dis jou suster.	5
TJOKKIE:	Suster of te not, ek sal nie. Elke keer as hulle iets verbrou, moet ek dit regsien.	
FÉ:	Die onsekerheid maak haar siek, Tjokkie.	
TJOKKIE:	Ek dag sy wil juis siek word.	
FÉ:	Jy sal iets moet doen, Tjokkie. Sy's bang vir Jakes.	10
TJOKKIE:	Almal in hierdie straat is bang vir Jakes.	
FÉ:	Tjokkie, jy kan nie toelaat dat Jakes haar vat nie. Hy wou haar nog altyd hê. Nou met dié ding gaan hy haar kry.	
	Tjokkie, jy sal moet sien.	
TJOKKIE:	Wat sal sien help? Sien sal nie die kleintjie uit haar uithaal nie.	15
FÉ:	Asseblief, Tjokkie. Laat sy net weet. Dis 'n vreeslike ding.	
TJOKKIE:	Julle druk mens altyd in 'n ding in. Ek kan nie help dat ek 'n verbrande talent het nie. (<i>Opstandig, verander stemming.</i>)	
	En oor ek hom het, kan ander mense met my mors soos hulle wil, soos hulle lekkerkry! Oor ek 'n ding het wat mooi is, wat ek moet vashou, moet almal 'n gemors daarvan maak. Nou ryg almal altyd aan die ding en hulle torring my gal los. Jar, ek is al moeg rondgeloop soos 'n ding met 'n los draadjie. Dis mos seer as hulle torring.	20

- 9.1.1 What is Fé referring to in line 1 when she asks, 'Wanneer gaan jy sien?' (2)
- 9.1.2 Discuss why the following characters want Tjokkie to 'see':
- (a) Giel (4)
- (b) Jakes (4)
- 9.1.3 Tjokkie's words, 'Elke keer as hulle iets verbrou, moet ek dit regsien', are ironic.
- Explain the above statement, by referring to the action and dramatic tension that follows Tjokkie's vision, specifically with reference to Tiemie. (8)
- 9.2 Discuss why Tjokkie can be seen as an innocent scapegoat. (4)
- 9.3 Explain how the following sound effects strengthen atmosphere and meaning in the play:
- 9.3.1 Jakes' motorbike (4)
- 9.3.2 The radio broadcast of the horse race (4)

[30]

QUESTION 10: MISSING BY REZA DE WET

10.1 Read the extract below and then answer the questions that follow.

CONSTABLE:	<i>(He opens the curtain.)</i> It's better that way. <i>(He opens the window. The circus music can be heard.)</i>	1
MEISIE:	Please! Close the window! I'm not allowed to hear the music! Please!	
CONSTABLE:	Just for a while. It lets in the night air. <i>(Smile)</i>	
MEISIE:	<i>(Pressing her hands to her ears.)</i> It's so loud! I'm not allowed to hear it! <i>(The Constable opens the door quickly. The music becomes even louder.)</i>	5
	No! Close the door! <i>(She is running to the door.)</i>	

10.1.1 Why is Meisie not allowed to hear the circus music (lines 3 and 5)? (2)

10.1.2 What is the symbolic meaning of the circus music in the play? (2)

10.2 Explain how Gertie and Meisie are liberated through fantasy play or dancing. (8)

10.3 Explain the symbolic meaning of BOTH Constable and Meisie's costume change at the end of the play. (2 x 4) (8)

10.4 Within the fanatical exorcism of everything that stimulates sexually or subconsciously, an ironic confession takes place – Miem and Gertie's false morality is exposed. – Cornelia du Preez

Discuss the validity (truth) of this quotation. In your answer, refer to the hypocrisy of Miem and Gertie. (10)
[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Read the poem *Prayer to the Hunting Star, Canopus* and answer the questions that follow. The poem is a translation of what was said by the San X-nanni people when asking for help from the star in the hunt. Xkoagu is the name of the hunting star.

Xkoagu, give me your heart that you sit with in plenty Take my heart, my heart small and famished without hope so that like you I too may be full for I hunger.	1 5
You seem to me full-bellied, Xkoagu and in my eyes not small but I am hungry.	10
Star, give to me your belly that fills you a good feeling, and you shall take my stomach from me so you as well can know its hunger.	15
Give me your right arm too and you shall take my arm from me, my arm that does not kill for I miss my aim.	20
Xkoagu, blind with your light the Springbok's eyes, and you shall give me your arm for my arm that hangs here that makes me miss my mark.	20

- 11.1 What vocal skills would you use in the opening lines (lines 1 to 6) of this poem to capture the attention of the audience and create the effect of a hunter asking for help in the hunt? (4)
- 11.2 Where and why would you increase the volume of your voice in stanza 2 (lines 7 to 9)? (3)
- 11.3 Identify TWO moments in the poem where the pace of the words changes. How would this affect the delivery (speaking) of these lines? (4)
- 11.4 The performance of this poem would benefit from some physical action by the actor. Describe what actions, as an actor, you would add to stanza 5 (lines 18 to 22). (4)

[15]

QUESTION 12

Refer to the sources below and answer the questions that follow.

SOURCE A

Production: *War Horse* puppets by Handspring Puppet Company

Each of these full-sized puppets is controlled by two or three performers.

- 12.1 Why would a director use puppet horses on stage instead of real ones? (2)
- 12.2 What is the advantage of using full-sized puppet horses instead of an actor wearing a horse mask? (3)
- 12.3 These people are not actors. They simply manipulate (control and handle) the puppets. They are not nearly as important as the actor.

Discuss the accuracy of the statement above. In your answer, also include reference to the following:

- The physical skills needed to operate (handle and manipulate) such puppets
- The effectiveness of the puppets on stage
- Who else, apart from the actors, could be involved in the performance process

(10)

SOURCE B**EXAMINER'S REPORT**

The group performance showed evidence of care taken in presenting the performance material. The cast understood the material being performed. Unfortunately the actors performed more as individuals rather than creating a relationship with each other on stage. 1

The group was well-rehearsed and showed good concentration skills. The focus was very much on each individual performance and the group did not build a close actor-audience relationship. 5

- 12.4 Explain what is meant by the term *performance material* (line 2). (2)
- 12.5 Why is it important to understand what you are performing? (2)
- 12.6 What techniques could be used to help actors go about 'creating a relationship with each other on stage' (lines 3 to 4)? (4)
- 12.7 What is meant by the phrase *good concentration skills* (line 5)? (2)
- 12.8 Discuss why the actor-audience relationship is crucial to the success of a performance. (5)
- [30]**

QUESTION 13

Answer ONE of the following three questions, that is QUESTION 13.1 OR QUESTION 13.2 OR QUESTION 13.3.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

I keep forgetting: my actors do not have to BE the characters. This cast must be like a sports team, playing at being the characters: 'We are not these people that you see, we are merely playing at being them, briefly.'

[Brett Bailey, *iMUMBO JUMBO* workbook, April '97]

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

- Drama practitioners you have studied
- Plays you have seen performed
- Texts you have studied
- Your own experience of performing

[15]**OR****13.2 MEDIA STUDIES (CHOICE QUESTION)**

For film performance character development isn't just sitting around, reading your name from the script, and getting a surface-level view of who you are as a character – it's delving as deeply as possible into who this character is. It is literally trying to become this person. As an actor you must be able to completely void (cancel) out all of you, and replace it with this character/person.

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

- Film theory you have studied
- Films you have watched
- Films you have studied
- Your own experience of performing in film

[15]**OR**

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

Performing a role in any indigenous theatrical performance is not only about the 'make-believe' but also largely about the character's relationship with the content/material and the audience, and how the audience responds.

Write a paragraph discussing this quotation in relation to at least ONE of the points listed below:

- Any indigenous performance/play you have seen
- Your own experiences of performing in an indigenous performance/play **[15]**

TOTAL SECTION C: 60
GRAND TOTAL: 150



basic education

Department:
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REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DRAMATIC ARTS

NOVEMBER 2010

MEMORANDUM

MARKS: 150

This memorandum consists of 41 pages.

GENERAL NOTES TO MARKERS

1. As a marker make short comments why a point was marked up or down if the memo does not give a clear guideline and the marker has to use own discretion.
2. Tick clearly to indicate the learning point which is being assessed. Markers should engage actively with the answer.
3. Chief markers to facilitate the rubric with markers. The level descriptors of Dramatic Arts to guide the marking.
4. Have regular rounds of consultation to ensure marking is standardised.
5. In the case where a candidate writes more than the suggested number of words – do not penalise (essay question).
6. The memo discussion forum cannot sufficiently predict all responses. Provincial markers to take this into account and be open to candidates' responses and make sure that different teaching styles do not disadvantage the learner.
7. Spend the first day to unpack the quality and quantity of the evidence in the memo and standardise and find common definitions and concepts.
8. Markers to align Assessment Standards with the questions

INSTRUCTIONS TO DRAMATIC ARTS MARKERS ON THE GRADE 12 EXAMINATION PAPER

1. The paper is THREE hours long.
2. The TOTAL marks for the paper is 150.
3. Reading time of FIFTEEN minutes has been allocated before the start of the paper. This is necessary to provide candidates with the opportunity to make the required choices.
4. The paper consists of THREE sections: SECTION A, SECTION B and SECTION C.
5. SECTION A counts 30 marks, SECTION B counts 60 marks, SECTION C counts 60 marks.
6. SECTION A consists of TWO questions focusing mainly on LO3 but LO2 is also tested directly and indirectly:
 - QUESTION 1: Epic Theatre (*Caucasian Chalk Circle, Mother Courage or Kanna Hy Kô Hystoe*)
 - QUESTION 2: Absurd Theatre (*Waiting for Godot, The Bald Soprano or Bagasie*)

Candidates must answer ONE of the two questions.

7. SECTION B consists of EIGHT questions focusing mainly on LO3 (but other LOs are also tested directly and indirectly) and specific plays from the South African theatre movement:
 - QUESTION 3 (*Boesman and Lena*)
 - QUESTION 4 (*uNosilimela*)
 - QUESTION 5 (*Woza Albert!*)
 - QUESTION 6 (*Sophtown*)
 - QUESTION 7 (*Nothing but the Truth*)
 - QUESTION 8 (*Groundswell*)
 - QUESTION 9 (*Siener in die Suburbs*)
 - QUESTION 10 (*Missing*)

Candidates must answer TWO of the eight questions.

8. SECTION C consists of THREE questions focusing mainly on LO1 and LO4. LO2 is also tested directly and indirectly. This section is COMPULSORY.

The weighting of the LOs for the paper as per the SAG document is as follows:

- LO1 – 20% (30 marks)
- LO3 – 60% (90 marks)
- LO4 – 20% (30 marks)

SECTION A: UNDERSTAND AND ANALYSE

Candidates answered **ONE** question, either **QUESTION 1: EPIC THEATRE** or **QUESTION 2: THEATRE OF THE ABSURD**.

QUESTION 1: EPIC THEATRE

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED *CAUCASIAN CHALK CIRCLE* OR *MOTHER COURAGE* OR *KANNA HY KÔ HYSTOE*.

- 1.1 *The answer below is simply suggested. The essays should be marked using the rubric grid and take into consideration the candidates approach to the topic. Motivated, original answers that show insight should be credited. Learners should not be marked down if they write more than 3 pages.*

Brecht's ideas emanated from years of experimentation and practical experience with the theatre, performers and various directors. Brecht wanted to make a clear distinction between what he saw as a theatre of illusion, which he termed 'dramatic' and his Epic theatre.

Brecht was strongly opposed to the idea of pretence, which was a typical feature of Realism. He claimed that the 'old theatre' (Realism) had lost its worth since it undermined the role of the spectator to such an extent that it reduced him to no more than a passive onlooker. He wanted his spectators to be alert and leave the theatre with an awareness that they had to consider the problems posed in the play and do something about these problems in reality.

Brecht's main purpose was to remove the 'illusion' or the 'slice-of-life' depicted by Realism. In order to do so, he employed various techniques, all of which were aimed directly at consistently drawing the audience's attention to the fact that they are in a theatre instead of transporting them to a world of fantasy and make-believe.

Brecht intended to make his audience aware of the difference between what they saw on the stage and what was real. Furthermore, he wanted them to see the play as a direct comment on life which was meant to be viewed and judged in a critical way. However, Brecht was never opposed to the idea of the theatre as a source of pleasure. Instead, he felt that pleasure could be gained by taking part in a productive manner so that what is seen cannot only be judged but also applied to circumstances outside the theatre. This, however, would not be possible unless the spectator was alienated from the events of the play according to Brecht.

Also known as the 'verfremdungseffekt' or alienation, this device was designed to distance the audience from the action on the stage and to ensure that their empathy was broken so that they remained critical of events that they were watching. To illustrate this idea, the purpose of music, for instance, should not be used simply to underscore the meaning of words, but instead, to provide a noteworthy commentary on the action. An example of this appears in *Mother Courage* where the ironically bitter words of a song which speak of a character's steady moral decline are deliberately arranged to a sweet, carefree tune. The incongruity between the tune and the words

compels the audience to think about the true meaning of the song. *Caucasian Chalk Circle* and *Mother Courage* have songs amongst the scenes, often telling what was to happen before it occurred (thus eliminating the emotional involvement of tension and suspense), they commented directly on the action and linked scenes. The actors were required to demonstrate their role on stage rather than become immersed in the role and 'be' the character. This presenting of the character involved energetic and dynamic performance but did not encourage the audience to 'suspend their disbelief' and lose a sense that were in the theatre. The actors might step out of character and comment to the audience or the characters might speak their thoughts to the audience. Actors might speak in the third person for e.g. when Grusha speaks to Simon she says, 'I don't understand the soldier.' Thus through alienation, thought is provoked.

Unlike Realism, Brecht's stage space was non-specific; the painted backdrops were suggestive rather than representational. Scaffolding, revolving stages, visible pipes and wiring lit by stark, white lights with scene and set changes occurring in front of the audience. Musicians remained visible, and players might sit on the stage when not involved in the action. The didactic nature of the play was reinforced by the use of slide projections, screens, titles and technical equipment. Through alienation then, he intends to show everything in a fresh and unfamiliar light so that the audience is made to look critically even at what he has previously taken for granted. Another theory is based upon the idea that instead of dealing with current, modern-day issues in a lifelike, realistic manner, the theatre should 'make strange' the actions that are presented.

Historification, which refers to the use of material taken from other times or places, was one means of achieving this, but as opposed to the more accepted, traditional theatrical practices which portray historical subject matter in a contemporary fashion, Brecht maintained that the playwright should highlight the 'pastness' of the events by separating them from the present.

He felt that it was up to the dramatist to encourage the spectator to think that, if he or she had experienced the same conditions as those demonstrated in the play, he/she would have acted in a different way. The spectators would then consider what he or she would have done to make a positive difference. With the knowledge that change is indeed possible, the audience should then be inspired to make similar valuable social improvements with regard to the current state of affairs.

Due to the fact that his plays bear much more resemblance to epic poetry than to conventional drama, Brecht preferred to call his plays *epic*. His plays are much like a typical epic poem which, traditionally made up of alternating pieces of dialogue and narration, presents a story from the perspective of a single storyteller. This epic style, which narrates some parts of the story and merely demonstrates others, also allows for the free interchanging of time and space, connecting transitions of time and even covering entire historical periods with the use of a single sentence or short explanation. There is often a storyteller who addresses the audience directly; therefore breaking down

the 'fourth wall' created in Realist theatre, for example, the Singer in *Caucasian Chalk Circle*.

According to Brecht the greatest effect of the drama should take place outside the theatre. By encouraging the spectator to bring about social reforms in his community or environment, a play avoids becoming a pacifier and manages to take on a more important and useful role in people's lives.

Where candidates did not specifically discuss the socio and political events in the play a maximum of three marks will be deducted.

(20)

***Kanna hy Kô Hystoe* by Adam Small**

The memo for this play has not been translated into English as the play is only available in Afrikaans.

CATEGORY	MARK	1.1 DESCRIPTORS (EVIDENCE)
Outstanding achievement	18 – 20	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Using a selection of relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
Meritorious achievement	16 – 17	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
Substantial achievement	14 – 15	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some logical statements.
Adequate achievement	12 – 13	<ul style="list-style-type: none"> Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant "dramatic" references. Adequate reading but feels memorised. Not always a high level of insight.
Moderate achievement	9 – 11	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	06 – 08	<ul style="list-style-type: none"> Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	00 – 05	<ul style="list-style-type: none"> Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand.

- 1.2 1.2.1 **Verfremdungseffekt** means the distancing or alienation effect to prevent the audience indulging in the play and provoke them into action to change what they did not like. Where candidates use the 'V-effect' allocate one mark. (2)
- 1.2.2 **A Parable** is an apparently simple story/plot that has a more sophisticated meaning/lesson that initially apparent. A simple story with a moral. Where a candidate mentions 'The Chinese Chalk Circle' story, award one mark (2)
- 1.2.3 **Epic** plays span a great deal of time and move to different places. The cast is often large and the focus is on storyline rather than character. Similar to Epic poetry – uses narration and dialogue. Where candidates use the word 'episodic' award only one mark. (2)
- 1.2.4 **Narrator** this figure helps distance the audience from the action by reminding the audience they are watching a play. The narrator comments on the action, gives other viewpoints and sometimes speaks what the character thinks and does not say. The narrator helps bridge the vast space and time in epic plays. (2)
- 1.2.5 **Historification** setting the play in a non-specific time and place. It is another alienation technique. The plot is set in the then and there not the here and now. (2)

[30]

OR

QUESTION 2: THEATRE OF THE ABSURD

CANDIDATES ANSWERED THIS QUESTION IF THEY HAD STUDIED *WAITING FOR GODOT* OR *THE BALD PRIMADONNA* OR *BAGASIE*.

- 2.1 *The answer below is simply suggested. The essays should be marked using the rubric grid and take into consideration the candidates approach to the topic. Motivated, original answers that show insight should be credited. Learners should not be marked down if they write more than 3 pages.*

Candidates` should not be penalized if they do not refer to the quote directly. General use of quotes also not essential to substantiate the answers. Candidates' answers could contain any of the following generic points on characters, style of language and themes.

Absurdist are mainly concerned with mankind's search for meaning and try to make sense of their senseless position and come to terms with their hopeless situation. Absurd drama therefore creates an environment where people are isolated. They are clown- like characters blundering their way through life because they do not know what else to do. Often the characters stay together simply because they are afraid to be alone in such an incomprehensible world, e.g. Estragon and Vladimir in *Waiting for Godot*

Unlike realism where the characters are well rounded, fully developed, psychologically convincing, the characters in The Theatre of the Absurd lack

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identity and are dull, uninteresting and lack dimension. Instead of having virtues the characters are flawed and because they are not well-rounded, they remain static and show no development. They come across as being repulsive, pathetic, miserable and incapable. They are emotionally empty and

are representative of the human condition as defined by Theatre of the Absurd. The characters are representative of humanity, rather than an attempt to create a 'real' person on stage. Their qualities are exaggerated and the situations in which they find themselves are intensified. They have no past and we are given little indication what the future might be.

For the Absurdist playwrights, character is a vehicle for expressing their thoughts on the human condition. Beckett's characters show a mutual dependency while Ionesco's characters are described as 'social puppets'. The characters are often presented in pairs or groups based on the double acts of Vaudeville or music hall comedians.

In *Waiting for Godot*, for example, the two main characters, Vladimir and Estragon are tramps who spend their days reliving the past trying to make sense of their existence and even contemplate suicide as a form of escape. They are typical absurdist figures who remain detached from the audience. They essentially lack identities and their Vaudeville mannerisms have more of a comic effect on the audience than a tragic one. This is observed when they contemplate hanging themselves in a discussion as to who should go first. Vladimir suggests that Estragon go first as he is lighter and therefore won't break the bough.

Absurdist characters often appear in pairs, as stated earlier representing a unity or aspects of the same person and therefore mirror images of one another. The tramps in *Waiting for Godot* rely on each other for comfort, support and most of all for meaning. They need each other to avoid living lonely and meaningless lives. They feel compelled to leave each other but at the same time compelled to stay together. They consider parting but never do and their inability to leave is another indication of the uncertainty and frustration they feel as they wait for an explanation for their existence. As an audience, we can only watch them do the same things, listen to them saying the same things and accept the fact that Godot may or may not arrive. Much like them we are stuck in a world where our actions dictate our survival.

Another major idea was that humans are not adept at communication and deliberately create conflict with each other through their dialogue in order to give meaning to a meaningless world. Language then acts as a barrier to communication, which in turn isolates the individual even more, thus making speech almost futile. Beckett questions the value of language believing that it has lost its ability to communicate. Ionesco shows that attempts at communication often 'disintegrate' from clichés to meaningless syllables. In keeping with the Existentialist idea that people feel isolated in a hostile world. Absurdist playwrights often focus on the inability of language to bridge the gap between the characters. Language is depersonalizing, automatic and meaningless. Communication between characters maybe sparse or characters may talk at cross purposes without really influencing each other. Language then serves the function of presenting the unexpected, the bizarre and the absurd.

The following are examples of how language can be used in Absurdist plays:

- Silence is as great a means of communication as the spoken word, for example in *Waiting for Godot* there are long pauses and silences in which nothing happens.
- There are meaningless conversations and 'habitual' superficial comments in which characters often engage. Language is seen as merely an escape from the tedium of life or because the silence becomes unbearable.
- New words are created to show how people's attempts to communicate with one another. The attempt is doomed to fail.
- Banal daily conversations are mixed with literary language, puns, clichés, slang and repetitions are interspersed with poetic language. All are used to pass the time.
- A repetitious style of dialogue is used to emphasise the cyclic nature of life.

Dramatic action:

- Traditional dramatic action is non-existent.
- The plots of Absurdist plays do not adhere to the traditional structure and form.
- The drama does not deal with a rounded story or consist of a proper beginning, middle and end.
- The action is deliberately non-dramatic. It is not logical and linear but circular and repetitious to show that life without meaning cannot have a focus or move directly towards some objective.
- Absurd drama is not concerned with the representation of events, the telling of a story, or the depiction of a character as much as the presentation of individuals within a situation.
- The superficial action is nothing more than a cover-up for stagnation.
- The conflict is mostly internal and plays itself out as a futile battle against time and eternity.
- The plays of the Absurd are usually without a story line or plot which helps to stress the idea that humans are essentially victims of a meaningless existence in which time and development have no real significance or value.

Themes common to Absurdist plays:

- They reveal the experience of temporality and evanescence (time).
- They reveal the sense of the tragic difficulty of becoming aware of one's own self in the merciless process of renovation and destruction that occurs with the change of time (time).
- They reveal the difficulty of communication between human beings (language).
- They reveal the unending quest for reality in a world in which everything is uncertain and the borderline between dream and waking is ever shifting.
- The tragic nature of all love relationships and the self-deception of friendship.
- Man's terror in the face of the total meaninglessness, total shapelessness of the universe and all the events of which it is composed.
- Man is alone, lost in a world in which God has deserted him.
- Science and reason are illusory.
- Nature has reaped its revenge.

- The only certainty is death, and that is but the final act of absurdity.
- Communication is no longer possible.

Waiting for Godot

In *Waiting for Godot*, Beckett depicts the world as a cold, passionless, silent and indifferent place of uncertainty. Within the context of the play he relates these ideas to life where the general mindset is that eventually all things must come to an end.

The idea of death in the play is presented in a somewhat paradoxical manner: on the one hand, death is man's ultimate enemy, an end to everything, on the other hand it is his only release or means of escape from this hostile universe.

The absurdity of death is emphasised even further towards the end of Act 1 when Vladimir and Estragon contemplate suicide at the mere thought of having nothing better to do with themselves. The central message is introduced very early in the play by Estragon's words: 'Nothing to be done.' This implies that instead of living for today, man is constantly concerned with what will happen tomorrow, and thus it is not surprising that he wishes his life away.

The concept of hope appears in the fact that the two main characters who, though afraid and uncertain of their situation, are prepared to wait for someone to bring meaning and sense of purpose to their lives. What the characters await is a sign indicating that they have been relieved from death and that there will indeed be a tomorrow.

Due to their loss of memory, the characters are unable to converse about the past. Furthermore, their attempts to cope with their situation result in the use of language and logic that is mechanical and senseless. Despite much talking, we discover that by the end of the play, they have actually said very little. The moments of silence in conjunction with utterances which have been reduced from entire sentences to single, monosyllabic words and exclamations, signify the absence rather than the presence of nature and culture.

The fact that both Vladimir and Estragon suffer from physical and mental ailments is an indication of the failure of the human body to function properly. The sad reality that they experience difficulty in remembering anything, and in identifying their surroundings, makes the body appear as an unreliable machine.

The theme of capitalism, which emerges by means of undertones and implied statements, enhances the idea that worldly effects serve only to alienate man even more from the fundamental nature of his existence.

The passing of time becomes obvious as the characters wait in anticipation upon Godot's arrival. The fact that they wait in vain, however, inevitably makes life seem as meaningless as death itself. Time holds the characters prisoner of their situation where, although it seems as if they are moving forward in time, they are, in truth, moving backwards towards death.

Lapses in time are indefinite, as the play is set in twilight. The only apparent signs of the passing of time are the tree which has grown a few leaves by the second act and the physical changes in Pozzo; who has become blind, and Lucky, who has become dumb. All of this reinforces the endlessness of waiting. The torment and quality of waiting experienced by the characters as well as the audience, together with the constant repetition of events, is what makes time seem timeless.

***The Bald Soprano* by Eugene Ionesco**

The *Bald Soprano* is a 'language of tragedy' dealing with gradual loss of its communicative function into inane phrases and meaningless clichés.

Towards the end of the play the dialogue breaks into a series of non sequiturs, suggesting that rational discourse has become impossible, that relevant thought cannot be sustained beyond a single sentence or two. The Martins and Smiths simply cascade through unrelated and inane phrase-book clichés before breaking into a sort of syllabic babble. Words degenerate into mere objects, thrown about like pies in a comic free-for-all.

Ionesco stresses both the loss of a personal identity and social and familial estrangement. His characters are alienated, not because they are sensitive beings in a hostile or impersonal world, but because they have no individuality at all. They are too similar to have personal identities; it therefore hardly matters whether, like the Smiths, they have no first names. Their alienation has everything to do with a total lack of personal identity, which even their language inhibits from establishing. They have simply been rendered incapable of incisive, individual thought.

The characters are anti-characters. The Smiths and Martins are entirely lacking distinct or consistent personalities; they are indistinguishable, virtually interchangeable and essentially characterless. They speak alike, often echoing each other's phrases, as evidenced in the dialogue between the Martins. They are unable to begin and sustain meaningful discourse, for they are defined by the clichés of their class, from which they cannot depart and which they never transcend. They are anti-heroes not because they are physically disabled or have weak minds or experience extraordinary bad luck, but because they have no minds at all. None of them serves as a protagonist or main character in any traditional sense.

At the opening of *The Bald Soprano*, Ionesco stresses the typicality of his characters in his repeated insistence that they and their surroundings are "English". The first characters encountered are named "Smith", a very common English name, also suggesting the couple's conventional nature. These are figures that have no discrete sense of self.

The only hints of different identity are drawn along sexual and class lines and even these are deliberately blurred. While Mrs. Smith is responsible for homemaking duties, she hints about Mr. Smith's inadequacies as a male, while, he, in turn, complains about women behaving like men. Throughout the play the characters' anxieties seem to centre on threats and not on their individuality but only to their roles as determined by gender and class.

Even a reliable identity based on gender is undermined in *The Bald Soprano*. Role distinctions erode in the course of the play. Early on, Mr Smith accuses his wife of asking stupid questions, indicating his belief that his mind is superior to hers and that her powers of reasoning are severely limited because she is a woman, an irrational "romantic". However, during the Fire Chief's visit Mr Smith grants that his wife is more intelligent than he is, and even "much more feminine", suggesting that there is a feminine side to his character and behaviour. Mrs Smith says as much when she complains about men who use rouge on their lips and sit around all day and drink.

She also suggests that Mr Smith lacks the "salt" of the evening's soup, an oblique slur on her husband's deficient masculinity. Further, she is the more sexually aggressive of the two. She flirts with both the Fire Chief and Mr Martin, suggesting her need to establish a sexual identity denied her by her emasculated husband.

The Smiths and Martins have a class-consciousness challenged by Mary, the Smiths' maid. Mary presents a threat to them because she is willful and disrespectful, and does not seem to know her place. The couples grow bad-tempered and self-righteous when, during the Fire Chief's visit, Mary requests that she be allowed to tell a story. They find her request presumptuous and inappropriate, and though Mary manages to recite her poem in honor of the Chief, she is forced offstage in the process.

Absurdist themes are pervasive in *The Bald Soprano*. Chief among them in Ionesco's play is the concept of the tendency of order to decay into chaos (entropy). This collapse is reflected in the speech of the characters, which, in the course of the play, becomes increasingly dysfunctional, resulting in the total breakdown of language as a viable tool of human communication.

Chaos is also conveyed by the characterisation, or, more accurately, the lack of it. Humankind is reduced to the Smiths and Martins, who, at times, behave very much like some of those dolls that issue random expressions when their recordings are activated. The Smiths and Martins are soulless and hollow remnants of characters reduced to exhibiting only a sort of anxiety about their missing or confused identities.

The remarks of the characters are often inappropriate, contradictory, or completely devoid of meaning, especially towards the end, when, as language decays into word fragments, the Martins and Smiths become almost manic in their anger. What they reveal is one of the most important absurdist themes: the modern inability of humans to relate to each other in either an authentic or honest fashion.

Bagasie deur André P Brink

The memo for this play has not been translated into English as the play is only available in Afrikaans.

CATEGORY	MARK	2.1 DESCRIPTORS (EVIDENCE)
Outstanding achievement	18 – 20	<ul style="list-style-type: none"> Well organised, comprehensive and coherent, polished structure. Supported by an exceptionally high level of competence to process information into original interpretation and thoughtful selection of facts. Using a selection of relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
Meritorious achievement	16 – 17	<ul style="list-style-type: none"> Well organised, detailed and coherent, polished structure. Supported by a high level of competence and careful selection of facts to process information. Using a selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
Substantial achievement	14 – 15	<ul style="list-style-type: none"> Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some logical statements.
Adequate achievement	12 – 13	<ul style="list-style-type: none"> Structure not necessarily logical. Displays a basic understanding but tends towards mechanistic and stereotyped response at times. Adequate selection of relevant "dramatic" references. Adequate reading but feels memorised. Not always a high level of insight.
Moderate achievement	9 - 11	<ul style="list-style-type: none"> Not always organised, not logically constructed. Limited selection of information, poor language skills might be a contributing factor. Candidate lacks the ability to support his/her answer with suitable examples.
Elementary achievement	6 – 8	<ul style="list-style-type: none"> Rambling – no structure, limited vocabulary, little attempt to present information in an acceptable manner, little effort made to present work in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Candidate lacks the ability to support his/her answer with suitable examples.
Not achieved	0 – 5	<ul style="list-style-type: none"> Incoherent, very little work, limited skills, in need of support. Irrelevant. Simple phrases or words written down that candidate has learnt but does not understand.

- 2.2 2.2.1 **Comic cross-talk** one liners that the characters say to each other, sometimes funny sometimes bearing no relation to what was said previously. Like the cross-talk of music hall comedians. (2)
- 2.2.2 **Existentialism** is the philosophical movement that preceded Absurdism. The movement focused on the meaning of existence and questioned the Judeo-Christian moral tradition. (2)
- 2.2.3 **Tragi-comedy** has serious topics dealt with in a humorous manner. Often ordinary people and characters. (2)
- 2.2.4 **Non-narrative** it lacks characters and plot in the conventional sense. Play has a timelessness and a placelessness. One mark where a character says: 'It does not have a proper storyline'. (2)
- 2.2.5 **Language as a barrier to communication** Absurdists believed that humans set our conversation so that real communication rarely happens. E.g. We answer questions with another question, ignore questions or answer obviously. (2)

[30]**TOTAL SECTION A: 30****SECTION B: UNDERSTAND AND ANALYSE****QUESTION 3: BOESMAN AND LENA BY ATHOL FUGARD**

- 3.1 No. He is saying these words in anger. He is physically tired of rebuilding every time the Whiteman bulldozes his shack. He is tired of always being on the move. Although he says these words he does not really mean them. His dialogue is full of irony and sarcasm. He realizes how meaningless their lives are to the white men who have no qualms about burning their shacks without thinking about where they will go to or about their meagre possessions. They (white men) feel justified in saying it is full of disease thus giving them an excuse to burn it. Boesman and Lena and thousands of others do not matter in the grand scheme of things. He has to witness time and again the destruction of all that he possesses and holds dear – his stories and his memories. He is not happy about the way they are forced to live but being poor and unemployed and with no hope of a better life, he has no choice. Boesman is frustrated at the whiteman's lack of sympathy or sensitivity. He says '*dankie baas*', but he is full of irony and bitterness. That is why he laughs as well. It was as if the whiteman was destroying a part of their lives as well as their memories, their history, their identity. Boesman considers himself as trash discarded by the white man.
(Accept yes, if well substantiated) E.g: it is a slum, dirty, disease, the destruction of the shacks sets up the choice necessary for Boesman and Lena to move, they are trapped in the undignified slum so it is a good thing it is destroyed.
Accept 2 points carefully explained or 4 brief points. (4)
- 3.2 An old faded shirt, grey or black shapeless trousers – could be torn in places or may have patchwork – it must be old and well worn to suggest poverty.

Maybe an old faded sports jacket, a cap and no shoes. The focus is on poverty and dirt. They are always on the move and there is no time to bathe or change. In addition much of their meager possessions have been burnt or destroyed when their pondoks were burnt. Focus of costume is to accentuate poverty so any costume that a man might wear to do this is acceptable. Colour should be discussed to score full marks. If only a sketch is used without explanation – maximum 2 marks. Where a sketch or drawing is used with references full marks may also be awarded.

(4)

3.3 The play explores the relationship between Boesman and Lena, the need for human companionship, compassion and hope. We as the audience or readers have empathy/ sympathy for a character like Lena who unfortunately does represent thousands of abused women caught in the cycle of poverty and neglect. Lena has been with Boesman for many years and has borne the brunt of his anger many times. Boesman is a man, but he has been emasculated by society thus he vents his frustration out on Lena, Outa and the dog. He has been abusive to Lena in many ways, He beats her regularly with his fists, he abuses her verbally, taunting her and making her doubt herself for example, he makes her believe that she broke three bottles that they were going to sell at an exchange when he, in fact broke them. Lena is covered in bruises from all the beating that she received from Boesman but she still stays with him. What other alternative does she have? This is the only life she knows – she knows no better. She talks about leaving him several times but doesn't, because for her the unknown is scarier than the known. More important Boesman is the only link to her past. Boesman cannot vent his anger on the whites who were destroying his pondoks so he takes it out on Lena, someone he can control and whom he has power over.

He neglects her and refuses to talk to her and tells her several times that he wishes that she would leave him, But he still needs her in a twisted sort of way. She is always there with him and he expects her to be there. He can take his frustrations out on her – be his 'punching bag.' But in a sick sort of way they both depended on each other for companionship, security and an affirmation that they are human and alive, rather than being alone.

Boesman also reacts violently to the dog and Outa. But then so does Lena at the end. Can this violence be justified by the treatment and experiences they've had due to the poverty, violence and discrimination they have suffered at the hands of the white man? Accept candidates' points of view if substantiated – 8 short relevant statements, or 4 more detailed or 2 very well discussed.

(8)

MARKS	3.3	DESCRIPTOR
7 – 8	Very good	Candidate is able to answer clearly and directly referring to abuse as a theme in the play. He/she discusses the relationship between the two characters and the reasons for Lena staying in the relationship. The candidate focuses on the use of physical, mental and emotional power of Boesman over Lena
4 – 6	Average	Candidate explains power at a basic level and connects to characters (e.g. Boesman abuses Lena but Lena prefers to stay with him)
0 – 3	Weak	Candidate tends to make generalised statements about the plot of the play with simple, vague reference to abuse.

3.4 That she is Lena and that her life does have meaning. She has developed as a person and asserts herself. She finally reclaims her life from Boesman and is now his equal and no longer submissive. Her sense of self is strengthened. She also realises that Boesman needs her as much as she needs him and that he is as vulnerable as she is. Candidates should support answer with examples from text. (4)

3.5 Subjective answer required. Candidates must support their answers by giving concrete examples. Candidates must give reasons why it is a good choice of text and relevant to present issues in South Africa. Candidates could refer to the homelessness and poverty highlighted in the text comparing it to the poverty and lack of housing and service delivery protests in many parts of the country, especially rural and underdeveloped areas. Examiners need to be aware of topical issues in the press concerning the World Cup, money spent and spin offs from the world cup. Tenders being awarded to people with no experience in construction resulting in poorly constructed homes, the demolition/removal of squatter settlements to make way for stadia, accommodation, etc. (10)

MARKS	3.5	DESCRIPTOR
8 – 10	Very good	Candidate is able to answer clearly and directly referring to the choice of text and argue for or against the spending of money for 2010. Candidate also focuses on poverty and lack of housing in S.A. and on the implications of the soccer World cup.
6 - 7	Good	Candidate is able to answer clearly and refers to the choice of text. Tends to make broad statements about the spending of money for 2010. Candidate also focuses on either poverty and lack of housing in S.A./ or on the soccer World cup.
4 – 5	Average	Candidate explains choice of text. Connects at a basic level. Looks at the focus of Government spending in 2010 to alleviate poverty or stage a World Cup. Makes some concrete statements.
0 – 3	Weak	Candidate tends to make vague and generalised statements.

QUESTION 4: *uNOSILIMELA* BY CREDO MUTWA

4.1 Weaker candidates will say: written by Black people, performed by Black people or about Black people. Simply stating this would score a maximum of 2 marks. An answer supported by discussion would score a maximum of 3 marks. To gain full marks an answer should focus on explaining that the performance would contain elements traditionally found in indigenous S.A. performance or ritual. Why/how is Black drama relevant? (4)

4.2 See grid below

MARKS	4.2	DESCRIPTOR
8-10	Excellent	The candidate is able to answer clearly. Uses examples from the source to show how he/she would direct the scene. Focuses on storytelling, song and dance and how it is used to connect with the audience. Explains how he/she would go about directing scene in terms of positioning actors on the stage, use of space and vocal and physical skills.
6 - 7	Very good	Candidate is able to answer clearly and directly using his or her knowledge of <i>uNosilimela</i> . Candidate focuses on dance, storytelling and song as a theatrical device that creates a strong connection with the audience. She/he makes clear statements about directing of the scene such as positioning actors, use of space etc.
4 – 5	Average	Candidates connects directing a scene and use of techniques at a basic level. Candidate uses his or her knowledge of <i>uNosilimela</i> . Candidate is able to make comments about dance, storytelling and song but not much detail and connects it loosely.
0 – 3	Weak	Candidate tends to make vague and generalized statements about directing a scene. Little or no mention of techniques used.

(10)

4.3 Any reasonable answer, but the following may be a guideline

(a) neighbourly love

- As the story unravels, we come to realize that in this world we are interdependent, we need each other.
- Through the character of *uNosilimela*, we appreciate the fact that someone you may consider insignificant may save your life
- Through the characters of this play we realize that loving your neighbour may save your life, that of others, and that of the future generations.
- *uNosilimela's* story makes people appreciate each other and that they are interdependent of each other.

(b) respect for ancestors

- The play teaches us to acknowledge the power behind the concept of ancestors
- Teaches us the value of knowing where we come from
- Teaches us to acknowledge and respect the people before us who are responsible for our being
- We can learn from older people and those who come before us.
- All South Africans, particularly Black, will have an understanding of who they are and where they come from.
- Past history and creative presentations are often presented from only a White Western perspective in textbooks. This is a more traditional form of communication from a Black perspective that acknowledges indigenous African theology / religion.

(Accept three relevant points for each)

(6)

4.4

MARKS	4.4	DESCRIPTOR
8 - 10	Excellent	Candidate is able to discuss his/her point of view logically and clearly. Presents arguments and supports views by referring to text. Demonstrates knowledge and understanding of both theatre types.
6 - 7	Very good	Candidate is able to answer clearly and directly discussing to what extent they agree with the assertion (claim) that Black South Africans should abandon Indigenous theatre, such as <i>uNosilimela</i> , and embrace modern Western theatre. In his/her answer candidate uses own experience backed by logical arguments to support him/her of quote.
4 – 5	Average	Candidate uses his or her knowledge of <i>uNosilimela</i> , discussing to what extent they agree with the assertion (claim) that Black South Africans should abandon Indigenous theatre, such as <i>uNosilimela</i> , and embrace modern Western theatre. In his/her answer candidate uses own experience backed by arguments to support him/her of quote.
0 – 3	Weak	Candidate tends to make a generalised statement OR is struggling to make a statement about whether or not they agree with the assertion (claim) that Black South Africans should abandon Indigenous theatre, such as <i>uNosilimela</i> , and embrace modern Western theatre. Candidate does not use own experience and there are no arguments to support his/her point of view.

Candidates may relate personal experiences. Examples of the above could be, but not limited to

(a) No, I do not agree for the following reasons

- If we abandon Indigenous theatre we destroy our heritage as African people.
- There is nothing wrong with being an Urban African yet one needs to go back to an Indigenous space to practice who you actually are.
- My family lives in uMlazi (which is very urban), but we often go to eNquthu (deep rural place in KwaZulu) during the June and December holidays which is kwagogo (My grandmother's place).
- The world is curious about Indigenous theatre. African People in the Diaspora are hungry to know their roots about where they come from. I can actually make a career out of Indigenous theatre.

(b) Yes, I agree for the following reasons

- We are in the 21st century and we can never go back to indigenous times and live the way our forefathers lived.
- I am staying in Soweto and I do not have relatives in the rural areas. How then can I be expected to go and spend time with people in the rural areas whom I do not know?
- My religion does not allow me to acknowledge ancestors.
- I want to study important topics such as Shakespeare, Milton and others which will open international doors for me.

(10)
[30]

QUESTION 5: WOZA ALBERT! BY PERCY MTWA, MBONGENI NGEMA AND BARNEY SIMON

- 5.1.1 Protest theatre was to inform and enlighten the people about oppression and racial discrimination and to protest against inequality and injustice. It attempted to spur the audience on to take positive action to affect change. (2)
- 5.1.2. A workshopped play is a play created by a group of people who experiment and improvise around a basic idea/intention, carrying out research and observation, selecting and then finally recording. It is episodic, uses simple or stereotyped characters, often music or song is used as a linking device. (Accept any three.) (6)
- 5.1.3 Workshopped plays are created by a group of people who experiment and improvise around a basic idea/intention. In *Woza Albert!* The idea – 'What would you do if Jesus came to South Africa now?' This process draws on traditional research methods, interviews or personal experience. The creators carried out research and observation in the townships, bus stations, train stations and the market places. They then improvise, drawing on their observations and research to create characters and respond to situations. *The group* works on the skeletal structure, actors improvise within this structure, the rest of the group watch, respond and give advice, selecting the various 'bits of action' (scenes). The selected scenes are then joined together by linking devices to form the framework of a performance and then finally record. This may be the final phase of recording of the production either as a script, audio recording or video tape.
– *Woza Albert!* shows the oppression of Black people by the apartheid government. The actors are protesting against the carrying of the pass book – evident in the scene where they meet with Morena and he suggests that they should throw them away, Albert Street and the significance it had on the lives on thousands of black men in South Africa. They were humiliated while waiting in long queues for applying and renewals of passes. The working conditions at the Coronation brickyard- they can be fired at any time, they work long hours and receive minimal wages, there's never an increment in their salary. In addition they are building thousands of bricks for white people who live in huge houses while black people are living in 'sardine tins.' These are some of the issues to protest about. (Accept other relevant examples) (6)

MARKS	5.1.3	DESCRIPTOR
5 – 6	Good	Candidate demonstrates understanding of the validity (truth) of the statement. Supports the answer with reference to the process of creating the play and the script of <i>Woza Albert!</i> . Candidate comments on any one of the following: what was happening historically at that time, the process of creating a workshopped play and how the study of the drama develops awareness of workshop techniques or that the play still holds value as many issues presented in it are still valid today.
3 – 4	Average	Candidate explains the statement and attempt to support the answer with references from the play. Tends to look only at the issues still relevant today.
0 – 2	Weak	Candidate tends to make generalised statements about the validity of the statement and does not support or give any references.

- 5.2.1
- Barber's open-air stall, the set is minimal; there is no attempt of creating a complete realistic structure for the barber shop.
 - The use of the cube/box, it has been used repeatedly in different scenes in creating milieu (environment or setting) and in the above extract it represents a seat/chair for the barber;
 - Auntie Dudu's shawl, it is used to represent a sheet for the barber's customer; multiple use is made of a few props.
 - Miming of the clipping, actors use creative devices and images, they do not rely on realistic props and set pieces to enhance their performance. (4)

5.2.2 Actors have to be vocally strong as the performance/production require actors to use verbal dynamics. Actors have to be physically strong and versatile as the performance will require them to transform from one character to the other. There are only two actors to play a variety of characters in 26 scenes The play is physical so the actors will have to be very agile and flexible to meet the fast paced action of the play.
Creative, energetic, hard working as the production will be very demanding in terms of the structure(changing of scenes happens rapidly)
Actors would have to be multi-skilled – must be able to sing, dance and act.
(Markers to accept other answers with valid reasons relevant to the play) (4)

5.3 A subjective answer is required and markers to use their own discretion. Accept well supported points. See the rubric for guideline

MARKS	5.3	DESCRIPTOR
7 - 8	Very good	Candidate uses personal opinion and has clear strong explanations as to why <i>Woza Albert!</i> is a good choice as a set work for Grade 12 Dramatic Arts learners. Expresses views and opinions clearly and logically.
4 - 6	Average	Candidate uses personal opinion with some explanation why <i>Woza Albert!</i> is a good choice as a set work for Grade 12 Dramatic Arts learners.
0 – 3	Weak	Candidate gives vague, generalised explanations why <i>Woza Albert!</i> is a good choice as a set work for Grade 12 Dramatic Arts learners.

(8)
[30]

QUESTION 6: SOPHIATOWN BY JUNCTION AVENUE THEATER COMPANY

6.1.1 It documents a valuable and vibrant part of South African history which would otherwise been lost because the government wanted to wipe it out completely. They saw it as a blot on their vision of separate development, because it was a place where different race groups lived together in peace and harmony against the government's apartheid policy The play records the life of ordinary people in Sophiatown, their struggle to survive, their determination and will to survive against all odds, their never ending battles with the apartheid government. The play gives us insight into the how people coped despite the restrictions imposed upon them and the oppression that they faced constantly. The culture, music, traditions of Sophiatown which had an impact on so many prominent Black people in South Africa would have been forgotten had it not been recorded.
2 points discussed in detail or 4 points briefly discussed. (4)

MARKS	6.1.2	DESCRIPTOR
7-8	Very good	Candidate demonstrates an excellent understanding of the theatrical techniques used in the process and product that allow Sophiatown to be described as a documentary drama. She/he answers clearly using references and motivation from the play.
5-6	Good	Candidate refers to the description of how the play Sophiatown, uses theatrical techniques that allow Sophiatown to be described as a documentary drama. Candidates can explain the research process and collation of material that leads to the final recording process.
3-4	Average	Candidate explains briefly what theatrical devices are but no attempt to link to the process and product.
0-2	Weak	Candidate tends to make generalised statements about theatrical techniques. Little or no mention of the process and product that allow Sophiatown to be described as a documentary drama.

(8)

6.2.1 Lulu represents the thousands of school children who were disillusioned with Bantu education which did not prepare them for life. She highlights the theme of education through her various discussions with her mother and Fafhee and the other characters. Princess on the other hand represents the many women in the townships who had nothing else but their looks and ambitions to get ahead. They put up with the abuse of their boyfriends just as long as they lived better lives (many of them were from the slums). Princess eventually gets away from her miserable life.

(4)

6.2.2 One of the major contributors to Sophiatown culture was the cinema. Behaviour, language and dress patterns all owed a debt to the hit movies of the time. This is more evident through Mingus' character, who dresses as the actors of the gangster movies of the 1950's such as Clark Gable. He even goes to the extent of calling himself, Clark Mingus Gable. The rhythm and melodrama of the movie-language enriched the tsotsi taal used during the era and is incorporated in the play.

The graffiti on the walls of Sophiatown was borrowed from the film, 'we won't move' and 'he who destroys Sophiatown shall himself be destroyed'.

The Bohemians, in the play hoped that power sharing and black man's rightful place will be instituted in the near future, this was drawn from the film (*The Bronze Venus*) and coincided with the rise of the civil rights movement in America.

Music played an important factor in the play in terms of driving the plot forward.

Characters fluently move from their dialogue into the traditional *a capella* which aroused emotions of grief and joy depending on the situation. Clearly the music of Sophiatown also reflected the American styles such as jazz, swing and blues. Our very own musical icons such as Hugh Masikela, Dollar Brand, Dolly Rathebe, Miriam Makeba etc. incorporated these styles into their own music causing them to become household names here and abroad. Jazz clubs became popular and were frequented by many people across the colour line. Accept other relevant information and examples from the play.

(4)

6.3 The play is presented in a simple musical manner. The exposition through Jakes monologue highlights the various streets, gangs and the famous people of Sophiatown, setting the mood of the play. We are then introduced to the cast of the play, living (and events taking place) at Mamariti's vibrant and chaotic household. The set is simple and easy to assemble and disassemble as shown at the end of the play when the characters gather all the belongings and take down the set piece by piece symbolising the breaking down of their houses and their hope. Character sketches are revealed in an interesting manner. (Mingus 'Easy man-check the labels! only genuine English or American imports you tell her I'm a best dresser in town I'm a smart guy-no messing around'). He represents the gangsters. He is a loud, bold, charismatic individual whom the audience love to hate. The other characters in the play represent ordinary people of Sophiatown who were easily recognisable such as Mamariti, the shebeen queen. She adds colour and humour to the play while at the same time reflecting the difficulties faced by many women during this period who were forced into this business in order to support their families. During the forced removals her character highlights the pain and suffering experienced by people who had to leave family, friends, neighbours and belongings behind and move to a completely new environment. The audience feels her emotions and pain and thus empathise with her situation. Jakes represents the intellectuals who were stifled during this time because of a lack of opportunities. Despite the play's serious subject matter, forced removals, the creators of the play use music, song, dance and humour in the dialogue to avoid creating a sad show. The characters slip with a seamless fluency from dialogue into traditional acapella, swing, jive and jazz. The effect is a spontaneous eruption of joy or grief and speaks to the audience directly. Tsotsitaal adds street flavour and appeal. The above factors assist in highlightling the theme of forced removals showing us the heartbreak and suffering endured by the people of Sophiatown.

(10)

MARK	6.8	DESCRIPTOR
8 – 10	Very good	Candidate demonstrates an excellent understanding of the statement, how the play Sophiatown, uses dramatic techniques to highlight the emotional issue of forced removals without falling into trap of creating a sad show. He/she answers clearly using references and motivation from the play.
6 – 7	Good	Candidate shows understanding and insight into how the play Sophiatown, uses dramatic techniques to highlight the emotional issue of forced removals. Candidates make references to the text in supporting the theme forced removals. Clear and logical answer.
3 – 5	Average	Candidate explains the how the play Sophiatown, uses dramatic techniques to highlight the emotional issue of forced removals. Candidate attempts to make some references to support the theme of forced removals
0 – 2	Weak	Candidate tends to make vague and generalised statements about how the play Sophiatown, uses dramatic techniques to highlight the emotional issue of forced removals.

[30]

QUESTION 7: NOTHING BUT THE TRUTH BY JOHN KANI

- 7.1 Siphso had arranged with the undertaker to be present when his brother's body arrived from London. In addition he wanted to see his brother one more time before he laid him to rest. He is denied this and is therefore understandably shocked and distressed to learn that his brother has already been cremated – something foreign to his culture. In terms of the structure of the play Siphso's reaction can be seen as comic relief. (2)
- 7.2 Mandisa's arrival causes Thando to re-evaluate her life. She is challenged by the contrast between her and Mandisa. Mandisa is independent, forthright, is not afraid to speak her mind, she does not understand much of the traditions and customs that Thando adheres to. For example Thando would not blatantly challenge Siphso, but Mandisa challenges his authority. Thando has been a dutiful and considerate daughter but these qualities are now being tested. Mandisa who has grown up in London does not understand how Thando could obey her father's word without question. Thando has been conflicted in herself since Mandisa's arrival, because Mandisa offers an outside perspective of things. Thando starts to assert herself more as an independent adult as seen in lines 14 to 16. Award four marks if two points are well discussed or 4 points are briefly discussed. (4)
- 7.3 Stanislavski's method of acting would be the most suitable for an actor preparing for this role. Where a candidate only refers to Stanislavsky's technique award a maximum of 6 marks out of 8. To get full marks a candidate must include information on character.

Main points of Stanislavski's system:

1. The magic 'if'.
 - The actor knows that the play and the setting are manufactured by the playwright, but he asks himself: 'How would I behave if they were real?'
 - Asking this question helps him transform the imaginary world of the play into a real one.
2. To help with achieving the magic 'if', an actor needs a vivid imagination.
 - He should ask himself given circumstances and character questions about the part he is playing. In performance he/she should understand the motivation of what he says and does.
3. The actor must concentrate his attention on what is happening on the stage and not be distracted by the 'black hole' of the auditorium where the audience is seated.
4. It is essential to relax muscular tensions, particularly in moments of strong dramatic emotion.
5. Small physical actions on the stage are important. The actor must believe in them and try to do them as consciously as possible, i.e. actions on stage must have a motivation/reason.
6. To bring truth and conviction to his portrayal of a character, an actor should draw on his emotional memory (the store of emotional experiences lying dormant in his subconscious mind).

7. Good communication between performers on stage is achieved by activating the senses, particularly by listening attentively and looking directly and consciously at the other characters.
8. An actor must use his intellect and emotional perspective to understand the text of the play.
 - He must have the will and determination to develop the character consistently.
 - He must also have enough feeling for the part to make it convincing and truthful on stage. This is achieved by knowing the subtext of a character's dialogue.
9. An actor does not identify with his part completely.
 - He 'lives, weeps and laughs on the stage, and while weeping and laughing he observes his laughter and tears.'
- 10 'Love art in yourself, not yourself in art.'

Candidate may use some or all of the above points when answering the question on preparing for the role of Mandisa or Siphso.

I would use Stanislavski's process for creating the character, Mandisa/Siphso. Firstly I would study the text in detail referring to the overall objective of the text and then break it up into scenes, each with its own objective. Mandisa, although she is clearly the younger of the two, is much more outspoken than Thando, less sensitive to nuances in interaction, more independent. Although she is family, and proud of her heritage as the daughter of a hero of the Struggle, she is clearly an outsider, a product of English cultural values, beliefs and practices. She has no real knowledge of the local community, its customs and values. Her knowledge of South African political issues is based on what she has learned from her father, from visiting exiles, and the British media.

The next step is internalisation where tools such as 'emotional memory' (remembering a similar time in one's own life to access the emotions needed) and 'the magic if' (asking oneself 'How would I feel if I was in this position?') are used to create the internal feelings necessary for truthful emotions. I have never been in Mandisa's position so I would use the 'magic if' and ask myself how I would feel if I was confronted with information about my deceased father that is causing the great emotional pain.

The final step is physicalisation. The character needs to come alive on stage with detailed and small accurate actions. To do this I would convey Mandisa's boldness and sense of fun and strength through slight gestures and mannerisms.

(8)

MARKS		DESCRIPTOR
7 – 8	Very good	Candidate uses a clear acting process to discuss his/her preparation for the role of Mandisa/Sipho (e.g. Stanislavski). Connects the method of the performance preparation with examples of the character's history, personality and actions.
5 – 6	Good	Candidate is able to describe an acting process and relate it to the character he/she is preparing. Often the description of the process is more detailed than the connection to the character's actions and personality.
3 – 4	Average	Candidate EITHER has a grasp of the process and is able to describe it in some detail but lacks the ability to relate the character to the process OR describes character in a sketchy manner and fails to relate to the process of preparation.
0 – 2	Weak	Candidate gives a basic description of a character but fails to connect to process except to say for example 'speak loudly', 'act correctly'.

7.4 He moved away from protest theatre with the stereotypical language and characters and moved to a more realistic depiction to represent the ordinary man. The language was simple, everyday conversational language that would be easily understood. The characters themselves would be easily recognizable and identifiable. The situations they find themselves in would reflect the lives of thousands of ordinary South Africans. Characters are well rounded and 3D, fully developed, with a psychological history and logically motivated actions.

(6)

7.5 Markers to look at the answer holistically. If a candidate only tells the story a maximum of 5 marks should be awarded.

The play deals with the importance of the past in defining the present. Memories of childhood, tertiary education, the Struggle and family life are woven into the action. The action develops through the gradual revelations of the hidden details of the relationship between Sipho and his deceased brother. The play develops around complex family relationships which are made so by secrets, jealousy, separation, loss and love. Sibling rivalry is closely linked the act of taking. The play is structured around the succession of stories in which Sipho identifies what has been taken from him by his brother, Themba in many instances prompting the sibling rivalry. Themba has taken his blazer and this establishes that he feels that this incident encapsulates the way in which Themba has dominated his parents' affections and attentions. The latter was also taken from him. When Thando informs him that she is going to Johannesburg and that she will let him know about

London, Sipho recognises 'taking' as the pattern of his life. He sees it as the culmination of all the ways in which Themba has appropriated what he, Sipho, has valued and cherished. He feels cheated at his father's funeral and the last time that he saw his son, Luvuyo, because in both instances Themba's status as a 'Comrade' overshadows him – the responsible, caring elder son who lacked the charisma of the younger brother. Sipho launches into a tirade about Themba's reputation as a political activist. Sipho also reveals the complex set of relations between him, his father, his son and Themba.

Sipho has supported Themba all his life and Themba has repaid him by having an affair with his wife. It is natural therefore for Sipho to feel resentment and anger towards Themba.

In facing and speaking the truth, Siphio is able to purge his demons and be free to move on. When Siphio's experience of personal betrayal, his decreasing self worth, his dignity is shared, it is acknowledged and helps him come to terms with it. He no longer feels burdened by it because he has shared it with the girls. He finally forgives Siphio because the truth has set him free. It has made him realise the mistakes of the past and will establish the foundations for the future of the family, one that is free from the emotional baggage of the past. Confronting and dealing with the past is central to the process of healing so that he can now move into the future.

(10)

MARKS		DESCRIPTOR
9 – 10	Excellent	Answer is focused, candidate knows and comprehends the issue of sibling rivalry , truth, forgiveness and reconciliation. Answer is structured well. In the discussion the candidate shows insight and creativity, motivated by examples from the script.
7 – 8	Good	Candidate identifies all issues either directly or by inference. Answer shows some creativity and insight. Candidate displays a good understanding and examples from the text to motivate.
5 – 6	Average	Candidate discusses the issues at a basic level. The answer tends to lacks information. There is little insight but the most important aspects are discussed, but the answer lacks depth. Few examples from the script.
3 – 4	Elementary	Some issues are discussed, but key ideas are lacking. The candidate shows a lack of visualisation and creativity.
0 – 2	Weak	Little or no attempt to answer the question. Candidate does not understand the question.

[30]**QUESTION 8: GROUNDSWELL BY IAN BRUCE**

8.1 Examples could be, but not limited to:

- He is a manager
- He is a waiter
- He is a barman

(1)

8.2 Examples of the above could be, but not limited to:

- Thami is a reliable, self-driven and a loyal employee
- Though he may not admit it, he is also very ambitious
- Though reliable and loyal Thami also has his own faults, such as being dishonest with his wife regarding his state of finances
- He is a person who likes to maintain order, peace and security

(4)

8.3

MARKS	8.3	DESCRIPTOR
5	Very good	Candidate is able to answer clearly and directly discussing whether Johan's behaviour in lines 1 to 10 is typical of his character
3 – 4	Average	Candidate uses his or her knowledge discussing whether Johan's behaviour in lines 1 to 10 is typical of his character
0 – 2	Weak	Candidate tends to make a generalised statement and struggles to discuss whether Johan's behaviour in lines 1 to 10 is typical of his character.

Examples of the above could be, but not limited to:

No, it is not. Johan is not a person who would easily give in and allow anybody to walk all over him, e.g.

- 'Johan stops fighting. Thami twists out of Johan's hold, grabs the knife from him. Johan slides to his knees' (Lines 1 and 2)
- 'Johan clutches the keys, tightly. Thami forcefully pries them out of his reluctant fingers' (Lines 22 and 23)

Johan, as an ex-policeman has been 'conditioned' to fighting back no matter how dangerous the situation is. His not retaliating during his physical confrontation with Thami, is therefore not congruent with his behavioral traits. e.g. 'Johan says nothing. Looks away with closed eyes, waiting for the knife to fall' (Lines 5 and-6)

(5)

8.4

MARKS	8.4	DESCRIPTOR
8 – 10	Very Good	Candidate is able to answer clearly, directly and is able to give his/her directing ideas in some detail explaining how she or he would physically and vocally direct lines 1-20. Candidate chooses specific examples that make the performance of the conflict between Johan and Thami interesting for the audience.
6 - 7	Good	Candidate is able to adequately describe the process of explaining how she or he would physically and vocally direct lines 1-20. Candidate chooses examples that make the performance of the conflict between Johan and Thami interesting for the audience.
4 - 5	Average	Candidate has little grasp of the process of how she/he would physically and vocally direct lines 1-20. Candidate suggests but does not cite any examples that make the performance of the conflict between Johan and Thami interesting for the audience.
0 – 3	Weak	Candidate tends to make a generalised statement attempting to explain how she or he would physically and vocally direct lines 1-20 to make the performance of the conflict between Johan and Thami interesting for the audience. Generally, statements that relate to the answer are more by chance rather than design.

Examples of the above could be, but not limited to:

- Candidate explains that the performers would be given physical and vocal training so that they are able to use tools of modulation (such as rhythm, emphasis, pitch and tone), resonance, intonation, etc. at proper intervals so that they yield best results in terms of voice production. This will assist the performer in conveying the best message, particularly when comparing and contrasting Johan's behavioral traits (between lines 1 to 20) in comparison with the play as a whole.
- Candidates explain how he/she would train the actors to use their bodies as instruments, e.g. how Johan would use his crouching body to reflect a 'defeated person'

(10)

8.5 Any reasonable answer will do, but the following may be a guideline

- Both images are a constant reminder of the locality of the setting
- Suggests a recurrence/revisiting of an event, e.g. Johan's painful past keeps on coming back to 'haunt' him
- Bell and sea hold the audience's attention

- Bell is a sign of warning. It reminds the audience that danger is an ever present likelihood just as the bell at sea is a warning to sailors.

- Sea cannot be conquered
- Sea and bell often create some kind of isolation from the rest of the world.
- By ignoring the warning of the bell, people will be in trouble.

(4)

8.6

- 8.6.1
- Audience is able to focus on Thami
 - Audience is able to appreciate Thami's efforts and attempt to be honest with his wife
 - Thami's character is the focus
 - Every action that Thami now does, comes under the scrutiny.

(4)

- 8.6.2
- Signals an end to the play/scene/episode, etc.
 - Accept the answer 'FADE TO BLACK'
 - Accept the answer 'END'
 - All the stage lights go out
 - The stage is black.

(2)
[30]

QUESTION 9: SIENER IN DIE SUBURBS BY PG DU PLESSIS

The memo for this play has not been translated into English as the play is only available in Afrikaans.

- 9.1 9.1.1 Fé praat van Tjokkie se talent om d.m.v. visioene in die toekoms te kan 'insien'.
Hy is met die helm gebore.
Fé dink Tiemie het vir Tjokkie gevra om te 'sien' om haar te help; dus wil Fé weet wanneer dit gaan gebeur. (2)
- 9.1.2 **Giel** : Giel het finansiële probleme omdat hy "die perde speel." As gevolg van sy geldprobleme wil die Jood Stroud die masjien waarop hy sy "kuns" druk, afneem. (Giel kan Stroud nie betaal nie.) Omdat Giel geld nodig het, wil hy geld op die volgende dag se perderesies, die 'July' wed. Hy wil hê Tjokkie moet 'sien' watter perd gaan wen sodat sy finansiële probleme opgelos kan word. (4)
- Jakes**: Tiemie verwag oënskynlik Giel se kind. Omdat Jakes graag 'n 'laaitie' wil hê met 'n ma wat uit 'n beter klas afkomstig is as waaruit hy kom, 'tang', het hy Tiemie opsetlik swanger probeer maak. Hy soek 'n bewys vir sy manlikheid, wat by Sybil in die gedrang was. Jakes wil hê Tjokkie moet 'sien' of Tiemie 'in die ander tyd' (swanger) is omdat dit sy manlikheid sal bevestig, en hy ook deur Tiemie se swangerskap kan ontsnap aan die stigma van 'tang'-wees. (4)
- 9.1.3 **3** punte vir die bespreking van die stelling.
Ironie is woordgebruik waardeur 'n mens die teenoorgestelde sê van wat jy bedoel. Tjokkie se uitspraak dat hy die ander karakters se brouwerk moet 'regsien' is dubbelsinnig.

'Regsien' beteken 'oplos', maar Tjokkie se visioen verbrou dinge nog erger as wat dit voor die 'sienery' was. Dit intensifiseer eerder die karakters se probleme in plaas daarvan dat dit opgelos word. Regsien beteken ook 'korrek of helder sien'.
Daar is egter onsekerheid in die drama oor of Tjokkie wel alles 'gesien' het wat hy later in sy visioen meedeel, en of hy (na aanleiding van Fé se suggestie) dele daarvan bygelieg het om Tiemie teen Jakes te beskerm.

5 punte vir die handeling wat volg op Tjokkie se visioen m.b.t **Tiemie**.
Tjokkie se visioen het sterk negatiewe gevolge vir Tiemie: Voor die visioen vermoed sy dat sy swanger by Jakes is. In die visioen sien Tjokkie 'n jong man wat sonder welslae 'n saadjie plant, en 'n ouer man wie se saadjie wél opkom in die "mooi bewerkte" blomakkertjie. Dit maak Jakes dadelik agterdogtig en jaloers omdat die visioen insinueer dat Tiemie 'n kind by iemand anders as hyself verwag. Tiemie ontken dit deur te sê dat Tjokkie gelieg het (in sy visioen). Wanneer die skimmelperd die wedren wen soos wat

NSC – Memorandum

Tjokkie in sy visioen gesien het, is dit vir Jakes 'n bevestiging dat die res van Tjokkie se visioen ook eg is.

Jakes beskuldig Tiemie dan van losbandigheid en ontrouheid met 'n 'Dandy'. Hy vereenselwig haar met Sybil en raak fisies dreigend. Alhoewel Tiemie hom weer probeer oorreed dat Tjokkie gelieg het en sy nie ontrou aan Jakes was nie, glo hy haar nie.

Nadat Jakes se onedele motiewe (dat hy Tiemie opsetlik probeer swanger maak het) na vore kom, probeer Tiemie hom wegjaag. Sy verwyf hom dat hy haar 'wil vasmaak aan hierdie nes ... soos 'n varksog.' Haar emosie sit in histerie en beledigings om wanneer sy hom finaal probeer wegjaag en die huis instorm. Jakes storm agter haar die huis in en rand haar aan. Die gehoor hoor Tiemie se gegil en 'n slag voordat dit stil word. Dit lei tot haar dood – sy word skynbaar deur Jakes vermoor.

Tjokkie se woorde "Elke keer as hulle iets verbrou, moet ek dit regsien" is ironies omdat Tiemie se probleem (moontlike swangerskap) nie deur Tjokkie se 'sienery' reggesien word nie, maar soveel vererger dat dit uiteindelik tot haar waarskynlike dood lei.

(8)

PUNTE		BESKRYWER
6 – 8	Uitstekend	Antwoord is gefokus en goed gestruktureerd. Kandidaat verduidelik die stelling volledig en verbind die daaropvolgende bespreking met die stelling. In die bespreking toon die kandidaat insig, en verwys hy/sy duidelik en chronologies na die handeling wat volg op Tjokkie se visioen.
3 – 5	Gemiddeld	Die kandidaat toon bepekte insig in sy/haar bespreking van die stelling. Die belangrikste aspekte van die handeling wat volg op Tjokkie se visioen word wel bespreek, maar die antwoord kort diepte. Vir 3 punte: die antwoord is simplisties en basies.
0 – 2	Swak	Kandidaat verstaan nie die stelling nie. Handeling word vaag bespreek.

9.2

'n Sondebok is iemand wat onskuldig is, maar die skuld van ander dra.

Tjokkie is die enigste karakter wat besliste morele waardes het. Hy leef suiwer volgens sy beginsels van ordentlikheid. Hy is die 'onskuldige' karakter in die drama. Dit is gepas dat hý die een met die bonatuurlike gawe is waarop die ander hulle hoop vestig vir uitkoms uit die veragtelike situasie waarin hulle vasgevang is.

Tjokkie beskou sy gawe om te 'sien' as 'n heilige roeping, 'n ding 'wat mooi is', maar ook as 'n talent wat probleme gee. Mense misbruik sy talent soos hulle lekkerkry, terwyl dit vir hom niks anders as pyn bring nie.

Wanneer Tjokkie in die tweede bedryf deur Jakes en Giel gedwing word om te sien, veroorsaak sy visioen dramatiese spanning en konflik. Die chaos wat heers met Jakes se onredelike, aggresiewe jaloesie, Tiemie se gewalgde ontnugtering en Ma se vereensaming, is alles uitvloeielsels van Tjokkie se visioen. Tjokkie vervul die rol van 'n onskuldige sondebok op wie al die skuld geplaas word en wat die pyn vir ander dra. Voor die visioen word hy fisies gemartel, daarna gepynig deur sy gewete. Na sy visioen, wanneer hy in sy gebruikelike verwarde toestand rond dwaal, sê hy tot en met sy selfmoord feitlik niks anders nie as "Dis my skuld", "Ek het alles bewetter" en "Ek maak net almal seer". Hy neem die skuld van ander se pyn op homself. Aanvanklik het

almal hom as 'n soort reddersfiguur gesien – iemand wat hulle van hul moeilikhede kan verlos. Maar hy besef dat sy "verbrande talent" deur misbruik meer ellende veroorsaak het. Daarom dat hy die sondebok-rol inneem, nou nie meer redder nie, maar skuldbeswaarde. Aan die einde van die drama, wanneer hy selfmoord pleeg, word hy dus simbolies 'n skuldoffer vir ander.

(4)

9.3

9.3.1 Die geluid van Jakes se motorfiets:

Die klank van die motorfiets is hard binne die verhoogruimte en kondig ouditief aan wanneer Jakes op of af beweeg.

Dit dui op viriliteit en manlikheid.

Die harde brulklanke van die motorfiets pas ook by die fisiese pyn van die geweld wat aan die einde van die toneelstuk gepleeg word.

In die slottoneel word die klank van die motorfiets saam met die gesis van die domkrag tot 'n crescendo gevoer om die emosionele trefkrag van die gebeure te versterk.

(4)

9.3.2 Die radio-uitsending van die perderesies:

Die radio-uitsending dien as katalisator vir die finale handeling en reaksies.

Dit word 'n sterk dramatiese element wat vinnig spanning in die verwickeling van die drama bou.

Tydens die uitsending stop alle handeling en die karakters luister met intense aandag en betrek so die gehoor by die spanning van die uitslag van die resies.

Na die uitsending is daar 'n kort stilte wat die spanning intensifiseer, en daarna volg daar 'n uitbarsting van hewige emosies.

(4)

PUNTE		BESKRYWER
7-8	Uitstekend	Uitstekende bespreking van hoe daar met die gebruik van klank in die drama atmosfeer en betekenis in die toneelstuk oorgedra word. Die kandidaat bespreek die verskillende toepassings van klanke op 'n omvattende manier. Hy/Sy toon 'n duidelike en volledige begrip van die klankeffekte.
4-6	Gemiddeld	Die kandidaat bespreek nie al die moontlikhede van hoe die gebruik van klank atmosfeer en betekenis in die drama oordra nie. Hy/Sy fokus net op sommige toepassings van die klankeffekte OF hy/sy bespreek waar die klankeffekte voorkom en watter atmosfeer geskep word, maar brei nie uit oor hoe dit betekenis oordra nie.
0-3	Swak	Die kandidaat verstaan nie die vraag nie. Noem klankeffekte, maar die antwoord is vaag en nie logies uiteengesit nie

[30]

QUESTION 10: MISSING BY REZA DE WET

- 10.1 10.1.1 Meisie knows that Miem forbids her to listen to the circus music. Miem implies that the circus represents something evil, and to Meisie it has become something that is frightening, but at the same time fascinating. Miem manipulates Meisie into not listening to the circus music (she pretended to be 'sick' after she caught Meisie at the circus). (2)
- 10.1.2 The circus music symbolises the enticing voice of the irrational. It stands in contrast to the restrictive and suffocating world of the female characters. It is calling Meisie outside to freedom. (2)
- 10.2 In De Wet's plays, the theme of liberation occurs in the release that people experience. A release from their fears and narrow-mindedness of thought, existence and culture. It is an individual liberation, rather than a social liberation. The concrete space that is created through the set of *Missing* becomes a place of liberation from the suffocating small world reality of common-place narrow-mindedness. The Constable becomes the magical liberator that enters this suffocating space. In *Missing* there are two scenes where dance is made use of to depict the theme of liberation: the scene where Gertie takes part in fantasy play in the role of Tant Hannie, and the conclusion of the play where Meisie dances out of the door.
- Gertie** undergoes a transformation when she is carried away by Constable's story about tant Hannie. She begins to dance and undress and act like tant Hannie, hereby trying to find inner liberation.
- Gertie fails to perform the role to the end, because Miem enters and Gertie takes to flight. She therefore obtains only momentary liberation and steps back into her role as spinster.
- We become acquainted with **Meisie** as the submissive daughter, but from this image she is transformed into a liberated dream woman; a magical nimble-footed dancer that is liberated and dances out of the door in the closing scene to the beat of the magical circus music. It is meaningful that she dances out barefooted. This barefooted dance creates the illusion of liberation from the earthly, to be taken up by the magical. In Constable's narration the image of tant Hannie as dancer concurs with Meisie as a transformed, dancing girl at the end. Both of them possess a magical dream quality. (8)

10.3 **Constable** undergoes a total transformation from the blind constable to the flamboyant clown as he puts on the new harlequin costume. With the new costume, he can also see again. Because he does not put on a different jacket, but the reverse side of the same jacket, the illusion of two in one is created, and this reflects his transformation. It is important that he does this in front of the audience - in this way the audience member becomes part of the plot. As a clown with flamboyant movements he makes magic by liberating Meisie (a symbol of a budding flower that grows from the manure). With the costume change he undergoes a symbolic metamorphosis to become the liberation figure.

Meisie's white confirmation dress refers to Holy Communion ('Roomse Mis'). With confirmation a person is accepted in church as an adult.

The white confirmation dress is a symbol of her innocence and purity.

It is also associated with a wedding dress and becomes the symbol of a pure bride, the start of new life (in marriage) and possible fertility.

Meisie is barefoot – the barefooted dance creates the illusion of liberation from the earthy, to be taken up by the magical. She sets herself free from the earth and almost hovers away like the flowers during the solar eclipse. It gives to her the likeness of a fairy.

(2 x 4)

(8)

MARKS		DESCRIPTOR
6 – 8	Excellent	Candidate displays excellent understanding of the symbolic meaning of the costume changes. The answer is focused, logical and clear.
3 – 5	Average	Candidate does not discuss all aspects of the symbolic meaning of the costume changes. For 3 marks the answer is very simplistic. There are omissions in the answer concerning knowledge.
0 – 2	Weak	Candidate does not understand the question. There are generalised statements with vague reference to the question.

10.4 The characters of Miem and Gertie are keepers of a narrow-minded Calvinistic culture. This culture has as starting point the oppression of sexuality in contrast with the subconscious mind where sexuality is alive. But within this oppression of all that may stimulate sexually or subconsciously, we see that Miem and Gertie have a false morality. They pretend to be something/someone else than who they really are.

Miem: She auctions her daughter shamelessly to Constable and tries to 'sell' Meisie to Constable by telling him how broad her hips are. The subtext of this is that Meisie would be able to have children – something that was very important to the old Afrikaner. If Miem was really so narrow-minded, she would not 'sell' her daughter blatantly like this to a stranger – instead she would have liked to see Meisie married according to traditional conventions.

She shamelessly tells the complete stranger that she is feeling better after she took off her corset that was too tight and therefore pinched her.

Miem also doesn't hesitate to tell Constable of her sexual needs. She openly admits to Constable, who she doesn't know well at all, that the nocturnal presence of a man in the house 'wakes up something' in her. Her husband

has indeed moved to the loft long ago, his absence increasing her yearning. This hypocrisy is also raised in her questions to Gertie about the freaks at the circus. She pretends not to want to know anything about the circus, but eagerly enquires about it, under the pretext that she is only asking questions so that Meisie could stop moaning about her appearance and so that she can learn gratitude. She is using her daughter shamelessly to find out what she actually wants to hear.

Gertie: Our first impression of her is that she is very conservative. But later we learn by her behaviour that she is in reality an oppressed and sexually frustrated woman. Her obsession with physical exercise, health and fresh air is a façade she is hiding behind.

When she is alone with Constable, she has problems with self-control. She is enchanted by his narration of his tant Hannie's undressing ritual at bedtime in his room. Her sexually motivated fantasy play, in which she performs the movements of Hannie suggestively, shows a near promiscuous person – the contrary of our first impressions of her. She becomes so carried away that she undresses partly and has to flee outside when Miem enters.

Gertie pretends to hate the circus, yet she goes to look at it. Her experiences of the sensational human 'freaks' excite her. She also enjoys looking at the horses and the partly clothed women, the clowns and the dwarf when she crosses the road. But she will never admit this to Miem.

Gertie also tries openly to coax the Constable into having a romantic interest in her. She tries to the best of her ability to get the others out of the way so that she can be alone with him. She sends Miem and Meisie to bed so that she can be alone with Constable. And when Miesie and Constable are alone outside, she calls them in under the pretence that she is worried that Meisie will catch a cold.

(10)

MARKS		DESCRIPTOR
9 – 10	Excellent	Answer is focused, candidate knows and comprehends all attributes of the characters and relates the characterisation and false morality/Calvinistic hypocrisy. Answer is structured well. In the discussion the candidate shows insight and creativity, motivated by examples from the script.
7 – 8	Good	Candidate names all character attributes. Answer shows some creativity and insight and there is some mention of false morality/Calvinistic hypocrisy. Candidate displays a good understanding and examples from the text to motivate.
5 – 6	Average	Candidate discusses the basic qualities of the characters, but the answer lacks information. There is little insight into false morality/Calvinistic hypocrisy. The most important aspects are discussed, but the answer lacks depth. Few examples from the script.
3 – 4	Elementary	The basic character attributes are discussed, but key ideas are lacking. The candidate shows a lack of visualisation and creativity.
0 – 2	Weak	Little or no attempt to answer the question. Candidate does not understand the question.

[30]

TOTAL SECTION B: 60

SECTION C: APPLY PERSONAL RESOURCES AND REFLECT AND EVALUATE

SECTION C is COMPULSORY.

QUESTION 11

Markers to understand that learners will be reading the poem for the first time and creative answers and own opinions should be accepted, but ensure that these are motivated from the poem.

- 11.1 The candidate must focus on vocal techniques to present the first 6 lines of the poem. The poem needs to convey the prayer like desperation of the hunter asking for help. (4)

MARKS	11.1	DESCRIPTOR
4	Very good	Candidate is able to answer clearly and directly using any of pitch, pace, pause, volume, stress, tone, inflection any or appropriate vocal techniques that describe the vocal performance.
2 – 3	Average	Candidate gives suggestions that are appropriate but not always detailed. He/she tends to refer to performance in general rather than specific to this poem.
0 – 1	Weak	Candidate tends to make either one statement that is valid or some generalized comments that show some understanding rather than specifically referring to the opening of the poem.

- 11.2 The volume would increase on the words for example: 'I am hungry' (line 9) The hunter is complaining to the full stomached star and ends the sentence on a strong phrase to remind the star how much the hunter needs the hunt to succeed. (3)
- 11.3 Accept any two moments that the candidate indicates if logical and supported sensibly. E.g. The pace begins moderately and measured as a ceremonial plea. The pace slows when the hunter says in line 6 'for I hunger' – this would be said very slowly to convey the importance of what the hunter is saying. Then pace would speed up to a medium rate. The pace in stanza 4 is far quicker than the rest of the poem. The desperation of the hunter is clear – he is asking the star to swop arms because the hunter's arm no longer hit the prey but misses the kill. (4)
- 11.4 The obvious actions are covering the face to indicate the blinding of the light (line 19) and the indication of an arm either throwing a spear or shooting a bow and arrow. A candidate might refer to pleading or praying actions to underline the ceremonial nature of the poem. A candidate could say hands held limply at side to indicate helplessness. Other relevant answers may be accepted. (4)

[15]

QUESTION 12

- 12.1 One detailed reason or two brief reasons. E.g. Real horses would be difficult to control and messy and there would be no where to keep them during the performance when they are not on stage. Puppets are cheaper than real horses. Well motivated, creative critical thinking should be acknowledged. Any answer that demonstrates that candidates are thinking about the dilemma should be awarded. (2)
- 12.2 We will not see the difference in size between the horse and the other human characters. The mask is less effective – the audience will be aware that it is an actor performing. There is a good chance that the audience will look at the huge horse puppets as the character and ignore the actors underneath manipulating it – they choose to willingly suspend their disbelief. (3)
- 12.3 The candidate must include references to the physical skills necessary, the effectiveness of the puppets on stage, role of actors, puppeteers and possibly the other members of the performance crew. All relevant opinions or arguments for or against the statement, if well motivated, should be acknowledged. (10)

MARKS	12.3	DESCRIPTOR
8 – 10	Very good	Candidate is able to answer clearly and in detail. The accuracy of the statement is discussed and the candidate uses his/her own experience and knowledge of Dramatic Arts to support his/her opinion. The physical skills (lifting heavy structure, manipulating head and body of horse to give realistic actions, synchronizing bodies of those controlling horse, managing with limited vision) are well documented, the effectiveness of having the full sized horses is explained with reference to the importance of the overall theatrical effect of a play rather than reliance on a single actor or group of actors. The candidate must comment on the unity of the production and how all stakeholders are necessary, e.g. that some performances might have only puppets.
6 – 7	Good	Candidate is able to answer clearly. The accuracy of the statement is discussed and the candidate either supports or rejects the statement. The candidate uses his/her own experience and knowledge of Dramatic Arts to support his/her opinion but this might not be clearly stated. Often personal rather than theoretical comments are used. The physical skills (lifting heavy structure, manipulating head and body of horse to give realistic actions, synchronizing bodies of those controlling horse, managing with limited vision) are discussed. The candidate must comment on the production as a team effort.
4 – 5	Average	Candidate is able to answer focusing more attention on the list of issues to refer to than discussion of the statement OR on just the statement. Often personal rather than theoretical comments are used. The physical skills (lifting heavy structure, manipulating head and body of horse to give realistic actions, synchronizing bodies of those controlling horse, managing with limited vision) are discussed – and probably form the main focus of the answer. The candidate should comment on the production as a team effort.
0 – 3	Weak	Candidate tends to make a generalised statement about actors and/or puppetry. What is said is correct but vague and could be the answer to a more generic question.

12.4 Performance material – this is any ideas, pictures, music, written sources (plays, poetry, prose, mime physical theatre, articles etc) that is used to create a performance. Where candidates literally interpret ‘material’ as ‘cloth’, marks cannot be awarded. (2)

12.5 If you understand what you are performing you are able to interpret the characters effectively and convey a strong sense of the meaning, issues and ideas to the audience. (2)

- 12.6 Accept either two techniques briefly explained or one technique fully explained. Techniques to help actors 'create a relationship' on stage include: Understanding the role so the character is realistic, really listening to the other character so responses are genuine, building in small detailed gestures between the two actors, working on the performance together rather than as separate actors. Candidate should have two techniques to gain full marks. Accept any other sensible answer. (4)
- 12.7 The phrase 'good concentration skills' means that the actors stay in their role while on stage, do not look around the stage when not speaking, keep their attention focused on the other characters or where the group has decided it will focus, scratching, pulling at clothes or using personal gestures not appropriate to the character. Either one explained well or two briefly. Any other sensible answer acknowledged. (2)
- 12.8 Actor/Audience relationship.

MARKS	12.8	DESCRIPTOR
4 – 5	Very good	Candidate has clear understanding of the actor/audience relationship substantiated by examples from his/her own experience of Dramatic Arts. E.g. Performance only occurs when there is an audience (even if the audience is one person) to interact with the actors. In a successful performance there is an immediate, personal exchange between actor and audience. Sometimes the relationship is more passive (when the play utilizes the 4 th wall and the audience watches a realistic portrayal of life) or active (the 4 th wall is ignored and the actors move closer to the audience and might address them directly and even encourage a response). This relationship is unique to live performance and is what makes live theatre survive in an age of superior film technology. The Candidate is likely to focus on presentation of school work on stage.
2 – 3	Average	Candidate has an understanding of the actor/audience relationship and gives examples from his/her own experience of and performance in Dramatic Arts. E.g. Performance only occurs when there is an audience (even if the audience is one person) to interact with the actors. This relationship is unique to live performance and is what makes live theatre survive in an age of superior film technology. The Candidate is likely to focus only on presentation of school work on stage
0 – 1	Weak	Candidate makes broad sweeping statements often more correct by chance than design. Probably gives examples from his/her own experience of performance in Dramatic Arts.

(5)
[30]

QUESTION 13

Choose any ONE of the following three questions.

13.1 LIVE PERFORMANCE (CHOICE QUESTION)

MARKS	13.1	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can relate dramatic theorists/practitioners, plays, texts or own experience to the quotation. Candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples of actors 'playing at being' characters.
9 – 11	Good	Candidate is able to connect to at least one of: dramatic theorists/practitioners; plays; texts or own experience to support the truth of the quotation. Uses examples of actors 'playing at being' characters.
6 – 8	Average	Candidate must have examples of either dramatic theorists/practitioners, plays or texts but is not always able to relate this to the quotation. Sometimes links to quote by chance.
4 – 5	Elementary	Candidate manages to give some example/s of dramatic theorists/practitioners, plays or texts but rarely is able to relate this to the quotation.
0 – 3	Weak	Candidate gives some basic descriptions of character work, but lacks ability to connect dramatic theorists/practitioners, plays, texts or own experience with quote at all. Generally makes statements that relate very simply to one or more of the points.

13.2 MEDIA STUDIES (CHOICE QUESTION)

MARKS	13.2	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can relate film theory, film texts, films or own experience to the statement. Candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples of actors 'becoming' characters.
9 – 11	Good	Candidate is able to connect to at least one of: film theorists/practitioners; film texts; films or own experience to support the truth of the statement. Uses examples of actors 'becoming' characters.
6 – 8	Average	Candidate must have some connection to quotation. He/She has examples of either film theorists/practitioners, film texts or films but is not always able to relate this to the quotation.
4 – 5	Elementary	Candidate manages to give some example/s of film theorists/practitioners, film texts or films but is rarely able to relate this to the statement.
0 – 3	Weak	Candidate gives some basic descriptions of character work, but lacks ability to connect film theorists/practitioners, film texts or films with the statement at all. Generally makes comments that relate very simply to one or more of the points

If only Stanislavsky`s method is discussed and not film study, give a mark out of 10 not 15.

13.3 CULTURAL PERFORMANCE AND RITUAL (CHOICE QUESTION)

MARKS	13.3	DESCRIPTOR
12 – 15	Excellent	Candidate clearly understands the quotation and can relate to an Indigenous performance he/she has seen or studied. Candidate is able to construct an argument supporting the truth of the quotation and uses concrete, specific examples of discussing the accuracy (truth) of this quotation.
9 – 11	Good	Candidate understands the quotation and can relate to an Indigenous performance he/she has seen or studied. Candidate uses concrete, specific examples to discuss the accuracy (truth) of this quotation.
6 – 8	Average	Candidate makes statements about the quotation and can relate to an Indigenous performance he/she has seen or studied. Candidate uses some examples to discuss the accuracy (truth) of this quotation.
4 – 5	Elementary	Candidate manages to give some example/s of any Indigenous performance he/she has seen or studied but rarely is able to relate this to the quotation.
0 – 3	Weak	Candidate gives some basic descriptions of any Indigenous performance he/she has studied or seen. Generally, statements that relate to the answer are more by chance than design.

If the candidate just describes or narrates the ritual a maximum of 7 marks can be awarded.

[15]

TOTAL SECTION C: 60
GRAND TOTAL: 150