



# basic education

Department:  
Basic Education  
REPUBLIC OF SOUTH AFRICA

## NATIONAL SENIOR CERTIFICATE

GRADE 12

DEPARTMENT OF BASIC EDUCATION  
PRIVATE BAG X895, PRETORIA 0001  
2023 -11- 22  
APPROVED MARKING GUIDELINE  
PUBLIC EXAMINATION

### DRAMATIC ARTS NOVEMBER 2023 MARKING GUIDELINES

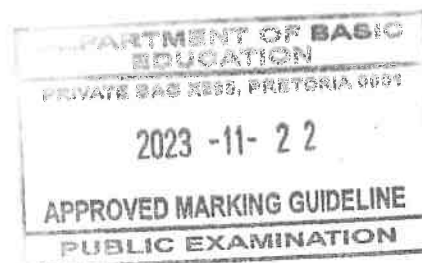
MARKS: 150

These marking guidelines consist of 35 pages and 2 annexures.

APPROVED	APPROVED	APPROVED
Internal Moderator	Chief Examiner	External Moderator
Department of Basic Education	Department of Basic Education	UMALUSI
Ina Bruce	Shamala Naidoo	Annelize Hicks
22 November 2023	22 November 2023	22 November 2023

**GENERAL NOTES FOR THE CHIEF MARKER AND MARKERS**

1. The purpose of assessment/ examination processes is not only to determine the 'remembering' of knowledge taught and learnt by candidates. It is also to determine the complexity of the thinking process the candidate applies to the knowledge retrieved from memory.
2. The tool to assess the two components, knowledge and thinking, is Anderson and Krathwohl's revised Bloom's Taxonomy. This taxonomy is designed to measure:
  - 6 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
    - The cognitive level of difficulty/ complexity required from the candidate
    - The type of thinking process and complexity of thinking required from the candidate
    - Action verbs used at each of the cognitive levels and the type of evidence required (facts, concepts, skills, processes and thinking)
4. Tick clearly next to the required cognitive level/ thinking process of complexity/ concept/ content/ skills/ knowledge aspects required when a mark is awarded.
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 and skills 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 short comments of why an answer must be awarded marks



**STANDARDISATION OF MARKING ACROSS THE PROVINCES****The rating of the Essay and Response Questions**

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

**1. Item difficulty (Question/Item):**

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

**2. Task difficulty: (Candidate's answer)**

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 language of the rubric and by weighing all qualities equally)

*Practise marking individually*

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

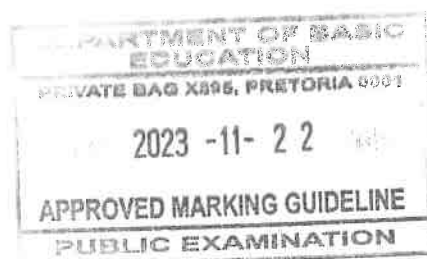
The chief marker/ internal moderator must record the markers' scores and must lead the discussion. (Practice papers should contain scores and commentaries.)

**SECTION A: 20<sup>th</sup> CENTURY 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.



## NSC – Marking Guidelines

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

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

The candidate must answer only ONE question in this section.

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

- 2.1 Markers accept relevant and well-motivated answers which demonstrate knowledge of the characters.

Award full marks for:

- Any TWO correct names

**The characters are:**

- Percy and Mbongeni  
(As actors creating the workshop play)
- Zuluboy and Bobbejaan  
(These characters are not yet specifically named in the play text at this point, but we do relate to them as Zuluboy and Bobbejaan)
- Prisoners/ Inmates/ Offenders  
(The characters that Percy/ Mbongeni OR Zuluboy/ Bobbejaan play out) (2)

- 2.2 Markers accept answers which demonstrate knowledge and understanding of how the mood is created by the actors.

The following is a guide:

Award full marks for:

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

**The mood is created by:**

- Facial expressions which show interest in the discussion they are having. The discussion is focussed on the Bible and the newspaper (as seen in SOURCE D) and this highlights the seriousness of the discussion
- Gestures that could be seen as threatening e.g. pointing a finger to make a point
- Body language which suggests that they are engaged in a discussion/ debate in which one character makes a point and the other responds to it (4)

- 2.3 Markers accept relevant answers which demonstrate knowledge of the set.

Award full marks for:

- Four separate thoughts/ ideas

The following is a guide:

**The set:**

- Contains two tea chests/ boxes and a clothes rail with a few costumes/ props hanging from it.
- Is minimalistic and multi-functional, e.g. a box or crate may become the helicopter, train, lorry etc.
- Conforms to the principles of Poor Theatre, e.g. only the bare minimum set items/ props placed on stage
- Is relatively empty and open. The actors are able to use more stage areas creatively (4)

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

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 a performance of the play because it:**

- Is empty, which allows for free and easy movement of characters
- Contains a minimal number of props and furniture which assists in the flow of movement
- Has no rooms/ walls so actors have access to the whole stage which enables unrestricted movement
- Allows for the free flow of movement and interaction between the actors and the audience
- Changes the setting with each new scene. This creates a stimulating show for the audience
- Contains a few set items and props which makes it possible to, without much effort, stage the production at other venues
- Is versatile
- Is a multifunctional set with props
- Stimulates the audience's imagination
- Creates several varying heights, shapes, and levels to achieve creative staging
- Because the actors did not always have a suitable venue and expensive props the environment might also be based on the socio-political and economic contexts

(4)

- 2.5 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, and application of Poor Theatre techniques.

Award full marks for:

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

The following is a guide:

**Costumes:**

- Are neutral
- Are functional
- Are not elaborate
- Are practical
- Are simple
- Are minimalistic
- Consists of track suit pants and running shoes/ sneakers
- One item could be used multiple times e.g. a cloth could be used as Auntie Dudu's shawl or the barber's apron (cloth)
- Make movement easier and allows for greater freedom of physical movement
- Places the focus on the performer/ performance

(4)

- 2.6 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, and application of vocal and/ or physical skills in the portrayal of a character and the recreation of a whole world on stage.

Award full marks for:

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

The following is a guide:

### Vocal Skills

#### The actors might:

- Use the attributes of speech such as volume, pitch, pace, emphasis, intonation, soundscapes, and ideophones to portray and communicate how the actors create the sound of musical instruments with their voices
- Express the mood and emotions of the characters
- Highlight characters' traits, personalities, habits, behaviour, and attitudes which will be reflected through tone of voice, volume, etc.
- Create the jazz band sounds of various musical instruments e.g.: by creating rhythmic beats for the bongo drum and deep resonance for the saxophone
- Change accents and use authoritative (bossy) language to transform into the policeman

AND/ OR

### Physical Skills

#### The actors might:

- Use their physical skills such as movement, gesture, facial expression, weight, posture, energy, mime, physical theatre, positioning of the body, characterisation, and transformation to portray and communicate
- Express mood and emotions using posture and facial expression
- Highlight the character traits, personalities, habits, behaviour, and attitudes
- Create the sounds of musical instruments as well as the miming of playing musical instruments, even creating a jazz band
- Transform in front of the audience from one character into another

(6)

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

Award full marks for:

- Six separate thoughts/ ideas

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

The following is a guide:

#### The workshop process consists of:

- **A collective idea:**  
In Woza Albert! the idea which was brainstormed was of what would happen if Morena came back to an apartheid South Africa
- **Research and observation:**  
People of Soweto were interviewed, e.g. at Dube station, in the markets, a barber working outside in the open air etc. The creators were also influenced by Grotowski's Poor Theatre





- **Improvisation:**  
The creators started to experiment with various ideas and ways of performing. They improvised the characters and the situations which they came across in their research and observation
- **Editing/ Selection:**  
The group edits/ selects and discards parts of the workshopped scenes to create the play
- **Rehearsal:**  
The creators rehearse and sharpen the performance
- **Performance and Recording:**  
The final ideas are performed as a play and the play is scripted/ video recorded

(6)

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

Markers accept answers which identify and evaluate the themes which reveal the 'South African human condition during apartheid'.

Accept answers if the candidates points in 2.7 are repeated in this question's context. Mark holistically.

Award full marks for:

- Three or more well-motivated themes
- Candidates must provide three themes for full marks

The following is a guide:

**The evaluation and identification of the themes should include a discussion of the following:**

- **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. Morena was told about the pass laws and how black people's movements were restricted. The barber could not own a hairstyling business
- **Education:**  
The apartheid state did not provide enough schools or teachers for black people. The buildings and the salaries were insufficient to deliver effective education. If black learners and teachers did go to school, they were forced to learn in a language which was not their mother tongue. They were also forced to learn about cultures which were not their own. This resulted in educational principles and concepts not being understood or not being relevant to black people and their cultures. Black people were forced to learn in Afrikaans and not their mother tongue. This resulted in a lack of relevant education
- **Forced removals:**  
The apartheid state banned black people from going to certain areas. They could only live in areas approved by the government. Freedom to walk, travel and live, where they wished to, was denied to black people
- **Police brutality:**  
The apartheid government wrote and enforced brutal laws. The treatment by the police forces of black people was inhumane. The police would interrogate, beat, arrest, detain, and torture people. E.g.: The musician was



## NSC – Marking Guidelines

in trouble with the policeman because he did not have his dompas. The state security forces would often shoot and kill black people during protest marches. Many black people were tortured to death during imprisonment and interrogation

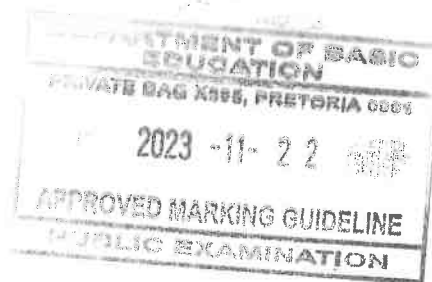
- **Unfair/ Poor working conditions:**

Workers at Coronation brick yard worked long hours for very little payment/ wages. They did heavy and hard manual labour. They were expected to produce ten thousand bricks a day

- **Poverty:**

Black people were not allowed to own or run businesses. They were forced to work for white people. They were paid poorly and could only apply for menial jobs. With the large amount of unemployed people and the menial salaries, there was deep and painful poverty. E.g.: Aunty Dudu wished for white people to have more parties so that she could make more pickings from their garbage bins

(10)  
[40]



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

- 3.1 Markers accept relevant and well-motivated answers which demonstrate knowledge of the characters.

Award full marks for:

- Any TWO correct names

**Characters include:**

- Mamariti
- Princess
- Lulu
- Ruth

(2)

- 3.2 Markers accept answers which demonstrate knowledge and understanding of how mood is created.

Award full marks for:

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

The following is a guide.

**The mood is created by:**

- The characters dancing happily
- The characters portraying happy and relaxed emotions and bodies
- A joyful connection between the characters in the image
- A high energy and celebration in their faces, bodies and emotions
- All the characters are joyous
- The characters are singing

(4)

- 3.3 Markers accept relevant answers which demonstrate knowledge of the set of the play.

Award full marks for:

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

The following is a guide:

**The set includes:**

**A backdrop of posters and slogans:**

- Is a Brechtian technique which highlights and emphasises the events depicted in the play, e.g. the forced removals of the residents of Sophiatown and their resistance to leave are highlighted by the slogan 'We Won't Move' and the banner of *Drum*, the magazine which was popular at the time. (Banners and slogans were used by Brecht to highlight the messages of the play)

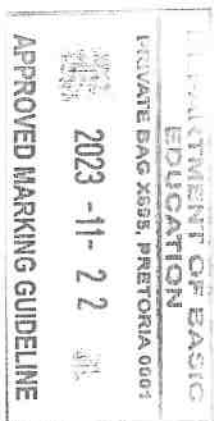
**A room in Mamariti's Diamond Shebeen in her home in Sophiatown**

- Depicts the type of room, furniture, and design of a typical township house
- Draws the audience into the world of Sophiatown in the 1950s

**Jake's area**

- Contains a table with a typewriter

(4)



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

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 a performance of the play because:**

- Is not as populated with furniture and props, as a Realism in the Theatre box set. This assists with the energetic flow of movement of the characters/ actors
- It contains only functional (usable) furniture. Actors have access to the whole stage which enables movement. They can also move in between and around the furniture quite easily
- There are no divisions (walls) between rooms. This allows actors to move freely
- There are different acting areas for each character's personal space and business
- The living area in the shebeen is cramped
- There is enough open space for the action and dancing

(4)

- 3.5 Markers accept relevant and well-motivated answers which demonstrate a knowledge and understanding, of the historical period of Sophiatown as well as the use of costume.

Award full marks for:

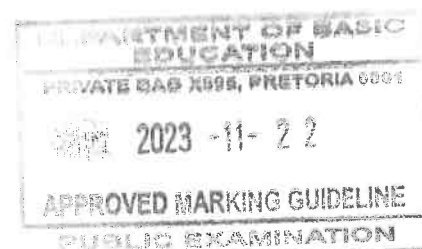
- Two well-motivated statements OR
- Four separate thoughts/ ideas

The following is a guide:

**Costumes:**

- Are everyday clothes of this period in history
- Define each character, e.g. Lulu is a young school going girl, she wears a school uniform
- Are suitable for each character, e.g. Mingus always looks elegant because he mimics the fashion style of the stars (actors) he sees in the movies. He is the leader of the American gang. It is important for him to be well dressed
- Reflect the historical period of the play which is the 50s

(4)



- 3.6 Markers accept relevant and well-motivated answers which demonstrate knowledge of the play and female characters.

Award full marks for:

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

The following is a guide:

**The female characters find a way to survive in Sophiatown:**

**Mamariti:**

- Illegally owns the Diamond Shebeen
- Brews alcohol to generate more income
- Sends Ruth to buy liquor for her in town. Black people were not allowed to buy liquor and they were restricted to certain parts of town
- Is also a landlord, who rents out her house for an extra income
- Shares her bedroom with Ruth who pays good rent

**Princess:**

- Allows herself to be abused by her boyfriend Mingus. She feels indebted to him because he provides a place for her to stay and he brings her presents
- Finally leaves Mingus when she becomes a model and runs away with the white photographer

**Lulu:**

- Goes to school, but eventually drops out because she feels that the inferior apartheid education, she gets will not help her achieve her aspirations
- Asks Ruth to help her with homework so that she can improve
- Is dependent on her brother, Mingus and her mother for protection, food, and a home in which to live

**Ruth:**

- She is curious about how other people live in South Africa and decides to rent a room in Sophiatown
- She is taught by Fahfee and Jakes how to survive in Sophiatown
- She tutors Lulu
- She learns Tsotsitaal
- She buys liquor for Mamariti

(6)

- 3.7 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, and analysis of a Township Musical.

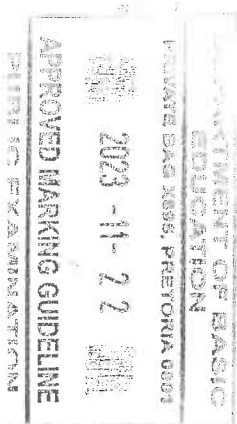
Award full marks for:

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

**A Township Musical:**

- Uses stereotypical characters
- Includes singing and dancing which are interwoven into the narrative
- Deals with socio-political issues
- Reflects the lives and situations faced by people living in a township
- Was accessible to township residents because the language was colloquial (everyday language)
- Is Protest Theatre with an element of entertainment

(6)



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

Markers accept answers which identify and evaluate themes as depicted (shown) in the passage/ extract. Accept answers if the candidate's points in 3.7 are repeated in this question's context.

Award full marks for:

- Three or more well-motivated themes

The following is a guide:

**The evaluation of the themes should include a discussion of THREE of the following:**

**Family:**

- Mamariti is Mingus and Lulu's mother
- All who live in Mamariti's house become 'family' e.g.: Jakes and Ruth
- Family belonging is highlighted in the strength of the community standing together, e.g., the Americans Gang led by Mingus

**Identity:**

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

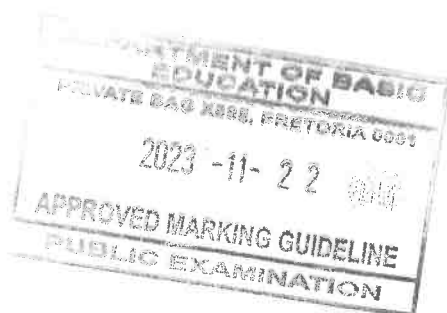
**Cultural diversity:**

- Sophiatown, the place, was a vibrant, multi-cultural and multi-racial area
- The community of people accepted differences and celebrated diversity
- Charlie suddenly finds himself being forced to accept the fact that he is not of the same race as Mingus. Charlie is Coloured

**Race and conflict:**

- The apartheid government laws dictated that certain living areas must be destroyed
- The areas identified for destruction, belonged to Black, Coloured and Indian people. Bulldozers arrived and destroyed all buildings, churches and houses
- People were forcibly removed out of their houses and loaded onto trucks to be dropped off in areas which were chosen by the government
- Most of these areas had no infrastructure, were far from cities and often had no environmental riches or advantages
- This brutality caused broken homes, untold grief, terror and trauma for the people who lived in Sophiatown
- There was a planned protest by the people to resist the forced removals
- The protest did however not materialise because the government sent the police forces and the bulldozers three days earlier than the date which was communicated to the people

(10)  
[40]



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

- 4.1 Markers accept relevant answers which demonstrate knowledge of the characters.

Award full marks for:

- Two correct names

Both female characters may be accepted, because both engage with Tjokkie

Characters are:

- Tjokkie
- Fé
- Tiemie

(2)

- 4.2 Markers accept answers which demonstrate a knowledge and understanding of how mood is created.

Award full marks for:

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

The following is a guide:

**The mood is created by:**

- Tjokkie sitting down in an unwelcoming manner towards Fé. This shows his disinterested attitude towards her
- Both characters maintain a physical and an emotional distance between them
- Both characters' body language suggests there is no connection between them
- Fé's folded arms indicate she is unhappy
- Fé's facial expression indicates she is unhappy

(4)

- 4.3 Markers accept relevant answers which demonstrate knowledge, of the set of the play.

Award full marks for:

- Four separate thoughts/ ideas OR
- If the set in the play text is described

The following is a guide:

**The set:**

- Is of the backyard of a typical suburban house
- Shows a garage where the Buick is being fixed
- Contains chicken coops/ storage for wood or coal
- Contains a washing line with washing hanging on it
- Has a stoep with a back door
- Is a box set

(4)

- 4.4 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, and application of the suitability of the stage set for the performance.

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 a performance of the play because:**

**The graffiti:**

- Emphasises the low class of the people living in the suburbs
- Is visually impactful because instead of a bare, plain wall the graffiti provides interesting slogans, colours and images

**The set:**

- Is a realistic depiction of the backyard of a low-class semi-detached house in the 1970s
- Provides enough space for Tjokkie to work on the car
- Has a house with a backdoor and stoep
- Has an open communal area between the house and the garage. This creates a space for most of the action

(4)

- 4.5 Markers accept relevant and well-motivated answers which demonstrate a knowledge, understanding, and analysis of the suitability of the costumes. Mark holistically

Award full marks for:

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

The following is a guide:

**Costumes:**

- Are not elaborate. This suggests the low socio-economic status of the working-class characters
- Define each character's living conditions and work, e.g. Tjokkie wears old clothes, stained with oil and grease, because he is fixing a car
- Are suitable for each character, e.g. Fé tries to get the attention of Tjokkie and she wants to look attractive to him. She is wearing a tight-fitting top and pants
- Costumes might also not be suitable because this source depicts an interpretation of the play text in a modern time

(4)

- 4.6 Markers accept responses which demonstrate knowledge of the relevant genre/ style.

Award full marks for the correct answer.

Realism in the Theatre/ Realism

(2)



- 4.7 Markers accept relevant and well-motivated answers which demonstrate an understanding, and knowledge of elements of Realism in the play.

Award full marks for:

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

The following is a guide:

**The genre/ style/ principles of Realism in the Theatre/ Realism is reflected in:**

**The actors, who:**

- Use the spoken word, their bodies, voices and characterisation to create the illusion of the reality of everyday life
- Use the set as a realistic environment for the action. A believable world is created using a real car on stage and real mechanical tools
- Use the washing line to hang up real clothes to show people live there
- Use the back door to allow them to enter onto or exit off the stage
- Use the garage with the car and real mechanical tools to fix the car
- Use the gate to allow them to enter and exit the stage and create the illusion of going to a real street

(6)

- 4.8 Markers accept relevant and well-motivated answers which demonstrate knowledge, an understanding, and application of how the characters find a way to survive.

Award full marks for:

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

The following is a guide:

**The female actors may find a way to survive by:**

**Ma:**

- Clinging (hanging on) to her dreams of a marriage and a happy life
- Living on the pension of her previous husband
- Believing and hoping that she is a good mother

**Tiemie:**

- Aspiring to escape from the suburbs
- Believing that she will be living in the world of the Dandies
- Hoping to escape of the poverty and low-class existence
- Hoping to escape her abusive relationship with Jakes

**Fé:**

- Dreaming of being in a loving relationship with Tjokkie
- Follows the traditional cultural, religious and societal norms which guide suburban life

(4)

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

Markers accept answers which identify and evaluate the themes of freedom, dreams and hopes. Accept answers if the candidate's points in 4.8 are repeated in this question's context.

Award full marks for:

- Three well-motivated themes

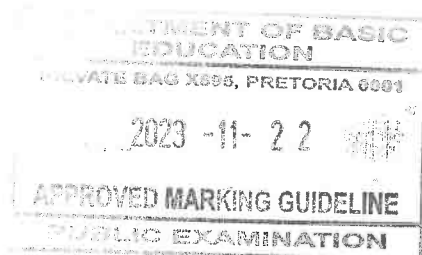
The following is a guide:

**The themes portrayed by the characters and their situations:**

**Freedom, dreams and hopes:**

- Tiemie dreams of becoming part of the world of the Dandies. She 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 neighbourhood and home
- Tiemie dreams to be free from her abusive relationship with Jakes
- She wants love and respect
- If Giel wins his bet on the horses, he believes he will be wealthy
- If Giel get his own money, he can leave Ma and live on his own
- Tjokkie hopes to stop 'seeing' into the future. He may then lead a normal life
- Tjokkie dreams of finding a good job
- Fé hopes to find love with Tjokkie
- Jakes hopes to have a 'laaitie' of his own. He wants a family
- Jakes is dreaming of a girl who has class. He believes it will elevate his status
- Ma dreams of being a good mother to Tiemie and Tjokkie

(10)  
[40]



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

- 5.1 Markers accept relevant answers which identify knowledge of the stage type used in Realism in the Theatre.

Award full marks for ONE correct answer.

**The stage is:**

- A proscenium arch stage
- Picture frame stage (2)

- 5.2 Markers accept answers which identify knowledge of the Realism in Theatre set for this production

The following is a guide:

**The set:**

- An exact replica of a real township house
- Box set
- Relevant furniture and props (2)

- 5.3 Markers accept relevant answers which demonstrate knowledge of the play text and Realism in the Theatre

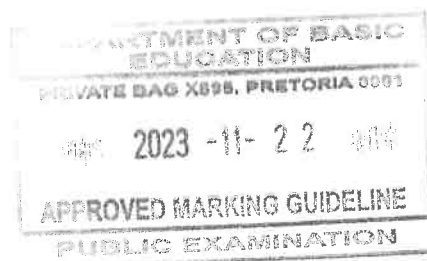
Award full marks for:

- Six props/ furniture listed

The following is a guide:

**Furniture and props could include:**

- A book shelf
- A kitchen table
- Chairs
- A coffee table
- Sofas
- Pictures and photos on the wall and a side table
- An urn
- Beaded curtains
- A landline telephone
- A kettle (6)



- 5.4 Markers accept relevant answers which demonstrate a knowledge, understanding, and application of the play as well as the blocking, technical elements and actor-audience relationship.

Award full marks for:

Only if the candidate has answered all three the aspects of the question

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

The following is a guide:

**Blocking:**

- Siphon enters stage left (for example)
- He walks to stage right (for example)
- Siphon goes into the kitchen and switches on the kettle
- He walks into the lounge. He is agitated and paces up and down

**Technical elements:**

- The auditorium lights dim and lights come up on the set to represent the environment of the play
- The sound of seagulls cawing is heard in the distance
- The sound of the kettle boiling is heard

**Actor-audience relationship:**

- As the auditorium lights go down, the audience is invited into the world of the play
- The fourth wall frames/ establishes the environment/setting of the play (6)

- 5.5 Markers accept relevant answers which demonstrate an understanding, analysis, and evaluation of each female character.

Award full marks for:

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

Both characters must be discussed to award full marks

The following is a guide:

**Name:**

- Thando

**Family background:**

- She is the daughter of Siphon

**Personality:**

- She is very traditional
- She is obedient to her father
- She is reserved and soft spoken
- She dresses conservatively

**Relationship to Mandisa:**

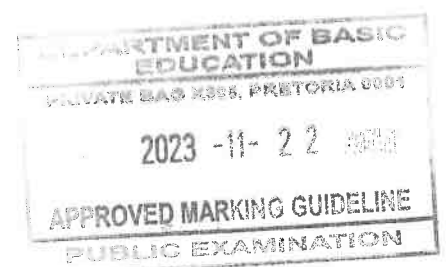
- She is Mandisa's sister or cousin (markers accept one of the two)
- Thando's view on mourning, the TRC and other issues, differ from Mandisa's

**Name:**

- Mandisa

**Family background:**

- She is the daughter of Themba, (Siphon's brother and Thelma)
- She lives in London



**Personality:**

- As a fashion designer, she is modern in her outlook
- She is outspoken and stands up to Siph
- She is liberal and her cultural values and views are based on her modern Western upbringing in London
- She dresses very fashionably because she is a fashion designer

**Relationship to Thando:**

- She is Thando's sister or cousin (markers accept one of the two)
- Mandisa's view of mourning, the TRC and other issues, differs from Thando's

(8)

5.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the function of the stage manager, backstage crew and the technical crew. Mark holistically.

Award full marks for:

- Six separate thoughts/ideas

The following is a guide:

**Stage Manager:**

- Coordinates the technical crew
- Oversees the production once the show opens
- Manages the production once the director's responsibilities are complete
- Organises the smooth running of the performance
- Times and indicates entrances and exits
- Coordinates all backstage activities
- Communicates with the director
- Keeps the contacts of the cast and crew

**Backstage crew:**

- Stagehands
- Sets and strikes the stage
- Prepares the stage for every scene
- Ensures that all required props are available
- Backstage crew: clean/ mops/ sweeps the stage after every performance

**Technical team:**

- Turns down the house lights before the performance starts
- Is responsible for all the lighting, design, plotting, setting, rigging of equipment, sound and other effects on stage

(6)

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

Markers accept relevant and well-motivated answers which demonstrate a clear understanding, analysis, and evaluation of the storyline, themes and relevance to a modern-day audience.

The following is a guide:

**Storyline:**

- The date is the year 2000. It is significant because it is the beginning of a new millennium and a new beginning for the Makhaya family dynamics
- Siph and Thando are waiting for Mandisa to arrive from London with Themba's body/ corpse. Instead she arrives with an urn with ashes
-

- Siphho is upset because traditionally his custom is to bury, not cremate a body
- Siphho has forgiven Themba and this act releases him from the burden of bitterness. We can learn from his actions and choices and apply the same principles and actions to our own lives to liberate and bring us hope too
- Siphho has plans to open a new, independent African public library which will elevate the status of African people and African literature. This gives Siphho self-confidence and pride. All South Africans can use Siphho's example to create a better future. This will include hope and success for themselves by them building, working and learning
- The socio-political setting is the new South Africa, yet the play also looks back at the past and apartheid and its effects on the characters in the play. This teaches anyone anywhere about the need for personal and socio-political healing and freedom
- Siphho Makhaya who is 63 years old and Assistant Chief librarian at the Port Elizabeth Public Library, is returning from work and expecting the arrival of the body of his late brother Themba. This anxiety should resonate with many people
- Thando Makhaya is Siphho's daughter. She is a teacher and also works at the Truth and Reconciliation Commission (TRC). She arrives home and questions her father about Themba. Siphho evades the questions. People often avoid answering difficult questions

**Themes:****Truth and Reconciliation:**

- The timeframe in which the play is set includes the TRC hearings. This has universal significance in terms of the importance of truth and reconciliation
- Our need for love, a better life, truth, renewed and healed relationships is central to this play text as an example of Theatre for Reconciliation

**Freedom and Forgiveness:**

- The play reflects Siphho's bitterness which transforms eventually into the forgiveness of Themba and the freedom that this brings for Siphho
- Through forgiveness Siphho is healed of past injustices which he incurred. He is able to move forward with his life

**Family:**

- Family issues are at the core of the plot. Siphho hides the possibility that Thando could in fact be Themba's daughter
- Mandisa (meaning addition), joins the family in Port Elizabeth. Her arrival with Themba's ashes is a catalyst for the development of the plot
- The family surname Makhaya means 'of the home' and this highlights the theme of family as this play is a domestic drama

**Relevance to a modern-day audience:**

- We can relate to the family, their struggles even today, because the family issues are recognisable and universal
- Siphho keeps us wanting to know the truth because we sense he is hiding something. The audience is curious about this secret because it is a natural human tendency to be interested and pry into other people's lives
- We want a better life for Siphho personally and professionally because he suffered so much during apartheid. The majority of South Africans suffered under apartheid and can still relate to this issue

- We can empathise with Thando who wants to break away from parental control and go to Johannesburg (and possibly London). We all might have experienced some form of rebellion against authority
- Sibling rivalry is still a family dynamic today in many families and this is seen in the relationship between the two brothers, Sipho and Themba. Sipho feels that Themba was always the favourite child of their parents

(10)  
[40]

### QUESTION 6: *GROUNDSWELL* BY IAN BRUCE

- 6.1 Markers accept relevant answers which demonstrate knowledge of the stage type used Realism in the Theatre.

Award full marks for ONE correct answer.

**The stage is:**

- A proscenium arch stage
- Picture frame stage

(2)

- 6.2 Markers accept answers which identify knowledge of the Realism in Theatre set for this production.

The following is a guide:

**The set is:**

- An exact replica of a typical guesthouse on the West Coast of South Africa
- Box set
- Relevant furniture and props

(2)

- 6.3 Markers accept relevant and well-motivated answers which demonstrate knowledge of the play text and Realism in the Theatre.

Award full marks for:

- Six props/ furniture items

The following is a guide:

**Furniture and props could include:**

- A broom
- A table
- Chairs
- A coffee table
- A side lamp
- A bucket
- A mop
- Cleaning detergents

(6)

- 6.4 Markers accept relevant and well-motivated answers which demonstrate knowledge, understanding, and application of the play text as well as blocking, technical elements and actor-audience relationship.

Award full marks for:

Only if the candidate has answered all three the aspects of the question

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

The following is a guide:

**Blocking:**

- Thami enters the stage
- Thami takes the broom and starts sweeping
- He walks to the table to write a letter to his wife
- Johan enters

**Technical elements:**

- The sound of seagulls cawing is heard in the distance
- The sound effect of sea waves breaking in a wild and stormy sea
- The sound effect of a sea bell ringing in the distance

**Actor- audience relationship:**

- Auditorium lights go down, inviting the audience into the world of Garnet Lodge
- The stage set is realistic. This makes it easy for the audience to identify with the environment created on stage

(6)

- 6.5 Markers accept relevant answers which demonstrate an understanding, analysis and evaluation of each character.

Award full marks for:

- Eight separate thoughts/ ideas

The following is a guide:

**Name:**

- Thami

**Background:**

- He is married
- He is from the Eastern Cape and his wife and family live there

**Character traits:**

- He is ambitious
- He cares for his wife
- He is desperate to make a living
- He lies to his wife

**Relationship to Johan:**

- They are strangers who share a common dream/ goal

**Name:**

- Johan

**Background:**

- He used to work for the apartheid police
- He lost everything (his employment, his sense of belonging in society and his self-worth)



**Character traits:**

- He is desperate for friendship and to fit into the new South Africa
- He has anger issues from his past experiences
- He wants forgiveness for his brutal and violent acts

**Relationship to Thami:**

- They are strangers who share a common dream/ goal

(8)

6.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the function of the stage manager, backstage crew and technical crew.

Award full marks for:

- Six separate thoughts/ideas

The following is a guide:

**Stage Manager:**

- Coordinates the technical crew
- Oversees the production once the show opens
- Manages the production once the director's responsibilities are complete
- Organises the smooth running of the performance
- Times and indicates entrances and exits
- Coordinates all backstage activities
- Communicates with the director
- Keeps the contacts of the cast and crew

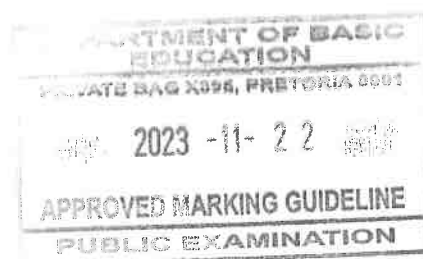
**Backstage crew:**

- Stagehands
- Sets and strikes the stage
- Prepares the stage for every scene
- Ensures that all required props are available
- Backstage crew: clean/ mops/ sweeps the stage after every performance

**Technical crew:**

- Turns down the auditorium lights
- Is responsible for all the lighting, design, plotting, setting, rigging of equipment, sound and other effects on stage

(6)



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

Markers accept relevant and well-motivated answers which demonstrate a clear understanding, analysis and evaluation of the storyline, themes and relevance to a modern day audience.

The following is a guide:

**Storyline:**

- Thami and Johan work at the lodge and are planning to get rich by buying into a diamond scheme. Smith's arrival gives Johan the idea of eliciting funding from him for his and Thami's business scheme
- The building of tension is seen when Johan uses various tactics/ schemes to get Thami to join him in the diamond concession and to get funds from Smith
- There is personal tension between Johan and Thami. This also causes the dramatic tension to build because they have different needs
- There is distrust amongst the three characters. They are from different backgrounds, classes and have different life experiences and often misunderstand one another
- Johan decides to pull out a knife and threaten Smith
- Smith leaves the guesthouse and in doing so is released from the tensions which had developed in the confines of Garnet Lodge
- Johan and Thami argue over the knife incident. This argument and eventual resolution change the relationship between Thami and Johan. Thami does not want to go into a partnership with Johan anymore
- Thami indicates that he might leave and return to the Eastern Cape because he already has diamonds hidden away. Johan realises the cheque is useless without Smith's approval. This leads to a final realisation that he will not be able to become part of society by buying the diamond concession

**Themes:**

**An unresolved past:**

- Below the surface interactions of the characters there are feelings and experiences, the storms of the past, that will not allow them to find agreement or ease with each other
- Although the politics and government of the country have been changed for more than thirty years, we see that, when certain sensitive issues are raised, old divisions are found to be disturbingly close to the surface

**Belonging and Identity:**

- The three men's lives were shaped and defined during the apartheid era
- There is also no physical reason why Johan and Thami cannot plan to be neighbours
- The obstacles are internal, emotional and psychological
- Each man is trying to find out who he is in the new South Africa and how he fits into it

**Guilt, accusation and redemption:**

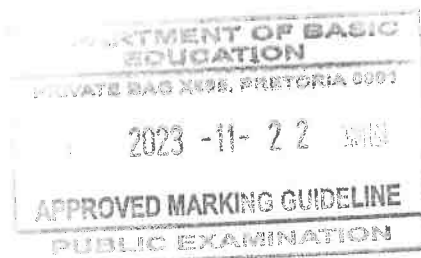
- Johan accuses Mr Smith of having benefited from apartheid and of Johan's policing of the townships
- He also accuses him of denying his guilt in these matters, and denying himself the opportunity of redemption

- So efficiently are these accusations woven into the action of the play that they appear at first merely as manipulations aimed at getting Mr Smith to part with his money
- It is only later in the play, when we discover Johan's own burden of guilt, that we realise just how serious they are

**Relevance to a modern-day audience (a must-see production)**

- A modern-day audience would also be trying to find out who we are in this new world. This is human nature. Just like Mr Smith, who is looking for a new life in retirement, Johan is somewhat lost and Thami is intent on making his family's life better
- In the 2020s we, just like the characters, might suffer from guilt on many levels as seen by Mr Smith when he is accused of benefitting from apartheid. We need to acknowledge this guilt, learn from the past and take these lessons into the future to make things better
- We might also experience 'storms' of the past that will not allow us to find agreement or ease with each other as seen in the relationship between Johan and Thami. We, as South Africans in 2023 still must weather these storms, e.g. racism, discrimination, apartheid, prejudice and stereotyping.
- We need to be sensitised to the fact that most white South African citizens did benefit from apartheid. We must be aware of this to work together. We must have empathy and humility to correct the imbalances of the past

(10)  
[40]



**QUESTION 7: MISSING – REZA DE WET**

- 7.1 Markers accept relevant answers which demonstrate knowledge of the stage type used in Realism in the Theatre.

Award full marks for ONE correct answer.

The stage is:

- A proscenium arch stage
- Picture frame stage

(2)

- 7.2 Markers accept answers which identify knowledge of the Realism in Theatre set for this production.

The following is a guide:

**The set is:**

- An exact replica of a kitchen and its contents which depict poverty
- Box set
- Relevant furniture and props

(2)

- 7.3 Markers accept relevant and well-motivated answers which demonstrate knowledge of the play text and Realism in the Theatre/ Magical Realism.

Award full marks for:

- Six props/ furniture listed

The following is a guide:

**Furniture and props could include:**

- An old table
- Chairs
- A coal stove
- A table with an oil cloth
- A hat stand
- A couch
- A kitchen cupboard
- An oil lamp
- Hessian bags

(6)

- 7.4 Markers accept relevant answers which demonstrate knowledge, understanding and application of the play text as well as blocking and technical elements.

Award full marks for:

Only if the candidate has answered all three the aspects of the question

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

The following is a guide:

**Blocking:**

- Miem stands up and walks to Meisie

- Meisie remains seated at the table
- Miem walks to the window

**Technical elements:**

- The house lights fade into darkness
- The curtains open
- The lights on stage are dimmed
- The lights focus on Meisie and Miem sitting at the table
- Circus music is heard in the background
- The sound of the wind blowing is heard
- The scratching of branches on the roof is heard
- A dog barking is heard

**Actor-Audience Relationship:**

- As the auditorium lights go down, the audience is invited into the world of the play
- The stage set is realistic. This makes it easy for the audience to identify with the environment created on stage

(6)

7.5 Markers accept relevant answers which demonstrate an understanding, analysis, and evaluation of each character.

Award full marks for:

- Eight separate thoughts/ ideas

The following is a guide:

**Name:**

- Constable van der Riet

**Background:**

- All the information Constable gives about himself are lies
- He pretends to be from the police force
- He might be from the circus

**Character traits:**

- He is secretive
- He is between 30 and 40 years old
- He pretends to be blind
- He is manipulative
- He takes advantage of all the weak points of the other characters
- He brings the idea of potential liberation to the other characters
- He is confessor to Meisie
- He knows all about the Afrikaner traditions

**Relationship to Meisie:**

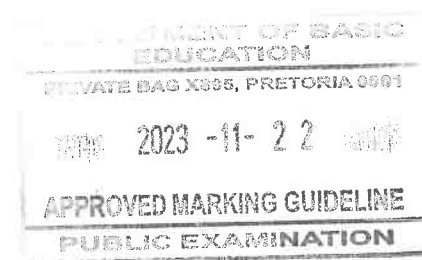
- He brings the gift of liberation to Meisie

**Name:**

- Meisie

**Background:**

- She is the daughter of Miem
- She sews hessian bags all day long
- She has no friends
- She is dominated by her mother/ submissive to her mother
- She longs for a father in her life



**Character traits:**

- She is a rebel
- She is internally conflicted because of her living conditions
- She is a dreamer and rebels to get out of Afrikaner Calvinism
- She does not go out
- She pretends to be submissive to Miem
- She wants a better life

**Relationship to Constable:**

- She sees him as an escape from her oppressive life
- She wants to join him and run away

(8)

7.6 Markers accept relevant answers which demonstrate knowledge, understanding and application of the function of the stage manager, backstage crew and technical crew.

Award full marks for:

- Six separate thoughts/ ideas

The following is a guide:

**Stage Manager:**

- Coordinates the technical crew
- Oversees the production once the show opens
- Manages the production once the director's responsibilities are complete
- Organises the smooth running of the performance
- Times and indicates entrances and exits
- Coordinates all backstage activities
- Communicates with the director
- Keeps the contacts of the cast and crew

**Backstage crew:**

- Stagehands
- Sets and strikes the stage
- Prepares the stage for every scene
- Ensures that all required props are available

Backstage crew: clean/ mops/ sweeps the stage after every performance

**Technical crew:**

- Turns down the house lights
- Is responsible for all the lighting, design, plotting, setting, rigging of equipment, sound and other effects on stage

(6)

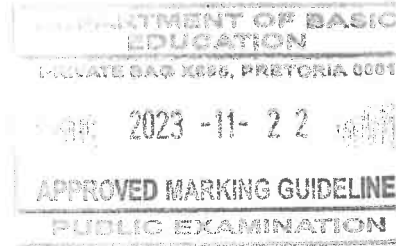
7.7 Refer to the notes below and ANNEXURE A to inform your marking.

Markers accept relevant and well-motivated answers which demonstrate a clear understanding and analysis of the storyline, themes and relevance to a modern-day audience.

The following is a guide:

**Storyline:**

- At the beginning Miem and her daughter Meisie sit on either side of the table, sewing hessian bags in which to hold manure
- It becomes clear the father of the house lives in the attic. This forces the women to sell manure to make a living
- The family lives in a small house on the outskirts of a small town



- Gertie, Miem's friend, arrives to stay over for the night because of the threat of the circus arriving in town and the possibility of a young girl being abducted
- The inciting incident is when Constable enters the house
- Constable exploits the weaknesses of the three women
- More questions are asked about Gabriel who lives in the attic
- The circus arrives in town and there is a possibility of a young girl being abducted
- Tension builds slowly as Constable takes out an apple and places it on the table, because Constable changes his persona and intentions
- Constable turns his jacket inside out appearing now with the jacket as a Pierrot
- Meisie appears in her white dress and Constable opens the door and window for the circus music to be heard
- Constable urges her to dance and to leave the house through the back door

**Themes:****Liberation:**

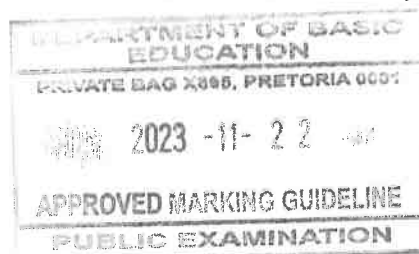
- The theme of liberation is evident in this play. Constable offers the potential of freedom and liberation to the women from their personal oppressive circumstances
- The Afrikaner must make the choice of freedom from their oppressions, for themselves

**Afrikaner Calvinism:**

- Afrikaner Calvinism, with its dogma and rules, is still present today
- The Afrikaner needs to look at life in a new way
- It is not a sin to enjoy the pleasures of life
- Feelings of guilt are ever present and counterproductive if not resolved

**Relevance to a modern-day audience:**

- The audience empathises with the plight of the characters and wishes for them to be freed from the isolation and confinement of their situation
- There is danger outside the house. This is a scenario known to the audience because our country is crime ridden
- The sexual tension Constable, created with all three women, keeps the audience interested and may be experienced by members in the audience
- The disappearance of someone is an event that often happens today in our society
- Dreams of liberation may be in the minds of the audience
- The audience might see that it is possible to be liberated from rules and regulations
- Many Afrikaner people might still be oppressed by strict dogmatic religious Calvinistic rules and thoughts. These individuals may find freedom from this oppressive state of being
- Calvinistic Afrikaners believe they need to live under strict emotional and physical restraints. The audience may see that these people will find an alternative way of living life. A life of opportunity and joy
- Strict dogmatic Calvinism instilled a fear of the new, the strange and anything different to what is known and instilled by Calvinism. The audience might see that oppressed Afrikaners will find new ways of thinking, feeling and living

(10)  
[40]

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

- 8.1 Markers accept relevant and well-motivated answers which reflect an ability to analyse and evaluate the history and style of Poor Theatre performance.

Award full marks for

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

The following is a guide:

**What is Poor Theatre?**

- Poor Theatre is a theatre form created and developed by Jerzy Grotowski, a Polish theatre-maker. He believed if theatre could not compete against film or 'Rich Theatre' then it should become 'Poor'. This is done through the elimination of all unnecessary elements

**Via Negativa:**

- The actor strips away all unnecessary emotions, physical and psychological elements which might prevent an authentic/ truthful effective performance

**The Holy Actor.**

- The actors make a 'sacrifice' of themselves to the preparation and performance of a Poor Theatre play
- Intensive and sometimes excruciating preparation (e.g. going without food/ stripping naked/ experiencing physical pain, extreme exercises and intense discipline) might be an integral part of the preparation for a performance
- Acting is seen as a spiritual experience
- Mime, Physical Theatre and Movement might be used to express the inner life and experience of a character

**Actor Exercises:**

- The actor must train intensively and continuously if they are to achieve the level of expression required for this style of performance
- E.g.: 'The Tiger' exercise frees the guttural authentic 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
- E.g.: 'The Cat' is a yoga exercise to strengthen the spine and muscles to become anchored/ rooted/ grounded
- E.g.: Shoulder Stands empower actors to push through painful physical, emotional, psychological obstacles and apply the gains to their acting
- E.g.: Plastique's which begin with body isolations e.g.: the wrist/ hand/ elbow etc. developing into rotations or flexing. From there on possible movements are explored
- E.g.: Acrobatics; body actions or movements which are characterised by mental, psychological and physical agility/ strength/ endurance

**Actor-audience Relationship:**

- The intimacy of the actor-audience encourages the audience to engage in introspection
- Poor Theatre is focussed on eliminating/ narrowing the division between the actor and the audience
- In *Dr Faustus*, by Christopher Marlowe, the audience sits at the table where Faustus' eats his final meal



- *Kordian*, Juliusz Slowacki, is set in an asylum and the audience are enrolled as and become inmates
- The audience becomes part of the action and the theatre experience
- Spect-actor; the 'looking' audience member is no longer separate from the action, but is part of the creation/ making of meaning (10)

8.2 Markers accept answers which demonstrate a knowledge and understanding of theatrical terms

Award full marks for:

- One statement for each definition OR
- Two separate thoughts/ ideas

The following is a guide.

8.2.1 **Improvisation:**

- Actors make up a play/ scenes/ lines/ actions/ movement/ gesture/ vocal options etc. in the moment
- These may be spontaneous or prepared (2)

8.2.2 **Mime:**

- The actor is the physical, emotional and performance instrument of expression
- The actor makes the invisible world visible using authentic facial expressions, gestures and movement (2)

8.2.3 **Physical theatre:**

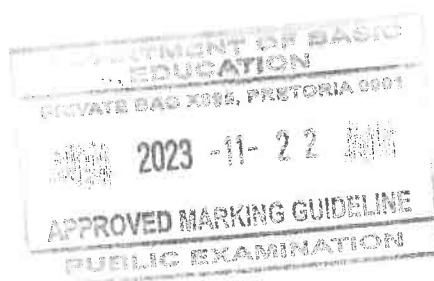
- Actors use their physical bodies and movement, often their voices, to communicate or perform a storyline
- Is energetic, vibrant and expressive (2)

8.2.4 **Performance Space:**

- Any functional, suitable and safe traditional or found space used by actors to perform
- Audience members surround the action to view the performance (2)

8.2.5 **Environmental Theatre:**

- A theatre form aimed at highlighting environmental issues (problems and solutions)
  - May inform, educate and motivate audiences to save the environment (2)
- [20]**



**QUESTION 9**

Refer to the notes below to guide your marking.

- 9.1 Markers accept relevant answers which reflect the candidate's ability to analyse evaluate and reflect on personal experiences during their Dramatic Arts lessons. This answer may take many forms, e.g. notes, spider diagram, drawing and sketch.

Award full marks for

- Ten separate thoughts/ ideas

The following is a guide:

**Notes might include the following information, but might include ANY OTHER relevant and correct information from the candidate's thoughts (thinking) and own experience of Dramatic Arts:**

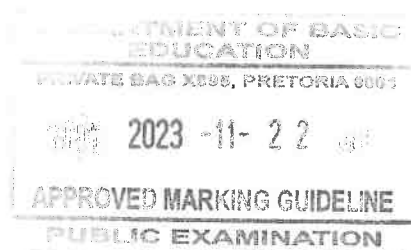
**I think and have experienced e.g.:**

- Learning about the history of the theatre and socio-political issues
- Understanding how plays work on stage
- Learning about the human condition through the study and performance of plays, poetry and extracts
- Interacting with others when it might be difficult to do so
- Learning communication skills
- Meeting deadlines for research and practical performances
- Memorising lines
- Performing in front of other people
- Receiving criticism from others
- Overcoming fears and performance anxiety
- Growing in confidence
- Having fun and being creative
- Being a 'drama queen'
- Overcoming bullying or mockery from others in the class
- Learning vocal and physical skills for performance and for life
- Working within a team and at times individually

**(Do not credit candidates who rewrite the source information as an answer.**

**However, when a candidate demonstrates knowledge and understanding of each of the captions in the source, marks must be awarded).**

(10)



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

- 9.2 Markers accept other relevant and well-motivated answers which reflect an ability to discuss, analyse, evaluate, and reflect on THREE thoughts on personal experiences during their Dramatic Arts lessons. Mark holistically.

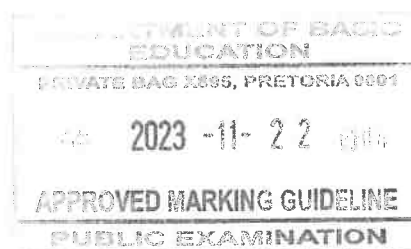
The following is a guide:

**Candidates must select THREE thoughts from their OWN experiences of Dramatic Arts, e.g.:**

- I am learning about the history of the theatre and what was happening during a specific era, and how it is still relevant to modern day
- I understand how plays work on stage and how it allows for creative exploration
- I learnt about the Human Condition through the study and performance of plays, poetry and extracts, and I compared that to our own lives
- I interacted with others when it was difficult to do so. I developed extra skills through working in a group, giving each other constructive criticism and relying on each other when performing scenes
- I developed communication skills because I had to work with others and perform in front of them (audience and fellow classmates). I had to communicate respectfully and share solutions to problems
- I met deadlines for research and practical performances this led to better time management
- I learnt how to memorise lines which requires the discipline to read the script with understanding and meaning over and over again
- I learnt to perform in front of other people, which built my self-confidence
- I can now receive criticism from others, learn not to take criticism personally and this helps me in my personal growth
- I overcame fears and my performance anxiety which helped me in my dealings and interactions with other people
- I overcame bullying and mockery from others in the class. This led to a better self-esteem and a growth of my confidence and knowledge
- I learnt vocal and physical skills for performance and for life after school (10)  
[20]

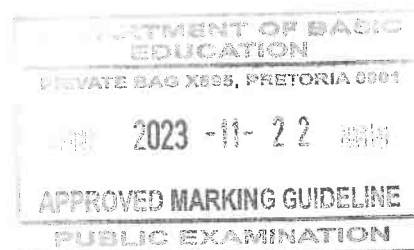
**TOTAL SECTION D: 40**

**GRAND TOTAL: 150**



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

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



**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