



basic education

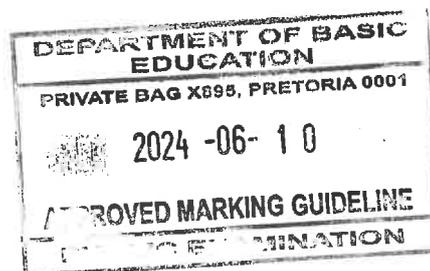
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

DRAMATIC ARTS

MAY/JUNE 2024

MARKING GUIDELINES



MARKS: 150

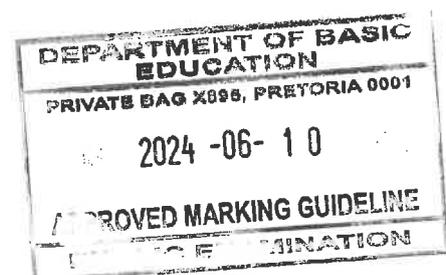
These Marking Guidelines consist of 35 pages and 2 annexures.

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INTERNAL MODERATOR
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6 JUNE 2024

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GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS

1. The purpose of the assessment/examination process is not only to determine the 'remembering' of knowledge taught and learnt by candidates. It is also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess the two components, knowledge and thinking, is Anderson and Krathwohl's revised Bloom's Taxonomy. This taxonomy is designed to measure:
 - 6 cognitive levels of difficulty
 - 4 thinking processes of complexity
3. Markers:
 - Spend the first day unpacking the quality and quantity of the evidence in the marking guidelines.
 - Find common definitions and concepts
 - Assimilate and standardise the:
 - Expected responses for each question
 - Cognitive level of difficulty/complexity required from the candidate
 - Type of thinking process and complexity of thinking required from the candidate
 - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, skills, processes and thinking)
4. Tick clearly next to the required cognitive level/thinking process of complexity/ concept/content/skill/knowledge/technique aspect required when a mark is awarded.
5. Engage actively with the answer.
6. Refer to the rubrics in the annexure, at the end of the marking guidelines, to ensure the marking is fair, valid and reliable and measured against clear criteria.
7. Have regular rounds of consultation during the marking process, to ensure marking remains standardised.
8. The Marking Guidelines cannot predict all responses. Provincial markers need to take this into account and be receptive to candidates' responses.
9. Accept other correct, relevant, well-motivated and focussed answers which reflect the candidates' knowledge, understanding and application of Dramatic Arts content, concepts, knowledge, skills and techniques in relation to the question.
10. Mark holistically.
11. Check that candidates' responses align with the Curriculum Assessment Policy Statement's four Broad Topics and Grade 10/11/12 Topics, Content (concepts, skills and knowledge) and with the specific question demands.
12. When the Marking Guidelines do not give clear guidelines, the marker must make a short comment of why an answer must be awarded marks



STANDARDISATION OF MARKING ACROSS THE PROVINCES**Rating of Essay and Response Questions**

The Chief Marker in each province must clarify the paradigm from which the questions and the accompanying Marking Guidelines were designed and set:

1. Item difficulty (Question/Item):

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

2. Task difficulty:

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

3. Stimulus difficulty (Source):

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

4. Expected response difficulty:

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

Does it align with the item, task and stimulus?

Are the marks appropriately weighted and allocated?

– Leong: 2002

In the training of markers at the beginning of the marking process, the Chief Marker in each province must:

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

The item (question) and task (Marking Guidelines):

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

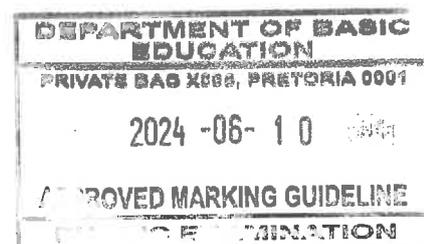
Facilitation of and training of the marker on the Marking Guidelines and the rubrics

- Review the rubric with reference to the item and the task
- Review the procedures for assigning holistic scores (i.e. by matching evidence from the response to the criteria of the rubric and by weighing all elements equally)

Practise marking individually

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

The Chief Marker/Internal Moderator must record the markers' scores and must lead the discussion. (Practice papers should contain scores and commentaries.)

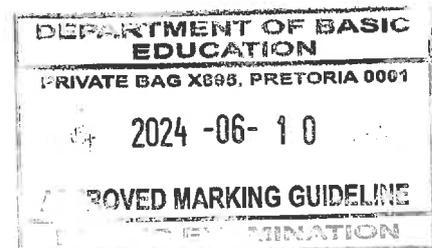


SECTION A: 20th CENTURY EUROPEAN THEATRE MOVEMENTS**QUESTION 1****The candidate must:**

- Answer this question in the form of an essay
- Reference the play text studied, e.g. characters and themes
- Refer to either one of the three Theatre Movements as the context:
 - Theatre of the Absurd OR
 - Epic Theatre OR
 - Postmodern Theatre
- Refer to the source material in their answer
- Refer to the question in their answer
- Demonstrate that the question and source have been understood, analysed, applied, evaluated and integrated into their essay
- Contextualise rote learnt knowledge in an original argument which displays factual, contextual, procedural and metacognitive thinking

Markers note:

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



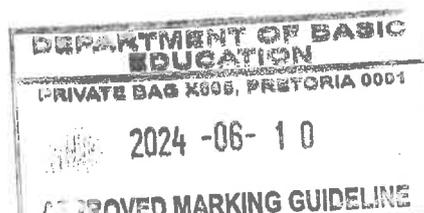
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DESCRIPTOR	MARKS	THE CANDIDATE 'S RESPONSE DEMONSTRATES AN ABILITY TO:
Outstanding Metacognitive Create	27–30 90–100% A+	<ul style="list-style-type: none"> Cognitive level and thinking process: Create, discover, renew and change in an outstanding manner,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

TOTAL SECTION A: 30

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SECTION B: SOUTH AFRICAN THEATRE: 1960–1994

The candidate must answer only ONE question in this section.

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

- 2.1 Markers accept relevant answers which demonstrate an understanding of satire.

Award full marks for the correct definition.

The following is a guide:

Satire:

- Is used to ridicule, make fun of or use humour to create awareness of a serious subject/topic
- Is used to strip the subject of pretences through the use of humour (2)

- 2.2 Markers accept answers which demonstrate a knowledge and understanding of how satire is used in the play.

The following is a guide:

Award full marks for any of the following:

An example might include:

- The use of a table tennis/ping pong ball/Clown nose
- Names such as Zuluboy, Baas Kom and Bobbejaan
- Referencing 'LLLB that's a very high standard of education' mocks the education system of the time, and comments indirectly on the Barber's level of education (2)

- 2.3 Markers accept relevant and well-motivated answers which demonstrate an understanding, knowledge and analysis of the use of humour in satire.

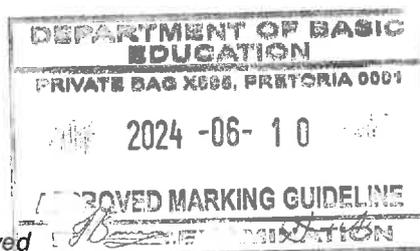
Award full marks for:

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

The following is a guide:

Satire can be seen as funny in *Woza Albert!* because:

- It ridicules white people and the government. It portrays them as clowns and highlights the absurdity of Apartheid
- Baas Kom is portrayed as a caricature of a person in authority
- The New Testament is used to ridicule the apartheid government which regarded itself as Christian, but their policies and treatment of its people were to the contrary (4)



- 2.4 Markers accept relevant and well-motivated answers which demonstrate a knowledge of the play and the relevant target audience.

Award full marks for:

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

The following is a guide:

The age restriction is justified because:

- The play contains foul language, e.g. when the police officer in scene tells the musician to: 'Go back to the bush with the baboons that's where you belong'
- The indecent/explicit gestures used by Zuluboy when he sees a beautiful girl
- The content of the play as a whole might not be suitable for underage learners e.g.: nudity, swearing etc.

(2)

- 2.5 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, analysis and application of how the 'almost bare set comes alive with its transformation into different scenes and locations'.

Award full marks for:

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

The following is a guide:

The 'almost bare set comes alive' through:

- The multiple use of the set and props, e.g. the tea chests are used as train seats, a truck for selling coal, sitting space at Coronation Brick Yard, a helicopter, tombstones in the graveyard, etc.
- The creative use of the clothes rail which the actors made use of for the quick costume and character changes, e.g. the shawl used around the neck of the customer at the barber shop was also used to create the character of Aunty Dudu
- The breaking of the fourth wall when the characters include the audience in the action on stage
- The transformation of the actors' bodies into slot machines indicating a new location, e.g.: Sun City
- The use of the tea chests as a helicopter to 'fly' over Robben Island

(6)

- 2.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the relevance of the play.

Award full marks for:

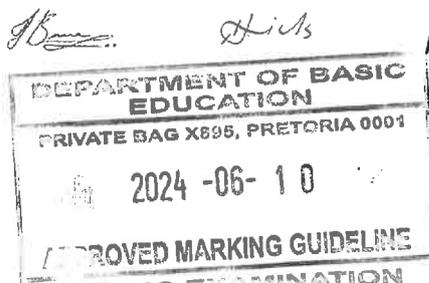
- One well-motivated statement OR
- Two separate thoughts/ideas

The following is a guide:

The play is relevant because:

- Most of the themes are still relevant today, e.g. unemployment, poverty, exploitation of workers, etc.

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- The youth should be made aware of the history of the country to avoid repeating the mistakes of the past

(2)

2.7 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, analysis and application of the making (workshopping) and performing a play.

Award full marks for:

- Three well-motivated statements OR
- Six separate thoughts/ideas OR
- A maximum of three marks if the candidate only focuses on the workshop process

The following is a guide:

Innovation and creativity is seen through:

- The use of Poor Theatre techniques such as the actors making their own sound effects, e.g. the jazz band, the police siren, the sound of the helicopter, etc.
- The actors' use of their bodies as props/objects, e.g. the helicopter
- The use of props such as the ping pong balls to symbolise/represent the white peoples' apartheid government
- The actors' singing and dancing to communicate and highlight serious socio-political issues
- The use of stage space by the actors to indicate different places such as the airport, Coronation Brick Yard, Albert Street, etc.
- The removal of the fourth wall to create an intimate actor-audience relationship, e.g. the opening scene when the policeman talks to the audience directly

(6)

2.8 Markers accept relevant and well-motivated answers which identify, analyse and evaluate the 'truth about apartheid South Africa' as portrayed in the play.

Award full marks for:

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

The following is a guide:

Segregation:

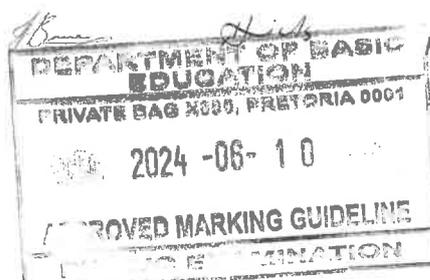
- The apartheid state enforced the Group Areas Act, the Separate Development Act and the Separate Amenities Act which prohibited people of colour from freely moving around and socialising or interacting with other races. Areas were demarcated for different race groups and they could only live in those areas approved by the government. Freedom to walk, travel and live where they wished to live was denied

Unfair/poor working conditions:

- Workers at Coronation Brick Yard worked long hours for very little pay. They were exploited and threatened to be fired from their jobs if they didn't produce ten thousand bricks a day. The working conditions were harsh because Baas Kom had no sympathy for their plight

Poverty:

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- Black people were not allowed to own or run businesses. They were forced to work for white people. They were paid poorly and could only apply for menial jobs. As a result, there was widespread unemployment leaving many people destitute and hungry, e.g. Aunty Dudu who wished for white people to have more parties so she could have more pickings from their garbage bins. The meat-vendor boy who could not go to school because he had to sell meat as a way to provide for his family

Markers do NOT accept a list of words. Candidates must substantiate their points. (6)

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

Markers accept answers which identify, analyse and evaluate how 'theatre was used to protest against apartheid' and why *Woza Albert!* is 'still a relevant story today'.

The following is a guide:

The political context/history:

Racism:

- Black people were obligated to carry a passbook or 'dompas' on their person at all times. Failure to do so would result in imprisonment by the apartheid police
- The apartheid state did not provide enough schools or teachers for black people. If they did, the buildings and the salaries were insufficient to deliver effective education. If learners did go to school, they were forced to learn in a language which was not their mother tongue
- This resulted in educational principles and concepts not being understood or not being relevant to black people and their cultures. As a result, the lack of schooling or being taught in a foreign language resulted in a lack of education or very poor education
- Was entrenched in the laws of the country, e.g. the Immorality Act, the Mixed Marriages Act, etc.

Police brutality:

- The apartheid government enforced brutal laws. The treatment of black people by the police force was inhumane
- The state security forces would often shoot and kill black people during protest marches
- Many black people were tortured to death during imprisonment and interrogation, e.g. Steve Bantu Biko

The aims of Protest Theatre are to:

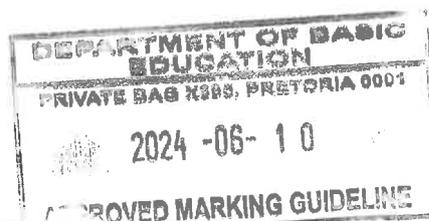
- Create political awareness in South Africa as well as in the rest of the world
- Mobilise the masses to create unity among the people to stand against oppression
- Emphasise the unfair labour practices in the country
- Change society into a fair world
- Through entertainment, educate the audience about the inhumane conditions in South Africa

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- Appeal to the conscience of the perpetrator in a bid to cause them to re-think their policies and treatment of people of colour

(10)

[40]

QUESTION 3: SOPHIATOWN BY JUNCTION AVENUE THEATRE COMPANY

- 3.1 Markers accept relevant answers which demonstrate a knowledge of the theatre stage type.

Award full marks for:

- Two marks for the correct naming of the stage

The following is a guide:

- Open stage
- End stage
- Flexible stage

(2)

- 3.2 Markers accept answers which demonstrate a knowledge and understanding of a Sophiatown household, e.g. Mamariti's household.

Award full marks for:

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

The following is a guide:

A Sophiatown household is depicted by:

- Mamariti's Diamond Shebeen where all the action takes place
- Overcrowding with tenants and Mamariti's family, e.g. Mingus (Mamariti's son) and his girlfriend Princess and Lulu (Mamariti's daughter)
- The limited space, e.g. Mamariti and Ruth share a bedroom. Lulu shares a bed with her mother, while Ruth sleeps in Lulu's bed. Jakes rents an outside room in the yard, but does his work (writing) in the kitchen
- The hospitality of Mamariti who welcomes Charlie and Fahfee to the house, even though they do not live there
- The house being used as a social experiment when Jakes advertises for a white person to live in Sophiatown. Ruth, a white Jewish girl responds to the advert which creates an interesting and challenging dynamic for all the characters in the household

(4)

- 3.3 Markers accept answers which demonstrate a knowledge, understanding and analysis of how the 'vibrant culture of the township' of Sophiatown is created by the set.

Award full marks for:

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

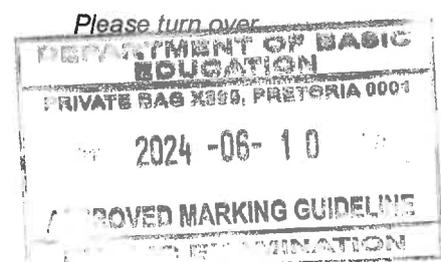
The following is a guide.

The 'vibrant culture of the township' of Sophiatown is created by the set:

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- There are no closed-off rooms. This creates dynamic exits, entrances and movement
- Each character's space has their belongings that clearly demarcate and identify the space as theirs, e.g. Jakes' typewriter on top of the table, an arm chair for Mamariti
- The stage is open, which allows the characters to move around freely from one space to the other. Mingus enters the house and finds Ruth, who could not sleep, rummaging through Jakes' belongings
- The graffiti on the walls is typical of the township. In Sophiatown, the graffiti was used to show/demonstrate the residents' dissatisfaction with the government's plan to move them to another location, e.g. 'We won't move' or 'ons dak nie, ons pola hier'
- The set consists of different levels which make the dancing and singing more theatrical (6)

3.4 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the character of Ruth and the socio-political conditions during apartheid.

Award full marks for:

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

The following is a guide:

Ruth might be seen as 'extraordinary' because:

- She is a white Jewish girl who gives up her luxurious life in Yeoville to live in Sophiatown, a township for mainly black people
- She takes a huge risk by lying to her parents saying she is going to Cape Town. She hopes that she is not found by either her parents or the apartheid government
- She is an individualist and was courageous in doing what no other young white person would do, especially during apartheid
- She goes against her culture and upbringing to experience life in a township
- She is adventurous, accepts challenges and takes risks (4)

3.5 Markers accept relevant and well-motivated answers which demonstrate an understanding and analysis of Ruth's relationship with the other characters.

Award full marks for:

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

The following is a guide:

Ruth's relationship with the other characters changes throughout the play e.g.:

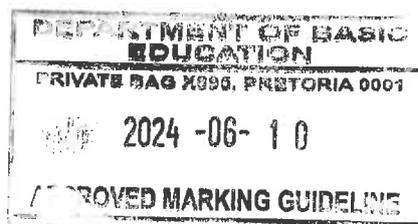
- Ruth, who is young herself, finds it easy to get along with Lulu who is a schoolgirl who is excited because she can get help with her homework.
- They share silly moments like laughing at Mingus and Princess who were imitating characters they had seen in the movies

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- Mingus eyed Ruth as a prospective 'tjerrie', but she did not encourage his advances; instead, she was intolerant of his arrogance and abuse of his girlfriend, Princess
- Mamariti was at first suspicious of Ruth, but later on warmed up towards her as she realised that it was useful to have her in the home because she could buy alcohol and she could pay extra rent
- Upon arrival Ruth did not care much about Jakes, but as the play progresses, she ends up falling in love with him, but they do not get to explore a romantic relationship

(4)

3.6 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, analysis and an evaluation of the character of Mingus.

Mark holistically.

The following is a guide:

Costume:

- Mingus is well-dressed in the latest fashion of the time. He likes to copy the clothes worn by the actors he sees in the movies, e.g. Clark Gable
- He wears a Bostonian hat, formal trousers, a formal long-sleeved buttoned shirt, well-polished Florsheim shoes

The way he makes a living:

- He is the leader of the American gang
- He steals from the town's rich and sells the goods in the township

His behaviour and attitude towards other characters in the play:

- He is arrogant because he always wants things done his way
- He is the head of the house and leader of a notorious gang and therefore demands respect and gives out orders to others
- He is bossy towards others and does not like to be challenged
- He is abusive to his girlfriend, Princess

(6)

3.7 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and application of how the 'music, song and dance of the time' add to the expression of 'the vibrant culture of the township' on stage.

Award full marks for:

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

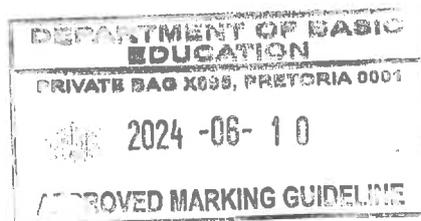
The following is a guide:

The music, song and dance of the time add to the vibrant culture of the township on the stage through:

- The various music and dance styles of the different people living in Sophiatown with their unique backgrounds and cultures, e.g. Mirriam Makeba, Dolly Radebe, Dollar Brand, Hugh Masekela, etc. were used in the production of the play text

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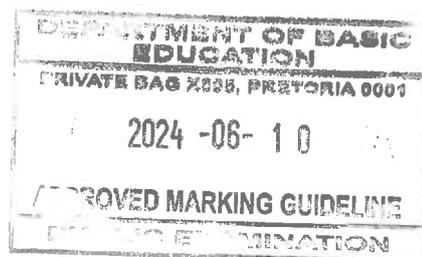
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- People from different walks of life gathered in the shebeens in Sophiatown to participate in intellectual discussions and listen to the local music. Song and dance were an integral part of the entertainment
- Music, song and dance were a possible way of escaping the everyday reality of the conditions of apartheid. It was a safe place for everyone to be free, creative and express themselves

(4)



SC/NSC – Marking Guidelines

- 3.8 Refer to the notes below and ANNEXURE A to inform your marking. Markers accept answers which analyse and evaluate Jakes' writing about 'Sophiatown Lives Matter'.

The following is a guide:

Forced removals:

- Notices of the forced removals were given out by the government; but the policemen came three days earlier than was mentioned in the notices. The people of Sophiatown were unprepared and some were still engaged in planning a protest to resist the forced removals
- People and their belongings were loaded onto lorries. People did not have time to pack; as a result, they could not take all their belongings. People were forced to climb onto the lorries and squeeze themselves into wherever they could find space, things were just hurriedly thrown into the lorries e.g. Mamariti complaining that all her crockery was being damaged
- People had no chance of saying farewell to their neighbours and friends. This was heart-breaking for the people of Sophiatown
- The areas identified for destruction, belonged to so-called Black, Coloured and Indian people. Bulldozers arrived and destroyed all buildings, churches and houses

Government's actions permanently ended Sophiatown relationships which existed:

- Charlie who was Mingus' side-kick could no longer be with Mingus as Mingus was relocated to Meadowlands and Charlie could not accompany him because he was not black. This is one of the most painful scenes in the play as the audience gets to see the more vulnerable side of Mingus
- Charlie speaks more in this scene than in the whole play. Charlie is forced to remain in Sophiatown where he eventually dies
- Jakes and Ruth did not have the opportunity to explore a romantic relationship and share a future together
- Princess had to flee the country with her boyfriend because of the Mixed Marriages Act, which did not allow people of different races to be married or be in a romantic relationship with each other
- The bond between Lulu, Mamariti and Ruth was destroyed

How apartheid affected everyone then and now:

- The apartheid government laws dictated that certain living areas had to be destroyed. People built houses illegally. The apartheid government had a policy of destroying peoples home which were built illegally. This was done by the police force who remove the people forcefully from their homes.
- People were forced during apartheid to live in designated areas with a lack of facilities and proper infrastructure. Even today people live in squatter settlements with no amenities, no proper sanitation or service delivery available to them
- This brutality of forced removals caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown. This trauma is still present today for people who are forcefully removed by the now democratic police force and their task force is called the Red Ants

(10)
[40]

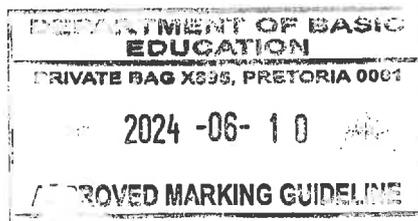
QUESTION 4: SIENER IN DIE SUBURBS BY PG DU PLESSIS

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- 4.1 Markers accept relevant answers which demonstrate a knowledge and understanding of the style/genre of the play.

Award full marks for naming the correct style/genre

The following is a guide:

The style/genre is:

- Realism/Realism in the Theatre

(2)

- 4.2 Markers accept answers which demonstrate a knowledge, understanding and analysis of Realism in the Theatre.

Award full marks for:

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

The following is a guide:

The Realism in the Theatre style/genre is depicted through:

- A back yard environment/setting of a low-class suburban house
- A real car on stage that Tjokkie works on
- A washing line with clothes hanging on it
- A real garage with doors

(4)

- 4.3 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the 'specific group of people and their lives' found in the play.

Award full marks for:

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

The following is a guide:

The specific group of people and their lives in the play is seen through:

- The low and poor social class of the people living in the suburbs
- A family whose lives are troubled and unhappy because of the abuse of alcohol and gambling, e.g. Jakes and Giel
- Characters who suffer to find decent employment, e.g. Tjokkie
- The domestic violence suffered by Tiemie at the hands of her boyfriend Jakes
- The people who desperately want to escape their circumstances, e.g. Tiemie

(4)

- 4.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of whether the set is a suitable environment for the play

Award full marks for:

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

The following is a guide:

The set is a suitable environment for the play because:

- The stage set and space provide a realistic environment for the action of the play
- It is not bare and plain; it is filled with a detailed set design and props and is has visual impact
- It creates a believable world, e.g. using a real car on stage and real mechanical tools
- The washing line is used to hang up clothes to show that people live there
- The gate is used to allow the characters to enter and exit the stage and creates the illusion of going onto an actual street

OR

The set is not a suitable environment for the play because:

- The set design does not follow the original stage directions
- The stoep and wire mesh door, mentioned in the play text, are not part of this set design
- The current set design lacks the same amount of detail as the original play text
- The original set was more in the style of Realism in the Theatre, whereas this set has less realistic detail

(4)

4.5 Markers accept responses which demonstrate a knowledge, understanding and analysis of the play which might make it 'classic and timeless'.

Award full marks for:

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

The following is a guide:

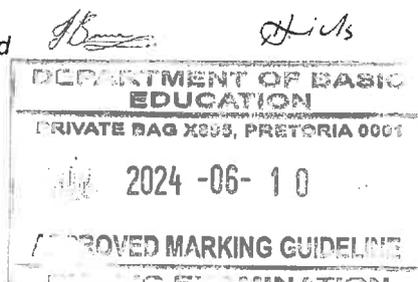
The play is 'classic and timeless' because it:

- Analyses human behaviour, which remains the same throughout the ages
- Contains universal themes such as alcohol abuse, domestic violence, addiction etc.
- Shows poverty as a human condition through the lives, interactions, behaviour and language of the characters, e.g. Giel gambles in the hope to win a lot of money on the horse races
- Portrays class differences through the character Tiemie who aspires to uplift her class status by wanting to join the 'dandies' who are seen to be of a higher class
- Highlights the dreams and aspirations of poor suburban people wanting to escape the bleak and hard reality of their lives

(4)

4.6 Markers accept responses that demonstrate a knowledge, understanding and analysis of why the play might be 'a roller-coaster ride to tragedy' by referring to the plot and action of the play.

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Award full marks for:

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

The following is a guide:

The plot and action of the play create a 'ride to tragedy' through:

- Tjokkie's gift of seeing which creates conflict from the opening moments of the play to the climax of the play
- Giel's taunting of Tjokkie by saying that he will never be able to fix the Buick which humiliates and angers Tjokkie
- Giel who forces Tjokkie to 'see' which horse will win. He proceeds to flatter Tjokkie, saying that he will be able to fix the car, but Tjokkie realises that Giel is being untruthful
- Conflict which begins to arise when Giel and Jakes begin drinking. This leads to the physical abuse of Tjokkie
- Adding to Tjokkie's frustration and unhappiness is Tiemie who also wants Tjokkie to 'see' whether she is pregnant and who the father of her baby is.
- Tjokkie's anger with Tiemie because she has been intimate with Jakes
- Tiemie and Jakes who get into an argument about the father of the baby
- The horse race which builds tension because Tjokkie was correct about the winner of the race. This leads to Jake's belief that he is not the father of Tiemie's baby which creates rage in him
- Jakes' and Tiemie's fight that gets out of hand when Jakes abuses and possibly murders Tiemie
- Tjokkie decides not to live anymore and the play ends with the tragedy of his suicide. He lowers the car jack onto his body and so commits suicide

(6)

4.7 Markers accept relevant answers which demonstrate a knowledge, understanding and analysis of the character of Tjokkie.

Mark holistically.

The following is a guide:

Tjokkie's costume:

- He wears a dirty overall or old clothes stained with engine oil and grease because he is working on a car

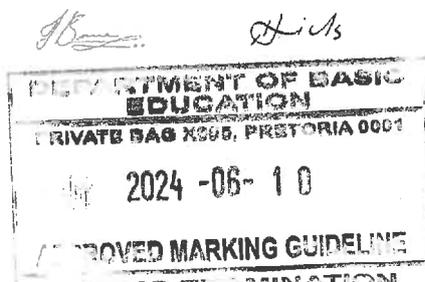
The way Tjokkie makes a living:

- We assume he fixes cars to earn a living

Tjokkie's relationship with other characters:

- He is an introvert and finds it difficult to interact with other people
- He is sensitive which makes him avoid people and conflict
- He does not like his gift of predicting and 'seeing' the future. He sees it as a curse because he is forced by the other characters 'to see'. He chooses not to communicate or share his gift with other characters
- Is awkward because he does not want to socialise/interact/communicate with the other characters
- He loves Ma because she protects him from the other characters

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- He loves Tiemie but is angry with her because she has a relationship with Jakes, who abuses her
- Tjokkie tolerates Fé, but is not interested in pursuing a romantic relationship with her

(6)

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

Markers accept answers which analyse and evaluate the characters and the themes of the play and include the essence (nature) of working-class communities.

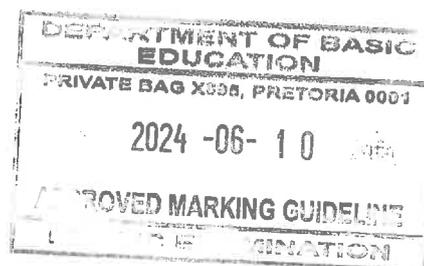
The following is a guide:

Characters:

- Tiemie dreams of fitting into the world of the rich people, the 'dandies' and dreams of making a life for herself independently of Ma and Jakes
- Tiemie hopes to find a home in one of the rich neighbourhoods in which the 'dandies' live
- Tiemie wants to escape from the poverty in her current poor working-class neighbourhood and home
- Tiemie dreams to be free from her abusive relationship with Jakes
- Giel dreams of winning his bet on the horses, he believes this will make him wealthy
- Giel plans, with his winnings, to leave Ma and live on his own
- Tjokkie dreams of finding a good job
- Fé hopes to find love with Tjokkie
- Jakes hopes to have a 'laaitie' of his own
- Jakes dreams of being in a relationship with a girl who has class and social standing
- Ma dreams of being a good mother

Themes:

- **Freedom:** The characters dream of freedom and escaping from their lives of poverty
- **Domestic violence:** This is portrayed through the characters and their actions which highlights life in a poor suburban community
- **Addiction:** Alcoholism and gambling addiction which are highlighted in the play are prevalent in poor communities because of unemployment

(10)
[40]**TOTAL SECTION B: 40**

SECTION C: SOUTH AFRICAN THEATRE: POST-1994–CONTEMPORARY

Answer only ONE question in this section.

QUESTION 5: NOTHING BUT THE TRUTH BY JOHN KANI

- 5.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the 'action' and what is happening in the scene.

Award full marks for:

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

The following is a guide:

The scene's action shows that:

- Mandisa and Thando press/push Sipho, to tell/reveal the truth behind his argument/fight/disagreement with Themba
- Thando wants to know why her mother left her while she was still very young
- At first Sipho does not want to disclose the details behind the argument he had with his brother Themba, which eventually led to Themba going into exile and Sipho's wife, Sindiswa leaving him
- The reminder of the events is highly emotional for Sipho because it had been a well-kept secret for many years

(4)

- 5.2 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the dramatic effect of the characters' questions in SOURCE H.

Award full marks for:

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

The following is a guide:

The dramatic effect of the characters' questions might be that:

- Mandisa and Thando are desperate to know the truth and they pressure Sipho for an answer. Their pressure of Sipho creates emotional turmoil in him
- The audience who feel the tension and suspense of the imminent truth being revealed, share the same questions
- Sipho's withholding of the truth creates dramatic tension

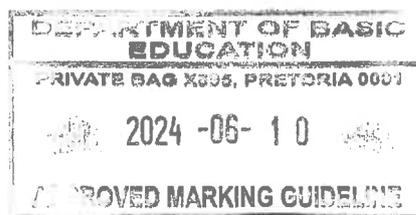
(4)

- 5.3 Markers accept relevant answers which demonstrate a knowledge, understanding and application of the use of vocal skills for the character of Mandisa.

Award 2 marks each for pace, inflection and volume.

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The following is a guide:

Pace might be:

- Slow at the beginning and increases as she realises and becomes emotionally tense when Sipho does not want to answer
- Fast because she is impatient and angry

Inflection might be:

- Rising because she is asking questions
- Falling when she says, 'I am going out to dinner even if I have to go alone'. She is determined

Volume might be:

- Soft to medium at the beginning because it questions Sipho respectfully who is an elder (6)
- Increasing as she becomes desperate for answers

5.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of blocking for the female actors.

Mark holistically.

The following is a guide:

Blocking for Mandisa might be:

- That she is positioned in front of Thando because she is more vocal and assertive
- To be directly face to face with Sipho because she is confronting him powerfully

Blocking for Thando might be:

- That she is positioned slightly behind Mandisa because she is respectful of traditions as she was brought up in the traditional cultural Xhosa traditions
- To follow behind Mandisa when they both start to leave the house out of frustration (6)

5.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of the scene's build up to the climax of the play.

Award full marks for:

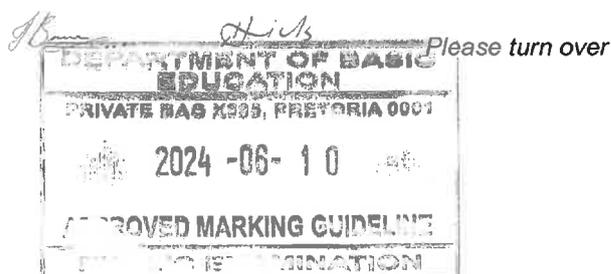
- Two well-motivated statements OR
- Four separate thoughts/ideas

The following is a guide:

This scene builds up to the climax of the play because:

- The relevance of the title, *Nothing but the Truth* is revealed when both Mandisa and Thando confront Sipho
- The emotions of all three characters are intense and urgent because Mandisa and Thando confront Sipho to tell them the whole truth
- Sipho feels pressurised by Thando and Mandisa's constant urging for him to tell the truth. He is upset and realises that he cannot hide the truth any more (4)

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- This is the moment Siphso decides to divulge the truth, which he has kept a secret for a long time

5.6 Markers accept relevant answers which demonstrate a knowledge, understanding, analysis and application of the actions, gestures or body language of TWO actors appropriate for the scene.

Award full marks for:

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

The following is a guide:

Siphso might display in his:

- **Action:**
 - Show agitation through pacing up and down in the living room
- **Gesture:**
 - Show defeat/exasperation through lifting his arms because he lost in the face of the questions by Thando and Mandisa
- **Body language:**
 - Show aggression by leaning forward with his chest and upper torso to threaten Thando and Mandisa
 - Show anger through his facial expressions displaying anger at being asked questions which he does not want to answer because he does not want to re-live the past

Thando might display in her:

- **Action:**
 - Show determination to not move from her spot until she hears the truth
- **Gesture:**
 - Show resolve through her folded arms to show she is determined to make Siphso reveal the truth about him and Themba
- **Body language:**
 - Show determination by keeping a neutral upright body because she is firm in getting the truth from her father Siphso
 - Show she is attentive in her facial expression to listen for the truth

Mandisa might display her:

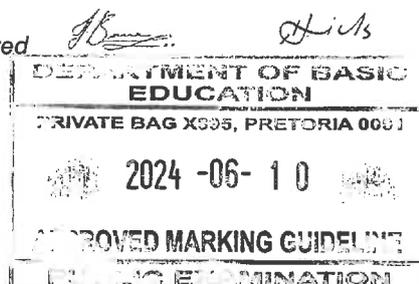
- **Action:**
 - Show confidence and resolved to make Siphso speak the truth
- **Gesture:**
 - Show no intimidation. Her arms are at her sides. She shows she will not move away from Siphso's intimidation
- **Body language:**
 - Show assertion and strength through staring straight at Siphso to make him speak the truth

(6)

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

Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of the scene for a skilful and sensitive performance.

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Markers refer to Annexure A (the rubric) and mark holistically.

The following is a guide:

An actor who prepares for a Realistic performance using Stanislavski's System/Method, might include the following:

Motivation of each action:

- Every action must have a reason, a need and a 'want'/desire that has to be satisfied

Imagination:

- The actor uses imagination to believe in the surrounding theatrical/illusionary world

Given circumstances:

- Knowledge of the play, plot, given circumstances and subtext must be interpreted and creatively applied
- Knowledge of the character, biography, background, motives and objectives must be interpreted and creatively applied

Physical score of actions:

- Actions and reactions (emotions, thoughts, movements, words, decisions) should be realistic and inform one another and be based on real life
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the character's life on stage

Beat work:

- Shifts in thought, feelings, needs, wants, exits and entrances and actions should be reflected effectively and realistically by the actor
- Units and objectives should be reflected in the nuances of the actor's physical and vocal expression

Vocal expression:

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

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- The actor must apply the concept/understanding of 'Acting is Believing'

Circles of attention:

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

Emotional memory:

- The actor can draw on personal experiences to tap into the emotional reality in performance. Only memories older than seven years should be used

(10)
[40]

QUESTION 6: GROUNDSWELL BY IAN BRUCE

- 6.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of the 'action' and what is happening in the scene.

Award full marks for:

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

The following is a guide:

The scene shows that:

- Johan sets out to make sure Smith provides him and Thami with the money they require to buy a diamond concession so they can work together for themselves
- Johan exposes Smith as a person who benefitted from the unjust past of apartheid
- Johan empties Smith's pockets and reveals his personal items
- Johan pulls out a knife on Smith in an attempt to force him into submission
- Smith tries to defend himself unsuccessfully
- Johan's past as a disgraced policeman is revealed
- Smith tricks Johan by signing the cheque, but it can only be cashed with his permission

(4)

- 6.2 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding and analysis of how the action builds-up dramatic tension in SOURCE J.

Award full marks for:

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

The following is a guide:

Dramatic tension is built when:

- Johan starts toying with the knife
- He frightens Smith
- Smith reminds Johan of his dark and violent past and this makes him furious
- Johan aims the knife higher above Smith's head and plunges it into the noticeboard
- Smith cries out in fear and throws his hands into the air
- Smith limply falls onto the floor

(4)

- 6.3 Markers accept relevant answers which demonstrate an understanding, analysis and application of the use of vocal skills for the character of Smith.

Award 2 marks each for pace, inflection and volume.

The following is a guide:

Pace might be:

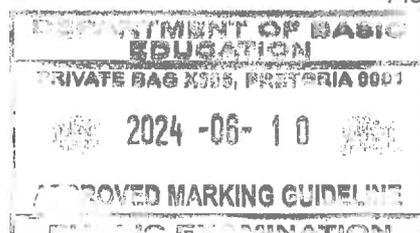
- Slow in the beginning because Smith is hesitant and afraid of Johan
- Increased, and gradually get faster as Smith reminds Johan of his past

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JB

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Inflection might be:

- Low inflection from Smith because he is scared of Johan's threat
- Slightly increase when he almost sarcastically speaks to Johan to reveal his past
- Reach a climax at the end of Smith's lines as he is emphatic and threatening

Volume might be:

- Soft because Smith is frightened of Johan's threatening behaviour at the beginning of his lines
- Gradually increase as Smith tells the story of Johan's past in a threatening tone
- Loud when Smith says his last line to emphasise Johan's possible crisis/situation

(6)

- 6.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of blocking for the characters.

Mark holistically.

The following is a guide:

Blocking for Johan might be:

- To be positioned centre stage because he is the main antagonist in this scene
- To move closer to Smith until he is directly in front of him
- To corner Smith against the wall
- To lift up his arm above Smith's head to show his aggression and how serious he is about his threats. He is in a physical position of power

Blocking for Smith might be:

- To be seated in a position of submission
- To lean towards Johan, but still using the wall for support
- To physically show he is not in a position of power
- To display defensive gestures

(6)

- 6.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of the scene containing the build-up to the climax of the play.

Award full marks for:

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

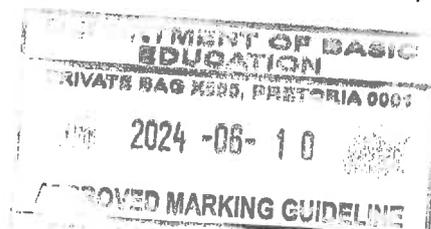
The following is a guide:

This scene contains the build-up to the climax of the play because:

- Johan realises he will not get the money from Smith, meaning his dream will not materialise
- Johan is desperate to solicit money from Smith; he wants a fresh start, a new life and a second chance
- Johan physically threatens to harm Smith with his knife
- Smith is frightened and tries to escape from Johan's threats

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- The desperation of both these characters leads to the inevitable climax where no one wins

(4)

6.6 Markers accept relevant answers which demonstrate knowledge, understanding, analysis and application of the actions, gestures or body language of EACH actor.

Award full marks for:

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

The following is a guide:

Johan might display in his:

- **Action:**
 - Walking threatening and slowly towards Smith to corner him against the wall
- **Gesture:**
 - Arm, with the knife in his hand, slowly and threateningly lifts above Smith's head to stab him
- **Body language:**
 - Body, torso, arms, legs and facial expressions communicate and show danger, threat and dominance
 - Upper body leans threateningly forward towards Smith

Smith might display in his:

- **Action:**
 - Pressed and submissively cowering against the wall. He feels overpowered by Johann
- **Gesture:**
 - Arms in front of his face and body to stop the knife Johan is aiming towards him to stab him
- **Body language:**
 - Body, torso, arms, legs and facial expressions are submissive, show he is petrified of Johan and his violence

(6)

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

Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of the scene for a skilful and sensitive performance.

Markers use Annexure A, the rubric and mark holistically

The following is a guide:

An actor prepares for a Realistic performance by using Stanislavski's System/Method, which might include the following:

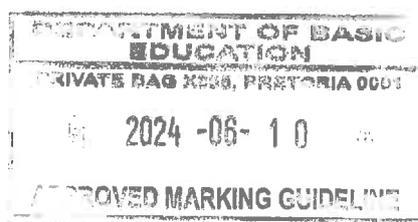
Motivation of each action:

- Every action must have a reason, a need and a 'want'/desire that has to be satisfied

Imagination:

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- The actor uses imagination to believe in the surrounding theatrical/illusionary world

Given circumstances:

- Knowledge of the play, plot, given circumstances and subtext must be interpreted and creatively applied
- Knowledge of the character, biography, background, motives and objectives must be interpreted and creatively applied

Physical score of actions:

- Actions and reactions (emotions, thoughts, movements, words, decisions) should be realistic and inform one another and be based on real life
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the character's life on stage

Beat work:

- Shifts in thought, feelings, needs, wants, exits and entrances and actions should be reflected effectively and realistically by the actor
- Units and objectives should be reflected in the nuances of the actor's physical and vocal expression

Vocal expression:

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

Magic if:

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

Circles of attention:

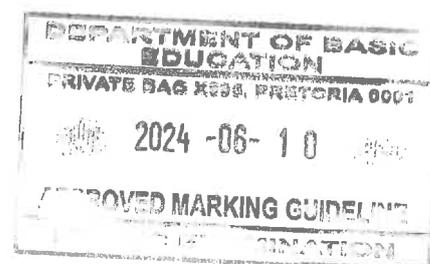
- The actor's focus should be on the world of the play (given circumstances, lives of the characters, plot, objectives, etc.) and not on the audience

Emotional memory:

- The actor can draw on personal experiences to tap into the emotional reality in performance. Only memories older than seven years should be used

(10)

[40]



QUESTION 7: MISSING BY REZA DE WET

- 7.1 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding of the 'action' and what is happening in the scene.

Award full marks for:

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

The following is a guide:

The scene shows that:

- Constable has transformed into a Pierrot
- He offers freedom to Meisie
- He convinces her to take part in a puppet dance
- Meisie's dance becomes wilder until she dances through the back door into freedom or death

(4)

- 7.2 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and analysis of the build-up of dramatic tension in SOURCE L.

Award full marks for:

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

The following is a guide:

Dramatic tension is built when:

- Constable opens the windows
- Meisie refuses to listen to the circus music. She shows fear. She was taught by Miem to never listen to the music of the circus because it is evil
- Meisie tries desperately to close the window
- Meisie puts her hands over her ears to avoid hearing the music
- Constable opens the door which upsets Meisie tremendously
- Constable intimately touches her face and slowly leads her into a trance-like dance
- Meisie becomes like a butterfly and dances out of the door
- Constable follows her into the darkness of the night, while the circus music becomes louder

(4)

- 7.3 Markers accept relevant answers which demonstrate understanding, analysis and application of the use of vocal skills for the character of Meisie.

Award two marks each for pace, inflection and volume.

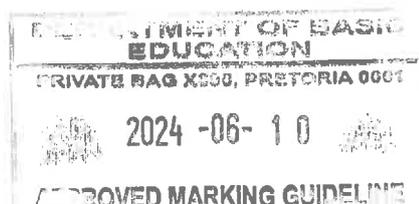
The following is a guide:

Pace might be:

- Slow pace from Meisie at the start of the scene. She is nervous, scared and hesitates listening to the circus music. Miem warned her the circus music is evil and dangerous

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- Her pace increases as she continues to talk to Constable. She does not want to give in to Constable's suggestions. It is almost as if she wants to drown out his voice. She shows her determination not to listen to the music
- Very slow pace by both Meisie and Constable. This intimate moment in which Constable touches her face makes Meisie give in to Constable's suggestions and she goes into a trance-like state of mind and walks out the door into the dark night

Inflection might be:

- Rising at the beginning of the scene by Meisie, because her Afrikaner Calvinism causes her fear listening to the music
- Falling in the last sentence when Meisie is in the arms of Constable

Volume might be:

- Loud in the first line to show how strongly Meisie feels about not listening to the circus music
- Increasing as the music gets louder when Meisie finally commands Constable to close the door
- A whisper. 'Please... close the door...' is said in a dreamlike state as Meisie finally gives in to Constable

(6)

7.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding and application of blocking for the characters.

Mark holistically.

The following is a guide:

Blocking for Meisie might be:

- Meisie runs to the window with the intention of closing it as she wants to keep the circus music out of the house
- In a puppet-like dance try to avoid Constable
- Putting her hands over her ears to not hear the circus music
- Meisie turns around when Constable touches her face
- Leaning towards Constable as she becomes submissive to him when he touches her
- Dancing out the door

Blocking for Constable might be:

- Constable opening the window to hear the circus music in the house
- Constable touches Meisie and turns her around to face him
- Constable dances across the kitchen towards the door as he leads Meisie into the dance
- Constable dances right to the door in the kitchen and opens it
- Constable quickly opens the kitchen door. He bends down and puts a stone against the door to keep it open for Meisie to dance out into the night

(6)

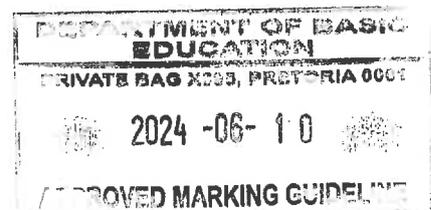
7.5 Markers accept relevant and well-motivated answers which demonstrate an understanding, analysis and evaluation of the scene that contains the climax of the play.

Award full marks for:

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

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The following is a guide:

It is the climax of the play because:

- Tension is built from the start of the scene and reaches a climax when Constable manipulatively and sneakily offers Meisie her freedom
- Constable asks Meisie to take off her shoes to put on her confirmation dress
- The clock is about to strike twelve o'clock. This means Meisie must meet Constable. It also means this is the time when another girl disappears
- Both Meisie and Constable disappear through the back door leaving the ending of the play open for the audience to decide what happens next

(4)

7.6 Markers accept relevant answers which demonstrate a knowledge, understanding, analysis and application of the actions, gestures or body language of EACH actor.

Award full marks for:

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

The following is a guide:

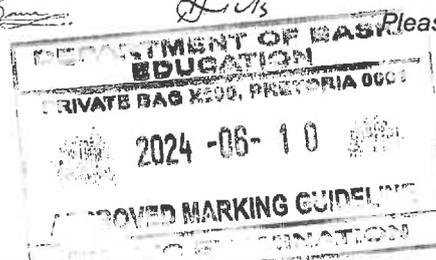
Meisie might display in her:

- **Action:**
 - She walks hesitantly towards Constable and the kitchen door. She is in a trance
- **Gesture:**
 - She holds her hands against her ears showing she is petrified and does not want to hear the circus music
- **Body language:**
 - Her body, torso, arms, legs and facial expressions communicate and show fear. She appears to be in a dream and trance-like state
 - Her upper body and her posture lean towards Constable while he leads her into the dance

Constable might display in his:

- **Action:**
 - That he walks ominously towards Meisie – all the time trying to convince her to take her freedom and dance with him out of the kitchen door into the night
- **Gesture:**
 - His hands are placed on Meisie's face
 - His arms are placed around her waist to edge her onto the dance away with him
- **Body language:**
 - His upper body and posture take on the form of a bow towards Meisie
 - Facial expression which is satisfied because he managed to manipulate Meisie into joining him in the dance

(6)



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

Markers accept answers which analyse and evaluate how the actors might use Stanislavski's System/Method in the preparation of the scene for a skilful and sensitive performance.

The following is a guide:

An actor prepares for a Realistic performance by using Stanislavski's System/Method, which might include the following:

Motivation of each action:

- Every action must have a reason, a need and a 'want'/desire that has to be satisfied

Imagination:

- The actor uses imagination to believe in the surrounding theatrical/illusionary world

Given circumstances:

- Knowledge of the play, plot, given circumstances and subtext must be interpreted and creatively applied
- Knowledge of the character, biography, background, motives and objectives must be interpreted and creatively applied

Physical score of actions:

- Actions and reactions (emotions, thoughts, movements, words, decisions) should be realistic and inform one another and be based on real life
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the character's life on stage

Beat work:

- Shifts in thought, feelings, needs, wants, exits and entrances and actions should be reflected effectively and realistically by the actor
- Units and objectives should be reflected in the nuances of the actor's physical and vocal expression

Vocal expression:

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

Magic if:

- The actor should imagine the actions, motivations, emotions and needs of the character as if they are real
- The actor must apply the concept/understanding of 'Acting is Believing'

Circles of attention:

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

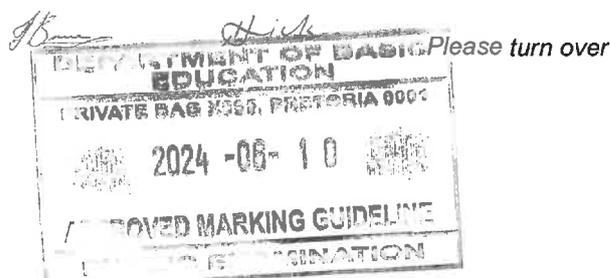
Emotional memory:

- The actor can draw on personal experiences to tap into the emotional reality in performance. Only memories older than seven years should be used

(10)
[40]

TOTAL SECTION C: 40

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

QUESTIONS 8 and 9 are COMPULSORY.

QUESTION 8

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

- 8.1 Markers accept relevant answers which demonstrate an understanding, knowledge, analysis and evaluation of set, costumes and staging of EITHER Realism in the Theatre OR Poor Theatre.

Award full marks for:

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

The following is a guide:

Realism in the Theatre:**Set:**

- A box set with wings to show other suggested spaces, e.g. the door and the stairs
- A box set is an environment for the action
- Consists of furniture and props that would be found in real life
- Is real life on stage, e.g. the lamp indicates that it is night

Costumes:

- Are relevant for each character
- Reveal the socio-economic status of the characters
- Are clothes worn in everyday life
- Indicate the seasons, e.g. the image shows that it is winter because the characters are wearing jerseys and their jackets are hanging on the hook behind the door

Staging:

- The lights are hidden from the audience
- The props are real, relevant and functional, e.g. the ornament on the table
- There is an invisible fourth wall which separates the audience from the action on stage
- A proscenium arch stage is used

OR

Poor Theatre:**Set:**

- The set might be any suitable open space
- Performances can happen anywhere suitable and practical
- The stage is stripped of anything that is unnecessary (furniture, props, etc. and often rostra might replace actual furniture)

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- Multiple use is made of props and set items, e.g. a tea chest can be used as a table, a chair, coal truck, etc.

Costumes:

- Are not elaborate
- Actors wear the bare minimum to allow for expressive movement
- Actors often wear neutral black clothing

Staging:

- Theatre equipment such as lights are minimal, if used at all
- Props and set are multi-functional and stripped of anything unnecessary
- Actors had to use all their skills to completely transform a space into other imaginative worlds. (10)

8.2 Markers accept relevant and well-motivated answers which reflect an ability to analyse, reflect and evaluate the information needed to prepare for a Realism in the Theatre OR a Poor Theatre performance.

Award full marks for

- Five well-motivated statements
- Ten separate thoughts/ideas

The following is a guide:

Realism in the Theatre

An actor might prepare for a Realism in the Theatre performance by using Stanislavski's System/Method, which might include the following:

Given circumstances:

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

Physical score of actions:

- Actions and reactions (emotions, thoughts, movements, words, decisions) should be realistic and inform one another
- The appropriate selection, creation and characterisation (facial expressions, gestures and movement) in the creation of the character's life on stage

Vocal expression:

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

Magic if:

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

Emotional memory:

- The actor can draw on personal experiences to tap into the emotional reality in performance
- The memory should be older than seven years

Actor exercises:**Relaxation and concentration:**

- The actor should close their eyes and concentrate on every sound they hear, from the loudest to the quietest, e.g. a door slamming in the distance, the humming of the air conditioner, etc.
- The actor should eliminate everything from their mind
- The actor should open their eyes and retain the focus

Action versus emotion:

- The actor should break down the scene into bits, with each bit being an active verb, something the character does to reach their objective, e.g. to help, to praise, to live, etc.
- The actor should add as many active verbs as they can think of

Use of the imagination to create real emotions on stage:

- The actor should observe people as they go about their daily life, e.g. at the coffee shop, supermarket, etc.
- The actor should invent details about their lives and use their observations to make up a biography for each person
- The actor must then write the biography of the character they are playing

Costumes:

- Should reflect the socio-economic status of the character.
- Should reflect the personality of the character, e.g. Mandisa's flamboyant costumes reflect the fact that she is a fashion designer
- Should reflect the time and period in which the play is set

Actor-audience relationship:

- Due the fourth wall it is almost as if the audience members are voyeurs looking from the outside
- The audience should feel that they are watching real life. The audience gets drawn into believing what they see and become emotionally involved

OR

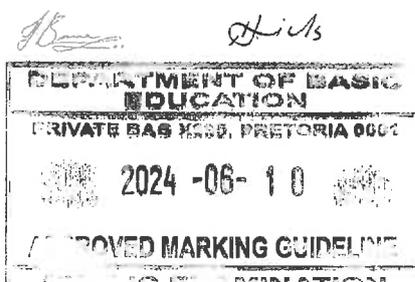
Poor Theatre**Via Negativa:**

- The actor strips away all unnecessary emotions, physical and psychological blocks/obstacles/distractions to the performance

The Holy Actor:

- The actor makes a 'sacrifice' of him or herself to the preparation and performance of a Poor Theatre play
- Intensive and sometimes excruciating (painful) preparation (e.g. going without food/ stripping naked/experiencing physical pain and hardship) might be an integral part of the preparation for a performance
- Acting is seen as a spiritual and holy experience
- Mime, Physical Theatre and Movement might be used to express the inner life and experience of a character

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Actor exercises:

- The actor must train intensively if they are to achieve the level of expression required for this style of performance
- 'The Tiger' exercise frees the guttural voice and connects the voice to the body as actors move on all fours saying, 'I am the tiger and I will eat you!' to fellow actors
- 'The Cat' is a yoga exercise to strengthen the spine and muscles and become grounded to the floor
- Shoulder stands empower actors to push through painful physical obstacles and apply this to their acting

Actor-audience relationship:

- Poor Theatre is focussed on eliminating the division between the actor and the audience, e.g. the policeman speaks directly to the audience about the pass book
- In Dr Faustus, the audience sits at the table where Faustus' eats his final meal
- Kordian is set in an asylum and the audience becomes inmates/patients (10)
- The audience becomes part of the action and theatre experience

QUESTION 9

Markers accept relevant answers that demonstrate an understanding, knowledge, analysis and evaluation of the provided terms in QUESTIONS 9.1 to 9.4.

Mark holistically.

The following is a guide:

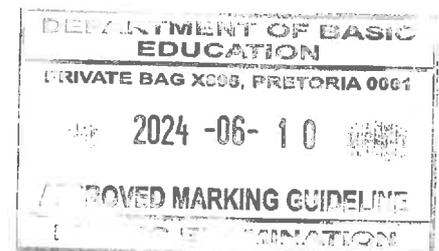
9.1 The role of the director:

- Reads the script
- Auditions the actors/cast members
- Studies the characters
- Decides on the set and technical aspects
- Does the blocking of the whole script
- Decides on the costumes
- Directs each character on their performance
- Devises the overall concept
- Is in charge of the overall production
- Leads the rehearsals

(5)

9.2 Diaphragmatic intercostal breathing:

- It is a deep breathing style that fully engages the diaphragm and increases the efficiency of the lungs
- Breathing is done by contracting the diaphragm
- Air enters the lungs as the diaphragm strongly contracts



SC/NSC – Marking Guidelines

- The belly expands to make room for the contraction of the diaphragm
- The shoulders must not move/lift
- Promotes the correct way of breathing by making a person consciously engage their diaphragm
- Supports the ability of the actor to use projected speech

9.3 Importance of vocal and physical warm-ups

Vocal:

- Warms up the voice
- Removes vocal tension
- Creates clarity of diction/articulation because the organs of articulation are prepared for speech
- Develops resonance and warmth of tone in speech

Physical:

- The body, as an instrument of expression and communication, needs to be relaxed and free of unnecessary tension
- Helps to prevent injury
- Prepares the body for action
- Helps with flexibility

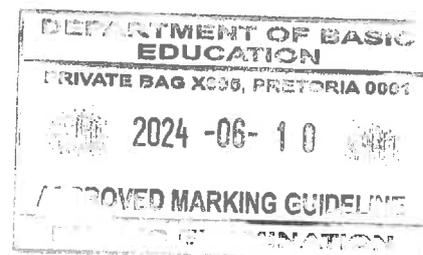
9.4 The benefits of studying Dramatic Arts.

Develops:

- Thinking skills (critical, analytical, creative, problem-solving) and collaboration
- Text and literary analysis skills
- Technical skills (lighting, sound, set design etc.)
- Functional and skilled communication skills
- An understanding and engagement of an authentic creative process as opposed to a mere product
- Time management skills
- Interpersonal skills
- Social, emotional and psychological intelligence
- Acting and performing skills
- Tolerance, empathy and sensitivity for the human condition
- Self confidence

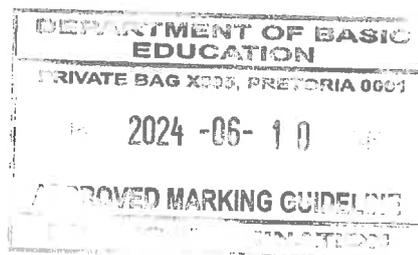
TOTAL SECTION D: 40

GRAND TOTAL: 150



ANNEXURE A: RUBRIC FOR QUESTIONS 2, 3, 4, 5, 6, 7, 8 AND 9: 10 MARKS

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



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

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

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

1. Remembering

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

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

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

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

2. Understanding

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

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

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

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

3. Applying

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

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

4. Analysing

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

Respond Reply, react or answer in words

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

Write Compose, write, produce

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

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

5. Evaluating

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

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

6. Creating

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

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

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